

# Notes



The definitive information source for Ontario Registered Music Teachers



Sharon Johnston



Laura Gray



Ethan Walsh



Cindy Lu



Emily Miller



lauren gilbert



Beth Cruickshank



Andrea Ellis



Margot Hundt



Erin Milley-Patey



Sally Bruce



Sahar Hassanien

- CANADA MUSIC WEEK
- CONTRIBUTION TO TEACHING AWARD
- MUSIC WRITING COMPETITION



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### Notes EDITOR

Please send material for review to:  
Patrick McCormick - Notes Editor  
158 McRoberts Avenue,  
Toronto M6E 4P5  
Tel: (416) 554 3998  
email: [paddy@coppernoise.com](mailto:paddy@coppernoise.com)  
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## Contents

Calendar of Events	4
Privacy Policy	4
From the President	6
From the Branches	7
Laura's Library	11
Ask An Expert	12
Canada Music Week	16
Plans and Preparations	20
Ontario Contribution to Teaching Award	22
Sandra's Bookshelf	25
Making Music Together	26
Music Writing Competition	28
From the Registrar's Desk	32
Sense	33
Provincial Executive and Zone Representatives	34

# Calendar of Events 2021

- June 15** Deadline for Branches to make Zone Representative nominations
- 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 8-10** CFMTA/FCAPM Virtual Conference, Connecting Canada:  
Musical Diversity from Coast to Coast to Coast.
- July 24** Annual General Meeting
- July 24** Virtual Competition Adjudication & Presentation

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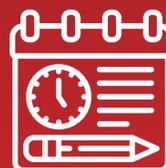
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# From the President



Greetings ORMTA Colleagues,

While I write this, Ontario is in the middle of another Stay-At-Home order. How are you doing with all of the uncertainty?

Obstacles to Overcome seems to be a recurring theme these days. A theme that most musicians would like their odds for, as it is often said that the study of music builds a determined character and develops the brain in a unique way. My Branch Competition was no exception to obstacles, with students working in unfamiliar and uncertain circumstances, and frustrations on my end as I facilitated this event. But the end results were very satisfying! Not only were we touched by the beauty of vocal and piano music, but we were filled with admiration for the students and their teachers.

So, my friends, I encourage all of you to take time to reflect on all that you have achieved in your life and career. Do the same with each student...the little child who wins at every ear training game you can give him didn't know the difference between major and minor 6 months ago...the confident young lady who heads into her grade 8 exam was a moody tween a few years ago...the cautious adult who has developed the courage to perform at a recital. Celebrate all of it! Celebrate who you are, and what you are capable of right now.

Persevere. What do you want to add to your studio? What do you want to accomplish

personally? Set a goal. Share the goal with a trusted colleague - someone who will help you to follow through.

ORMTA's programs can help you to achieve your goals.

Do you enjoy creative writing or research?

Submit an article for Notes Magazine.

Are you considering composition? Learn and grow with your students in the Music Writing Competition.

Are you looking for more diversity or variety in your teaching materials? There are Branch workshops to attend, as well as commercial webinars, and the amazing CFMTA Virtual Conference July 8-10.

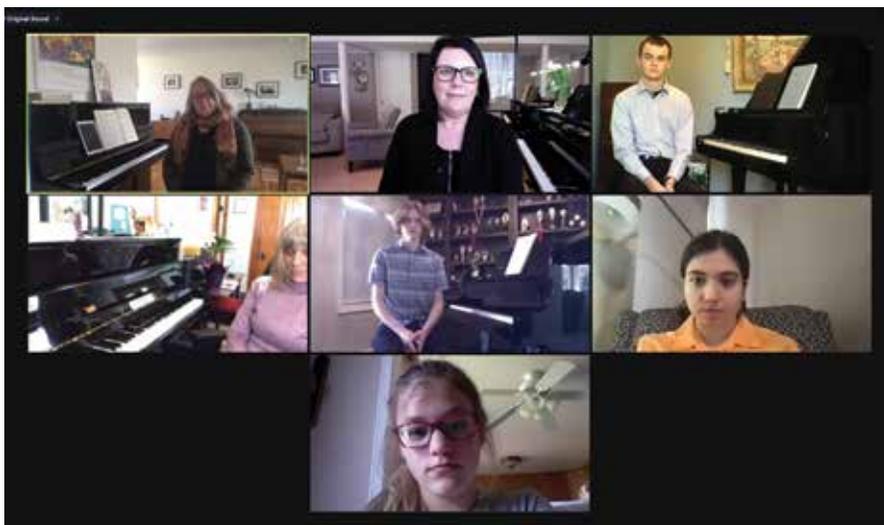
Do you want to grow your business? Connect with ORMTA colleagues to gain insight, or form partnerships. Update your profile in our powerful teacher directory.

You have so much to offer! The skills you possess filter far past your vocal range or your nimble fingers. Step up to fill your Branch Executive roles. Attend the Provincial AGM. Join Council when Zone Rep vacancies occur. Remember that ORMTA is the perfect place to network and grow as a professional music teacher.

Laura Gray  
ORMTA President

A handwritten signature of Laura Gray in black ink.

# From the Branches



## BARRIE

The Barrie branch continues to try to keep life fairly normal for our students, even under lockdown. Scholarship evaluations took place with the Virtual Awards Recital on Saturday, March 27. Our Branch competition took place on April 17, 2021. Finally we held our “Anything Goes” recital on May 15. Again it was held virtually and the format is clearly explained in the title. We are all looking forward to some in person activities in September. We wish everyone a safe and healthy summer.

– Theresa Beninger

## HAMILTON/HALTON

In January, President, Janet Correia interviewed (via Zoom) our branch 2021 OCTA winner, Nikki Loney. Nikki expressed heartfelt thanks to her branch colleagues/friends for nominating her, and was greatly appreciative of receiving the branch’s plaque for Outstanding Teacher. This memento was delivered to Nikki prior to the interview. The video has since been uploaded on the branch’s website for members to view.

At our February 18 General Meeting, guest speaker, Nathan Petitpas, percussionist, educator, and author of “Dots & Beams” opened his presentation with what motivated him to create such educational resources for teachers and students. He demonstrated some of the rhythmic exercises in each level of his books.

The branch held its First Class Honours Recital on February 27. Since there were fifty-seven students registered to perform on Zoom, the program was scheduled at different times to accommodate students at the Junior level (1-5), Intermediate (6-9) and Senior (10 & Associate). This made it much more manageable for our Recital Convener, Diane Manojlovich to effectively manage the 4:30pm; 6:00pm and 7:30pm times at the respective level. Twenty-five scholarship were awarded to students who achieved honour with distinction marks in piano/instrumental/theory/pedagogy. Following the performance those student at the Preparatory to Associate levels were acknowledged on the program. I had the pleasure of preparing the Award Packages for the teachers to collect and distribute to their specific students.

Dr. Charles Demuyneck, conductor, composer, director of Masterworks of Oakville, presented a very insightful lecture workshop on The Great Romantics. His presentation included selected musical excerpts; commentaries highlighted the influence visual arts works, literature had in relation to the topic. We were very pleased that members from three other branches joined us on Zoom.

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The Hamilton Music Festival will be online. Classes will be held via Zoom from April 12-24, 2021.

Dr Christopher Burton is confirmed to adjudicate the Branch Competitions. Winners will be announced on May 15. Hamilton/Halton is hosting Southern Zone Competitions. Dr. John Hess, is a vocal coach, and has held the position Piano Department Chair at the University of Western Ontario.

# From the Branches

Although retired and living in Europe, Hess is confirmed as the adjudicator for Zone. Master Classes / Workshops classes following the virtual branch and zone competitions by the adjudicators are still being finalized.

Hamilton/Halton wraps up it year with its AGM on May 28.

- Kamara Hennessey

## HANOVER/WALKERTON

Hanover/Walkerton Branch have adapted well to virtual meetings and events with successful results this year. In October we shared an Inter-Branch Networking Event with the North Bay branch. Our president shared some of our most successful Branch events, including our Canada 150 Celebration activities and North Bay shared their recent events. After an ice breaker game of musical Scattergories, we were assigned break-out rooms to discuss topics such as: how do we engage members in meetings,

what motivates students and how to engage students to participate in branch activities. Thank you to both presidents for their organization of this productive meeting and to all who participated.

For Canada Music Week, our teachers were encouraged to have their students create variations on the Iroquois lullaby, Ho Ho Watanay. At our meeting some of these variations were shared on Zoom and the group deemed it a successful and valuable project.

At our March meeting, Sharon Johnston led us in learning a new song by rote over Zoom. The teachers learned to play Dennis Murphy's Slide on piano, harp and viola!

2021 meetings were for business and for setting up guidelines for and videos to be uploaded for our Branch Competition. Thank you to Laura Gray for organizing the event. The competition went smoothly. Students and teachers

could access the programme and the students' performance videos before the competition. Then the adjudicator, Andrea Ellis, joined us on Zoom and spoke to each participant individually about their own performance and announced the winners. Nadia Szulist won our Novice Vocal, Emily Miller won the Novice Instrumental, Ethan Walsh won the Junior Instrumental and Cindy Lu won the Provincial Instrumental. Congratulations to our winners and special thanks to our adjudicator for her excellent remarks.

Our group has just welcomed a new member, Robin Zettel. We are looking forward to a pedagogy presentation and virtual Zone Competition in May and a wrap up meeting in June.

- Beth Cruickshank

## KITCHENER WATERLOO

Spring in KW began with a successful online workshop for



# From the Branches

singers with clinician Jennifer Cooper. We had 8 vocalists take part with a focus on acting and singing. A worthwhile event for all!

Our spring general Zoom meeting was followed by a lively and informative workshop with Rebekah Maxner. Our members were eager to learn more tips for engaging young students with their online lessons and we were not disappointed! Rebekah was a warm and entertaining speaker and all were impressed with her kindness and knowledge.

Our branch competitions took place online with a total of 19 terrific students from 10 of our teachers. Thanks to our zoom master Jennifer Carter, things went off without a hitch! Adjudicators Allison Arends (vocal) and Brett Kingsbury (piano) were extremely helpful and supportive with their input and very generous with their time. We certainly are glad to be able to offer our students this opportunity for excellence despite the pandemic. The video and recording skills of these students are impressive!

Thanks to our many volunteers within our branch and a warm welcome to our Vice President Edith Covach! We look forward to her leadership in the coming year.

– Susan Robinson

## OSHAWA & DISTRICT

The Oshawa & District ORMATA Branch have had a very busy and productive year, filled with many events for our students and teachers alike.

On Feb. 8th we held a very fun and informative Zoom workshop with our hosts “Piano Safari”. They presented some fun and educational books for the younger levels of piano study. Enjoyed by all who joined in!

On March 27th we held a “Contemporary Music” Recital via zoom. This was very well attended and the disciplines of piano and voice were enjoyed by all! With the zoom platform students were able to invite friends and family from afar to attend their Recital, which is so unique.

In April we held our Young Artists Senior Auditioned Recital. We had 15 participants in the Recital which was very well attended with 41 zoom guests from all over the world – as far as Columbia. Emily Stewart (daughter of Lisa Kelly) made a beautiful speech and presented the first Lisa Kelly Memorial Scholarships to deserving recipients Aidan Castanheiro and Raul Rincon-Benson. The adjudicator Dr. Michael Berkovsky also selected 2 students Julia Lai-Vreugdenhil and Ben Delvecchio to compete in the Eastern Zone Competition which will be held in May. We’re very proud of all the pupils who worked so very hard to prepare a formal Recital during these pandemic times to share with special guests and family. A great time was enjoyed by all!

Due to pandemic restrictions our June Luncheon will be held virtually this year. Much appreciation goes to our whole Executive who stepped up during these challenging times to provide such a wide variety of events for our teachers and pupils this past year. Special thanks goes to our outgoing President Elaine Broughton for her wisdom and guidance over the past 2 years and to Jo-Anne Westover for her many years as Secretary for our Branch - thanks so much ladies for your dedication and service to our Branch!

On a personal note, I would like to sincerely thank my Oshawa & District Branch for the nomination to receive the OCTA award this

year. I have been a very proud and active member of ORMATA for 40 years, and am very honoured to accept this award with gratitude!

Wishing all of our ORMATA colleagues a safe and restful summer!

– Paula Copithorn

## OTTAWA

Greeting from Ottawa, where the tulips are starting to bloom!

We had an Information Sharing Session on March 25 with Paulette Price sharing some “hooks on harmony” and small stepping stones to preparing for keyboard harmony. The attendees found it very helpful, many thanks to Paulette, Hoda Nassim and Susan Blyth-Schofield for their work on this event.

Our Competitions will be held virtually on May 14 -15. A lot of organizing has gone into this event, we thank all the volunteers that have given generously of their time to make this a success.

Our OCTA recipient this year is Dr. Chunson Park. You will be able to read her biography in this issue. We congratulate her on this honour.

We plan on having another virtual Canada Day recital organized by Amelie Langlois since it was such an enjoyable event. After that we are all looking forward to the return of live events in the autumn.

– Kimberley Sundell

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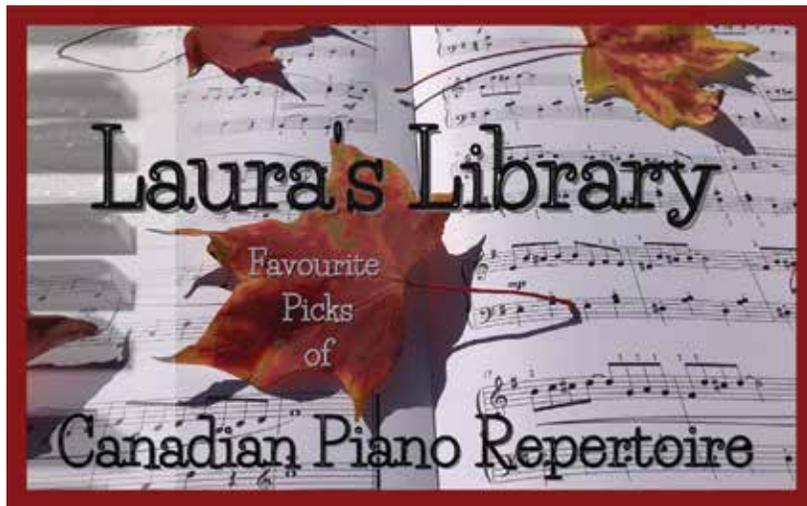
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### *Cottage Days by Martha Hill Duncan (Ontario)*

I'm sure we're all dreaming about summer holidays. Throughout this collection piano students and teachers will relate to the descriptive titles that represent summer in Ontario. The pieces in this book can be an escape from cold winter days, a reflection on a happy summer adventure, or motivating music to assign while taking a well-earned summer holiday. The pieces range from grade 1 to 5, and cover a variety of tonality, metre, and mood.

A favourite is *Summer Lightning*, a grade 1 piece that incorporates continuous damper pedal, whole tone scales, wonderful dynamic control, and electrifying clusters.

Intermediate students will enjoy the agile swooping of *Dragonflies*, and the spacious sound of *Sandcastles*.

Students will be exposed to rich, modern harmonies and fun technical challenges such as three staves as they reach for the moon, knocking techniques to represent the boat bumping on the dock, and freedom and fun because that's what cottage days are for.

Thanks to my colleague and friend, Beth Cruickshank, for her contribution of these fun Canadian Vocal Collections!

### *Donna Rhodenizer (Nova Scotia)*

When I was looking for vocal solos and classroom choir songs for our festival syllabus, I was thrilled to come upon the delightful and fun children's songs of Donna Rhodenizer. I met Donna at an ORMTA conference and was excited to visit her booth and discover her repertoire. Her original songs are published by Red Castle Music in the collections, *Dinosaurs, Dragons and Me, Computer Cat*, and *Blue Skies and Pirates*.

My favourite is *Computer Cat*, which has funny words such as "My cat ate the mouse" so now we have to use a cat instead of a mouse. The jazzy rhythms and the singable melodies tell the story perfectly. The songs in her collection are current and appropriate to the lives of students today.

The spiral bound books also include resources for classroom activities and recordings that can be used with the songs. They work well for private and classroom teachers.

I definitely recommend these collections for young trained vocal solos, and for elementary classroom groups. The variety of songs touches the imaginations of the singers and delights their audience. Having fun with music-making keeps up motivation, and having songs the young student loves to sing encourages their practice.

## **Etobicoke-Mississauga Branch presents:**

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Joe Ringhofer 2021



# The Diverse Career

An Interview with Dr. Christopher Foley

Dr. Christopher Foley is a pianist dedicated to the fields of teaching, chamber music, art song, opera, and contemporary music. Christopher is also a resident pianist for the Bowdoin Summer Music Festival and Tapestry New Opera Works, and has appeared with Continuum, Vancouver New Music Ensemble, Eastman Musica Nova, and Eastman Intermusica. Christopher has been a Royal Conservatory faculty member since 2003 and is an adjudicator, examiner and writer. [collaborativepiano.blogspot.com](http://collaborativepiano.blogspot.com)

# ASK AN EXPERT

## **Tell us a bit about your career. What are the “hats” that you’ve worn as a working musician?**

One of the things that I can say about my career so far is that I’ve never been bored! Through the years my activities have included teaching piano, coaching singers, examining, adjudicating, coaching/performing with opera companies, performing with new music ensembles, blogging, and working as an administrator. I even played for both seasons of Bathroom Divas, a reality show about aspiring opera singers that won a Gemini award in 2007. I’ve been a blogger since 2005 when I started the Collaborative Piano Blog. Volunteer work is also important to me, and I’ve served as an executive member of the NATS Vancouver and Ontario branches, The Royal Conservatory’s Faculty Association, and most recently, President and Past President of the ORMTA Hamilton-Halton branch. My current volunteer work is mentoring young professionals throughout the world as part of the University of Rochester’s Meliora Collective Mentorship Program.

Since the start of the pandemic I’ve pared down my work to the most essential activities, which are teaching my students (whether online or distanced in-person) and examining remotely for The Royal Conservatory. Beyond that, I leave plenty of time open for exercise, reading, spending time with my family and enjoying my hobbies.

## **Many music teachers and performing musicians juggle paid jobs like teaching, revenue-neutral creative endeavours, and volunteer activities. How do you balance your time between your interests? Do you have criteria or a formula?**

Every musician needs three kinds of activities: core work that generates enough revenue to survive, passion projects that allow them to wear a mad scientist hat and break ground in the field, and volunteer work that allows them to give back to the community.

A musician’s core work is obviously the most important part of making a living and often takes years (or even decades) to discover and cultivate. The challenge of being a musician at this point in time is that we can never be static - we must always be learning new skills so that we can survive the rigours of the constantly changing marketplace. Never has there been a year as challenging as this one, and the rate of change in the profession has accelerated considerably.

But at the same time, we need life-affirming activities to grow our own path as an artist, even though that path might not necessarily generate income at present. I recommend starting interesting projects that have a low barrier to entry but enormous potential payoff over the years, even if these activities are slightly outside our field. For me, that was blogging - since starting the Collaborative Piano Blog, the enormous amount of time that I put into the project has paid off many times over with a wealth of opportunities that have arisen.

Volunteering needs to be a strong part of every musician’s activities, both in working to support music education in our communities and mentoring those entering the profession so they can become responsible leaders down the road. We need to create more volunteer opportunities that allow musicians to be valued for their ideas and not just for their footwork.

As for how to balance all of these activities, I have no formula. It took me years to find a sweet spot in terms of how I manage work vs. passion projects vs. volunteer time. My only advice is to leave enough time for yourself so that you don’t get overwhelmed. It’s not about the volume of work that you do, but the impact that you have on people as a friend, colleague, family member, and human being that matters. And it all starts from within.

## **Have you successfully channelled a creative interest/project into a consistently profitable activity?**

Nearly all of my present work started off as a creative side project. After my wife and I moved to the Toronto area in 2003, most of my work for several years was performing in collaborative settings. When working on the Collaborative Piano Blog, my research led me to realize that I felt very strongly about the art of playing the piano, and I genuinely wanted to teach this skill. I took on a few students in early 2006, and this subset of my work grew and grew until it became the bulk of my work within a few years. It was the same situation with examining. One day in 2006, Pete Zarins, who was in charge of examiner training at that time, approached me about training for the College of Examiners of The Royal Conservatory. After being accepted into the college, I only had time for a few exam routes throughout the year, but over time this part of my work became more prevalent. With the rise of remote examining during the pandemic I’ll be examining students this summer for nearly 12 weeks!

Some of my creative projects will never generate significant direct income. There was a time when

# ASK AN EXPERT

I worked hard at placement of product ads on the Collaborative Piano Blog, and for a while I was able to make around \$50-80 a month. However, the work I put into the elegant placement and rotation of ads wasn't worth what I got out of it.

Things changed when I realized that blogging could become highly profitable if I used it to attract students in my teaching practice. I placed direct registration links from the top of the blog's header and within a few years, my studio was at full capacity. The important concept I learned was that by giving away something for free, I was able to leverage it to advertise the activity that was most profitable for me - teaching piano.

**Many music teachers are well-trained musicians and pedagogues but may be under-educated in other skill sets. What courses, programs, experiences or training would you recommend for music teachers who wish to learn more about adjudicating music festivals, examining conservatory exams, or creating digital content (websites, blogs, e-books, compositions, or educational videos)?**

My best advice to those who are interested in taking first steps towards becoming an adjudicator is to join your local ORMTA branch and begin volunteering. There is a growing demand for first-rate executive members all over the province. Becoming active in this way will help you to meet a wide range of educators and open up many opportunities for adjudication once teachers become aware of the professionalism you bring to the table.

If you're interested in the next step

of becoming an examiner, there is no better program than The Royal Conservatory's Adjudicator Certification Program. During the pandemic, the focus of the program has pivoted towards rapidly training remote examiners in order to fill the need for increased interest in online exams now running throughout the entire year.

On the other hand, if you're interested in creating digital content, there is no better education than starting a hands-on project and figuring out how to do it yourself, supplementing your knowledge with courses when needed. I began the Collaborative Piano Blog in 2005 with absolutely no knowledge of website creation or marketing other than basic writing skills. Through the process of trial and error, I was able to develop a wide range of skills on my own, supplementing where needed with online courses. One that I highly recommend is Anne-Laure Le Cunff's Collector to Creator, a cohort-based online course offered through Ness Labs that helps people to develop sustainable online creation skills.

**What advice do you have for the private music teacher who has experienced a loss of teaching income due to the COVID pandemic?**

There's a recent statistic from a Royal Conservatory survey that a third of private music teachers across Canada had experienced a loss of 50% or more of their income. At the same time, many teachers have experienced growth in their studios because of their adoption of online teaching.

The market is changing and we need to respond to that change if our profession is to survive and

grow. As music teachers, we need to develop a growth mindset that allows us to learn new skills where needed throughout our career. Some of these skills include:

1. utilizing technology in order to become an effective remote teacher
2. building the pedagogical skills needed to become an effective remote teacher
3. adapting our studio to become a hybrid online/in-person hub for music instruction once the situation improves later this year
4. building an online presence with a website or regular online content
5. marketing to a much wider geographical area through an effective online presence in order to build your studio's reach

It's never too late to learn these skills, and there's always more room for growth in the ecosystem of blogs, YouTube channels, newsletters, and other online content in a musical community that has massively accelerated its adoption of online resources in the last year. Learning these skills is important to building a long-term career as a private music teacher, but it all begins with a growth mindset - our education is never over and we must always continue learning, wherever that may lead us.

**Lastly, what is the professional activity that brings you the most joy and satisfaction?**

I want to be around people who are on fire with learning. That can take the form of teaching students in either an individual or group setting, working with inspiring colleagues, or writing for a dedicated audience on my blog. It's also my job to light that fire.



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# CANADA MUSIC WEEK

## BARRIE

The Barrie ORMTA Branch celebrated Canada Music Week virtually this year. Student video submissions were collected and put into a YouTube movie that premiered live on November 21st. They had 60 piano and voice students representing ten ORMTA teachers. At the end of the recital, they took the time to recognize the students who achieved the highest exam marks over the past year in their branch.

## BOLTON - BRAMPTON - CALEDON

The BBC ORMTA Branch celebrated Canada Music Week by holding a Student Awards Concert which celebrated students' high achievements in their 2020 practical and theoretical examinations. For the first time in their history, they held a virtual concert due to the pandemic closures. Qualifying students submitted a video performance showcasing their talent. There were over 15 presentations, including their first vocal submission. All of the videos were sent to a videographer who created a phenomenal 35 minute concert presentation. BBC is proud that they were able to celebrate their students even in these challenging times.

## BRANTFORD

On Saturday, November 14th the Brantford ORMTA Branch hosted a Zoom Masterclass and Composition Workshop with Rebekah Maxner. A total of 19 students participated. Compositions by 13 Canadian Composers were represented and included pieces from Levels Prep A to 8. Rebekah provided great ideas to both teachers and students.

## HAMILTON/ HALTON

A live Zoom Recital by students of Hamilton/Halton ORMTA teachers promoted Canada Music Week, November 22, 2020. Performances by twenty-five students (Beginners to Advanced Piano Levels) created a varied and entertaining program of music by Canadian Composers. Performers' Artwork crafted to reflect the title of the piece enhanced individual presentations. The H/H Branch initiated an adjudicated Composition Competition to celebrate Elementary, Intermediate and Advanced young creators. Winners were announced with scholarships awarded in each category. Individuals were invited to perform their own work to conclude the CMW Recital celebration.

## HANOVER - WALKERTON

In order to recognize the 60th anniversary of Canada Music Week, teachers in the Hanover-Walkerton ORMTA Branch encouraged their students to create variations on the Iroquois Lullaby "Ho Ho Watanay". Students composed variations, some changing rhythms, modes, style and even more varied creative changes. Teachers compiled written and recorded variations by their students and shared them at a HW Branch Canada Music Week Zoom meeting. Many teachers shared their students' variations on their own social media pages as well. The project was a success and prizes of Canada Music Week stickers and pencils were presented as awards.

## KINGSTON

The Kingston ORMTA Branch's virtual mini-festival turned out to be very popular with more entries (67) than they had ever had - mostly piano but some voice and flute as well as original compositions! Dr. Mark Sirett, the Kingston Branch adjudicator enjoyed the variety of videos submitted and complemented participants on their "delightful performances". Kristen Rae organized a successful and smooth-running highlights recital on Zoom for all to enjoy. It was rewarding to see all the hard work students and teachers presented, making the festival well worth participating in, even under current difficult conditions.

# CANADA MUSIC WEEK

## LONDON

The London ORMTA Branch had an exceptionally busy Canada Music Week filled with lots of music making and celebrations. The week kicked off with the deadline for video submissions for their own Virtual Festival. Over 90 students, from the community and surrounding area, delighted the adjudicators with their inspiring performances of Canadian works. The London Branch was able to award ten scholarships to outstanding performers. They rounded out the week with a Canada Music Week Recital and virtual awards ceremony to celebrate the achievements of students who excelled in their practical and theory exams throughout the last year.

## NEWMARKET AND AREA

The Newmarket and Area ORMTA Branch is proud to announce that on November 27, 2020 they premiered their first ever virtual Canada Music Week Recital. Their innovative, "Canada and Me" pre-recorded, three-part online recital reflected a creative component. Each student submitted a video performance with two additional files which included: (i) Artwork / Poetry and (ii) A "Canada and Me" questionnaire telling of their hopes and aspirations for themselves

and for the Canada they envision. Viewers were delighted! Please view for yourself at: [www.ormta.org/newmarketarea](http://www.ormta.org/newmarketarea) events

## NIAGARA FALLS

November 21st, 2020, the Niagara Falls ORMTA Branch hosted their virtual recital in recognition of the first class honors students' accomplishments. Students submitted their performance videos for this opportunity to share their presentations with fellow students, family and friends. Technology enabled many to attend to enjoy the inspiring results.

## NORTH BAY

The North Bay ORMTA Branch celebrated Canada Music Week, 2020 with their annual Student Honour Recital. The event was held virtually on Zoom and included pre-recorded and live performances, including video greetings from Provincial President Laura Gray, MPP Vic Fedli and MP Anthony Roda. All award winners received their certificates in advance by mail and family in attendance joined in from as far away as Alberta and Saskatchewan. Level 8 winner, Jacob thanked the branch for his scholarship after his live performance, saying it assisted him in his entrance to the music program at Carlton University this year.

## OSHAWA AND DISTRICT

The Oshawa and District ORMTA Branch celebrated Canada Music Week with a Canadian Composer Zoom Recital in which 23 students performed for each other and their families. Two students were encouraged to compose their own pieces in conjunction with the CFMTA e-Festival. They were adjudicated by member Helen Torney and received monetary recognition for their efforts. Their recital showcased piano and violin performances. An inspired non-member donated \$1,000 to be used for funding future scholarships.

## OTTAWA

The Ottawa ORMTA Branch expressed their appreciation to all those who attended their Virtual Canada Music Week Recital for 2020. Twenty-four students performed pieces from sixteen different Canadian composers. Eleven teachers had prepared them well! The virtual venue provided a suitable stage to showcase their talent and hard work. Sabrina Tang, in charge of Ottawa's website was instrumental in creating a wonderful online concert to pay tribute the Canadian Composers. The performers and teachers made it all possible. Everyone's efforts were commendable!

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## CONNECTING CANADA

*Musical diversity from coast to coast to coast*



Photo: Tyler Anderson

### MEASHA BRUEGGERGOSMAN

#### KEYNOTE SPEAKER

Measha Brueggergosman champions the education and involvement of new audiences and holds several honorary doctorates and ambassadorial titles with international charities. Motivated and hungry for new experiences, Ms. Brueggergosman's career effortlessly embraces the broadest array of performance platforms and musical styles and genres. This session will feature a live Q&A with conference registrants.



### PAT CARRABRÉ

#### ANYTHING FOR 50 BUCKS!

Most musicians rely on multiple income streams. This session will explore factors to consider when balancing the range of professional activities that can help you build a stable income.



Photo: Michelle Doucette

### DINUK WIJERATNE

#### CREATIVE PERSPECTIVES

This session will explore creative perspectives from a diversity of musical cultures, and how these impact and enrich the life of a Western classical musician.

## COMPETITION ADJUDICATORS / MASTERCLASS CLINICIANS



JARRED DUNN



MEGUMI MASAKI

Photo: Robert Hechler



DALE WHEELER



DARRYL EDWARDS



OTHALIE GRAHAM



J. PATRICK RAFTERY

## PRESENTATIONS

### Repertoire

Olivia Adams, Jacob Caines, Cécile Desrosiers, Diana Dumlavwalla, Andrew Kizas, Randi Marrazzo & Nicole Leone, Maggie Morrison, Dilshan Weerasinghe

### Performances

Waleed Abdulhamid, Ana & Eric, Deep Ganguly

### Pedagogy

Amy Boyes, Karen Gerelus, Thaya Kongpakpaisarn & Yuan Jiang, Jeffrey Sabo & Erin Parkes, Julia Tchernik

### Technology

Valérie Beaudry, Lorraine Chai

### Teaching and Geography

Yukon RMTA, Megan Duftrat

## RMTA NETWORKING SESSIONS



### Ontario Registered Music Teachers' Association

Susan Blyth-Schofield: Breathe, Stretch and De-Stress



### NFLD & Labrador Registered Music Teachers' Association

Tiffany Pinhorn Smith: Technology in the Private Music Studio

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# PLANS AND PREPARATIONS

by David Gordon Duke

DAVID GORDON DUKE, PhD, earned degrees in musicology from UBC, the University of North Carolina and the University of Victoria. He is a musicologist, educator and critic who regularly contributes essays and reviews to the Vancouver Sun, the American Record Guide and the online journal Classical Voice North America. His contributions to the “Music of Our Time” series are well-known to Canadian piano teachers.

Spring might seem a bit early to be considering Canada Music Week, our annual celebration of home-grown music that takes place in November. But I’m sure we all know that planning and a bit of research make our teaching lives easier and lead to enhanced results – even if some of us are inclined to procrastinate.

Canada Music Week has been a part of my life for decades. As a younger composer I greatly appreciated this time of the year when I could count on some performances, or possibly a chance to do workshops, adjudicate festivals, or host concerts. It was a comforting reminder that there were people who were interested in my music and a reassurance that what I was doing was valued. And Canada Music Week has stayed a much-anticipated part of my professional year to this day.

Back in 1960 the CFMTA began the project, and it became a practical, pragmatic way of doing something about the two solitudes of composers and learners. By affirmative action, the general awareness of our music was significantly increased; the project succeeded brilliantly, and the overall profile of Canadian music, especially that for learners at all levels, was significantly enhanced.

Success breeds success and in the natural course of things, other initiatives followed.

Starting out as the Contemporary Music Showcase Association in 1967, the Alliance for Canadian New Music Projects (ACNMP) was incorporated in 1978 and has been hailed by the Globe and Mail’s Robert Everett-Green as “one of the more conspicuous guarantors of Canada’s musical health.” While grassroots Contemporary Showcase festivals of new music are at the core of this endeavour, the ACNMP has sponsored workshops for teachers and created an encompassing resource base of effective music for learners at all levels and for a plethora of instruments and voice types.

One of the significant changes that has taken place over the course of my composing and teaching career is the role of publishing. It used to be that only a few publishers would risk promoting Canadian music. I’m very grateful to my first publisher, William Brubacher of Waterloo Music, who took a chance on me and published the Music of Our Time books and various other materials.

With the advent of computer programs like Finale and Sibelius, the expensive and complicated process of music engraving vanished almost overnight. Today composers can produce high quality scores on their own. With a subsequent reduction in costs, there are many options from “traditional” publishers, publishers that are connected with educational organizations, and self-publishing, there are a plethora of materials available for use. Consider the success of the Canadian National Conservatory of Music’s Northern Lights series: new works and a multitude of styles by scores of composers have been brought together ready for studio use.

# PLANS AND PREPARATIONS

by David Gordon Duke

So much progress has been made. Yet there are new issues to consider as we face the second quarter of the twenty-first century. I like to think that challenges are just opportunities in disguise. For example, if you had told me just a couple of years ago that I'd teach an entire year of college classes on Zoom, I would have been incredulous. Now as the academic year draws to a close, I've discovered that our whole Zoom-by-necessity method of teaching has opened my eyes to new strategies and fostered a very different bond with my students.

Replacing the conventional Canada Music Week concert with online festivities or even YouTube performances has produced fascinating results. A little while ago I was looking on my smart TV for a nice British mystery to watch and the menu brought up a performance of something called "Barcarole by David Gordon Duke." I couldn't believe my eyes, but once I got over the surprise – no, make that shock – I was delighted to discover a fine performance I had known absolutely nothing about.

One of the original, lasting goals of Canada Music Week was to show our students and indeed our audiences that music was alive and well and happening all over the country from sea-to-sea-to-sea. That point has been well and truly made. Indeed with issues of diversity being one of the central concerns of music in our particular time, I often think that others can look to Canadian models of inclusiveness and diversity.

However, our new problem is that with all that's going on, sifting through the tsunami of available resources can be daunting. Many of us fondly remember first encountering Canadian composers through the

graded repertoire books of the Royal Conservatory of Music. These resources, and others of their ilk, are a great starting point: this is music which has been chosen by expert pedagogues who have winnowed down options to those with a proven track record.

But if you find a particular piece works in your teaching practice or has a special resonance for your students, or a composer whose music you particularly enjoy, try exploring further: the resources of ACNMP and the Canadian Music Centre will give you instant leads in tracking down more works to consider.

I'd also like to suggest that there is much to be gained from an occasional branch meeting functioning as a sort of compositional potluck. I've seen this clever idea in practice with a group of Vancouver teachers who get together once a month to explore new or little known repertoire together. Everyone brings a piece to the coffee morning; ideas are shared and new enthusiasms develop.

Finally consider reaching out directly to composers in your community – or indeed, any composers you are enthusiastic about. Distance – which used to be such a factor in creating a community of teachers, learners, and composers – has all but vanished in our new reality of Twitter, Facebook, email, and Zoom calls. And please consider our legions of developing composers. Even small commissions (shared between branches, perhaps?) are incredibly important to composers starting to make their way in the world of music.

These are just a few strategies to consider, but I hope they spark some discussion as we prepare for Canada Music Week, 2021.

# Ontario Contribution to Teaching Awards for 2021



**Margaret Armstrong**  
KINGSTON

Margaret Armstrong studied piano from age nine and immigrated to Canada for her education at Carlton University and the University of Ottawa, earning multiple undergraduate and graduate degrees. She taught music in the Lanark County and Ottawa-Carleton District School Boards, was Adjunct Professor at the University of Ottawa, and was the founding Co-ordinator of Canterbury High School for the Arts. She maintained a private music studio with students of all ages. Margaret has also performed as an actress, singer, and dancer; is a sailor, airplane pilot and ham radio operator; fashion designer, master gardener, and champion dog agility handler. In 2004 she and her husband moved to the Thousand Islands region, where they launched the 'Music in the Schools' program, offering in-school, daytime, private music instruction.

The program has now expanded to five other local schools allowing a new generation of students to benefit from her knowledge and experience



**Paula Copithorn**  
OSHAWA AND DISTRICT

Paula has been a proud member of ORMTA for over 40 years. She came from a very musical family and, under the tutelage of Marie Devereux of Port Perry, she earned her Associate Teachers degree. Paula always knew she wanted to be a piano teacher. She was so proud to have guided both of her boys to the Grade 10 level in piano. Paula has been an executive member of the Oshawa and District Branch, holding the treasurer position, and became president in 2010 for a 3-year term. She was also the piano chair for the Sunderland Lions Music Festival for eight years. Paula always enjoys sharing her passion for the piano with all of her students. Numerous pupils have won trophies and scholarships in various competitions. Many have continued with careers in music. Teaching via the zoo platform this

past year has been challenging and yet fulfilling. Paula is most honoured to receive this award.



**Nancy Dale**  
NIAGARA FALLS

Born in Kitchener-Waterloo and raised in Woodstock, Nancy was immersed in a musical environment. She passed along this appreciation to her own family which has expanded with the addition of three perfect grandchildren. In Niagara-on-the-Lake, she had the good fortune to study with Jacqueline Dingman and received the Teacher's ARCT diploma from the Royal Conservatory of Music in 1992. She taught piano before altering course and focused on the teaching of theoretical subjects in Niagara-on-the-Lake. Nancy has also held the positions of treasurer and president for the Niagara Falls Branch and currently serves as Provincial Treasurer of the Ontario Registered Music Teachers' Association.

# Ontario Contribution to Teaching Awards for 2021



**Mildred Freeman Rieder**  
KITCHENER-WATERLOO

Mildred Freeman Rieder started learning violin from Maria Riedstra of Elmira, who encouraged her all the way to university. In high school she got her RCM Grade 10 violin, played in the Kitchener-Waterloo (KW) Youth Orchestra and started playing in the KW Symphony Orchestra. At the University of Western Ontario Mildred got the degrees Honours Bachelor of Music, Bachelor of Education, and Masters of Music Theory. She then spent six months in the Congo, a year as a student at the Anabaptist Mennonite Biblical Seminary, and several years as a classroom teacher. Mildred has played in several orchestras, including Orchestra London, KW Community Orchestra as its concertmistress, and KW Chamber Orchestra. Since 2007, Mildred has been building up a private practice of teaching mainly violin, piano, viola and harmony. She is a member of ORMTA, Elmira Music Teachers' Association and the worship committee at her church.



**Nikki Loney**  
HAMILTON-HALTON

Nikki is a professional registered music teacher from Hamilton, Ontario, Canada. She truly believes that everyone can sing, and for over 30 years, has welcomed students of all ages and abilities into her family-friendly studio. Her passion is working with the young, beginner vocalist. In her early days of teaching, Nikki realized the lack of resources for the young singers. She researched and created the FULL VOICE Workbooks with her friend and colleague, Mimi Adams. The FULL VOICE Workbooks are now in their third edition and FULL VOICE resources are now used in teaching studios, choirs, and classrooms worldwide. You can find Nikki and her fun, educational resources for young singers at [www.thefullvoice.com](http://www.thefullvoice.com).



**Dr. Chunson Park**  
OTTAWA REGION

Chunson Park is humbled and honoured to receive this award. She has been teaching piano for almost four decades and is one of the most sought-after teachers in Ottawa. Her education includes the University of British Columbia, the Juilliard School and Boston University. Dr. Park was blessed to have great mentors such as Dr. Robert Silverman, Mrs. Ellen Silverman and Mr. Hung-Kuan Chen. While taking care of her two children and writing her final dissertation at the same time, she developed tendinitis in her hands, veering her career to teaching. Ever since, her focus has been on proper postures and ergonomic ways of playing the piano. It was her genuine love and care for children that revealed a particular passion for teaching young talents. The main motivation for Dr. Park's teaching has always been to nurture each child to strive for their highest potential. Her present and former students have won prizes

# Ontario Contribution to Teaching Awards for 2021

in many competitions, such as the Canadian Music Competition, Kiwanis and Ottawa Piano Festivals, ORMTA and Steinway competitions. Park is also the recipient of the 2019 RCM Teacher of Distinction and the 2016, 2017 Steinway Top Music Teacher Awards. In 2019, her own students gave her a personal trophy for dedication and devotion.



## **Josee Robert-McDonald** TIMMINS

Josee Robert-McDonald pursued post-secondary studies at Montreal's Ecole Vincent D'Indy, and holds a Bachelor of Music degree from Concordia University where she studied piano performance with Linda Friedland and Yaron Ross.

She also holds a Bachelor of Music Therapy degree from the Universite du Quebec a Montreal. After moving to Ontario, she obtained her teacher's certificate from Laurentian University and taught music and visual art at the intermediate school level until her 2020 retirement. Josee has been successfully teaching private piano lessons in Montreal and later Timmins for the last 40 years. She has also accompanied musicians in the Porcupine Music Festival through the years, and is currently the piano artistic collaborator for a Francophone youth choir. Josee is also an avid cellist and has been an active member of the Timmins Symphony Orchestra for over 20 years. She has been a member of the ORMTA since March 31, 1992.

## **Mimi Spencer** ETOBICOKE-MISSISSAUGA

Mimi Spencer grew up in Newmarket and has been playing piano since she was five years old. Early studies were focused on The Royal Conservatory examinations. Mimi had many wonderful teachers over the years including piano with Laurie Duncan and Ann Lugsdin from the University of Manitoba Preparatory Department, piano and theory studies with Caron Whitlaw-Hiebert and Ruth Douglas, and pedagogy with Christopher



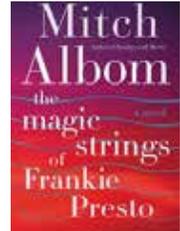
Kowal. Mimi has been teaching piano to children and adults of all ages and levels for over 45 years. She has prepared many students for Royal Conservatory examinations, for festivals, recitals, and auditions, and continues to perform occasionally as a soloist in recitals for charity and as an accompanist. When not busy with her teaching schedule Ms. Spencer loves spending time with her family, many pets, and working with and competing with her two horses. She currently serves on the executive committee of the ORMTA, Etobicoke-Mississauga Branch.



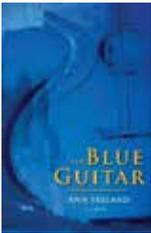
**Time for a hammock!** For many of us this time of year is when we can slow it down and enjoy the warm, sunny days of summer. For the bookworms it is a time to catch up on our reading list. So find a patio chair, lounge, picnic bench (or hammock!) and get reading!

### **The Magic Strings of Frankie Presto by Mitch Albom**

The story is based on the fictional character, Frankie Presto, a Spanish war orphan raised by a blind music teacher. At nine years old, Frankie is sent to America in the bottom of a boat. His only possession is an old guitar and six magical strings. His talent is touched by the gods. Frankie's musical connections, influences, and experiences takes place in the twentieth century where his encounters takes him into the realm of the classical to jazz to rock and roll. His gift becomes his burden when Frankie realizes that he can actually affect people's futures; his guitar strings turns blue whenever a life is altered. Overwhelmed by life, loss and this power, he disappears for years; his fate: to reemerge in a spectacular, and mysterious farewell.



*Submitted by: Kamara Hennessey, Hamilton-Halton Branch*



### **The Blue Guitar by Anne Ireland**

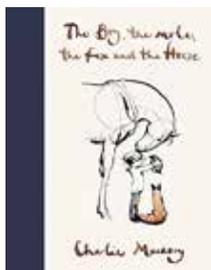
At the International Classical Guitar Competition in Montreal, top-flight musicians fly in from all over the world to compete in a gruelling week. A career can be made or lost here, and the slightest mishap can ruin years of preparation. Follow the lives of three competitors as they battle and scheme their way to victory.

*Submitted by: Mariette Stephenson, Kitchener-Waterloo Branch*

### **Every Note Played by Lisa Genova**

Everyone who is a musician, or earns a living as a musician, fears encountering a physical injury or disability that would impede their ability to continue in the life that they love. The main character is a Concert Pianist, who contracts ALS. His ex-wife, who is a piano teacher has arrived to be his caregiver. The author has a PhD in Neuroscience, and is also a New York times best selling author. It is a spellbinding portrayal of a magnificent talent and the relationships that surround him, and the inevitable spiralling of his physical deterioration. I enjoyed the author's ability to paint a true portrait of ALS; and at the same time, to weave into the fabric of the story, all of the relationships and emotions surrounding the characters in the book.

*Submitted by: Virginia Taylor, Etobicoke-Mississauga Branch*



### **The Boy, the Mole, the Fox and the Horse by Charlie Mackesy**

This small but powerful book is a treasure of artwork from the Music enhanced with animal figures on the inside covers to the additional sketches throughout the book. It is a thought provoking story written in script, (another soon to be forgotten art form). The author / artist, Charlie Mackesy melded his many talents together to encourage hope by sharing the adventures and conversations of a curious boy, a greedy mole, a cautious fox and a wise horse. Readers of all ages will be inspired by the life lessons.

*Submitted by Jacqueline Huffman-Krisza, Hamilton-Halton Branch*

#### **NEXT ISSUE: PRACTICE MAKES PERFECT**

Have you read a book that made a difference to your practice habits or practice routine? Or maybe a book that helps students practice? 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:  
secretaryregistrar@ormta.org.**

Until the next chapter!

Sandra

# MAKING MUSIC TOGETHER: ANNOUNCING THE PARTICIPATORY CREATIVE MUSIC HUB!

**Louise Campbell, project lead**

The Canadian New Music Network (CNMN) connects and represents artists, ensembles, orchestras, production companies, presenters, record labels, music educators, music media, musicologists, music lovers and fans who believe in the importance and value of creative music making in Canadian society. CNMN's broad and inclusive mandate focuses on community building and networking. It represents anyone practicing and supporting creative art music and sound art in Canada, including music teachers such as members of ORMTA. As part of our efforts to support musicians, we are excited to announce the Participatory Creative Music Hub, an on-line resource that aims to celebrate creativity in music and sound by and for people of all ages and backgrounds.

Over the 2020-21 season, music teachers have reinvented music making and music education, seeking the best ways to engage students and inspire music-making in in-person, online and hybrid teaching and learning contexts. The challenges presented were many, from learning new communications technologies to concerns about student mental and physical health and frequent absenteeism. Given the challenges associated with preparing traditional repertoire in continually changing contexts of teaching and learning, many music teachers have gone back to the source of music education: fostering student creativity in music and sound. This shift has resulted in many exciting new ways to engage with students, with teachers and students diving into improvisation, composition and explorations in sound, a rapidly growing field called Participatory Creative Music.

## WHAT IS PARTICIPATORY CREATIVE MUSIC?

*Who is involved? How is it done?*

*Where does it take place?*

*What approaches or processes are used? What materials are available/accessible ....*

And the questions go on!

**Participatory Creative Music** is a multitude of approaches to creating music in which everyone involved, regardless of their prior experience in making music, has active input in the creative process. Authorship and decision-making is shared to greater or lesser degrees, depending on context.

Some people may be familiar with the term **Community Music**, or music making by, for and with a group of people or individuals, often with a focus on relationship building and/or for the purposes of fostering community cohesion. In the case of Community music, the music being made may or may not be co-created by participants themselves. Community choirs, orchestras and bands rehearsing and performing pre-existing music are examples of community music. These groups create community through music, some with members coming from a variety of backgrounds and others serving specific communities. Many are open to members with varying levels of experience or training in music. Where these groups follow a creative process in which the participants contribute to the creation of a work, this is considered Participatory Creative Music.

The key feature that brings together Participatory Creative Music practices is participation, 'the act of taking part' (Oxford). In the case of Participatory Creative Music, everyone takes part in the creative process of making music. A facilitator may guide and participate in the process, and decision-making and authorship is shared. Everyone involved - whether they are 4, 40 or 94 years of age, an experienced musician or making music for the first time - has active input in the creative process.

## WHAT IS THE PARTICIPATORY CREATIVE MUSIC HUB?

The Participatory Creative Music Hub is an on-line resource that

aims to celebrate creativity in music and sound, share resources, and build connectivity between current practitioners, participants and newcomers to music making from a variety of backgrounds and fields. Current projects come from fields including health-care, social services, corrections, leadership... and, of course, music education! Contexts range from private lessons to group classes, online and in person.

Music teachers are important to this resource, as contributors and as users - we'd like to provide inspiration, tools and resources for private music teachers, music educators and generalists across Canada! For ideas and tips on private online lessons, see

- Catalyst Music: A music improv series for online private lessons  
For more projects that feature activities that are adaptable to private lessons, see:
- Creative Music Making from Source Material: Making New Music from Bach
- Matter at your fingertips: Making scores with playdough
- Sound Treasure Hunt: Listening games for all ages
- Audio-Visual Mismatch: Instructional Videos for Making a Surreal Music Video
- Sound Stories from the Land: Music creativity from a Plains Cree perspective

Find inspiration and class outlines in the search-able Project listing, and links to funding and more in the Tips and Tools section. Our hope is that, as the Hub grows, you will find ideas and resources in the Hub to inspire you in making your own music - and perhaps even contribute your own projects. We welcome your ways of making music, and hope we can help you inspire others!

For more information or to submit a project, please email Project Lead Louise Campbell at [mlouisecampbell@gmail.com](mailto:mlouisecampbell@gmail.com)

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– James Ehnes, International Concert Violinist and Artistic Director of Seattle Chamber Music Society

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\*All offers expire June 27, 2021. Offers cannot be combined and are subject to change without notice.

# MUSIC WRITING COMPETITION



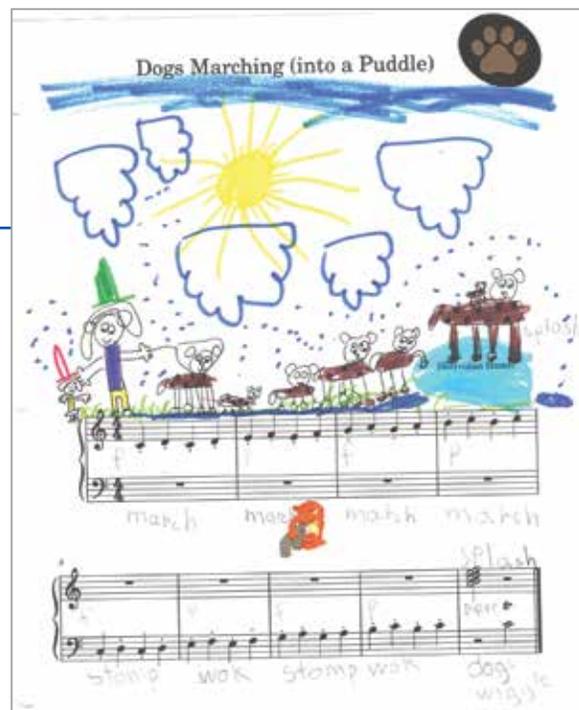
## Adjudicator's Comments:

"Congratulations to all students who entered ORMTA's composition competition. In particular, I would like to thank teachers for encouraging their students to compose. This is an invaluable experience for any music student. Even though performances aren't required, I very much appreciated when students performed their own works. I also

appreciated program notes and explanations on the score. I assessed creativity, thematic development, contrast, harmonic progression, and musical form among other elements. I encourage all students to create a theme and imagine what it could do and where it could go. It is a joy to see such creativity from our Ontario music students with support from their dedicated teachers. Keep composing!"

## Class P1 (8 years and under – instrumental)

- 1st** Sherridan Hamel – “Dogs Marching into a Puddle”  
Teacher: Deb Miller-Cushon, Ottawa Branch
- 2nd** James Hobden – “Look Up at the Stars”  
Teacher: Kathleen Howard, Ottawa Branch



## Class A1 (11 years and under – instrumental)

- 1st** Zixin (Andy) Wang – “Ocean Boat”  
Teacher: Chunson Park, Ottawa Branch
- 2nd** Sarvesh Kumar – “The Polar Bear”  
Teacher: Alexandra Weiss, Central Toronto Branch
- 3rd** Orly Ross – “Three-toed Sloth”  
Teacher: Elizabeth Shannon, Central Toronto Branch

### Honourable Mention

- Arya Nuthulapati – “l’Alpiniste” (The Mountain Climbers)
- Keriana Hodson – “Waltz of the Skater”

# MUSIC WRITING COMPETITION

**Mountains**

con amore  $\text{♩} = 76$  Isabella Huang

Voice: *con amore*  $\text{♩} = 76$  Isabella Huang

Piano: *mp*

Voice: *f* Why do you

Voice: *f* do what you do? Why do you re-mind me? Why do you

Voice: *f* do ev-ery-thing for me?

Piano: *mp*

## Class A2 (11 years and under – voice)

**1st** Isabella Huang – “*Mountains*”  
Teacher: Rachel Newallo-Huang,  
North York / York Region Branch

## Class B1 (15 years and under – instrumental)

- 1st** Khanh Mai – “*Ballade*”  
Teacher: Chunson Park, Ottawa Branch
- 2nd** Allon Weis – “*Piano Quintet*”  
Teacher: Karen Marie Rowell, London Branch
- 3rd** Sameer Safdar – “*Solitude de la Nuit*”  
(Loneliness of the Night)  
Teacher: Kelsey Scivo, Hamilton-Halton Branch

### Honourable Mention

Laura Mobili – “Symphony No. 1 in Eb – 1st Movement”

**Ballade**

Khanh Mai  
2021

Moderato

*mf*

*ff*

*p*

*dim.*

*Ad libitum*

*f*

*pp*

# MUSIC WRITING COMPETITION

**Class B2 (15 years and under – voice)** – No entries this year.

**Baile Diabólica de Tontín**  
Liliana Mahave

Moderato  $\text{♩} = 86$

Violin

Cello

Grand Piano

Vln.

Vc.

Pno.

## Class C (19 years and under)

- 1st** Liliana Mahave – “*Baile Diabolica de Tontin*”  
Teacher: Tanya Tkachenko,  
Central Toronto Branch
- 2nd** Alex Liang – “*Piano Sonata in G# Minor 1st Movement*”  
Teacher: Victor Avila,  
Ottawa Branch
- 3rd** Emily Scadding – “*Epilogue*”  
Teacher: Darryl Cremasco,  
Kitchener / Waterloo Branch

## Class D (open)

- 1st** Sarah Dolan – “*When Comes the Night*”  
Teacher: Mary Muckle,  
Ottawa Branch
- 2nd** Brice Hall – “*Among the Pines*”  
Teacher: Natasha Finlay,  
Central Toronto Branch

**When Comes the Night**  
The Step and Beat  
Sarah Dolan

Soprano 1 and 2

Alto

Harp 1

Harp 2

Harp 3



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

**All members in good standing are invited to attend:**

Presentation of OCTA Awards

Annual General Meeting

**To register: [www.ormta.org](http://www.ormta.org)**

Click: 'EVENTS'

Choose: 2021 AGM

Click blue box: 'AGM REGISTRATION' and follow the prompts

If you have a question for Council, you can submit it during the registration process



**Online Provincial Competition Adjudication and Awards Presentation  
Saturday July 24, 2021 11:00am**

**All members, family and friends are invited to attend:**

Adjudication and Awards Presentation of the

Provincial Instrumental and Provincial Vocal Competition

This is a FREE event (donations welcome)

**To register: [www.ormta.org](http://www.ormta.org)**

Click: 'EVENTS'

Choose: 2021 AGM

Click blue box: 'Awards Presentation Registration' and follow the prompts

**\*\*Register early – space is limited!\*\***

**We are looking forward to seeing you there!**

# FROM THE REGISTRAR'S DESK

SANDRA DICIENZO | [secretaryregistrar@ormta.org](mailto:secretaryregistrar@ormta.org)

As an ORMTA member you have access to the 'Members Only' section of the ORMTA website. This section has information on council and volunteering, FAQ, member documents, teaching resources and more. It is definitely worth a look! [www.ormta.org](http://www.ormta.org)

## A warm welcome to the following new members!

Megan Worthy	Ottawa Region
Maggie Morrison	Central Toronto
Gyslaine Lamoureux	Ottawa Region
Cynthia Shin	Barrie
Angelina Gibson	London
Venetia Gauthier	Kingston
Crystal Lee	Hamilton-Halton
Jennifer Ede	North Bay
Rebecca Synard	Central Toronto
Robin Zettel	Hanover-Walkerton
Deepani de Alwis	Scarborough
Iris Hung	Central Toronto
Kechen Ye	Ottawa Region

*"Music is a world within itself with a language we all understand."*

Lyric from 'Sir Duke' by Stevie Wonder

# \$ense

**Website use reminder:** In the Spring of 2020, ORMTA transitioned to a new web site using Club Express. To access your account, go to the website at <https://ormta.org>, then click the “Member Login” (top, right corner). Please keep your contact data updated (especially your email address) since branch lists are generated from this information. We hope you have enjoyed navigating the site.

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

To view the **2021-2022 fee structure** for your branch, login to the ORMTA site, click on “Members Only” (top right banner), click “Member Documents” in the drop-down menu. You may view a helpful navigation video tutorial or scroll down and click “Find a Document” (centre/blue box). Below “Member Documents” (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 2021-2022 branch fees including the levy (if applicable) will be revealed!

**The 2021-2022 invoices** will be sent mid-May 2021 with the deadline of June 30, 2021. As in the past, it is necessary to login if you choose to pay online through PayPal or using a credit card.

Membership fee payment by cheque or money order is still accepted. Please make these payable to ORMTA and send to me (address below). e-transfers are also acceptable. Please make these payable to ORMTA as well and use the [treasurer@ormta.org](mailto:treasurer@ormta.org) email address.

**Insurance reminder:** The Westland Insurance (Intact) policy will expire June 30 2021.

ORMTA's new insurance broker is Marsh Canada with Markel Canada as the underwriter.

The 2021-2022 **insurance rates** have been increased from \$40.00 to \$60 per member plus 8% tax bringing the annual insurance component total to \$64.80. Insurance certificates are emailed to members annually. Due to the tight transition from Westland Insurance Group to Marsh Canada Limited, the certificates will not be available until after July 1, 2021. If there is an immediate need in early July 2021, please contact me to request an expedited copy.

**Branch levies:** **Some** 2021-22 invoices include the **branch levy** (a separate mandatory fee initiated and governed at the branch level). Not all branches have the additional **branch levy** fee but each Active member pays the mandatory **branch portion fee**. Both the **branch levy** and the **branch portion fee** are returned to the branch each year.

**Special Projects fee:** This is a mandatory group fee. It is a small portion of the Provincial fee designated annually for a specific project or event. The 2021-22 Special Project will be designated in July 2021.

**NOTES magazine hard copy:** If you do not have a subscription but you would prefer the hard copy delivered, please inform us and the annual subscription fee of \$25 will be invoiced from the site.

**Electronic payment reminders** have been requested by many members, who find them helpful. These reminders are automatically programmed into and generated from the site. If you receive one but you have recently paid, just disregard the reminder.

In our second year of the pandemic, prompt membership fee payment is still appreciated and provides ORMTA with the funds to continue the regular flow of payments to Marsh Insurance (due July 1 2021), CFMTA and the branch portion fees and branch levies (if applicable).

**Take care and stay safe.**  
**Nancy Dale, Provincial Treasurer**  
PO Box 1639, Niagara-on-the-Lake  
ON, L0S 1J0  
[treasurer@ormta.org](mailto:treasurer@ormta.org)

# ORMTA Provincial Council 2020-2021

## EXECUTIVE

PRESIDENT Laura Gray, [president@ormta.org](mailto:president@ormta.org) ; Harriston, Phone: 519-323-8121.

1st VICE PRESIDENT Amy Boyes, [1stvicepresident@ormta.org](mailto:1stvicepresident@ormta.org) ; Ottawa, Phone: 613-302-8090.

2nd VICE PRESIDENT Joyce Co, [2ndvicepresident@ormta.org](mailto:2ndvicepresident@ormta.org) ; Thunder Bay.

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

SECRETARY-REGISTRAR Sandra DiCienzo, [secretaryregistrar@ormta.org](mailto: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](mailto:communications@ormta.org) ; [techsupport@ormta.org](mailto:techsupport@ormta.org) ; Newmarket, Phone: 416-271-6326.

## ZONE REPRESENTATIVES AND PORTFOLIOS

CENTRAL ZONE - Vacant

EASTERN ZONE - Vacant

GTA ZONE - [gtazone@ormta.org](mailto:gtazone@ormta.org) ; Matthew Tam, Markham.

NORTH CENTRAL ZONE - Vacant

NORTH EAST ZONE - Vacant

NORTH WEST ZONE - [northwestzone@ormta.org](mailto:northwestzone@ormta.org) ; Joyce Co, Thunder Bay.

OTTAWA REGION ZONE - [ottawaregionzone@ormta.org](mailto:ottawaregionzone@ormta.org) ; Susan Blyth-Schofield and Amy Boyes, Ottawa.

SOUTHERN ZONE - [southernzone@ormta.org](mailto:southernzone@ormta.org) ; Jacqueline Huffman-Krisza, Burlington.

WESTERN ZONE - [westernzone@ormta.org](mailto:westernzone@ormta.org) ; Janis Danowski, St. Thomas.

Advertising - [advertising@ormta.org](mailto:advertising@ormta.org) , Joyce Co

Bylaws - [bylaws@ormta.org](mailto:bylaws@ormta.org) ; Susan Blyth-Schofield

Canada Music Week - [canadamusicweek@ormta.org](mailto:canadamusicweek@ormta.org) ; Jacquie Huffman-Krisza

Competitions - [competitions@ormta.org](mailto:competitions@ormta.org) ; Susan Blyth-Schofield

Convention Liaison - [easternzone@ormta.org](mailto:easternzone@ormta.org) ; Meg Freer

Music Writing Competition - [musicwritingcompetition@ormta.org](mailto:musicwritingcompetition@ormta.org) ; Matthew Tam

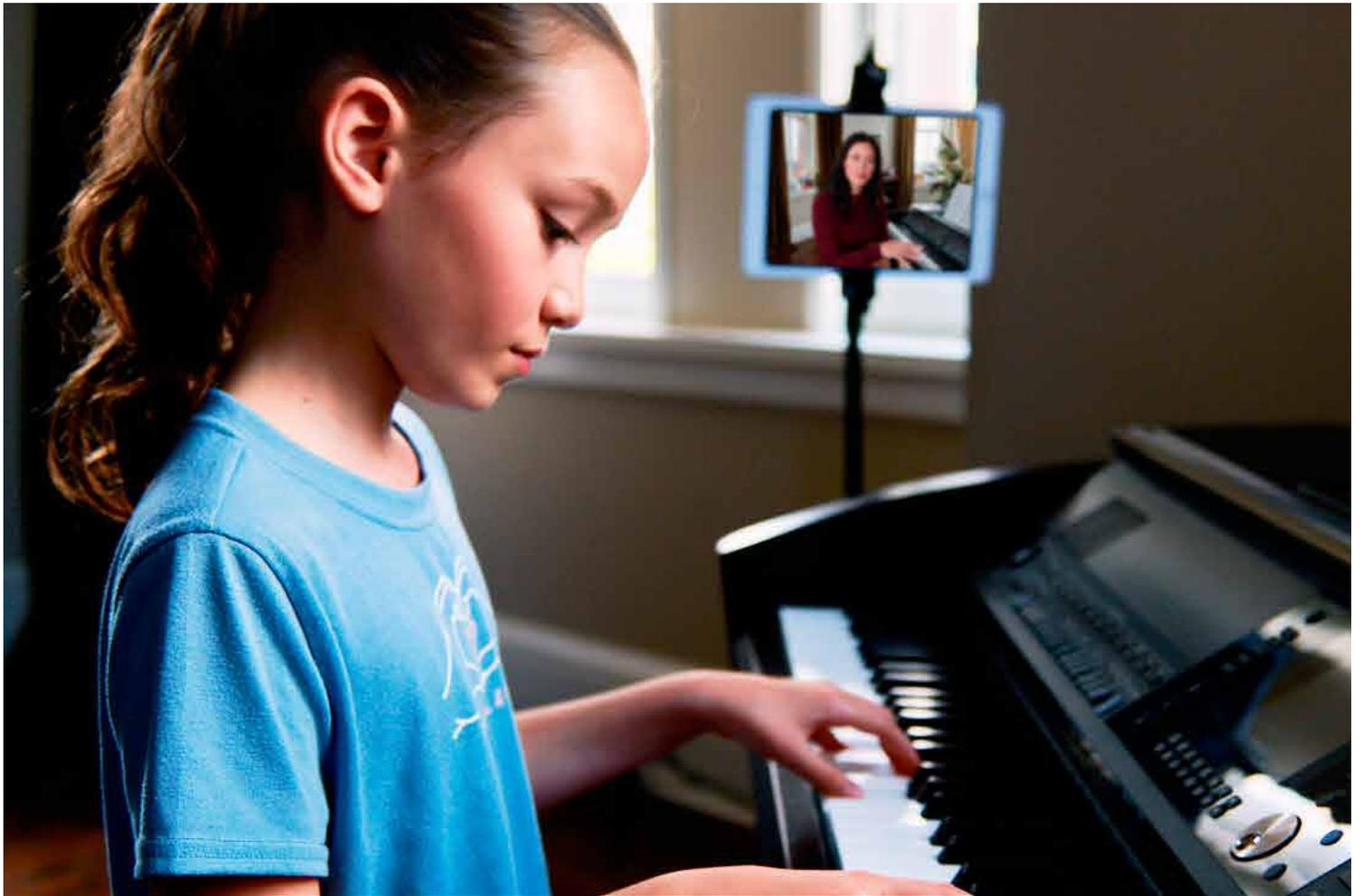
ORMTA Contribution to Teaching Award - [octa@ormta.org](mailto:octa@ormta.org) ; Jan Danowski

Pedagogy Award - [pedagogyaward@ormta.org](mailto:pedagogyaward@ormta.org) ; Jan Danowski

Professional Development - [professionaldevelopment@ormta.org](mailto:professionaldevelopment@ormta.org)

Young Artist Tour - [youngartisttour@ormta.org](mailto:youngartisttour@ormta.org) ; hiatus

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



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

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- RCM Student, Maya Krishnan





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