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## President's Message

by Olivia Riddell

What a wonderful year this has been – incredible to think that we have finished another year of teaching, preparing and supporting our students and their families. Congratulations to all members on your and your students' accomplishments and goals achieved in this past teaching year.

It's also incredible for me to think that I have completed my first year as ORMTA Ottawa Region President. This year was a wonderful experience, and I feel a very strong sense of accomplishment, as being this region's President has always been an important professional goal of mine.

I want to personally thank our council for your support – as well as your hard work on your portfolios this year. Without you, our region would not be able to enjoy wonderful and important events. We are saying goodbye Andrea Cochrane, who has handled our Public Relations & Advertising portfolio for almost 10 years. We will miss you, Andrea, and cannot thank you enough for all that you have done for us on council, as well as our membership.

Thank you as well to all the members that have taken the time to personally connect with me throughout this year. I appreciate working and communicating with each of our members, and have enjoyed getting to know you better. Thank you as well, for entering your students in our events – as without teacher and student participation, our events would not happen.

This year has continued to bring us together as members, but also in building relationships and partnerships with area businesses and centers. Specifically, I want to thank Ottawa Pianos – the quality of the pianos for our events this year has been incredible – and the support shown by Carmen specifically, but all Ottawa Piano employees – has been exceptional. We look forward to the 2016-2017 teaching year, working with you even more and thinking of more ways to support our membership, events and community.

Our relationship with the National Arts Centre has only continued to grow throughout this year and I am so pleased to announce that the ORMTA Ottawa Region has decided to be a Corporate Sponsor of the NAC for the coming year. This means that as a membership we will receive some extra "perks" (announced in more detail at the AGM) – but also receive exposure through programs and in the lobby (on the Donors Wall).

While I know it is a very busy time of year for all teachers, at the AGM on May 27th, we gathered to discuss the "Matters for Voting" that will be brought to the Convention in July, and, enjoyed a wonderful time to see some colleagues and friends, while also acknowledging our fabulous OCTA winner, Sandra Menard.

Wishing you all a wonderful summer,  
 Best,  
 Olivia Riddell





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## Annual General Meeting and Luncheon May 27th 2016 by Tania Granata,

Friday May 27<sup>th</sup> marked another wonderful Annual General Meeting and luncheon for our branch. Thanks as always go out to Jennie Smith for organizing this and making it run so smoothly. Thanks go out as well to the Cedarhill Golf and Country Club for a beautiful spring setting and delicious food.

We welcomed in our new proposed council and said some goodbyes to our former council. I really appreciate all the work that everyone continues to put into keeping our branch running. Council members read their reports and gave a few tidbits of information of things that may be coming up next teaching year.

We honored our OCTA recipient, Sandra Menard, and heard some stories about the journey that led her and her family to Ottawa and thus into the ORMTA family.

Once the meeting was done we enjoyed lunch where guests could also browse the used music sale as well as view the CD's and DVD's that Sherry Lu brought for people to borrow should they wish. After our meal we enjoyed entertainment from "Just Duet", a violin duo featuring Delia Li and Simcha Sutton-Pollock.



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## About the ORBit

The *ORBit* is the official newsletter of the Ottawa Region Branch of the Ontario Registered Music Teachers' Association. It is published 7 times a year: September, October, November, December/January, February/March, April/May and June/July/August.

All submissions for the **September** issue of the *ORBit* must be received by the editor on or before: **August 10, 2016.**

Send submissions by e-mail to:

kmaryhoward@primus.ca

or by mail to:

Kathleen Howard,  
Editor, the ORBit  
326 Donoghue Rd.  
Oxford Mills, ON K0G 1S0

Advertisements and announcements should either be plain text or fully formatted text. Plain-text submissions will be formatted by the editor. Fully formatted submissions will be included exactly as sent. The only acceptable formats are: pdf, jpeg, or tiff. Formatted word processing documents may not preserve formatting and/or font information and will not be accepted. Type-written submissions are also acceptable. Submissions must be accompanied by written reprint permission where applicable.

The products, services, and ideas expressed by the authors and advertisers in the *ORBit* are not necessarily those of the Ottawa Region Branch of the Ontario Registered Music Teachers' Association.

## Advertising Rates

Ads	Members	Non-members
1/6 page	\$12	\$16
1/4 page	\$16	\$22
1/3 page	\$22	\$25
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Full Page	\$33	\$44
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Larger than 8.5 x 11	\$83	\$110

Contact the Editor – kmaryhoward@primus.ca concerning rates for multiple edition advertising.

The Ottawa Region Branch of the Ontario Registered Music Teachers' Association shall retain the right at all times to accept or decline any advertising opportunity based solely on the judgment of the Editor with the support of the Executive Committee of the Ottawa Region Branch.

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## 2016 Competitions and Gala

by Kimberley Sundell, Convener

The 2016 Scholarship Competition took place May 28th and 29th, in the Patrick Cardy Studio at Carleton University. Our judges were Cynthia Tormann for piano and John Avey for voice. They were fantastic judges, taking time to address each student and setting a most comfortable atmosphere for the participants. Their adjudications were very entertaining as well as informative, and all in attendance enjoyed them thoroughly.

The Gala Recital was held Sunday evening at the same venue, with about 40 people in attendance. All 13 award winners performed and were presented with their prize money and a rose. Many thanks to Jennie Smith for organizing the flowers and reception following.

My heartfelt gratitude to Susan Blyth-Schofield, her husband Randle and Karl Taylor who graciously volunteered all weekend. This event absolutely would not have happened without their support.

ORMTA also thanks Carleton University for sponsoring this event by providing the concert venue, and to Ottawa Pianos for providing the wonderful piano. Their sponsorship is greatly appreciated.

### Young Artist:

Iris Lu

### Provincial Instrumental:

First - Spencer Klymyshyn

Second – Letitia Kwan

### Provincial Vocal:

First – James Coole-Stevenson

Second – Miranda Van Baal

### Zone Instrumental:

First – Ning Hu

Second – Anika-France Forget

### Zone Vocal:

First – Stefan Vidovic

Second – Grace Meagher

### Douglas Voice Memorial (Sonata):

Spencer Klymyshyn

### Fred and Elly Ayrheart Memorial (Chopin)

Victoria Wu

### Isabel (Ball) Laidlaw Memorial (Baroque)

Kevin Yang

### Elaine Kruse Memorial (Canadian)

Iris Lyu

### Elsie Melson Memorial (Zone Instrumental)

Ning Hu

Elsie Melson (Zone Vocal)

Stefan Vidovic

Olive Hindle Memorial (Provincial Vocal)

James Coole-Stevenson

Marr Memorial (Most Promising Vocal)

Stefan Vidovic and James Coole-Stevenson



### Zone Vocal:

Vocal Adjudicator John Avey, Third place Charlotte Forkball, First Place Stefan Vidovic, Second place Grace Meagher



### Provincial Instrumental:

Kevin Yang, Catherine Beaudin, First place Spencer Klymyshyn, Second place Letitia Kwan, Victoria Wu, Serena Knight



### Young Artist:

Vocal Adjudicator John Avey, Iris Lu, Instrumental Adjudicator Cynthia Tormann



Zone Instrumental:  
Third place Tangia Zhou, First  
place, Ning Hu,  
Second place Anika-France Forget

Provincial Vocal:  
Vocal Adjudicator John Avey,  
First place James Coole-  
Stevenson,  
Second place Miranda Van  
Baal



### Calendar of Events

#### July

**21-23 Provincial Convention, Chatham ~** [www.ormta.org/convention2016](http://www.ormta.org/convention2016)

#### August

**10 Submission Deadline for June/July/August ORBit. ~** Contact Kathleen Howard [kmaryhoward@primus.ca](mailto:kmaryhoward@primus.ca)

### Keyboard Harmony vs. Written Harmony

by Hoda Nassim

*The above was the title of an interesting article written in "Music Matters" newsletter a few years ago. Any words or phrases marked "----" are quotes from that article.*

As you know, both harmonies are interchangeable for the purpose of acquiring theory co-requisites. You also probably know that keyboard harmony is taught in early grades and is part of piano exams requirements for Conservatory Canada. Many other programs both in North America and abroad require students to study keyboard harmony. I myself learned both during my studies.

Keyboard harmony exams content is the same as written harmony. As well, keyboard harmony includes "transposition, score reading, and accompaniment of melodies, none of these required for written harmony". Keyboard harmony requires creativity and gives students confidence in their ear tests during practical exams. Improved listening skills, "memorization in performance", active participation and facility at the keyboard are some of the benefits of keyboard harmony.

As teachers, "we are aware that students don't really hear what they write". In keyboard harmony, students are able to hear and recognize errors and correct them. They must learn all harmony rules required for written harmony: voice leading, doubling, chord progressions, sequences, figured bass, modulation, improvisation, analysis and non-chord tones to name a few. The advantage to keyboard harmony is that students can also write what they hear and play. As well, the big issue to perform on the spot (only 20 minutes to look at the exam paper and not allowed to write anything!) is demanding to say the least and students learn to handle this aspect as well.

By now, you must be thinking that I prefer one program over another. That is not the case. The reason for this short article is as follows: As professionals it is important to recognize the validity of all programs offered to our students. Students have different learning styles and it is our duty to provide them with a program that will satisfy that learning style and at the same time move them to the next level of learning. We must avoid criticizing one program over another or thinking that keyboard harmony is easier than written harmony. Each has its challenges and rewards. Our goal is to work with students on the process of learning and not focus only on the result. As mentioned in this article: "Indeed, teaching methods in the schools have become more creative in recent years, and it is natural to expect music teaching to also have a more creative, personal, "hands on" focus as well". That is my opinion. Thanks, Hoda

## What Is The Difference Between a Grand Piano and an Upright Piano?

by Carmen Papalia and Andy Adams RPT

Other than aesthetics (a grand piano is larger and generally a nicer piece of furniture), there are two very important differences: Touch and Tone.

Touch for a performer is the most important. Both beginners and professionals will appreciate a good touch. In a grand piano, our old friend gravity is taken full advantage of to “reload” the note for the next strike. This allows for a much simpler mechanism, which translates to a more direct connection between the player’s finger and the sound produced. The mechanism, called the action, is very different between a grand and an upright. In an upright piano, there are extra springs, levers and cotton straps as well as silk cords used to help a hammer “reload”. This more complicated action results in a less direct connection between the fingertip and the resultant sound. It is also much easier to control the dampers of a grand piano as once again, you are working with gravity. In an upright piano, the dampers are held in place against the strings by means of a spring. While gravity’s strength can be relied on to be consistent, springs can differ in strength from one to another or as they age.

The Tone of a grand piano will always be better than that of an upright piano, all other things being equal. The reason for this is that there are zero obstructions between your ear and BOTH sides of the vibrating soundboard. In an upright piano, the soundboard is located at the back of the piano, so the sound bounces between the soundboard and the wall the piano is placed against. In the front, the sound bounces around inside the piano cavity (between the soundboard and the lower kick board). This produces a more muffled or less live sound than what is produced from a grand piano soundboard.

To sum up: a grand piano will offer more control of the music as well as a richer palette of sounds (or tones) to use.

### The Recital Studio at Ottawa Pianos

by Mitchell Wright  
Store Manager, Ottawa Pianos

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This fall we plan to have a series of special, limited concerts featuring some of Ottawa’s finest classical, jazz and modern pianists. More on that to come!

This July we will have a couple of special instruments on private display. Yamaha’s brand new concert grand, the CFX, will be present alongside our own CFIIIs. Having two concert grands together is a unique opportunity for special performances. If you have any ideas or would like to book the room, get in touch with us. You are also welcome to come in and have a look casually, or to bring in your students for a personal tour. Also featured at our store over the month of July is the Yamaha Enspire, the eighth generation of Disklavier pianos that offers an immersive new user experience, as well as exciting new ways to listen, learn and play the most advanced instrument on the market today.

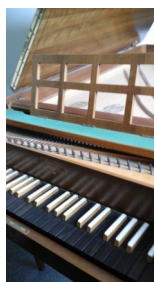
This will be a very fun summer here at Ottawa Pianos. We invite you drop in anytime you are in the area or to get in touch to book the use of our facilities. As always, it free to teachers to use. We simply suggest a small donation be made to CHEO in thanks.

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## Members' Corner

### Welcome to new members:

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**Claire Doyle**, (Active) Piano, Theory

**Danielle Girard**, (Active) Piano, Singing

**Maghan McPhee**, (Active) Singing

**Stacey Ingrey**, (Active) Singing

### Welcome Back to:

**Ineke Helby**, (Active) Piano, Rudiments, Theory

**Condolences** to the family of **Mary Orr**, who passed away May 3, 2016. Also, to **Sandra Menard**, on the death of her mother in April.

**Congratulations** to **Mauro Bartoli** who received the CAB Foundation's Arturo Benedetti Michelangeli Prize for young interpreters.

Do you know an ORMTA member who deserves a congratulatory note, condolences or get well wishes?

Forward details to:

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