# Canadian Music Educator
## Musicien éducateur au Canada

VOLUME 59 - NUMBER 3

Dr. Susan O'Neill, President

International Society for Music Education

ISSN 0008-[illegible]
Publications Mail Sales Agreement No. 40040473

# Western Music

## Don Wright Faculty of Music

## PROGRAMS OFFERED

**Bachelor of Music in**
- Performance
- Music Education
- Music History
- Music Theory
- Composition

**Bachelor of Musical Arts**

**Bachelor of Arts in**
- Music
- Music Administrative Studies
- Popular Music Studies

**Collaborative Programs**
- MusicRecordingArts(MRA) (Western/Fanshawe)
- Dual degrees with Music and Ivey School of Business

**Three Year Music Performance Diploma**
- concurrent with a program of study outside of music

**Graduate Studies**
- Music Theory (MA, PhD)
- Musicology (MA, PhD)
- Composition (MMus, PhD)
- Music Education (MMus, PhD)
- Performance (MMus, DMA)
- Popular Music & Culture (MA)

Call 519-661-2111, ext. 80532 or agorbase@uwo.ca. Visit **www.music.uwo.ca**.

# contents


## the prelude

EDITORIAL 2
*Leslie Linton*

PRESIDENT'S MESSAGE 3
*Helen Coker*

Publication Information 4

CME Guide for Contributors 4

## recurring motifs

CANADIAN MUSIC IN EDUCATION
Pat Shand Essay Contest Winner: Immigrant Families, Music Education, and Social Mobility in Canada. 5
*Laura Benjamins*

IN THE SPOTLIGHT
Dr. Bernie Andrews – Recipient of the 2018 Fred L. Bartlett Memorial Award 11

SPECIAL FEATURE - REPORT ON ISME 2018
Canadians at ISME 2018
Report on ISME 2018, Baku, Azerbaijan
33rd World Conference of the International Society for Music Education
"Life's Journey through Music" 12
*Lee Willingham, Mary Kelly, Susan O'Neill, Patrick Schmidt, Roger Mantie, Cathy Benedict, Benjamin Bolden, Andrea Creech, Alison Lublink, Shahriyar Jamshidi, Adam Patrick Bell, Glen Carruthers & Julia Brook*

IN MEMORIAM OF
CMEA PAST PRESIDENT ALLAN ANDERSON
Memories of Allan Anderson 24
*Dr. Betty Hanley*

A Guest Appearance 25
*Michael Mikulin*

## principal themes

Visiting R. Murray Schafer – Winter Solstice, 2017
Indian River, Ontario 26
*Douglas Friesen, Anaïs Kelsey-Verdecchia, and Adriana Rodrigues*

PEER REVIEW CORNER
Incorporating Educational Assistants into Inclusive Music Classrooms 30
*Melissa Cole*

## music makers

CHORAL
On with the Show! Tips for Producing a Successful Musical 36
*Melissa Morgan*

MUSIC AND HEALING
Snapshot: Music Therapy for Adolescents and Young Adults with Substance Use Disorder 42
*Amy Clements-Cortés*

POPULAR MUSIC EDUCATION
Rock Music, Informal Learning, and What it Means to be a Musician 44
*Steve Giddings*


Cover: Dr. Susan O'Neill, President ISME
Photo Credit – Dale Northey


CMEA | ACME
Canadian Music Educators' Association
L'Association canadienne des musiciens éducateurs

The official voice of the
Canadian Music Educators Association
La voix officielle de l'association canadienne
des musiciens éducateurs.

Leslie Linton

The cover photo of this journal features Dr. Susan O'Neill (Simon Fraser University). In July 2018, she became President of the International Society for Music Education (ISME) at the World Conference in Baku, Azerbaijan. This is a tremendously significant and well-deserved achievement. Not only is Dr. O'Neill an internationally recognized scholar, distinguished educator, and prominent researcher, but also a dedicated CMEA member having served in various roles such as the Senior Editor of the biennial book series. There has not been a Canadian president of ISME since Arnold Walter, in 1953. On behalf of all Canadian music educators, Congratulations Dr. O'Neill!. We are so proud of you, delighted that you represent Canada, and are reassured knowing that the future of music education is in excellent hands.

Congratulations also to Dr. Roger Mantie (University of Toronto) and Dr. Patrick Schmidt (Western University) on their appointments as Board Members of ISME. There are 12 Board Members, which makes this current Canadian representation quite remarkable. For more information please visit ISME's website at www.isme.org.

At the ISME conference, Dr. Lee Willingham invited Canadian attendees to write about their experiences, thoughts, and reflections. This collaborative piece reflects the excitement, learning experiences, and cultural exchanges that embody the purpose and and vision of ISME's World Conferences. The authors included in this article are; Lee Willingham, Mary Kelly, Susan O'Neill, Patrick Schmidt, Roger Mantie, Cathy Benedict, Benjamin Bolden, Andrea Creech, Alison Lublink, Shahriyar Jamshidi, Adam Patrick Bell, Glen Carruthers & Julia Brook.

The winning essay in the 2017 Pat Shand Essay Contest is included in this issue. Congratulations to author Laura Benjamins, who writes about the social mobility of immigrant families. She focuses on the various roles that provide music educators opportunities to assist their students and families in the process of acculturation and integration.

Congratulations to Dr. Bernie Andrews on receiving the Fred L. Bartlett Memorial Award for Outstanding Service to Public Education! He was presented with this award in July, 2018 in Ottawa, Ontario.

On a sad note, we are deeply sorry to say goodbye to CMEA Past President Allan Anderson. Dr. Betty Hanley and former student Michale Mikulin have both written lovely tributes in his memory. Our thoughts are with Mr. Anderson's family and friends at this difficult time.

Doug Friesen, Anais Kelsey-Verdecchia, and Adriana Rodrigues visited the home of R. Murray Schafer and his wife Elenor James. They have each written a personal reflection on their visit, their memories of Schafer's teachings, and how he has influenced their own pedagogies. The CMEA is grateful for the generosity of Mrs. James for permitting the authors to share their experiences, personal photographs, and Mr. Schafer's work with the journal.

In the peer review section, Melissa Cole offers an interesting perspective on an overlooked area in music education research. In her paper, Ms. Cole acknowledges the important role of Educational Assistants in the music classroom, and expands upon the potential engagement they may experience, a result of more direct involvement during music class. She provides ways of creating and maintaining a collaborative relationship, one which proves to be extremely beneficial for students and their teacher.

Melissa Morgan writes about school musicals, and provides valuable information on how to plan, prepare, and execute these monumental tasks. With a month-by-month check list, along with suggested musicals and even links to licensing companies, her suggestions for musicals will ensure that you will have a 'wonderful experience' with yours!

Substance Use Disorder in adolescents and young adults is a large concern in Canada, according to Dr. Amy Clements-Cortes. Music is an integral of part of the lives of youth, and Dr. Clements-Cortes suggests that the strength of this connection may provide an opportunity for music therapists to assist in the recovery when typical therapies are not successful.

Steve Giddings is the author of a new music-makers column on Popular Music Education. Mr. Giddings is the author of, "Rock Coach: A Practical Guide for Teaching Rock Bands in Schools" (Steve's music room publishing, 2017) which is available on Amazon in digital and print format. He has extensive experience teaching popular music education/informal learning. Mr. Giddings understands and addresses the concerns of traditionally trained music teachers who attempt to teach using unfamiliar instruments, unfamiliar pedagogy, and perhaps even unfamiliar music. His first article features an excellent chart that lists activities for both the teacher and student. He not only describes the ways in which popular musicians learn, but also states that popular music education is, "only sustainable and useful if taught in an authentic and relevant way." Welcome Steve!

Happy Teaching Everyone!

*Leslie*

Helen Coker

Happy New Year fellow music educators! The rest of the world may think January is the start of the new year but teachers all know it is really September. For some of us, it is a return to a job we love in a school we know and a chance to reconnect with our student musicians. For others, it is an exciting, nerve-wracking first day in a new school, building new relationships with students we have yet to meet. Or you could be on either end of the education spectrum: as a student eager to learn so you can have your own classroom, or an educator that has finished a long career and is enjoying retirement. Wherever you are on the education pathway, September is always a new start.

The CMEA/Acme is here to support you throughout the year. The Journal has articles that appeal to all levels of music educators with articles that are both academic in nature as well as practical for the classroom teacher. If you are on social media, follow us on Facebook and Twitter for posts that are both fun and informative. We also support university students through essay writing competitions and with Student Chapters at several universities. And the CMEA is respected around the world with our book series. Our most recent publication, "21st Century Music Education" is available through Amazon and Google Books. Find out more information on our website www.cmea.ca.

This fall we will also be supporting music educators on the east coast with our first regional conference. The Atlantic Regional Conference will be held on October 26 and 27, 2018 in Charlottetown, PEI. This is a great opportunity for CMEA members to take part in a larger conference and participate in many high-quality workshops. Watch the website for registration information!

If you aren't close to Charlottetown, all of our provincial partners have a fall conference. For me, this is my once a year professional development session. Time to talk the same language with fellow music teachers, learn new and different teaching methods, have the time to reflect on my practice, hear great performing ensembles and shop at the many corporate partners, and a chance to reconnect with old friends that I see once a year. If you aren't sure if your provincial conference is worth it, I can reassure you that it is probably going to be the most uplifting and rewarding time of the year!

As you enjoy the last few days of summer, and as you prepare for whatever September might bring for you, I thank you for being a part of our CMEA family. Happy New Year!

Sincerely,

*Helen*

Helen Coker
CMEA/Acme President

CMEA | ACME
Canadian Music Educators' Association
L'Association canadienne des musiciens éducateurs

## Canadian Music Educators' Association Awards for Educators

Have you heard about the awards available through the Canadian Music Educators Association for its members? There are awards available in the following categories:

**Professional Awards**

Jubilate Award of Merit (awarded annually)
Honorary Life Member Award (awarded annually)
Builder's Award (awarded annually through nominations made by provincial music educators associations)
Builder's Award for New Teachers
Builder's Award for Teachers

**Excellence Awards**

Excellence in Leadership (awarded annually)
Excellence in Innovation (awarded annually)
Excellence in Collaboration (awarded annually)

**For more information on these awards, the criteria for applying, and to submit nominations, see the CMEA website, under Programs. www.cmea.ca**

CMEA | ACME
Canadian Music Educators' Association
L'Association canadienne des musiciens éducateurs

**Canadian Music Educator**
**Musicien éducateur au Canada**
**VOLUME 59 - NUMBER 3**

Editor
Dr. Leslie Linton
Western University
Don Wright Faculty of Music
Talbot College, Room 210
1151 Richmond Street
London, Ontario, Canada N6A 3K7
Tel: 519-661-2111 x 82043
Fax: 519-850-2396
llinton5@uwo.ca

Design/Layout/Advertising
Jody Paul
Chrisan Communications
chrisan.jody@gmail.com
647-295-7289

Translation
Marie-Audrey Noël

Printed by
Britannia Printers Inc.
print@britannia.ca
416-698-7608

Memberships and Subscriptions
Gena Norbury
3960 Rushton Crescent
Mississauga, ON
L5L 4H8
journal@cmea.ca

Postmaster, if undeliverable please return to:
Gena Norbury
3960 Rushton Crescent
Mississauga, ON
L5L 4H8

The Canadian Music Educator
is the official journal of the
Canadian Music Educators Association/
L'Association canadienne des
musiciens éducateurs
www.cmea.ca

ISSN 0008-4549
Mailed under Canada Post
Publications Mail Sales
Agreement No.40040473

# Guide for Contributors

The Canadian Music Educator / Musicien éducateur au Canada publishes a broad spectrum of articles, research reports, successful teaching strategies, and general practices in music education. Authors wishing to contribute should keep the following in mind:

- articles should be pertinent to current or evolving music education practices or issues
- articles should be clearly and concisely written, directed towards one or more of the following: elementary or middle school music classroom teachers, general elementary or middle school classroom teachers, secondary music teachers, private studio music teachers, college and university instructors, parents of music students, musicians
- articles should not normally exceed 4000 words, and shorter articles or brief items are welcome
- illustrations, graphics, photos, if good quality, are welcome
- articles are welcome in either English or French
- manuscripts should be prepared in APA format
- all contributions must open with a 50-100 word abstract summarizing content

Articles are to be submitted by email, in MS Word, RTF or Simple Text attachments.
Authors are to submit a current good quality photograph and a short biography.
All articles are subject to editing.
All articles received will by acknowledged.
Peer review is available on request.
Regrettably, some articles may not be used for publication.

**Submit articles by email to the editor - Dr. Leslie Linton** llinton5@uwo.ca
•If you wish the article to be peer reviewed, please submit the article with that request to Peer Review Editor Dr. Leslie Linton: llinton5@uwo.ca

**Copyright Transfer**
In order for submissions to be published in the Canadian Music Educator contributors must agree to the conditions outlined in the CME Copyright Transfer document and must return a signed copy of this completed document to the editor by fax, post, or email (PDF of scanned, signed document attached).
For a copy of the CME Copyright Transfer document, please contact the editor.

**Detailed Directions for Formatting Articles**

1. All lower punctuation inside upper – e.g., "This is a quote." or The trumpet went "dead," but the conductor stayed "alive."
2. Sequences of items should each have a comma (before the last "and"). E.g., "People joined in, sang heartily, and danced in the background."
3. Only 1 space between sentences. Never use two or more.
4. Use no underlining.
5. Titles of books or journals are in italics (not underlined).
6. Headings are in bold not underlined.
7. Use no running heads. You may suggest a running head at the beginning of the document.
8. Use endnotes (no footnotes.)
9. Use a line space between paragraphs; do not indent.
10. Do not double space text – single space body of text.
11. Internal referencing: standard APA
12. Make suggestions for highlighted text that can go in boxes (not more than about 15 words).
13. Reference lists may use author's full name.
14. Reference lists – basic APA with italics instead of underlined. Single space as in the examples below:

Abeles, H., Hoffer, C., & Klotman, R. (1984). *Foundations of music education*. NewYork: Schirmer Books.

Austin, J. R. (1990). Competition: Is music education the loser? *Music Educators Journal*, *76*(6), 21-25.


# Immigrant Families, Music Education, and Social Mobility in Canada

First Place Winner – Laura Benjamins
Faculty Advisor – Dr. Ruth Wright, Western University

*Abstract – This paper examines music's role in the integration and upward social mobility of immigrant families. Immigrant parents often strive for a positive future for their children when entering a new culture and society, such as Canada (Ichou, Oberti, & Waine, 2014). Music education's potential use as a tool for social mobility and integration is examined with reference to Bourdieu's concept of capital, Yosso's (2005) theory of community cultural wealth, and Lareau's (2003) concepts of childrearing. The important role that music educators play in the lives of immigrant students in developing their musical cultural capital is emphasized along with the encouragement of open awareness of the culture of social mobility in immigrant families. Possible negative aspects of using music education as a tool for social mobility are discussed, with a further recommendation for educators to incorporate a more inclusive school music curriculum within Canada.*

During recent decades, rapid demographic changes have taken place in Canada with increased numbers of immigrants entering the country (Boyd, 2011). These immigrant families face extensive difficulties entering a new society such as learning a new language, adjusting to new cultural norms, and transferring educational credentials. Research shows how music often serves as a constructing element in the formation of individual and collective identity for immigrant students. Music can be used as a vehicle for preserving homeland memories and unity among students (Karlsen, 2013) which music educators have a crucial role in helping to develop. Music can help immigrant families adjust to their new society and culture, collectively engage with other immigrant families, and can be used as a tool to advance in North American society.

Immigrant parents engage in social mobility as they strive to create a more positive future for their children in North America. Using music as a tool for 'class remobility'- efforts to regain their homeland social class position - and social integration (Hofvander Trulsson, 2015), immigrant parents tend to have high educational aspirations for their children (Ichou, Oberti, & Waine, 2014). Borjas (2006) provides a clear definition of social mobility in immigrant families:

> *From a broad perspective, social mobility in immigrant households includes the cultural adaptation that immigrants and their children make to their new environment, their adoption of social norms and attitudes that may differ widely from those in their home countries, and their accumulation of 'human capital investments,' such as education, language skills, and geographic relocation, which improve their economic status in their new country. (p. 57)*

This paper seeks to investigate how music education combined with an immigrant's community cultural wealth (Yosso, 2005) and concerted cultivation parenting techniques (Lareau, 2003) can lead to class remobility. Concerted cultivation parenting techniques can be understood as a type of "interventionist" parenting, where parents intentionally "plan strategies for the cultivation of their children" (Vincent & Maxwell, 2016, p. 272), treating them as a "developmental project" (Irwin & Elley, 2011, p. 481). Lareau's (2003) theory of middle class, concerted cultivation parenting can arguably be displayed through the intentional, involved parenting evident in immigrant families (Ichou, Oberti, & Waine, 2014). Lu's (2013) study emphasizes the importance of immigrant communities working together to increase cultural wealth and upward mobility, according to Yosso's (2005) theory of community cultural wealth. These theories, combined with Hofvander Trulsson's (2015) research can be fitted together to understand how music can be used as a tool to class remobility and greater levels of upward social mobility. Similar to Hofvander Trulsson's findings in Sweden, it can be argued that music education involving Western classical music can be used as a tool to channel immigrant children and their families toward greater academic achievement and social mobility in Canadian society.

## Immigrants and the Culture of Mobility

To make economic or social gains, many immigrants must leave some of their native habits and cultural characteristics and cleave to new attributes that signify higher chances of success in the North American economy (Borjas, 2006). Lu (2013) describes a minority culture of mobility to be one where minorities must develop sets of tools and strategies to apply in managing the problems of interracial and inter-class relations that they may face. Immigrant families learn over time how to use these tools and strategies, combined with their knowledge, to their advantage.

Downward social mobility is a reality for many immigrants who have lost cultural, social, and economic capital when leaving the country of origin (Hofvander Trulsson, 2010). Much motivation is required when entering a new culture and there are considerable adaptations required in terms of new customs and cultural norms. The lack of economic or social success some may experience in a new culture does not correlate to immi-

Even with barriers such as language and unawareness of cultural norms at times, immigrant parents appeared to want to be very involved and engaged in open communication with the educator.

grants being unmotivated or lacking in effort. Immigrants often have the skills to thrive in Canadian society, but their credentials obtained in another country are often not recognized by Canadian employers (Grant, Abrams, Robertson, & Garay, 2015). Many disadvantages are present and downward social mobility can be humiliating in front of children, relatives, and friends. While upward social mobility can bring with it new possibilities for ownership, status symbols, adoption of new opinions on society, music tastes, and individuality, downward social mobility can quickly bring with it a loss of self-confidence, lower standards of living, changing consumption habits, and fewer employment possibilities (Hofvander Trulsson, 2010).

Even though immigrant parents often face substantial societal disadvantages in their new cultures, studies indicate that they are often more involved in the education of their children than non-immigrant parents. Ichou et al. (2014) conducted a survey of four working-class suburban high schools to measure the relationship of immigrant families with the school system. Findings indicated that immigrant parents tended to make greater use of local educational support than non-immigrant parents, they had relatively higher educational aspirations for their children, and were more likely to ask for educational support. Furthermore, many immigrant parents had a more advanced level of education, such as a doctorate degree, than non-immigrant parents (Ichou et al., 2014). These results may indicate a reason for high levels of immigrant parental involvement in the education system. If immigrant parents themselves have prestigious degrees that are not recognized in Canada, it is only logical that they would encourage their children to obtain high degrees and strive for social mobility.

Lareau (2003), a dynamic sociologist who is extensively involved in studying social class and its effects on children, developed the terms 'concerted cultivation' and 'natural growth' in reference to two different social class-based methods of childrearing. Lareau argues that middle-class parents who engage in a childrearing pattern of concerted cultivation "deliberately try to stimulate their children's development and foster their cognitive and social skills" (Lareau, 2003, p. 5). Her concept of concerted cultivation childrearing can be related to immigrant parents such as those in Wang's (2008) study that looked at Chinese immigrants' home-school relations in the United States. They value academic success, hard work, and diligence, and their intentional methods of parenting combined with high educational aspirations for their children may indicate their adoption of Lareau's concerted cultivation method of childrearing rather than the working class approach of natural growth. It is perhaps this adoption of the concerted cultivation method of parenting, which could provide a driving force behind the upward mobility of children of immigrants (Kasinitz, 2008).

Throughout my teaching in both the private and public education systems, I have often noticed how intentional and involved immigrant parents were in the education of their children. Even with barriers such as language and unawareness of cultural norms at times, immigrant parents appeared to want to be very involved and engaged in open communication with the educator. In my observations, immigrant parents tended to be very interested in their child's academic achievement and how they were adjusting to the new classroom environment. Regardless of how much parents themselves may be struggling, these parents constantly put their children first, wanting to help create a better life for them in the new culture. Hofvander Trulsson (2015) explains this concept as *intergenerational mobility*, the changing levels of social mobility between generations, parents and children. Although parents may be disadvantaged as they enter a new culture, changing levels of social mobility can occur for their children. These parents recognize the degree of equal opportunity in life's stages and understand that motivation developed in childhood can successfully be carried into later life (Hofvander Trulsson, 2015). Immigrant parents encourage the development of talent and motivation and, therefore, are excited to be part of their children's education. The culture of mobility is an inescapable reality for immigrant families. Parents will do all that they can to ensure the possibility of upward mobility in Canadian culture. They choose to attach themselves to new attributes or characteristics that will help them thrive in this economy (Borjas, 2006). Using Bourdieu's terms, education is often used as a tool for reconstructing cultural and social capital lost in the move from one culture to another (Hofvander Trulsson, 2015).

### Bourdieu's Cultural Theory, Community Cultural Wealth, and Music Education

Bourdieu's cultural theory, originating in his Theory of Practice (1977) consists of three key concepts: capital, habitus, and field. The four forms of capital- cultural, social, economic, and symbolic, are seen as resources capable of accumulation and exchange significant in the understanding of identities of class, as well as the understanding of the structural relationship between individuals and society (Hofvander Trulsson, 2015). The concept of habitus can explain how cultural capital is reflected in or central to one's identity. Hofvander Trulsson (2015) writes that language, culture, religion, and music can greatly contribute to the formation of one's identity, or habitus in accordance with Bourdieu's theory. Bourdieu's concepts of field and location indicate how capital and habitus position the family within the social arena and also how "different societal groups fight to influence family norms" (Hofvander Trulsson, 2015, p. 32). Bourdieu's concepts of habitus, field, and capital are all reflected in his interest in social inequality and how individuals are socialized differently according to their social location.

Cultural capital can be interpreted in a variety of ways, including its support of the notion that immigrant families have

an array of cultural knowledge, skills, abilities, and contacts that can be an advantage to them in society (Yosso, 2005). Yosso (2005) critiques the common understanding of Bourdieu's theory that students of colour come into the classroom with cultural deficiencies. Immigrant families may face more disadvantages than born-Canadians, but they are able to use 'community cultural wealth', specifically music lessons for some, as a form of cultural wealth, to gain cultural capital and therefore engage in social mobility. Community cultural wealth consists of an "attempt to shift cultural capital analyses of social mobility from an individual to a social level" (Lu, 2013, p. 308). While contradicting the traditional Bourdieusian concept that cultural capital is only an "individual determinant inherited from the family" (Lu, 2013, p. 305), Lu emphasizes the importance of collective agency in the accumulation and creation of cultural capital. His study focuses on how community-based music schools develop a cultural strategy and use elite cultural capital in Western classical music to guide Chinese immigrants in their application and enrollment in prestigious colleges. Lu's work helps make us aware that music lessons are also a tool that can be included within the community cultural wealth available to immigrant families and may be used to develop cultural capital and encourage upward social mobility.

### Music as a Means to Afford Social Mobility

Bourdieu's concept of cultural capital assumes that particular cultural knowledge holds power. As evident in Bourdieu and Lareau's writings, white, middle-class families tend to hold a type of elite cultural capital that permits them to accumulate specific forms of knowledge, skills, and abilities which are particularly valued by our society (Yosso, 2005). In our North American society, it can be argued that certain types of knowledge are valued over others, and to gain social mobility and move up in society, one must possess certain knowledge forms. Although immigrant children tend to be at a disadvantage when entering Canadian society, current research indicates that immigrant families are using different tools, such as private music lessons, to help place their children on the right track for upward social mobility (Lu, 2013).

As discussed above, music can be used more often as a tool for 'class remobility' and social control or integration (Hofvander Trulsson, 2015). With the help of intentional, involved parents who strive for better futures for their children, immigrant children are using a Western classical music infrastructure to pursue class 'remobility' and pursue higher Canadian education. Hofvander Trulsson (2005, 2010, 2015) conducts several studies that investigate immigrant families in Sweden and their practice of music as a decisive tool for the social integration of children. Her studies demonstrate how some minority parents in Sweden make a significant investment in their children's future, specifically through such music lessons. It is also evident however that parents have a large impact on their children's levels of discipline, evident in their practicing of music. Hofvander Trulsson (2010) exemplifies this in her study investigation that revealed the levels of discipline in many immigrant children which comes with a cost of significant pressure from parents and a lack of socialization. Immigrant parents often restricted their children from socializing with friends for the purpose of practicing their musical instrument for three to four hours a day. These parents spoke of their belief that the music education available in Swedish society was not challenging their children enough to reach to their full potential (Hofvander Trulsson, 2010). Two parents' statements in particular were published in Hofvander Trulsson's (2010) study where they spoke of restricting their children's time with friends to weekends. It appears from one mother's explanation that her son is young and expresses worry that he will not have time to meet his friends. The mother explains that once her son completes his practice sufficiently, then he can play with his friends. However, his practice often takes at least two hours because, as the mother explains, "His teacher thinks that he could play at a high level, so more work than normal is needed, not just twenty minutes per week" (Hofvander Trulsson, 2010, p. 33). The children's opinions on their amount of practicing is not clear in the study, but the study certainly narrates the pressure of performance evident in these immigrant children's lives. The children's social lives are limited and their parents' directions are followed in order to succeed in society. While success in society may result, one may question if this pressure of performance is too much to impose on children along with their lack of socialization with other children.

Lu (2013) conducted a similar study consisting of participant-observation fieldwork at a Taiwanese-owned music school, a local affiliate for the Associated Board of the Royal Schools of Music (ABRSM), in Flushing, Queens, New York City. He observed interactions between students, parents, and teachers, paying careful attention to how information was transmitted between those networks. When asking various parents about the importance of their children learning music, one parent responded to Lu emphasizing how important music education is for her child's education in the United States. Another parent highlighted the importance of music credentials and how music related to his daughter's academic performance. A major theme evident in the parents' responses was their initiative to make their children pass ABRSM exams. Lu carefully looks at underlying reasons or motives for using a British music credential program and why parents express so much interest in these exams.

Supplementary music education may fill other emotional needs for immigrant parents. Music schools, such as the Mozart Music School in Lu's (2013) article, or even other supplementary ethnic-language schools can be a positive source of community for immigrant families.

Music schools such as the Mozart Music School investigated in Lu's (2013) study often use Western classical music as a tool to help increase social mobility. Chinese immigrant parents believe that obtaining British music credentials will result in a display of cultural competence in their children. Parents of long-term students quickly hold on to the belief that British music credentials signify class status and can assist in elite college admissions (Lu, 2013). North American prestigious universities and colleges often look at an applicant's well-roundedness, rather than simply their academic scores for possible admittance to a program. Western classical music is upheld as an effective sphere within which to obtain music credentials, therefore indicating the well-roundedness of an immigrant student. According to Lu (2013), the knowledge of the hierarchy of college and university rankings is well-known in North American Chinese communities and music education, in their minds, is a significant tool in reaching the top of the educational hierarchy.

Lareau's (2003) concept of 'concerted cultivation' parenting is strongly evident in families where immigrant parents are extremely involved and intentional about making sure their children advance musically. Although I believe parents can act differently within the 'concerted cultivation' realm, it can be argued that immigrant parents highly invest in private music lessons as a tool for upward social mobility using particular childrearing techniques. Although immigrant families face countless disadvantages when entering a new society, the 'concerted cultivation' parenting techniques employed by some, combined with involved, invested parents who encourage self-discipline and regulation especially in private music lessons, has resulted in upward social mobility for many immigrant children in society.

The cost of this process, however, must be addressed as well. The concerted cultivation approach involving Western classical music can quickly turn into an assimilationist tactic to suppress the cultural heritage of students in favour of hegemonic Western elite culture. Many children and parents appear to reject their own homeland's music and pursue the development of skills in Western classical music. Skills in a variety of other musics from immigrants' homelands are unable to be measured or assessed within a Western art music dominated music education system. Many elite universities still predominately favour the traditional genres of music composed for the Western elite: Western art music. Furthermore, extreme engagement in concerted cultivation parenting techniques raises questions concerning healthiness as a parenting strategy (Schiffrin, Godfrey, Liss, & Erchull, 2015). The outward appearance of immigrants' upwards social mobility through music may therefore come with a significant underlying cost.

Perhaps a shift in thinking about musical cultural capital in North America can occur with a focus on how participation in musical activities specifically aids immigrant families in additional ways beyond their upward social mobility. Immigrants lose capital on many different levels when moving to a new place, especially emotionally (Hofvander Trulsson, 2015). Music's connection to one's identity, as well as one's homeland can lead to a deep sense of joy and comfort. Hofvander Trulsson (2015) mentions also how musical activity is sometimes encouraged by parents for their children because they themselves were not able to experience musical activity. Parents may want children to experience the gift of music beyond the means of social mobility. Supplementary music education may fill other emotional needs for immigrant parents. Music schools, such as the Mozart Music School in Lu's (2013) article, or even other supplementary ethnic-language schools can be a positive source of community for immigrant families. Some of these schools serve as community centers that meet immigrants' social and cultural needs (Zhou & Kim, 2006). Immigrants do not necessarily live in communities where there are other immigrants from the same homeland. Often schools that provide supplementary education or ethnic organizations greatly aid in the transition to a new society and culture. The increase of one's music cultural capital has benefits beyond its leading to an increase in social mobility.

Music plays a variety of roles in the integration of immigrants in their new culture and it is crucial for music educators to understand both how music can help in the process of integration, as well as how immigrants often use music for integration and social mobility. Musical activities can positively impact the process of acculturation and integration for immigrants. Marsh (2012) documents an Australian multi-case study that investigates the role of music in immigrant children's lives. Students at the Freemont Intensive English Centre, where the study took place, had a large amount of freedom of choice and collaboration together to decide what types of music they were going to study. The Freemont Intensive English Centre consisted of a post-migration educational environment for students. For some refugees, this was their very first encounter with an education system. Students were able to elect to be part of music and dance activities, where choral singing of popular music and

If immigrant students do not seem to want to highlight their cultural differences, that is to be respected as well. Perhaps using examples from a number of different cultures to highlight key ideas or themes in a subject area could be beneficial when students do not wish to have attention drawn to them. Themes of inclusiveness, collaboration, and openness to new ideas need to be expressed more in Canadian music classes.

music from around the world was prevalent along with drumming and band accompaniment. Later hip hop dance classes began which stimulated lots of interest among the immigrant students. A recurring theme in music from this education centre was that music selection for the elective music and dance groups was constantly evolving and was related to the students' interests. The music teacher worked with students who knew how to play particular instruments or specialized in specific genres to provide them with performance opportunities. The open-ended and multicultural nature of the music selection process multiplied and more students wanted to contribute to musical collaboration (Marsh, 2012). This is a contrasting approach to concerted cultivation childrearing techniques while still appearing to consist of some structure and organization within the students' interests. Concerted cultivation childrearing techniques could be expanded in this way, while also leading to musical collaboration between immigrant students.

Inclusive musical processes evident in Marsh's (2012) study provided both a road for developing feelings of community and belonging as well as a sense of trust and cohesiveness. This study provides a meaningful example for music educators today. A variety of studies such as Marsh's (2012) publication indicate a variety of positive roles that music can have in immigrant students' lives. Although research implies the importance of music as a tool for social mobility in immigrant families, music can also be incorporated in the classroom as a tool for other results. An awareness of how music is used by parents in a new culture is necessary. Immigrant students who are highly encouraged to practice piano for hours at home would probably appreciate a change of setting in music class at school. Music classes should be an outlet for both immigrant and non-immigrant students to openly express themselves. If immigrant students wish to highlight their cultural heritage, that can be incorporated within lessons. But if immigrant students do not seem to want to highlight their cultural differences, that is to be respected as well. Perhaps using examples from a number of different cultures to highlight key ideas or themes in a subject area could be beneficial when students do not wish to have attention drawn to them. Themes of inclusiveness, collaboration, and openness to new ideas need to be expressed more in Canadian music classes. Marsh (2012) points out how repertoire selection was steadily evolving in her study and was specifically related to the interests and capacities of students. It is possible that music educators are not comfortable with additions like Marsh's (2012) ideas in their music program. However, changes can be small and can slowly happen over time.

### Implications for Music Educators

Family musical cultural capital can significantly contribute to the use of music as a tool for upward social mobility and its role in one's identity in immigrant families. Some children may come from families with higher levels of cultural capital in the area of music (Valenzuela & Codina, 2014). Music in their family may play a variety of roles including an emotional role, helping bridge the gap for families from life in their homeland and the cultural habitus that is formed in one's upbringing (Hofvander Trulsson, 2010). Immigrant families may have a difficult time balancing the two different worlds where they have lived and are now living. Music can help diminish some of the difficulty of that task. Music from one's homeland can strengthen national identity and stir up feelings and memories (Hofvander Trulsson, 2010). In this way, music can bring communities of immigrants together and help strengthen community cultural wealth. The inclusion of various music cultures in music education curriculum can successfully help in the task of transitioning to a new culture and bring students together (Karlsen, 2013). This process may help children in Canadian education systems feel stronger and more capable to advance academically and move up socially. Many immigrant parents understand the importance of music as both cultural capital and as part of their identity, a connection to their homeland.

Music can often play a constructing role in the formation of individual identity and collective identity between immigrant students, it can be used as a vehicle for homeland memories and unity among students, and music can help immigrant families adjust to their culture while collectively engaging with other immigrant families.

As music educators in the school system, we must realize the level of commitment many immigrant parents show to their children's musical involvement. Sensitivity to the significant role that music may have in their lives is necessary. We need to find a way to meet the needs and musical interests of as many students as possible especially because many Canadian students are not pursuing higher levels of music education. There is nothing wrong with trying to incorporate music from different homelands of immigrants especially if they feel an emotional connection to that particular genre of music.

Karlsen (2013) speaks of the necessity for a multitude of music cultures to be included as part of the curriculum and for music to also be used as an *act of inclusion*, playing an important role in the inclusive school. Many believe that music should be a subject area where students feel free to express themselves and highlight their different backgrounds. Diversity can openly be celebrated in music selections and performances. Many students with different backgrounds have high levels of commitment to music; lack of feelings of adequacy or comfort should not be limiting us in our music teaching. Karlsen (2013) refers to J.A. Banks' suggestions from the *Handbook of Research on Multicultural Education* where he suggests using examples and information from several different cultures to illustrate key principles or concepts within the subject area,

rather than the conscious inclusion of concepts from immigrant's homelands. He later proposes several subjects in which it tends to be easier to incorporate various ethnic and cultural content, including social studies, language arts, and music. Karlsen (2013) suggests the inclusion of ethnic and cultural content in music classes through the use of today's advanced technology. Instead of teaching information from different cultures in a Western, 'white' way, resources are available online that may help demonstrate those specific concepts effectively. Simply by including notations of songs from different cultures, one cannot accurately represent the world's musical complexity (Karlsen, 2013). As evident in research of how music from immigrants' homelands should be incorporated into the music classroom, there are a variety of ways in which that is possible. I would argue that it depends on the type of classroom that one is teaching in, taking into account the backgrounds of the students who are present. Some students may not be open or comfortable to identify with a particular culture, while other students may want to endlessly share facts and samples of music from their homeland. I believe educators need to apply sensitivity to situations, open their eyes to students' respect and levels of comfort, as well as to be aware of social codes that may be present in the school system.

Music has a significant role in the construction and reflection of one's identity. Music is often viewed as a "medium through which identities and frames for action are negotiated" (Karlsen, 2013, p. 163). Music is not an isolated object but rather is part of individual and communal positioning, seen as an essential part of construction when habitus and cultural capital are developed (Hofvander Trulssen, 2015). Music can serve a purpose of cohesion among individuals or help create a collective identity. The concept of music's impact on collective identity could contribute to Yosso's (2005) concept of community cultural wealth.

This paper demonstrated the many functions or roles music plays in the lives of immigrants. Music can often play a constructing role in the formation of individual identity and collective identity between immigrant students, it can be used as a vehicle for homeland memories and unity among students, and music can help immigrant families adjust to their culture while collectively engaging with other immigrant families. The culture of mobility evident in the lives of immigrants is investigated and several case studies support the evidence of the increasing number of immigrant families using music as a tool for social mobility and social integration. Marsh (2012) and Karlsen (2003) both provide strong models for the integration of music from other cultures into the classroom. Music being used as a tool for social mobility has its positive implications, bringing immigrant families together and bridging emotional gaps, but also has many drawbacks as music is not being performed and studied for music's sake; rather, music is being used as a tool for a greater end and comes with a cost.

Written as a challenge for music educators today, I strive to open up the eyes of individuals to understand how immigrant families in Canada, despite the many disadvantages they may face, are able to use music combined with intentional, concerted cultivation methods of parenting, to begin a new life here in North America. While using music as a tool for social mobility has many benefits, it also comes with a cost. Music educators have a responsibility to help students develop their musical cultural capital and open themselves up to new ways of conducting a music class that would apply to all children's backgrounds. While Western classical music has a significant role in the culture of mobility among immigrants in Canada, it is my hope that music educators can focus, rather, on the integration of immigrants' cultures and backgrounds within their music classrooms.

**References**


Auerbach, S. (2004). Unequal childhoods: Class, race, and family life. [Review of the book *Unequal childhoods: Class, race, and family life,* by A. Lareau]. *Harvard Educational Review, 74*(4), 431-439. Retrieved from http://search.proquest. com/docview/212297986/fulltextPDF/60DC531FF9C7429BPQ/1?accountid=15115

Borjas, G.J. (2006). Making it in America: Social mobility in the immigrant population. *The Future of Children, 16*(2), 55-71. Retrieved from http://muse.jh.edu.proxy1.article/202329/pdf

Bourdieu, P. (1977). *Outline of a theory of practice*. Cambridge: Cambridge University Press. Boyd, M. (2011). Immigrants in Canada: Trends and issues. In B. Edmonston & E. Fong (Eds.), *The changing Canadian population* (pp. 217-243). Montreal: McGill-Queen's University Press.

Crozier, G., Reay, D., & James, D. (2011). Making it work for their children: White middle-class parents and working-class schools. *International Studies in Sociology of Education, 21*(3), 199-216. doi: 10.1080/09620214.2011.616343

Dean, J. (2011). *The economic integration of Canadian immigrants* (Doctoral dissertation). Retrieved from ProQuest Dissertations and Theses Global. (NR74376)

Grant, P., Abrams, D., Robertson, D., & Garay, J. (2015). Predicting protests by disadvantaged skilled immigrants: A test of an integrated social identity, relative deprivation, collective efficacy (SIRDE) model. *Social Justice Research, 28*(1), 76-101. doi: 10.1007/s11211-014-0229-z

Hofvander Trulsson, Y. (2010). Musical fostering in the eyes of immigrant parents. *Finnish Journal of Music Education, 13*(1), 25-38.

Hofvander Trulsson, Y. (2015). Striving for "Class Remobility": Using Bourdieu to Investigate Music as a Commodity of Exchange Within Minority Groups. In P. Burnard, J. Soderman, & Y. Hofvander Trulsson (Eds.), *Bourdieu and the Sociology of Music, Music Education and Research*. (pp. 29-42). Farnham: Ashgate.

Ichou, M., Oberti, M., & Waine, O. (2014). Immigrant families' relationship with the school system: A survey of four working-class suburban high schools. *Population, English Edition, 69*(4), 557-597. Retrieved from http://muse.jhu. edu.proxy1/article/579497

Irwin, S., & Elley, S. (2011). Concerted cultivation? Parenting values, education, and class diversity. *Sociology, 45*(3), 480-495. doi: 10.1177/0038038511399618

Karlsen, S. (2013). Immigrant students and the "homeland music": Meanings, negotiations and implications. *Research Studies in Music Education, 35*(2), 161-177. doi: 10.1177/1321103X13508057

Kasinitz, P. (2008). Becoming American, becoming minority, getting ahead: The role of racial and ethnic status in the upward mobility of the children of immigrants. *The Annals of the American Academy of Political and Social Science, 620,* 253-269. Retrieved from http://www.jstor.org.proxy1/stable/4037581

Lareau, A. (2003). *Unequal childhoods: Class, race, and family life*. Berkeley: University of California Press.

Lu, W. (2013). Confucius or Mozart? Community cultural wealth and upward mobility among children of Chinese immigrants. *Qual Sociol, 36,* 303-321. doi: 10.1007/s11133-013-9251-y

Marsh, K. (2012). "The beat will make you be courage": The role of a secondary school music program in supporting young refugees and newly arrived immigrants in Australia. *Research Studies in Music Education, 34*(2), 93-111. doi: 10.1177/1321103X12466138

Schiffrin, H., Godfrey, H., Liss, M., & Erchull, M.J. (2015). Intensive parenting: Does it have the desired impact on child outcomes? *Journal of Child and Family Studies, 24,* 2322-2331. Retrieved from

https://link-springer-com.proxy1.lib.uwo.ca/article/10.1007%2Fs10826-014-0035-0
Valenzuela, R. & Codina, N. (2014). Habitus and flow in primary school music practice: Relations between family musical cultural capital, optimal experience and musical participation. *Music Education Research, 16*(4), 505-520. doi: 10.1080/14613808.2013.859660
Vincent, C., & Maxwell C. (2016). Parenting priorities and pressures: Furthering understanding of 'concerted cultivation'. *Discourse: Studies in the Cultural Politics of Education, 37*(2), 269-281. doi: 10.1080/01596306.2015.1014880
Wang, D. (2008). Family-school relations as social capital: Chinese parents in the United States. *School Community Journal, 18*(2), 119-146. Retrieved from https://search-proquest-com. proxy1.lib.uwo.ca/docview/195469394?pq- origsite=summon&accountid=15115
Yosso, T.J. (2005). Whose culture has capital? A critical race theory discussion of community cultural wealth. *Race Ethnicity and Education, 8*(1), 69-91. doi: 10.1080/1361332052000341006
Zhou, M. & Kim, S. (2006). Community forces, social capital, and educational achievement: The case of supplementary education in the Chinese and Korean immigrant communities. *Harvard Educational Review, 76*(1), 1-29. Retrieved from https://search-proquest-com.proxy1.lib.uwo.ca/docview/212282378?pq-origsite=summon&accountid=15115

Laura Benjamins is a first year PhD student in music education at Western University in London, Ontario. She holds a B.A. in piano performance and a B.Ed. from Redeemer University, an A.R.C.T. in piano performance through the Royal Conservatory of Music, as well as a M.Mus. in music education from Western University. Laura is an occasional music educator both in the public and private school systems while also working as a private piano instructor in her home studio. Laura's research interests include informal music learning, church music, social mobility and music education, as well as music curriculum.



# Dr. Bernie Andrews – Recipient of the 2018 Fred L. Bartlett Memorial Award

CMEA Member Dr. Bernie Andrews (left) receiving the Fred L. Bartlett Memorial Award from Dr. Richard Barwell.

Dr. Bernie Andrews, Professor of Education, University of Ottawa, is the 2018 recipient of the Fred L. Bartlett Memorial Award presented by the Ontario Public School Boards' Association (OPSBA) for outstanding service to public education. With support from the Ontario and Canada arts councils, Trillium Foundation and SSHRC, his research has added a significant number of music compositions to the educational repertoire (147 to date). The findings have contributed to the teaching of music composition in schools and post-secondary programs, and broadened our understanding of the generative processes of creativity in the arts. The award was presented to Professor Andrews on July 22nd, 2018 by Richard Barwell, Dean of the Faculty of Education, University of Ottawa. Congratulations!

# Canadians at ISME 2018
# Report on ISME 2018, Baku, Azerbaijan
# 33rd World Conference of the International Society for Music Education
# "Life's Journey through Music"

Lee Willingham, Mary Kelly, Susan O'Neill, Patrick Schmidt, Roger Mantie, Cathy Benedict, Benjamin Bolden, Andrea Creech, Alison Lublink, Glen Carruthers & Julia Brook

Canadians at ISME 2018

*In this contribution to the Canadian Music Educator we present a series of personal accounts of participating in the 33rd World Conference of the International Society for Music Education. We have organized these reflections in two sections. The first section comprises descriptions of experiences of the World Conference itself, and the second section provides reports of three preconference seminars.*

## WORLD CONFERENCE REFLECTIONS

### Lee Willingham

A robust group of Canadian music educators participated in the 33rd World Conference of ISME, July 15-20, 2018 in the fascinating city of Baku, situated on the west coast of the Caspian Sea. Hosted by the International Organization of Turkic Countries (TURKSOY), this conference, originally slated to be held in Istanbul was moved to Baku due to the political tensions that Turkey is experiencing. The organizing committee from the Turkish region as well as the hosts in Baku created a conference experience that was warmly welcoming, well-structured and paced and diverse in academic and cultural content.

The theme, "Life's Journey through Music" was sufficiently broad to include research and workshops from every imaginable aspect of music education practice. The seven commissions and various SIGs boasted presentations and symposia

Baku, Azerbaijan

that truly reflected the evolving cultures and contexts of music practice globally.

Opening Ceremonies were held in the spacious Haydar Aliyev Palace, a massive concert hall built during the Soviet occupation. It was a spectacular extravaganza showcase, with the Azerbaijan State Symphony as the house orchestra. Solos, choral performances and dances showcased folk music from the various regions represented in the Turkic countries as well as some classical masterpieces, including Kabalevsky's ISME Over-

Opening Ceremonies of ISME 2018

ture, excerpts from La Boheme, and a Chopin Polonaise. The audience highlights were clearly the virtuosic and highly acrobatic dance numbers showcasing traditional classic dance forms from the region.

In his opening speech, President Lee Higgins reminded us of the challenges that this conference presented and encouraged the delegates to seize these days together as a chance to be open and curious; a chance to say "yes" to the diversity and opportunities that enrich the experiences of those attending.

The keynote addresses provided a balance of information on music education in the Turkic regions and challenges for ways forward as ISME continues to re-think and re-form its mandate. Dr. Ahmad Sarmast gave an inspiring, yet heart-wrenching lecture entitled "Is music a luxury for a post conflict nation like Afghanistan?" In this illustrated talk he spoke of the progress and the setbacks in building an education infrastructure that embraced music, both Afghan traditional and western classical practices. He continues to be a key force in Afghan education.

Dusen Kaseinov presented a lecture-demonstration on "Traditional Music Culture and Music Education in Turkic Countries: Present Status and Problems." A combination of live performers from a number of regional countries along with video-recorded examples gave the audience a glimpse of the richness and virtuosity of these performance traditions.

Opening Ceremonies of ISME 2018

Kathryn Deane, past executive director of the U.K.'s Soundsense organizations address was entitled, "On building a potting shed." In her charming, provocative and insightful manner, Ms. Deane posed some challenging questions on how language is used to promote the value of music education, comparing the arts to scientific approaches and concluding that perhaps the best result is that there is music happening where before there was none.

Finally, Dr. Gary MacPherson provided an autobiographical perspective on the conference theme, "Life's Journey through Music." He provided an historical overview of policy and research studies throughout the past several decades and how ISME has evolved into a reflexive and diverse organization that strives to serve its membership from all corners of the world.

The presence of Canadian scholars and educator-practioners was highly evident. Andrea Creech, Patrick Schmidt and Roger Mantie were conveners of prominent round-table symposia on topics such as Mapping the Musical Lifespan, Policy perspectives and Leisure and Entertainment. At the Canadian country meeting, there was a lively discussion on the role of the national organizations and ISME's new governance policy (see President Susan O'Neill's message).

It is also exciting for Canada to note that our new president, Dr. Susan O'Neill (Simon Fraser University), and Dr. Patrick Schmidt (Western University) are joined by returning Canadian ex-pat, Dr. Roger Mantie (University of Toronto, Scarborough Campus) as ISME board members. To my recollection, this representation of Canadians is unprecedented.

As I left Baku on an early Saturday morning flight, I marveled at the beauty of the city, its European architectural and street-culture influence combined with an eastern flavour of the ancient Islamic traditions. Post-modern architectural wonders of twisted glass and steel dominate the skyline, yet the core of the city itself resembles very much what one might find in Paris or Vienna. The various social events that brought the international delegates together with the more than 100 local participants, such as the president's reception, the Jazz SIG's party at the top of the Hilton and the various jam sessions and live performances added just the right sparkle to a conference overflowing with new ideas, research findings and practical strategies.

Bravo to Baku! And, thanks to Canada for maintaining its important role in the work of ISME.

### Mary Kelly

Two years ago, I was introduced to the world of ISME when I attended the Community Music Activity (CMA) Commission, Pre-Conference Seminar in Scotland in 2016. This was on my radar, because I was completing my Master's in Community Music at the University of Limerick, in Ireland. I returned to this pre-conference in Tbilisi, Georgia before the main ISME conference in Azerbaijan.

As a community musician developing expertise in various areas, peeking into the world of so many specializations was a rare opportunity! I met and interacted with a very wide network of uniquely specialized global music educators.

Here are just a few of the rich topics covered in presentations and workshops:

- Policy and practice of lifelong music education in aging societies (Tuulikki Elisa Laes, et al.)
- How the arts create social change: Classroom and community art addressing immigrants and acculturation (Kyna Nokomis Elliott)
- Show what you hear - Dalcroze Eurhythmics as a tool for listening and musical understanding (Eva Nivbrant Wedin)
- The Hit Factory Classroom: Making Music Like Max Martin (Adam Patrick Bell) "It's all about the Beats!": Practical Foundations for Enriching Student Development through Contemporary Music Technology (A. Crooke, E. Gann)
- Meaningful adjudication: Developing effective approaches for judging, evaluations and beyond (Jennifer Snow)
- Reflective Learning Experiences: Using Essential Questions to Uncover Motivations and Resistances to Learning (Rebeqa Rivers)

Most of the time, as a community music practitioner, I feel isolated in my work. Not only because of the geographical remoteness of the city I live in (Yellowknife), but also because I have no provincial or national association or institution whose membership connects me to a team of peers. I am a music educator, music-facilitator and community builder, working in the community setting. My work is with local organizations and the public.

However, attending this world conference provided me with a rich opportunity to network, build relationships, be inspired and learn about ideas, organizations, projects and ways of thinking and approaching my work. I am reminded that, although I do business in a small, remote city in Northern Canada, I do have a place in a global context of community musicians, music educators and change makers.

### Susan O'Neill (President – ISME)

First, I would like to draw your attention to an important development in ISME's history that took place during the General Assembly in Baku. ISME members voted to approve an updated and redefined Constitution and Bylaws for the Society. Led by Gary McPherson, a dedicated committee worked extensively for four years to review, renew and clarify ISME's Constitution and Bylaws with the aim of preserving and maintaining the traditional values and vision of ISME, while at the same time modernizing and enhancing the Society's ability to promote the learning and teaching of music for all people and the professional growth of music educators around the world. The approval of the new Constitution and Bylaws is an immense step forward for the Society with important transformations that will include, for example, the promotion of principles of acceptance, inclusion and diversity, categories of membership (Individual, Student, Honorary Life) and partnership (Professional, Institutional, Corporate), and a Council of Professional Associations (CoPA).

The President's Reception at ISME 2018

I also presented my Biennium plan, which is underpinned by the vision of "Making the Work we do Visible." This vision will focus the Board's efforts on improving processes that generate transparency related to our work within the Society as well as ensuring that what we value about inclusiveness and quality music education throughout the world is made visible through the Society's activities.

We will focus on five priority areas for the Biennium:

- Engaging in an extensive consultation process that will assist in the development of an ISME 6-Year Strategic Plan related to the Society's Purpose, Mission and Core Values
- Focusing on mentorship for students in higher education and early career professionals
- Conducting a review of membership recruitment and retention practices
- Enhancing sponsorship activities and setting the groundwork for a Foundation
- Preparing for the 34th World Conference in Helsinki in 2020 with the theme "Visions of Equity and Diversity".

I will keep you updated on these activities over the Biennium. I invite you to connect, communicate, challenge, energize, and inspire each other as ISME members and to share your ideas and the work you are doing at the ISME Regional conferences in 2019. Together, we can "Make the Work we do Visible" and heighten our efforts to address challenges and embrace opportunities in the present while also strengthening and enriching ISME's potential for the future.

### Patrick Schmidt (Board Member – ISME)

The 33rd ISME World Conference took place in Baku, from July 15th to 20th 2018. The conference was very successful, attracting 720 participants from near 40 countries, including 100+ participants from the Turkish region. While Azerbaijan is over 90% muslin, it also has a history of secularism. As a historic site within the famed Silk Road, Baku is also a modern city, European even, filled with cafes and families strolling the downtown streets until late in the evening. Baku, then, was perceived—by all accounts

of those in attendance—to be an inviting, safe, and an open environment to the conference attendees, in a region of the world that is often judged from a distance, often with prejudice.

ISME's mission of engaging and fostering musical and cultural understanding globally is familiar to those who are closely involved with the society and regularly attend its world conferences. Those who have seen first-hand the diversity of ideas, experiences, and backgrounds that are unique to ISME events, also understand the importance of holding world conferences in places that go beyond the familiar, particularly by us living and working in the global north. Those involved in ISME will also know that the 33rd World Conference was originally slated for Istanbul, Turkey. They will remember that the transition into Baku was rather arduous, for in the face of terrorism, the then board had the difficult task to retain its commitment to support music education development in the Turkish region, while offering greater safety to its members.

The road to Baku was thus not easy. As a board member and chair of the conference committee, I have worked closely with Lee Higgins to address logistical problems that were often made more complex by the fact that Baku Music Educators had never hosted and in fact have never participated in an ISME event. Cultural and organizational challenges were myriad, and perhaps historic, but they were all carefully addressed leading to a conference that, while not without faults and missteps, ended up being vibrant, diverse, intimate and collaborative.

Roger Mantie, Patrick Schmidt, and Glen Carruthers

Outside concerns had also been raised, mostly by colleagues in Canada and United States. Perhaps most significant were those regarding the perceived relationship between the Azeri Government and the LGBTQ community. I can attest, first hand, the many and repeated efforts from the ISME leadership to listen and engage with all of these critiques. I also witnessed, first hand, the frank and direct manner in which ISME leadership raised membership concerns with ministry officials in Azerbaijan and how we reached out to members of LGBTQ community in Baku. All of these efforts aimed at attempting to live up to our best ethical selves, while at the same time, understanding both the importance of being an active voice for diversity and equity, and the arduous and slow path toward social and cultural change.

I believe that the decision to host the conference in Baku was the right one. I also believe that my choice to travel to Baku was right; it was a step toward constructing a vision of the world as I see it and hope it to be. I also believe that this was the intention of the 12 board members and the three ISME presidents, including our own Susan O'Neill. I believe that those of us in the ISME leadership, as with the 21 delegates from Canada who were in Baku, chose to trust that openness and change emerge out of our willingness to work on the ground; our willingness to be present and to engage with the less than perfect, and to work, face to face, to continue to make the International Society for Music Education worthy of our own highest ideals. I believe this is precisely what happened in Baku. I am glad I was there.

### Roger Mantie (Board Member – ISME)

The sights and sounds of Baku, Azerbaijan will stay with me for a very long time. The conference theme, "Life's Journey Through Music," was evident from the first day of the conference to the last. The opening concert was a joyous celebration that married Western orchestral playing (e.g., Kabalevsky) with local ethnic music and dance. It brilliantly set the tone for the rest of the week, which was filled with cosmopolitan interactions of east, west, north, and south. All the keynote speeches were wonderful, but Kathryn Deane's keynote, "On Building a Potting Shed," was, without question, one of the best keynotes I have ever heard. The long-time, now-retired, head of Sound Sense, the UK professional association for community musicians (in the UK, community musicians are a distinct genre of music facilitators outside the school system), Deane expertly balanced her passion for and belief in the value of amateur, grassroots music making with a critical voice that challenged the music profession to go beyond exaggerated anecdotal claims for music's benefits. Music educators would do well to embrace Deane's critique, which was offered with humour and sincerity that reminded us that music's inability to achieve wild claims like curing cancer (or in her case, Parkinson's) does not diminish its value.

I have a reasonably good grasp of world geography, but I confess I knew next to nothing about Baku prior to the ISME conference. I envisioned some combination of Arabian Nights and Disney's Aladdin, coupled with stereotypical images of Muslim terrorists as so often shown in newscasts. What I found was anything but. The architecture was gripping, with influences of France, Italy and Germany, coupled with stunning contemporary buildings reflecting a style aesthetic rarely found in Canadian cities. As a secular country, burkas and other traditional local dress were rare, unlike commercial brand names from the West — which were everywhere! It was essentially like walking through most major cosmopolitan European cities (or parts of Toronto or Montreal). Although Azerbaijani is the primary languages, English was common. (Across the street from the hotel was the "Baku Flower Shop.") Contrary to some reports in the media in advance of ISME, I witnessed a good deal of "friendly" interaction between people. Over the course of the week, I traveled the streets at all times of day and night. I felt safe wherever I went, although admittedly that may have reflected my white male privilege. There was also an unmistak-

able level of generosity among the Azerbeijani people that was quite humbling. When I asked one of the young local volunteers at the conference to help me order food at a restaurant, she attempted to pay for my lunch! I came to learn that this spirit of hospitality is a widespread cultural value (except in the taxi industry, but that's another story). Lastly, I heard amazing examples of local music making in restaurants, the subway, and other public spaces. The mixture of traditional and contemporary musical influences was unlike anything I was used to, and reminded me of just how inexhaustible is the human capacity for musical invention. It was a wonderful affirmation of ISME's decision to hold the conference in Baku, consistent with the organization's mission of "supporting and promoting music education and music making for all."

### Cathy Benedict

During each ISME world conference time is set aside for National/Regional ISME Meetings. Not every country has its own dedicated meeting time; many countries meet together as a region. Both Canada and the U.S. however, have their own dedicated space. Two years ago, at the ISME conference in Scotland, I attended this meeting for the first time as a Canadian. We had just been in Canada for one year and I remember feeling a bit of an interloper at the meeting. Clearly, the goal of these meetings is to provide space for music educators who may only have this biennial chance to connect with each other in their region. However, I had often felt the U.S. meeting, from my own perspective, bordered on the exact nationalistic fervor ISME wishes to erase. Most certainly not everyone feels this way, but I was always conscious of the sheer numbers of U.S. representation and the sense of certainty and assuredness that can only come with mass gatherings fueled by true believers. In Scotland I attended both the U.S. and Canada meeting and was struck by a sense of welcome at the Canadian meeting that in some ways is certainly brokered by smaller numbers, but also by what felt to be concern, care, and welcoming of difference.

It was indeed unfortunate that the conference had to move from Istanbul to Baku, but unfortunate only in the set of challenges this presented the conference planners. Because ISME is dedicated to rotating the placing of these conferences throughout the world, it was important the conference remained in that region. Placing the conference in Turkey, and subsequently Azerbaijan, meant many peoples who might not have access to a conference in the EU or North American would be able to attend, thus bringing greater diversity to the idea of, and education in, music.

Now feeling that I belong more concretely to the Canadian faction I am called to contemplate the purpose of ISME and my own purpose of belonging. I am drawn to the idea of new understandings. I am drawn to the unending act of making sense of my place in the world. I attempt to engage with others, as Hannah Arendt would ask of us, without preconditions, without ascribing value. As I sat with my Canadian colleagues, many who do not know me, or even of me, I was stuck by the importance of a certain distance created by welcome unfettered by the true believer ethos. Baku provided a space for the possibility of appearance; a space in which we could each grapple with presumed 'otherness' and who and how we are with others. I will be forever grateful for that opportunity and to my Canadian colleagues.

### Benjamin Bolden

I always look forward to music education conferences. For me, being amongst a mass of music education colleagues feels like coming home. The 2018 ISME conference in Baku provided me a much-needed opportunity to reconnect with the profession and professionals that I hold dear.

One of the things I found myself particularly enjoying at this conference was the diversity of music education and educators represented. I find I am sometimes limited in my conception of music education, thinking first and foremost about K-12 schools. And while there was plenty of emphasis on K-12 in Baku, there were also opportunities to learn about music education throughout the lifespan, including music learning in early childhood, higher education, and for older adults. There were conference presentations and participants that focused on music learning in schools, but also in private lessons or studios, as well as in community, online, and professional contexts. A highlight for me was learning from Sandra Oberoi about the after-school vocal music program she runs in India, and how she has carefully studied research on vocal physiology to be able to create vocal arrangements that match the capricious vocal ranges and capabilities of her adolescent male and female singers. I learned from Sigrid Jordal Havre, from Norway, about an online community that brings people of all ages and from all over the world together to compose music for each other within a virtual gaming environment called "LittleBigPlanet."

There was also, of course, much conference content that did focus on the K-12 school music teaching context. I appreciated learning from Anand Raj Sukumaran about the many intriguing ways that findings from neuroscience research can be leveraged to support adolescent music learners. It was inspiring to attend a workshop given by Christine Jane Nicholas, from Australia, entitled, "Applying The Eight Ways Of Aboriginal Learning to Music Education." Christine

demonstrated how she makes use of this framework to meet the unique learning strengths of her Aboriginal students. It was a very great pleasure for me to present findings of some of my own research focusing on the work of Canadian music educators, and to be able to share with an international community the innovative and effective strategies that our teachers are using to nurture creativity within music classrooms.

What I remember most fondly of the conference, however, were the opportunities for connection. It is a great Canadian irony that often, given the vast distances between us, it is easier to connect with Canadian colleagues on a different continent. But perhaps those meetings are all the richer for how rare and special they are. Re-connecting with fellow Canadian music people was a great conference benefit, but so too was forging new connections and re-connecting with those who I have come to know from all over the globe. It is always exciting for me to sit in the same room with those whose work

I have admired and learned from, to put a face to the name, and perhaps even find the courage to strike up a conversation, and so learn a little more.

### Andrea Creech

There were many highlights. For example, we witnessed a hugely significant moment at the General Assembly, when several years of hard work carried out by the ISME Constitution and Bylaws committee was presented, with changes approved that I believe will give each and every ISME member a greater sense of ownership in our Society. Unquestionably, another highlight was Kathryn Deane's Keynote, bringing such insight and criticality to the field of community music, and its potential as well as its position within the wider music education landscape. Other moments stand out: thinking deeply about the meaning and implications of cultural appropriation in community music, experiencing an 'aha' moment during Patrick Schmidt's presentation where he carefully and patiently demonstrated that a policy perspective is embedded in all that we do as music educators, planning new collaborations with international colleagues, renewing old friendships and forging new ones.

Finally, one cannot reflect on ISME 2018 without mentioning the most beautiful Baku. This is a stunning city, with an impressive mixture of old and new. We took lovely evening strolls along the shores of the Caspian Sea, and through the city's many wide open spaces, where families gathered. A wonderful Baku colleague, Imina Aliyeva, was my host for some stunning sight-seeing and beautiful local meals. This was truly a memorable conference!

### Alison Lublink

The 33rd World Conference of ISME may have now come to a close, but I have greatly appreciated its impact on me personally as a music educator. As a Canadian living and working in Kuwait, I have the opportunity to consider music and all of its cultural ups and downs on a regular basis. At the Conference, I was grateful to be able to connect with researchers and educators who cared about making the world a better place through music. But how do we do that in our ever-changing political, social and cultural landscape? As musicians we know that we cannot be stagnant in our methodology or philosophy. During the conference I had the opportunity to reflect on the 'musical baggage' that I've carried throughout my life's journey, and how that impacts my own teaching, and as a result, my students. What is it that I, a Canadian woman, working in Kuwait, teaching the British curriculum, am imparting on these young musicians? It's important to help my students understand how they perceive music through their cultural lens and what that means for them individually and as a musical community. Going forth into this new school year I hope to continue to impart the love of music into the students with whom I work, all the while critically thinking through the part I play in their journey through music.

Alison Lublink and Alexandra Killham at ISME 2018. Both are Canadians teaching in Kuwait.

### Shahriyar Jamshidi

Attending the ISME 33rd World Conference in Baku, Azerbaijan, was out of my imagination until the last hour of the conference registration deadline when I heard the positive result of the Award I applied for. In the remarkable five days of multidisciplinary music education conference which was held in the gate of Central Asia just in the North of Caspian Sea in Azerbaijan, the young country with ancient culture, I found countless events from traditional to modern performances in a wide range of stage activities including educational meetings, several productive speeches and community engagements. I am thrilled to be granted the World Conference Sponsored Delegate award 2018 from ISME board. As a Kurdish-Iranian-Canadian, I was the only person from Kurdistan and Iranian music community attending this significant music education conference in Near East. I performed the Kamanche (Four-Stringed-Spiked-Fiddle) recital at the Baku Music Academy, there was a reunifying moment to concentrate on my life-long exploration on Kurdish ethnic music on Kamanche.

### Adam Patrick Bell

"Where is it?" my wife asked after I told her that I planned to attend the 2018 ISME conference in Baku. "Azerbaijan," I said. "Where's that?!" This brief exchange between me and my partner is representative of the many conversations I had with family, friends, and colleagues as my trip to Baku drew closer. To most Canadians I conversed with prior to traveling to Baku, Azerbaijan was perceived as a mysterious place near all of those "stan" countries that broke off from the former USSR in 1991.

Initially, I had some reservations about attending. Would it be better to stay put in Calgary to demonstrate my opposition to the values of some Azerbaijani people? I thought about an interaction I had as a music teacher in Mississauga with a fifth-grade student whom had immigrated from Afghanistan. "Mr. Bell, do you think Afghanistan is a bad place?" I related honestly that I knew little about the country. "Everyone here tells me it's bad a place," the girl informed me, "but it's a big country, and it's only bad in some places. I like going back in the summer with my family." Over a decade later, this lesson has stayed with me, and I decided to go to Baku.

In Canada we tout "diversity is our strength," and many of us deeply believe in this maxim, but it is hypocritical for us to have an ego about it; to think that we are somehow the Lake Superior of ethical cultural values; that if you immigrate to Canada from Afghanistan or Azerbaijan, you also cross a border from moral desolation to utopia. If only it were that simple. A brief glance into my own political backyard where I grew up—Owen Sound, Ontario, and where I live now—Calgary—serve as constant reminders that the stereotypes of a place do not account for the diverse and complex views of its people.

Ultimately, it is the concept of valuing complexity that is the biggest takeaway for me from this conference. This is something I have long adhered to conceptually, but to understand it in an embodied way, experience it viscerally—talking with locals, walking their streets, eating their food, and so on—is a more immediate, holistic, and transformative understanding; one that I cannot adequately communicate through the written word. As a result, this reflection is akin to a postcard: merely a glimpse of an experience.

As I attended sessions facilitated by our colleagues from all over the globe, what impressed me the most was the strong collective desire to learn from and with each other. Many of us commented that we experienced "conference fatigue" due to the intense amount of learning we were doing. Some of my favourite sessions related to the concept of community, such as a group of Nepalese music educators whose students are constantly in the streets of their city playing music (https://www.nepalmusiccenter.com), or the CORE program in New York City (https://www.coremusicnyc.com/), where some dedicated teachers and their students have founded a hip-hop collective that participants likened to "family." I felt continually energized by the deluge of perspectives from my colleagues whom hail from places such as South Africa, the Netherlands, Germany, New Zealand, and Hong Kong—just to name a few. A week after the conference had ended, I received an email from a colleague in Singapore who attended one of my workshops. She was eager to inform me that she had already tried out my technology-based songwriting strategies with her students, and that they were enjoying trying to create the next top-40 smash hit. The conference is over, but the exchanges continue.

Beyond the papers, panels, performances, and workshops, there are the just-as-important sidebar conversations; the ones that take place over coffee or lunch. These are prime opportunities to catch up with friends from far away and make new connections with soon-to-be friends. Interestingly, I found myself spending much time with Canadians whom I otherwise would not have an opportunity to dialogue. It was fascinating for me to learn about how music education works in schools in Quebec compared with Alberta, or learn about a community music initiative in Yellowknife, or how some Canadians have experienced teaching music in Kuwait.

As the gravitation of September pulls my focus back to the locale of my community at the University of Calgary, it is not lost on me that others are in similar positions—many of us retreat to our particular teaching and learning contexts, and at least to some extent we have to subscribe to a certain way of doing things. It is my hope that we can inject an ISME-esque spirit of valuing complexity into how we do music education. How can we as music educators in Canada adopt the best practices from our colleagues in places such as Nepal or Singapore and adapt them to enrich the educational experiences of our students? Mirroring our efforts, I hope that our international colleagues ask the same of themselves about borrowing from the best of Canadian music education. When we think about ourselves as global citizens, and act as part of the global music education community, we impart to those around us—especially our students—that our reach can extend beyond the bounds of those within our immediate communities. We can change how people across the world think about and do music education, and in turn we can welcome international perspectives that challenge us to change how we think about and do music education. I cannot think of a better prospect than this to stem from an ISME conference. I am so glad I went to Baku.

See you in Helsinki?

## PRE-CONFERENCE SEMINARS

### Community Music Activity Commission (Pre-Conference Seminar)

Lee Willingham

Since ISME 2008, Bologna, I have found a home with the Community Music Activity Commission, and served as a commissioner for the 2018 conference. I am honoured to be co-chair for the 2020 commission with my New Zealand colleague, Te Ote Rakena. We met in Tblisi, Georgia. Yes, this is another location not often travelled by and somewhat of a challenge to attract interest. Yet, there could not be a richer music tradition, nor a culture where research and new approaches to music education are more ripe for development. Our hosts were the National Center for Teacher's Professional Development and we stayed and held some events in a decommissioned textile factory from Soviet occupation days known as Fabrika. It served as an artisan marketplace, food and pub centre and hostel-hotel. The atmosphere was electric and we made ourselves at home!

The conference had well over 70 paper and workshop presentations and was represented by local Georgian musicians as well as scholars from many countries, including Canada, USA, Australia, New Zealand, England, Ireland, Scotland, Germany, South America and likely more. We were treated to workshops in Georgian polyphony, and a final plenary lecture demonstration by Dr. Gia Bagashvili, a prominent ethnomusicologist and one of the most respected acapella groups in Georgia, Rustavi, who demonstrated the krimanchuli technique, a complex type of yodelling.

CMA is growing in both numbers and in scholarly practice. New literature is being published, the most significant perhaps being the Oxford Handbook on Community Music, Bartleet and Higgins, editors. I encourage music educators who are seeking a wider view of practice and inclusive principles to follow the CMA activities, read some of the new publications and join us in Finland in 2020 for an exciting pre-conference commission that will inspire as well as build a new network of colleagues share the passion of making music together.

Gerard Yun, Deanna Yerichuk, and Lee Willingham, in Georgia for the Community Music Activity Commission

A performance at the CEPROM seminar

### Commission on the Education of the Professional Musician (Pre-Conference Seminar)

Glen Carruthers

The Pre-Conference Seminar of the Commission on the Education of the Professional Musician (CEPROM) took place at Kurmangazy Kazakh National Conservatory in Almaty, Kazakhstan from July 11 to 13, 2018. "The Musician's Career Lifespan" featured fifteen papers by scholars from thirteen different institutions from five countries. Topics included the lifecycle of a musician; the effective negotiation of career transitions; wellness across the musician's lifespan; student engagement, identity and career sustainability; socially engaged arts practices; and, professional development and lifelong learning, including the development of personal attributes such as agency, resiliency, and activism. My own paper – "Career stages and personal agency: Negotiating a lifespan in music" – opened with the premise that in any given situation some people are born with agency, others earn agency by a combination of hard work and strategy, others acquire agency by, for example, being in the right place at right time, and others are not born with agency, don't earn it, and don't acquire it. This last group is apt to be unsuccessful in a professional career. The paper coined the word (St)age(ncy), which represents the rich node of age, stage and agency, with the double entendre of stage (implying stage in life and career, but also the physical structure on which professional musicians frequently perform). It is inevitable that we age and that we pass through personal and professional stages, but agency is not inevitable. How does higher music education address the correlation between age, stage, and personal and professional agency?

During the Seminar participants interacted with faculty, staff and students from the Kazakh National Conservatory, learned about traditional folk instruments during a guided tour the Kazakh Museum of Folk Musical Instruments, and heard brilliant performances by Conservatory students in the traditional music program. This Conservatory thrives on the juxtaposition of a Kazakh traditional music program and a fine western classical music program.

At the World Conference in Baku the CEPROM strand featured an opening session, 17 spoken papers, 4 workshops, a demonstration and a panel. The panel, during the closing sessions of the conference, was organized by Patrick Schmidt of Western University and included three Australians and one Canadian. Entitled "Leadership in and through higher education: Pathways from current practice to future action," this panel grew out of a two-volume book of articles by CEPROM members and others, that in turn was inspired by the CEPROM Seminar in St. Andrews, Scotland in 2016. My contribution – "Leaders and leadership in higher music education" – takes as its premise that institutional success is predicated on visionary leadership that provides the theoretical framework and practical infrastructure to address such challenges as student recruitment, curricular reform, and program relevance. These topics are, of course, closely interrelated. Students can only be recruited to programs they perceive to be relevant and, to this end, curricula must be reformed constantly. None of this is possible without a clear sense of direction and purpose and priority setting provides the foundation upon which decisions regarding recruitment, reform and relevance are based.

It was helpful to have a Canadian perspective at the various CEPROM events at the Seminar and World Conference and it is hoped that Canadian participation will increase over the next Biennium. CEPROM is interested in broadening its scope and reaching new members through video-conferencing, online forums and other online media, and in continuing to foster collaborations between colleagues worldwide. To these ends,

CEPROM members on an excursion to the Kazakh Museum of Folk Musical Instruments

enhanced Canadian participation will serve the interests of higher music education in Canada, but will also disseminate globally Canadian research into music teaching and learning in the post-secondary sector.

### Research Commission (Pre-Conference Seminar)
### Julia Brook

This year (2018) marked the 50th anniversary of the ISME Research Commission. Bengt Franzén, James Carlsen and Arthur Bentley organized the inaugural Commission in 1968 in "the nature of a working party…in which discussion would predominate…The prime object of this first Seminar was to bring together a number of people with common interests to exchange information and ideas, and to challenge each other" (Bentley, 1968, p. 5).

Glen Carruthers presenting at the CEPROM seminar

Fifty years later, this format has been continued allowing for rich discussion of both the research methodologies and the findings. Like any good party, its success was due to attendees who were eager to listen and share, a gracious host, and setting that provides grandeur and intrigue. The gathering of a number of people now includes scholars from every inhabited continue allowing for a variety of perspectives and experience to the table. A variety of quantitative and qualitative methods were used to examine findings about learning across the lifespan, the development of creative music programs, and the experiences with and through music for those marginalized populations. Binding all of these seemingly disparate topics and methods is a desire to make music education more accessible in terms of the types of opportunities that are provided and the ways that we elicit and honor the voices all those involved in music education. The in-depth conversations around a variety of topics and methodologies allow for new insights across topics in this field.

The Research Commission took place at the Canadian University Dubai in the United Arab Emirates (http://isme.cud.ac.ae/). The city is a hub for commerce and tourism with a unique history of embracing development. The juxtaposition of a both a traditional and emerging culture provided an intriguing context to explore music education.

While the party is over, many fond memories and new friendships endure. The connections are made across topics, and new network of collaborators inspires a new set of questions to explore.

References

Bentley, A. (1969). Foreward. Journal of Research in Music Education, 17(1), 5-6.

Adam Patrick Bell

Adam Patrick Bell is an Assistant Professor of Music Education in the School of Creative and Performing Arts at the University of Calgary, Canada. He is the author of Dawn of the DAW: The Studio as Musical Instrument (Oxford University Press, 2018), and has written several peer-reviewed articles and chapters on the topics of music technology in music education, and disability in music education. Prior to his career in higher education, Bell worked as a kindergarten teacher, elementary music teacher, and support worker for adolescents with disabilities. Bell has also worked as a freelance producer, creating commercial music for clients including Coca-Cola.

Cathy Benedict

Dr. Cathy Benedict is Director of Research for the Don Wright Faculty of Music, University of Western Ontario. As associate professor of music education, she has presented multiple workshops to national/international audiences on topics such as critical elementary pedagogy, discourse analysis of music education policy documents, philosophical interrogations of pedagogy and curriculum construction, ethics of functional literacy, policy narrativity and the representation of reality. She has written numerous chapters and published in journals such as Canadian Music Educator, Philosophy of Music Education Review, Music Education Research, and Research Studies in Music Education, Action, Criticism and Theory for Music Education, British Journal of Music Education, Journal of Curriculum Theorizing, the Brazilian journal ABEM, co-edited the journal Theory Into Practice and the 2012 National Society for the Study of Education Yearbook (Teachers College Press), and most recently co-edited The Oxford Handbook of Social Justice and Music Education (Oxford University Press).

Ben Bolden

Dr. Benjamin Bolden, music educator and composer, is an associate professor and the UNESCO Chair of Arts and Learning in the Faculty of Education at Queen's University, Canada. His research interests include arts education systems around the world, the learning and teaching of composing, creativity, arts-based research, pre-service music teacher education, teacher knowledge, and teachers' professional learning. As a teacher, Ben has worked with pre-school, elementary, secondary, and university students in Canada, England, and Taiwan. Ben is an associate composer of the Canadian Music Centre and his compositions have been performed by a variety of professional and amateur performing ensembles. In 2016 he won the Choral Canada Competition for Choral Writing. Ben was editor of the Canadian Music Educator, journal of the Canadian Music Educators' Association/L'Association canadienne des musiciens éducateurs, from 2007-2014. He is the proud father of three rascally boys.

Julia Brook

Julia Brook is an Assistant Professor of Music Education at Queen's University's Dan School of Drama and Music. Julia holds PhD in Education from Queen's University. She also earned a Master's degree in Piano Performance from Brandon University and Master of Arts in piano pedagogy from University of Ottawa. Julia's primary research program examines the interactions between curriculum and community contexts, specifically in relation to supporting equitable access to arts education. Her research has been funded by the Social Science and Humanities Research Council of Canada and the Consortium for Music Education. Prior to pursing graduate work, Julia worked as an elementary music specialist in Manitoba, Canada.

Glen Carruthers

Glen Carruthers has been Dean of Music at Wilfrid Laurier University since 2010. He was Dean of Music at Brandon University from 1998 to 2008 and taught at Lakehead University from 1988 to 1998, where he was founding chair of the Department of Music. He has delivered guest lectures and conference papers in the fields of musicology and higher education in twenty countries. He is a contributor to several books and his articles have appeared in such sources as the Journal of Musicology, Arts and Humanities in Higher Education, Musical Times, International Journal of Music Education and Music Review. He has served on many national and international boards, including the Canadian University Music Society. He was named an honourary member of the Society in 2016. He has served on the national board of the Canadian Music Centre, was chair of New York/St. Lawrence Chapter of the American Musicological Society, was chair of the ISME Commission on the Education of the Professional Musician, and is currently a member of the board of directors of the Canadian Association of Fine Arts Deans.

Andrea Creech

Dr. Andrea Creech is Professor of Didactique Instrumentale at the Faculty of Music, Université Laval, where she holds a Canada Research Chair in music in community. Andrea has presented at international conferences and published widely on topics concerned with musical development and lifelong learning and participation in the arts, including the Music for Life Project, funded by the UK Research Councils and winner of the Royal Society for Public Health's award for research in Arts and Health, 2014. Her current research projects focus around intergenerational music-making in the community and creative ageing with music technology. Andrea is Editor of Psychology of Music, author of Active Ageing with Music, and co-editor of Music Education in the 21st Century in the UK.

Shahriyar Jamshid

Shahriyar Jamshidi is a Kurdish-Iranian-Canadian Kamanche player, composer, vocalist, director of Dilan Ensemble and co-founder of Kamancello. He is a graduate of Tehran University of Art and a former artist-in-residence at the Banff Centre. He is also well known as a creative Kurdish kamanche (four stringed-spiked-fiddle) improviser. He has devoted his artistic career to the preservation and transmission of Kurdish musical heritage. Shahriyar has received several International and Canadian awards including "World Conference Sponsored Delegate Award" International Society for Music Education ISME, "Arts Abroad" Canada Arts Council and SOCAN Foundation. He has performed in many Iranian cities, and he has also performed on several well-known Kurdish TV channels including Kurdistan and Newroz. Since settling in Canada in 2012, Shahriyar has consistently sought new musical languages, thereby crossing cultures with his Kamanche Solo music. He has performed at Toronto's Tirgan Festival, International Society for Improvised Music ISIM conference in Switzerland and Canada, High-Fest in Armenia, Festival du Monde Arabe de Montréal, Ontario Contact, and the International Society for Music Education ISME in Azerbaijan. Mr. Jamshidi frequently appearing at the Aga Khan Museum and the Small World Music series in Toronto. He has released four albums; Alvanati (2004), Call of the Mountains (2008), A Yellow Flower (2014) and Kamancello (2017). For further information please visit shahriyarjamshidi.com

Mary Kelly

Mary Kelly completed her Master of Arts in Community Music at the University of Limerick in 2016. She is developing her practice in a small northern city of Yellowknife, NT. Mary is well known for her monthly drop-in pop choirs for adults (SingPopYK), and fun foundational program for children (4-6 years old) called "Kids Sing Music Classes". She is the Director for a Music Together Centre, a program where parents participate alongside their children (0-4 years old), and also teaches piano. Mary, along with a local literacy organization, are developing a program for newcomers to facilitate community building through singing, songwriting and drumming. You can find more information on her website and blog at www.musicinterchange.ca

Alison Lubnik

Alison Lublink is the Head of Primary Music at New English School, one of the leading British schools in Kuwait. She completed her Bachelor of Music at McMaster University, a Post-Graduate Certificate in Education (UK), and has accomplished her Master's Degree in Education (Curriculum and Instruction). Her greatest joys in teaching are leading the annual Primary School Musical and using music as a means to affect positive social change.

Roger Mantie

Following appointments at Boston University and Arizona State University, Roger Mantie is currently Associate Professor in the Department of Arts, Culture and Media at University of Toronto Scarborough. His teaching and scholarship, informed by fourteen years as a school music educator, emphasizes connections between learning and participation, with a focus on lifelong engagement in and with music and the arts. A widely published author, he is co-editor of the Oxford Handbook of Music Making and Leisure and the Oxford Handbook of Technology and Music Education.

Susan O'Neill

Susan O'Neill is Professor and Associate Dean, Academic and Research in the Faculty of Education at Simon Fraser University in Vancouver, Canada. She is President of the International Society for Music Education (2018-2020) and Senior Editor of the Canadian Music Education Association's (CMEA) book series Research to Practice. She has been awarded major grants for international collaborative research and has developed music education advocacy and intercultural programs in several countries. She has published widely in the fields of music psychology and music education, including chapters in 15 books published by Oxford University Press. Her current research includes a large-scale survey and interview study of young people's engagement in music activities and creative technologies and the social impact of music making on young people's lives.

Patrick Schmidt

Patrick Schmidt is chair of music education at University of Western Ontario. Previously he served as Associate Director of Florida International University's School of Music in Miami, Florida and at the Westminster College in Princeton, USA. Schmidt's innovative work in critical pedagogy, urban music education and policy studies is recognized nationally and internationally. His most recent publications can be found in the International Journal of Music Education; Theory into Practice; Arts Education Policy Review; Research in Music Education, Journal of Curriculum Theorizing; Philosophy of Music Education Review; Action, Criticism, and Theory for Music Education; ABEM Journal in Brazil; and the Finnish Journal of Music Education. Schmidt serves on the editorial boards of the Journal of the Council of Research in Music Education, Arts Education Policy Review, the ABEM Journal, the Revista Internacional de Educacíon Musical published by ISME, and the Journal of Popular Music Education. Beyond his ongoing research projects, Schmidt has led several consulting and evaluative projects including recent work for the National YoungArts Foundation, and the New World Symphony in the United States, as well as for the Ministry of Culture and Education in Chile. Schmidt co-edited the Oxford Handbook of Music Education and Social Justice released in 2015. His co-edited book Policy and the Political Life of Music Education was released by Oxford University Press in February 2017.

Lee Willingham

Dr. Willingham is a Professor in music education at Wilfrid Laurier University where he coordinates the MA in Community Music program as well as Music Education and the Choral Studies. He is also the Director of the Laurier Centre for Music in the Community, Director of the Laurier Singers, and Coordinator of the Master's of Arts in Community Music graduate program. His most recent co-authored book, "Engaging in Community Music" was published in 2017. In addition, he co-edited the CMEA/ACME book, "Creativity and Music Education". Dr. Willingham has authored many chapters, research papers, and articles in various journals across North America and Europe. He was the Editor and Peer Review Editor of this journal for over 10 years (The Canadian Music Educator/Musicien éducator au Canada). He is the Past-President and an Honorary Life Member of the Ontario Music Educators' Association. Over his distinguished career he has received several awards such as; the Teaching Excellence Award for Innovation (Wilfrid Laurier University), Award of Merit (Wilfrid Laurier University), Teacher of the Year (Ontario Institute for Studies in Education, University of Toronto), and the Prime Minister's Citation for Outstanding Community Service.

# STERISOL®


Registration
NO.24053

www.grotro.com

Manufactured by Trophy Music Company, Cleveland, Ohio 44125

CMEA | ACME

Canadian Music Educators' Association
L'Association canadienne des musiciens éducateurs

# ANNOUNCING THE 2018 PAT SHAND NATIONAL ESSAY COMPETITION

**Canadian Music Educators' Association**
**L'Association Canadienne des Musiciens Educateurs**

Long time educator, researcher, and advocate for Canadian Music in Education, Dr. Patricia Shand, is the sponsor for this national essay competition. This competition is aimed at practitioners in the field, college and university professors, researchers, composers, studio teachers, and students from all levels—K-12 and beyond.

## Patricia Shand Prize for Essays on Canadian Music in Education

**Topic:** Essays may be on any aspect of Canadian music in education.

**Style:** Essays are accepted in either **English** or **French**. Essays must be **typed, double spaced**, and conform to standard APA 6th edition style. Essay word limit: 5000 words. All charts, diagrams, and photos must be supplied camera-ready.

**Eligibility:** This essay competition is open to practitioners in the field, college and university professors, researchers, composers and studio teachers, and students from all levels—K-12 and beyond. Submissions must not have been previously published. Entrants may submit only one essay.

**Jury:** Essays will be assessed by nationally recognized scholars in the field of music education who will be selected after the entries have been received to avoid conflicts. Jurors will be announced with the results of the competition.

**Submissions:** Submissions must be submitted on or before **December 31, 2018**. Late submissions will not beaccepted. In order to facilitate a blind review process, contestants are required to include two components in **one** electronic submission (rich text format).

1. A separate cover sheet including the **name of the author, institutional affiliation, permanent home address**, and **email address.**

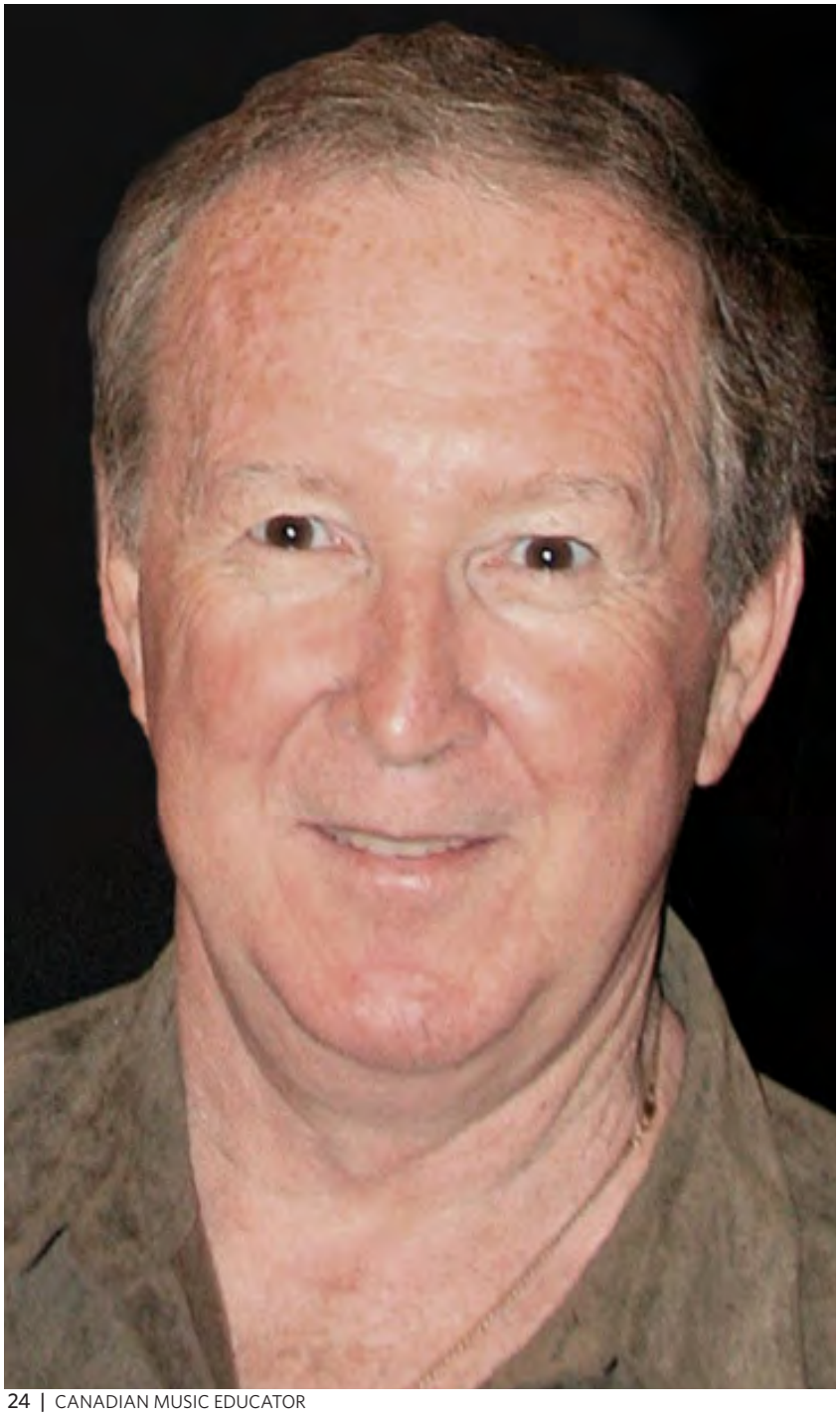
2. A file containing a **100-150** word abstract and the **Essay**.

No identifying content within the body of the text is allowed with respect to either author of institution.
Winning essays may be published in *The Canadian Music Educator*. First prize winner will receive a cash award.

**Send submissions electronically to:**
Dr. Mary Kennedy, Associate Professor Emeritus
School of Music, University of Victoria
PO Box 3010 STN CSC, Victoria, BC V8W 3N4
Email: makenn@uvic.ca

# Memories of Allan Anderson

Dr. Betty Hanley



Allan was a husband, father, teacher, musician, leader, and friend. His love for his family was evident in the joy he exuded when speaking of them, which he did often; his love for friends and, indeed, for everyone was evident in his warm and caring response to people.

Allan's enthusiasm for music and music education was evident in his actions throughout a long, productive career. It is in this aspect of his life that I knew him best. He energetically took on the responsibilities of leadership positions in the British Columbia Music Educators' Association and the Canadian Music Educators' Association, the latter at a time when the prognosis for the association looked uncertain. Allan faced the challenges with warmth, humour, energy, and a "the cup is half full" attitude. As a result, the national organization successfully navigated a difficult period, and the BCMEA, which had left the national scene, became once again part of the national voice for music education in Canada. Allan's leadership contributed to this unity; his people skills and non-confrontational approach were instrumental in this positive outcome.

Allan leaves a significant legacy personally and professionally. He will be missed. I will miss him.

God bless you, Allan.

Betty Hanley

Betty taught elementary and secondary general, vocal, and instrumental music in Kingston and Windsor, Ontario and was the music resources person for the North of Superior Catholic School Board for 10 years. With a Ph.D. from the University of Minnesota, for 19 years she was a Professor of Music Education at the University of Victoria. She was an active member of the CMEA working with membership and book sales and received an Honorary Life Member Award and a Jubilate Award of Merit from the association. A published author, she has been involved in the Music Ministry for many years and is responsible for the music liturgy at St. Martin of Tours Parish, Terrace Bay since her retirement.

# A Guest Appearance

Michael Mikulin

Allan Anderson wasn't the most famous music teacher in BC, but he was certainly one of the best. I first encountered him as a shy grade 7 student through Richmond School District's legendary Summer Band program. At that time I found him a bit intimidating, as he was the first teacher who treated me like an adult, with grown-up expectations. A few years later, I saw his McNair Secondary Choir perform at Gateway Theatre, and determined that I simply must finish my final two years of senior high school in his program. The music program at McNair exceeded my wildest dreams, as he had attracted a pool of students who were ultra-talented. I suddenly found myself a small fish in a big pond—but what a pond it was!

As a teacher, Al was very ahead of his time. He was one of the first to recognize the power of the new technology in music production and composition, something everyone with a laptop computer takes for granted today. He had a natural business acumen that is rare among teachers, and was able to solicit grants and funds to purchase equipment that few programs possessed at that time. Operating out of an old building beside McNair High that had once belonged to the CBC, Al had built a musical fortress into which one could disappear for days and not come out.

His achievements were considerable. He regularly entered regional and national festivals, taking home awards while competing against larger public schools and private schools with twice the budget and resources. A coterie of students who graduated from his program became music professionals or embarked on careers in the arts, including the well-known vocal group *Suspenders* and jazz musician Sharon Minemoto. However, he was not a teacher who was obsessed with awards. He was the kind of teacher who could almost instantly source out what you were good at, and if you expressed interest in something, he would hand you the tools and say, "Why don't you go do that?" As a teacher and parent myself, I now recognize that it is not always easy to stand back and grant people the independence to learn for themselves and discover their abilities. However, he didn't suffer fools gladly; if you were late to one of his rehearsals, you were sure to be greeted with the witty, acerbic line "Thanks for making a guest appearance!"

At a time in his career when he could have coasted on past achievements, Al took on an even more active role in our education system–the development of the curriculum guides of the 1990's documents, which still influence much of what we do today in the classroom. He served as president of the BC Music Educator's Association and its national organization, the CMEA, and designed curriculum for courses at UBC. His raison d'etre for doing this was simple—he recognized that for Music to endure in the school system, it needed to appeal to more than just a small group of the naturally talented. His approach mirrors the way we think about music programs today—gone are the elite programs by audition only. We now attempt to appeal to a much wider group of the student body.

As a mentor, Al was without peer. He gave me some of my most valuable advice regarding work life balance. He recognized that the role of a music teacher is a special one for many students: part teacher, part friend, part mentor. When you are doing something as personal as making music with other people, a bond is formed that exceeds the normal confines of the curriculum. He also knew that music teaching could be an all-consuming profession, and that you needed to guard your family and personal time.

Above all, he recognized that the human relationship between teacher and student was primary. He would often say to me when I was doing my teaching practicum with him "Michael, we don't teach music—we teach students!" As a music teacher myself, I have come to understand the meaning of those words and try to live them. He was a teacher, a mentor, a friend. I know I speak for many of his students when I say we will greatly miss his presence, his enthusiasm, and his passion for music.

*Thanks for making a guest appearance in our lives, Mr. A.*

Michael Mikulin B.Mus. M. A, is the Director of Music at Steveston-London Secondary in Richmond, British Columbia. An avid Shakespearean song aficionado; his Thesis "Teaching & Learning Shakespeare Through Song' is available online at the UBC Library, and his original musical settings of Shakespeare can be heard at http://www.shakesongs.com.

# Visiting R. Murray Schafer – Winter Solstice, 2017 Indian River, Ontario

Douglas Friesen, Anaïs Kelsey-Verdecchia, and Adriana Rodrigues

*[Editor's Note: This article documents the personal and professional reflections of three colleagues as they visited the home of Canadian composer and educator, R. Murray Schafer. Douglas Friesen, Adriana Rodrigues, and Anais Kelsey-Verdecchia travelled to Indian River (ON) on the day of the Winter Solstice 2017. What follows are their individual and collective experiences with R. Murray Schafer and his wife Eleanor James.]*

## Douglas Friesen

After finishing my music education undergraduate degree, I moved to Toronto to gig and teach. After a few years of doing both, I discovered the music education writing of R. Murray Schafer. I found *Creative Music Education* in the public library and devoured the five pamphlets collected within (more recently published as *The Thinking Ear*, 1993). I tried some of his ideas in my classroom and was excited and inspired by the depth of discussions on music, sound, and listening. The creative work the students did during these lessons has changed my concept of music education drastically. What do we hear? How can we transform the sounds around us? What is music? Why do we do it? These are the starting points for Schafer's teaching, and now mine as well.

Shortly after this first discovery I learned that one of my students' families was connected to Schafer through being a part of the final work of his Patria Cycle (2002), *And Wolf Shall Inherit the Moon*. I received Schafer's address through them and wrote him a letter. He invited me to his farm outside of Peterborough, and my visits began.

I have been visiting R. Murray Schafer's farm for almost fifteen years. I have gone for inspiration and, at times, to gather courage. My first visits were discussions of his work and writing. His excitement in remembering was restorative. However, hearing about his challenges with music education made me feel that, on an institutional level, not much has changed in the last fifty years. Discussions shifted quickly to him asking me about my work. He was excited to hear about student ideas and compositions. We shaped lessons and projects together and I reported on the amazing things my students were doing. Our visits in the last few years have shifted to us remembering his work together; telling stories from his past that we both know. And now, most recently, his wife Eleanor James and I, along with others who have joined me on these trips, remind Murray of his projects and experiences.

A few years ago he asked me to accompany him on a teaching trip to Mexico City. This was his last trip. It was also my first introduction to the extent of his fame and influence in Latin America. We were treated like honoured guests, teachers drove twenty-five hours to meet him, and soundwalks were being done in honour of his presence.

After our return, Murray carried a piece of paper with "Mexico" written on it to remember where he had just been. With continuing memory struggles, he and Eleanor gave me some names and contact information from his address book. He asked me to continue to connect with people he had worked with in his travels. He wished to know that the work would continue and trusted me to help it do so.

My first connection that lead to more travel was with Adriana Rodrigues, now the Vice President of Foro Latinoamericano de Educación Musical (FLADEM). At the time, she was hoping to have Murray come teach at the 2015 FLADEM conference. He said no. I said yes. Adriana made arrangements for my accomodations and asked me to teach for three of the five days. She took a chance and I am very grateful for this. In January 2016, I went back to teach a week long course on Schafer's approaches to music education. During my first visit, Adriana and I only met briefly. This last fall, her daughter moved to Toronto, and she is here now visiting. We have been able to meet and talk about the extent of her important and creative work. She has also done some teaching with public school primary students and teachers. Her energy, generosity, and humility have felt akin to that of Schafer's; her ideas and stories have felt familiar, and yet refreshing. It has been meaningful and joyful for me to connect with a musician, teacher, and academic like Adriana.

I have lately been bringing guests with me to visit Schafer. Former students and colleagues that also have a connection to his teaching. On the winter solstice of 2017, Adriana, Anais Kelsey-Verdecchia, a former student of mine, and I drove to Schafer's farm to have lunch with him and his wife, Eleanor James. Anais is a teacher and musician and has performed some of Schafer's compositions as well been a part of this last year's *And*

*Wolf Shall Inherit the Moon*. Both Adriana and Anais will describe their experience of this visit below. It was an important day of connecting to Murray, to his past, to our past, to each other, and to the very special soundscape of his farm and farmhouse.

Schafer, R. M. (2002). *Patria: The complete cycle*. Toronto: Coach House Books.
Schafer, R. M. (1993). *The thinking ear.* Indian River, ON: Arcana Editions.

### Anais Kelsey-Verdecchia

I was a teenager when Doug Friesen and Murray Schafer changed my life. I didn't know I needed it at the time; I just felt afraid. Like the carefully woven carpet of musical training that I coveted had been pulled out from under my feet. I was talented. I played three instruments well and read about Bach for fun and got straight A's, and suddenly it didn't matter. You don't need conservatory training to play Schafer's improv games. You need freedom and courage, and I didn't have that.

Improvising is still something I find challenging, but even as a terrified high school student I found the games that Doug taught to be fairly accessible. There were just enough rules for me to feel like there was a "right" way to do them; enough lines to colour inside of. But there was also so much room to play in. With those exercises it was more important to listen than to be heard. It was in Doug's classroom, playing Murray's games, that I began to feel that silence, or more accurately, non-music was full of beautiful sounds. I started to believe that intentional sounds ought to be an improvement on silence. It was the beginning of my realization that it wasn't my job to judge sounds or dislike them, it was my job simply to listen. Slowly, listening became a sort of religion for me.

This spring Doug took me to visit Murray. I'd met him several times before, but never been to his home. We sat in the living room, Murray in a chair that he informed us was "only for words". He told me about the Wolf Project. He described his favourite moment: the princess of the stars floating across the bay in a canoe under the moonlight, her song carrying back to the crowd on the shore, disappearing into the night. He spoke so clearly, his hands drifting before him like the canoe on the water. I signed up for the project later that day.

If I was looking for a place to renew my faith in listening, the Wolf Project was it. Deep in Haliburton forest, sleeping on the ground, fighting the chill that descended on us every night with campfires and chants. Murray's favourite part was the departure of the Princess; mine was the Aubade, the music that woke us every morning. It was new every day, a new performer and a new song. I sang it twice, perched on a cliff over the bay, damp moss under my feet, my breath visible in the cold morning air, even in August. Sitting out there, before I started to

sing, I would listen to the forest. Wind in the branches. The humming of insects. The soft gulp of water as a loon dipped her head in the bay. I would listen and think about what Doug and Murray had taught me, that sound should be an improvement on silence. And then I would sing. I sang with the wind and the birds and the water, not over or against them, but trying to weave my voice together with the voice of the woods.

When we visited Murray on the Solstice this December I wanted to tell him about Wolf, about singers perched in trees and mandolins in the rain, about soaking wet sleeping bags and hot breakfasts and Wolf charging through the stream. I wanted to tell him about the Aubade, how I had brought it to my teacher and that it would be on my recital; how I would do my best to summon up wolves in the University of Toronto. But conversations with Murray are different now, even in the few short months since our last visit, and mostly we remind him of all the things he has done. He listens, and he tells us what he remembers, sopranos floating in canoes and disappearing into the darkness. His hands float in front of him. I listen.

### Adriana Rodrigues

Now to describe a visit to Schafer, so many years after our last meeting? How to describe the sensation of hearing the voice of a remarkable teacher, whom I had not listened to for many years? How to describe a visual and sound landscape that is itself inspiring and instigating? Being a Brazilian and used to walking down the beach, stepping on fresh snow reminded me of the sound of stepping on white sand and, of course, brought back the memory Schafer's song, *Snowforms*.

I first met Schafer in the 70's when I read, by suggestion of Cecilia Conde, his article *Exploring the new sound scape*, in the magazine Correio de Unesco[1]. Many years later I had the privilege of taking, at different times, three courses lead by him, with Marisa Fonterrada as a translator.

By then, I was charmed by a simple, accessible teacher who somehow spoke my language, without speaking my mother tongue, and that instantly made me feel comfortable in listening, creating and producing as part of a group. What an unforgettable experience it was! Each student took a stone and then presented their sounds to the group, creating images in the large space of the Villa-Lobos Room, at the Federal University of the State of Rio de Janeiro (UniRio). Shaffer is a teacher who explores the visual and sound sensitivity of the students, always producing, creating sounds and textures. Creative expression '*à flor da pele*', as we say is Portuguese - something like 'at the skin surface'. Then, he divided 25 students into groups and asked us to choose and tell, without using words, a familiar story: *Snow White*. Schafer, while commenting on the groups' performances, mentioned he was amazed to see that the 5 groups began their performances with the sound of Snow White's birth. A sound event, he said, he only experienced in Brazil.

His gentleness and generosity touched me in such an extent, that I had the courage to write him after, asking for a score of *Snowforms*. White lines displayed on a blue paper that rise and fall like small mountains. Serious voices that appear soft as snow, join higher ones. All voices explode, sometimes in unison, sometimes separately. Both the design of the score and the sounds are very beautiful and inspiring. Finally, one day a large envelope arrives for me, containing not only the score, but also a cassette of *Gardens of Bells* containing his choir work and a very kind note saying it was a gift to me.

His book *The Thinking Ear* (1991), translated by Marisa Fonterrada - in which I got a beautiful dedication '*To Adriana listening carefully*' - became somewhat of a bible, and inspired me to work with people who were uninitiated in music theory. To perceive and listen to others. To acknowledge their existence. I notice your sound, I listen to my sound. I respect your sound and we produce different sounds together. Incoherent, creative, pleasant and unpleasant. We do not stop creating or expressing ourselves.

The concern of having a daughter moving to a distant country made me seek some bond with Canada and I soon remembered Schafer. Would it be possible to meet him?

I first met Doug Friesen through Marisa Fonterrada, who wrote to me, in February 2015 suggesting a course by Schafer's collaborator at the FLADEM Seminar in Rio. It was all set, but that week I was barely able to talk to Doug, or even take his course. His workshop was a huge success, so I invited him to teach another course in the summer of 2016. Once again, I could not attend the course because I was in Rosario, Argentina. Doug was supported by two great friends and musical educators, Beth Dau and Pati Oliveira. Once again the students were delighted by his work. Since then, we have kept in touch and we are currently organizing a new course, for January 2019.

As I set my trip to Toronto I asked Doug if it would be possible to visit Schafer, and he promptly offered to take me. After confirming the visit with Schafer's wife, Eleanor, Doug set the appointment for Monday, November 18th. However, due to pour weather conditions, the trip had to be cancelled. I confess I was devastated, since I did not know when I would have that opportunity again, if Doug would have the time to take me, if Eleanor would be willing to set another date, and if Schafer's health would allow us to.

I could hardly disguise my joy when, on Thursday morning, Doug sent me a message asking if he could pick me up in 20 minutes for the visit. I had been ready for it the past three days, anxiously waiting for that opportunity! Anais, a kind stu-

dent of Doug, a singer, accompanied us. The scenic route and pleasant conversation with Doug on the way, was somewhat like listening to the start of a composition. An opening that indicates the theme to come. It felt like we have known each other for years. Our work has several common aspects, including the most obvious one, Schafer. Doug, a musical educator who is old enough to be my son, and yet speaks the same 'language' as me. We share the same anxieties, desires and challenges. The beauty of the visit began with this lovely introduction.

The arrival at Schafer's house was magical, white snow all around and suddenly we saw a porcupine between the cut wheat. A contrast between white, gold and brown colors. The pure snow and the frightened animal, that displayed its' weapons for feeling threatened. In that scene, one more coincidence: Doug's dog in the Canadian countryside used to bite porcupines, the same as my dog in the countryside of Brazil. We talked about how they had to be carefully treated by having one spine taken out at a time.

Finally, we see the Schafers, at the glass door, waiting for our arrival. It was the first time I met Eleanor, Schafer's wife, of better saying, *Murray*'s wife (since here he is only address to by his given name). Very kindly she talks about the compositions, trips, work and friends. Marisa Fonterrada was mentioned several times, as a dear friend of the couple. Eleanor, a talented, white-hair, *mezzo-soprano*, shows me photos of her husband's composition performances. What an adorable couple.

Doug takes us to see the office in the basement, where Schafer's work is stored and from where his work's samples are shipped to educators all over the world. I noticed orders addressed to Poland, China and Japan. From that same place, a *Snowforms* score was packed and shipped to me, over 20 years ago.

From there, we went back up for lunch. Schafer was sitting at the at the head of the table. A Brazilian toast, for a white wine tasted with pleasure. A nice conversation, on the frugal table at a very cozy house. We heard Schafer reminisce about stories and trips, and inspired by these memories invited Doug to compose together. Then, Eleanor asks if we would like to see her husband's studio. It felt to me like entering a chapel. The studio was designed by him. A piano and many windows overlooking the snowy terrain. Eleanor proudly opens some music scores and shows me the drawings embedded in the musical notation. On various clipboards spread around the room, I noticed pencils and colored pens aligned, as if prompt to be used. Through the window, we saw a group of wild turkeys standing in the white landscape. Eleanor humorously remarked that those would not end up in a cooking pot.

Murray began to show signs of tiredness. He deserved a nice afternoon rest. At last, we said goodbye and the image of that adorable couple, by the door of the farmhouse, will be recorded in my memory forever.

One might think that meeting a Myth, an idol, can be disappointing, as it proves them to be only human. For me it is the opposite of that, as it shows us how amazing one can be, think and perform, despite having to take out the trash, to do the dishes and clean the bathroom. The way I see it, there is no such thing as a divine inspiration that takes over a blessed person. There is just the will to cultivate small moments that inspire you. Even in a mundane, day-to-day life, where routine can chain us to monotony, leading to an endless boredom, we can get out of that box, break the chains, be creative and productive, register our opinions, recording and celebrating our differences. This is the true challenge.

On the way back home, a divine sunset makes the sky golden. A lively conversation with Doug and Anais reminds me that although we come from different countries and realities, we share a common feeling. I was thrilled and I felt blessed for this opportunity. In 2017 I have been to so many places in Latin America, now I am ending the year high up in the American continent. From the heat of the Amazon to the cold of Canada. Surrounded by very dear people and places, that inspire me to enjoy every second of my life.

Thank you, Doug, Maria and Tadeu for this inspiring trip.

Cheers to Murray!

Endnotes

[1]http://unesdoc.unesco.org/images/0007/000748/074828eo.pdf

Douglas Friesen has led teachers, students, and professional musicians through ways of using improvisation and soundscape to engage creativity and community. He is currently working on his Ph.D. and has worked as a teacher and Instructional Leader in public schools and a course instructor in various universities. Douglas is a student and close friend of Canadian Composer/Educator R. Murray Schafer who he has taught with and for in Canada, Mexico and Brazil.

Anaïs Kelsey-Verdecchia is a performer and music educator based in Toronto. She is currently in the final semester of a degree in voice performance from the University of Toronto under the tutelage of Mary Morrison, who has fostered her interest in contemporary music. As well as singing, Anaïs is a proficient pianist and takes great pleasure in teaching piano at the Beaches Conservatory of Music. She is a regularly featured performer with the University of Toronto Schola Cantorum, under the direction of Daniel Taylor, and with various groups around the city.

Adriana Rodrigues is the vice-president of the Latin American Forum of Musical Education (FLADEM). She also works as a senior professor for the music program and coordinates the musical education specialization program at the Brazilian Conservatory of Music/University Center (CBM/CEU), in partnership with FLADEM-Brazil. Additionally, Adriana has experience as a professional singer, with a special focus on Brazilian popular music, choir singing and the use of voice in educational practices. In the past, Adriana has acted as the technical and cultural director of CBM/CEU (2010-2014) and as president of FLADEM-Brazil (2013-2017). Adriana's qualifications include a Masters Degree in Music and Education from the Federal University of the State of Rio de Janeiro (UNIRIO), a Degree in Music Therapy, and a Licentiate in Music from CBM/CEU. She is presently a Ph.D. student in the Music Program at UNIRIO, where she carries a research on creative expression in music and education.Adriana is the co-author of the book "Sounds and Expressions: Music in basic education", inpartnership with Cecilia Conde and Marcos Nogueira, published by Rovelle (2013).

*Peer Review Corner features articles that have been submitted for review by a panel of music educators. The jury completes a "blind"review of manuscripts, offers suggestions for revision, and the revised article is either accepted or rejected based upon consultation with the journal editor and others on the editorial board. If you wish to submit an article for review, please send it to Dr. Leslie Linton (llinton5@uwo.ca).*

# Incorporating Educational Assistants into Inclusive Music Classrooms

Melissa Cole

*Abstract – Working with EAs in the music classroom is a subject that is often not addressed in music teacher training. Often the EA's role gets overlooked and EAs are underutilized. As valuable members of the teaching and learning team, EAs should be incorporated into music classroom teaching and learning in ways that reflect their strengths. This can be achieved through collaboration and an attitude of teamwork that involves clear communication of expectations, mutual respect and acknowledgement.*

In inclusive music education settings, music teachers work to balance the needs of diverse groups of students as well as manage additional adults who attend music class. Educational assistants (EAs), also known as paraprofessionals and teacher's aides, may come to music class to support a specific student or specific class. Some music teachers underutilize EAs due to lack of time or lack of expertise (Bernstorf, 2001). Nonetheless, principals and teachers have a professional responsibility to prepare EAs to contribute to the overall success of students in schools. They not only establish the role of EAs, but are responsible for guidance and supervision of these paraprofessionals.

This article explores strategies in which music teachers can effectively work with EAs and utilize their assistance for the benefit of teachers and students. Strategies for establishing roles and responsibilities of EAs and music teachers are discussed. Different models for EA support in classroom and performance settings are presented. The article concludes with ideas for establishing an attitude of teamwork for the best interest of all involved in fostering student learning.

## Benefits for Students, Teachers and EAs

"Almost everyone benefits socially and emotionally when supported by others" (Jellison, 2015, p. 138). Educational assistants are very important resources for teachers, parents and the students they serve. For some students, support from EAs is imperative. Educational assistants are often able to form positive relationships with students on a much more informal basis than teachers. EAs work with one student for many hours a day and may have a rapport with that student that the music teacher will likely be unable to develop (Margerison, 1997). Some EAs travel with a specific student on the bus to school and may stay with that student for the entire day, including the bus ride home. They assist students with daily tasks, mobility within the school, and behaviour management (Hammel & Hourigan, 2011).

The relationship students have with their EAs can influence student participation and behaviour in a positive way (Margerison, 1997). For example, EAs can influence students to try activities they would not attempt independently. EAs can also help students to make appropriate behaviour choices. Successes in the music classroom between a student and EA can help to positively influence the rest of the day's events, promoting positive interactions between the student and EA in subjects where the student struggles (Bernstorf, 2001).

## Understanding Roles and Responsibilities

EAs are often under the supervision of a special education or resource teacher; the resource teacher is under the supervision of the school principal. When EAs work in the music classroom, the music teacher directs their involvement in the teaching of songs, instrument playing, and other musical activities. A music teacher should become familiar with current policies and guidelines in their province and school division surrounding the use of EAs in the classroom. They should have a clear understanding of what kind of tasks are or are not appropriate for an EA to carry out under a teacher's supervision (Jellison, 2015). For example, while EAs can work with a teacher to adapt an assessment to a student's specific needs, they cannot carry out the assessment or record assessment data.

Music teachers and EAs can work together effectively when there is a clear understanding of each person's roles and responsibilities. Many of an EA's duties will depend on a teacher's judgement of the EA's capabilities. A music teacher should never assume that EAs have received preparation for working in classrooms or managing children (Lindberg & Swick, 2002), or that their actions will always function positively for the student (Jellison, 2015). Adamek and Darrow (2010) write,

> While having an extra adult in the classroom may sound like a dream come true, the situation is not always without difficulties. Proactive discussions with the paraprofessional can help avert problems and create a positive classroom climate for everyone involved. (p. 59)

EAs will be willing to aid students in the music learning process, but are unsure what they should do. EAs "want, need and deserve direction" from the music teacher.

Educational assistants can provide effective support to the music teacher, but if their role is not defined, they may have a negative effect on student learning. If EAs determine when and how a student will participate in music, they can limit the student's opportunities for choice and interactions with the music teacher and their classmates (Jellison, 2015). Some EAs give too much support and do not allow students enough space or time to attempt the work independently (Halliwell, 2003). If EAs assume the role of music teacher, students may not learn the materials correctly, thus limiting student progress. EAs should not participate so fully in music activities that they ignore their responsibilities to students. The needs of the students should always come first (Jellison, 2015).

"Passive learning is not sufficient when striving for actual inclusion" (Bernstorf, 2001, p. 38). If a student accompanied by an EA is passively listening in music class, it is the responsibility of the music teacher to involve that student and their EA. Sometimes EAs will sit at the back of the class and watch a student in case the student requires support (redirection, behaviour interventions, or assistance with health issues). This passive approach may be fitting in some situations, but it is the responsibility of the music teacher to respectfully direct EAs "to whatever active engagement is expected or appropriate for the class" (Ademek & Darrow, 2019, p. 60). Often, EAs will be willing to aid students in the music learning process, but are unsure what they should do. EAs "want, need and deserve direction" from the music teacher (French, 2003, p. 94).

### Educational Assistant Training

To ensure EAs are oriented to the music program and classroom expectations, it is helpful for music teachers and EAs to meet before the school year begins. If an EA is working with a specific student, it would be best for the music teacher to meet with the EA separately or in conjunction with the resource teacher. The meeting should include a discussion of the students' past accomplishments and goals for the school year. It would be helpful to refer to the student's most current Individual Education Plan (IEP) to develop music goals for the student. Strategies that have worked in the past can be discussed and a plan should be developed for helping the student to learn best in the music setting.

Educational assistants who have worked with specific students in the past can help to provide valuable information on the student's learning history. They may be able to give the music teacher information on a student's physical, medical and emotional needs, strengths and past accomplishments, characteristics and learning needs, preferences and interests, and adaptations that have worked in the past. They may also be able to provide information on the optimum location for learning with consideration of vision needs, hearing needs, physical positioning, and personality conflicts, as well as special vocabulary or strategies used for communicating with the student (Jellison, 2015). Scott (2017) provides survey questions for gathering information about a student's background with specific reference to music. While this survey was designed for students with Autism Spectrum Disorder, it could be adapted for other students with special needs. An EA could help a music teacher complete this survey at the beginning of the school year.

### Meeting with Multiple EAs.

Ideally, a meeting should be held that includes all EAs the music teacher will be working with in the coming year. The music teacher may seek the support of the resource teacher to organize this meeting. The resource teacher should be included in the meeting so that all parties are clear on the expectations of EAs in the music classroom. An important goal of these meetings is to build positive rapport, to share the desire to help all students be successful in the music classroom, and to define roles and responsibilities of EAs and the music teacher. A written list of general expectations for routines and for specific types of activities could be presented (for movement, recorder, large group and small group activities) (Jellison, 2015). It would also be helpful to review music room rules.

It is important for the music teacher to get to know the strengths of the EAs they will be working with. The music teacher could ask the following questions:

- Do you have previous experience working with children or in music settings?
- What are your interests, strengths and talents?
- What do you hope students will learn from you?

- Enters and exits the classroom in a similar manner to the rest of the class.
- Engages in lesson or rehearsal routines and performances in a similar manner as classmates.
- Travels to music events in a similar manner as classmates.
- Participates in music activities to the best of their ability, using applicable adaptations.
- Follows classroom rules and expectations.
- Receives and accepts feedback and assistance from the music teacher and EA.
- Socializes, interacts with and receives assistance from classmates as appropriate.
- Receives assistance from adults as necessary, with the goal of developing independence.
- Shows individual progress and achievement at his/her own level.

Figure 1. Music and Social Goals list to be shared with EAs before the start of the school year.

These questions could be presented in the form of a questionnaire, or could be answered verbally as part of a group discussion. The answers to these questions will help the music teacher to effectively describe roles and responsibilities in the music classroom (Doyle, 1997).

The music teacher should create a list of music and social goals that are applicable to many students who need additional support. Meeting social goals in the music classroom can effectively reinforce social skills that are being taught in other areas of the school. Depending on the individual student, the music teacher may adjust the original list with the help of an EA (Jellison, 2015). See Figure 1.

The music teacher should specify which EA interventions are appropriate in the music classroom so all EAs have a clear sense of their responsibilities and boundaries. A list detailing these interventions would provide EAs with an understanding of ways they can support the teacher in situations where the teacher's direct instruction of the EA is not possible. See Figure 2 below for a list of classroom interventions (Jellison, 2015; MTS, 2014).

- Help transport students to and from class.
- Provide support for student self-help skills, positioning, toileting and personal hygiene (wiping noses etc.).
- Communicate with students who are difficult to understand or who use alternate methods of communication.
- Assist students in playing the instruments when appropriate (hand-over-hand assistance or modelling instrument technique for a student).
- Use prompts to help a student respond appropriately to requests.
- Help a student to use props or visual aides.
- Integrate behaviour plans and consequences into music activities.
- Build student motivation and self-esteem through the use of positive comments.
- Move, at the request of the music teacher, a student who needs to be separated from the group.
- Prove general assistance as needed, such as passing out materials, turning recorded music on or off, passing out or collecting instruments, helping students get into the circle or movement positions, moving chairs.
- Encourage and promote etiquette and good manners.
- Clarify elements of the lesson for students.
- Supervise reinforcement activities.
- Reinforce specific techniques, strategies and language as directed by the teacher.
- Report to the teacher on students' strengths, achievements and needs.
- Help the teacher ensure student safety at all times.
- Help substitute teachers to reinforce classroom routines/expectations and locate class materials.

Figure 2. Music Classroom Interventions list to share with EAs before the start of the school year.

EAs are inattentive to the teacher's instruction; they visit with other paraprofessionals in the room, they text on their cell phones during music class, or they do not share the music teacher's philosophy in managing a student's behaviour (Darrow, 2010). Clarifying expectations for EAs at the start of the school year can help to prevent these concerning behaviours (Darrow, 2010). See Figure 3 below.

- Always participate actively and engage in learning activities, modeling appropriate participation to students.
- Learn the material being taught so you feel equipped to assist students with techniques, strategies and music language.
- If making modifications to directions, materials, instrument playing, or movements (in order to meet Occupational Therapy and Speech Language goals), do so in consultation with the music teacher.
- It is the teacher's job to ensure safety of all students, so the teacher needs to be informed of each student's whereabouts at all times. Permission to leave the classroom is granted by the teacher only.
- Help with the behaviour management of the class in consultation with the teacher. Respect and support the teacher's classroom management decisions.
- Respect that the classroom is a cell phone free learning space.
- Use respectful and encouraging language around students.
- Give the teacher feedback when asked.

Figure 3. EA Expectations in the Music Classroom list to share with EAs before the start of the year.

The lists in Figures 1-3 can be provided to Substitute EAs so they know what to expect and what is expected from them when they attend music class. These lists can be left with the principal, resource teacher or secretary to be given to Substitute EAs when they receive their schedule for the day.

### Frequent Feedback

When goals for a certain student or class are discussed early in the year, the music teacher can refer to them when giving EAs feedback. The music teacher can thank EAs for helping to carry out expectations or give suggestions for strategies to be used next class (Jellison, 2015).

**Examples:**

"*Thank you for encouraging Jimmy to participate in group singing activities.*"

"*Thank you for giving Jimmy space to play most of that passage on his own before you helped him. Next time, let's see if he can play longer without your help.*"

Feedback should be specific. When given in a respectful manner, suggestions for improvement can help EAs become more effective in facilitating student learning and skill development in the music classroom (Jellison, 2015).

### Resolving Problems

If a music teacher is having a problem with an EA, they should attempt to resolve the problem through a discussion. First, they should meet with the EA to discuss the issue, model appropriate behaviour and offer strategies for change. If the situation does not improve, further action should involve the EA's supervisor (MTS, 2014).

### Effective Communication

The music teacher and their EAs should develop effective ways to communicate during class. They should devise a communication system that is efficient and does not interrupt the flow of teaching. Some ideas are using hand signals and non-verbal cues to direct EAs to provide assistance or withdraw assistance from a specific student (Jellison, 2015). Hand signals can also be used when things are not going well and discussion is not possible (Darrow, 2010). For example, a teacher may hold up a predetermined number of fingers to indicate that a student needs a break away from the classroom for an allotted number of minutes before returning to class.

### Different Models for EA Support

*One-on-one Support*

Students with severe needs may require the assistance of an EA throughout the entire music class. Some EAs may struggle with this if they feel their musical abilities are limited (Scott, 2017). The music teacher should be careful to assign EAs a role in which they feel confident and competent (Bernstorf, 2001). The music teacher can mentor their EAs' musical skills while teaching the skills to students (Scott, 2017). This can happen through the incorporation of EAs in instrument playing and other music learning activities. It works well if the music teacher also takes a turn and models how adults and children can learn together (Bernstorf, 2001). Alternately, the teacher can request a meeting outside of class time in which they work with an EA on specific musical skills, such as percussion techniques (Scott, 2017).

*Independence Support*

With the goal of developing student independence, it is good for EAs to let students try certain activities without their assistance. An example of this is letting a student with special needs work with peers during a small group activity. EAs can encourage peer support and teach classmates how they can best support the student with special needs. EAs might maintain physical distance from the student, while at the same time being available if the student needs assistance (Scott, 2017).

*Whole Class Support*

An additional model presented by Katz (2012) and cited by Scott (2017) is one in which the EA and teacher support the learning of all students. If students are working in groups, both the teacher and EA monitor the groups and help all students stay on task and interact appropriately. The teacher and EA may take turns assisting students with special needs, while at the same time giving students space to develop independence. This approach can reduce the stigma of students who need EA support. Alternately, an EA can be asked to supervise a class activity while the music teacher works one-on-one with a student with special needs.

*Performance Support*

Some students may require the assistance of an EA during a performance. These students include those who struggle with mobility or behaviour. Other students may only need assistance while learning the music to be performed and will be able to work independently in a performance setting (Bernstorf, 2001).

If an EA is attending a concert, the music teacher should specify when and how the EA can assist in rehearsals and the performance. In some cases, a child's EA may not be able to attend the performance. The child's regular EA may be replaced with a different EA or not replaced at all. In these situations, it is necessary that all parties be briefed on what to expect during rehearsals and the performance. In the absence of an EA, a responsible peer might be asked to help their classmate during the performance (Bernstorf, 2001).

Confusion can occur if an EA accompanies a student to rehearsals, but not the performance. If the student is accustomed to watching an EA for cues during rehearsals and is left with only the direction of the music teacher during the performance, the student may feel confused and frustrated. In this situation, the EA should talk through the concert scenario with the student so they know what to expect and whose directions to follow.

It is important for the director to facilitate a variety of situations that simulate all of the possible scenarios for a performance. At times, the EA can help the student with the performance of the music. At other times, the EA can have the student try to perform without their assistance by physically removing themselves from the performing area (Bernstorf, 2001). With the goal of fostering student independence, this provides the student with the opportunity to learn to perform on their own (Bernstorf, 2001).

### Teamwork

*Collaboration*

Student learning and growth depends on the collaboration between the teacher and EAs. EAs are valuable resources who can provide information about a student's behavioural tendencies and abilities (Scott, 2017). EA's know their students well, but are sometimes not included or considered as full members of the school team. It is very important that communication stays open between all members of the child's IEP Team- EAs, specialist teachers (including the music teacher), classroom teachers, and resource teachers. It is integral that the music teacher and EAs develop a relationship so they can communicate effectively to help students learn and participate to their fullest potential in the music classroom (Hammel & Hourigan, 2011).

EA's know their students well, but are sometimes not included or considered as full members of the school team.

*Providing Materials*

As valued team members, EAs should be provided with materials that will be taught in class. This information should be provided prior to class time (preferably the day before) so they have time to learn the material and be prepared to reinforce learning concepts. This provides EAs with the opportunity to share any insights about a specific student that may help the student to be successful in the teaching and learning process. It also shows EAs that their participation in the reinforcement of classroom concepts is valued by the music teacher (Hammel & Hourigan, 2011).

*Communication*

Successful collaborations are built on trust and communication. Open communication should be ongoing. When EAs come to music class, they can inform the music teacher of previous events in the day (if needed) that may affect a student's learning and behaviours. Communication between the teacher and EAs emphasizes the teacher's commitment to working as a team in order to provide quality music education to students (Scott, 2017).

*Acknowledgement*

Mutual respect is necessary for creating and maintaining a collaborative relationship. Respect is demonstrated by open and direct communication and clear expectations. EAs have the challenging job of working in close contact with many demanding and difficult students. Acknowledging an EA's assistance and contribution to the ongoing learning of the child is very important (Adamek & Darrow, 2010). A teacher should remember to thank their EAs on a regular basis to let them know they are appreciated and to encourage their positive work.

*Conclusion*

EAs are valuable members of the teaching and learning team in the inclusive music classroom, but their role is often overlooked. Through adequate preparation and respectful communication, EAs can be incorporated into music teaching and learning activities in ways that reflect their strengths and benefit the teacher and students. While incorporating and managing EAs takes careful and deliberate preparation, time spent on the training of EAs will be worth the progress made by students. Active involvement of EAs in a music classroom can help to ease the load of the busy music teacher, and can be rewarding for students and EAs. By adequately training and incorporating the assistance of EAs in to the music learning environment, music teachers not only fulfill their professional responsibility, but they gain additional support to create a truly inclusive music classroom.

**References**


Adamek, M. S., & Darrow, A. (2010). *Music in special education*. Silver Spring, MD: American Music Therapy Association.

Bernstorf, E. D. (2001). Special Focus: Inclusion- Paraprofessionals in Music Settings. *Music Educators Journal. 87*(4), 36-40.

Darrow, A. (2010). Working with Paraprofessionals in the Music Classroom. *General Music Today. 23*(2), 35-37.

Doyle, M. B. (1997). *The Paraprofessional's Guide to the Inclusive Classroom: Working as a Team*. Baltimore: Paul H. Brookes.

French, N. K. (2003). *Managing paraeducators in your school: How to hire, train, and supervise non-certified staff*. Thousand Oaks, California: Corwin.

Hammel, A. & Hourigan, R. M. (2011). *Teaching music to students with special needs: A label free approach*. New York: Oxford.

Halliwell, M. (2003). *Supporting children with special educational needs: A guide for assistants in schools and pre-schools*. London: David Fulton.

Jellison, J. A. (2015). *Including Everyone: Creating Music Classrooms Where All Children Learn*. New York: Oxford.

Lindberg, J. A. & Swick, A. M. (2002). *Common-Sense Classroom Management: Surviving September and Beyond in the Elementary Classroom*. California: Corwin.

Manitoba Teacher's Society (2014). *Teachers and Educational Assistants Roles and Responsibilities Handbook*. Winnipeg: Manitoba Teacher's Society. Retrieved from http://www.mbteach.org/pdfs/hb/HB-TandEA_Manual.pdf

Margerison, A. (1997). Class Teachers and the Role of Classroom Assistants in the Delivery of Special Educational Needs. *Support for Learning*, *12*(4), 166–169.

Scott, S. J. (2017). *Music Education for Children with Autism Spectrum Disorder: A Resource for Teachers*. New York: Oxford.



Melissa works in Prairie Rose School Division (Manitoba) where she has taught choir, handbells and K-6 general music. She has also worked with community choirs at various levels. She obtained her Bachelor of Music from Canadian Mennonite University and Bachelor of Education from the University of Manitoba. After teaching for five years she has returned to academic life to pursue her Master of Music Education Degree at Brandon University where she is investigating the topic of engaging young boys in the singing process.



Special thanks go out to Dr. Sheila Scott, her ever-supportive thesis advisor, for her encouragement and support on Melissa's writing projects.

AfLiA

Assessment for Learning in the Arts

## INVITATION TO PARTICIPATE IN RESEARCH

**Building Creative Capacity through Assessment for Learning in the Arts (AfLiA)**

Are you an arts teacher in Canada? Do you use teaching or coaching strategies that nurture student creativity?

Our preliminary research has shown that teachers in the arts routinely nurture creativity by:

- offering informal feedback,
- clarifying what makes a creation successful,
- asking questions about students' creative intentions,
- activating students to own their own learning, and
- activating students to learn from each other.

These are all examples of Assessment for Learning (AfL) strategies, and arts teachers are often experts without even realizing it.

**We'd love to hear from you!**

Our research team at the Faculty of Education at Queen's University is currently looking for teachers to participate in a 30-minute phone interview so that we can learn more about the ways arts teachers nurture student creativity.

**Connect with us!**

If you are interested in participating in this study, please contact ben.bolden@queensu.ca
For more information visit: www.benbolden.ca/aflia

# On with the Show! Tips for Producing a Successful Musical

Melissa Morgan

***Abstract –*** *The annual musical is one of the major events for high school music programs. Several school music programs and community organizations across the country and around the world produce amateur theatre of all varieties. In my city of Regina, Saskatchewan, ten of the fifteen public and Catholic high schools, produce either an annual or a bi-annual full-length musical.*

Since 1973, Luther College High School, an independent school where I am music director, has produced an annual full-length musical. The first six weeks of the school year begin with auditions, casting, and rehearsals. The musical culminates with four performances in the third week of October. As music director for the past nine years, I have worked within the seven-week Luther timeline and accordingly have gathered and implemented strategies for directing a successful show while attending to full-time teaching duties. This article will illustrate some of the many lessons I have learned and aims to provide:

- a definition of musicals;
- reasons for teachers to include a musical in their arts or community programs;
- suggestions and ideas about how to choose and prepare a musical;
- my top ten list of tried and true productions.

Several of the points discussed and resources provided in this article can be applied to preparations for any amateur theatre production.

## Definition of a musical: What is a musical?

In Roger Kamien's popular text, *Music: An Appreciation*, Kamien says "a ***musical*** *or* ***musical comedy*** is a type of theater that aims to entertain through fusion of a dramatic script, acting, and spoken dialogue with music, singing and dancing and with scenery, costumes, and spectacle."[1] Traditionally, many musicals were written by Americans living in New York City and these New Yorker artists produced shows in what are now the famous Broadway theaters.[2] Today, musicals are produced and performed in theatres and as films around the world.

## Why the musical?

There are obvious practical reasons why producing a musical can be a benefit for your school or community arts organizations. For instance, musicals foster inclusion, diversity, discipline, team work, confidence, and empathy.[3] For some, the musical is a way to stimulate growth in a music program and encourage students who normally would not participate in an arts program to become involved. Here are a few ways that I have witnessed the musical to be a positive force in my school community:

*Advocacy:* The Coalition for Music Education website provides several examples that prove students who participate in the performing arts score higher on reading, writing, and mathematical tests. Research also shows that performing arts students possess stronger abilities in focus and concentrate than their counterparts.[4] Overall, there is evidence to prove that involvement in the arts, including musicals, improves academic and personality outcomes for students and teachers.

*Community:* There is no doubt that musicals require a team of like-minded people to work together for the common good. At Luther, a high school with a student body of four-hundred students, there are approximately one hundred and twenty volunteer teachers, students, staff, and parents who give of their time and resources to ensure the success of the musical. These volunteers do not include the local businesses, supporting outside arts organizations, or educational institutions who sponsor and lend a helping hand for the cause. A production crew and volunteer list can be endless – from choreographers, to costume designers, lighting and sound, props, set design and painting, program publisher, media and promotion, administration, orchestra, and of course, actors and singers – it takes an entire community to make the stage come to life.

*Developing social, musical, cross disciplinary skills:* Preparing a musical is one way to invite teachers from multiple disciplines

and cultures to work with students and assist during the show. Depending on the selected musical, teachers from English, science, mathematics, history, and even physical education classes could be successfully integrated in the preparation stages. Shows such as *Fiddler on the Roof, The Sound of Music,* or *Annie* are set in specific time periods requiring teachers to place the plot in context for their students. Educators can use the musical as a vehicle to explore subject areas outside of fine arts and therefore, provide opportunities for cross disciplinary collaboration.

*Recruitment:* The size of the musical can be as large or as small as one would like it to be. I have recruited students to sing in choir, to join the advanced musical classes, and have also convinced instrumentalists who play in the pit orchestra, dancers who assist with choreography, student leaders who take charge of stage managing, lighting, and sound to participate in my other arts programs. There are students with special gifts for painting, building sets, doing make-up and hair, media promotion, or helping with ticket and concession sales who can be celebrated via the process of participating in a musical. Theatrical arts can also be an outlet for students who:

- have limited performance experience but blossom on stage,
- do not seem to "fit" into other school programs yet find a place to belong in the show,
- are unsure about joining a traditional music class or club but learn to appreciate a new genre of music after participating in a musical production.

A single experience as a chorus member or lead in a show may trigger a student to explore other ensembles at the school. For some, becoming involved in a musical can be a gateway into a lifelong career. In his book, *The Complete Idiot's Guide to Amateur Theatricals,* John Kenrick's aptly points out is that, "Almost every professional in the performing arts got his or her first taste of show business through school or community productions."[5] Kenrick's statement is a strong reminder of the importance of performing arts at an amateur level. The most successful performing artists in the world today could not be a success without their participation and exposure to amateur theatre.

**How to choose an appropriate musical**

*Step one - Brainstorming*

Ideally, there should be two directors to lead a musical production:

1) the dramatic director - who is responsible to coach the acting, and blocking, and
2) the musical director – who is responsible to coach singing, and orchestra rehearsals.

Together, the directors provide the overall vision and interpretation of the production. For this reason, it is highly important that the directors have a united, and strong sense of purpose for the production. Ultimately, the purpose and vision for the show will determine the level of success during the performance.

Approximately one year before the production, the musical and dramatic directors should meet to brainstorm ideas and discuss their vision and goals for the production. Some of the questions that should be addressed very early on in the planning stages are:

- What is the purpose of producing a show?
- What are the benefits and drawbacks of producing a musical for yourselves, your students, your entire student body, your community?
- What resources and budget does your school have or not have to do a full-length production or modified junior production?
- Who are the students in your current music and dramatic productions? What is your anticipated cast size?
- Who are potential teacher, parent, community member leaders you could approach to help?

Brainstorming and preparation are arguably the most important parts of organizing a musical. To ensure complete success, the directors must choose specific goals and articulate a clear vision before beginning the process of production.

*Step two - Building the team*

Cultivate a set of core leaders – set design, administration, costume, lighting and sound, props manager, and house managers. Actively seek out people who are responsible, trustworthy, collegial, and knowledgeable in their fields. Ideally, there should be five to seven like-minded core leaders on your production team. These leaders will offer their voice of experience in the designated areas and will provide insight about the major decisions that need to be made. The core leaders will know what is reasonable when seeking appropriate resources, equipment, and time to do all of the tasks that need to be done. These leaders will also oversee student leaders and additional volunteers operating in their area of expertise. Give your leaders a job description so that they know their responsibilities well in advance. Propose a draft schedule and work together on a timeline. Anticipate approximately how many hours, days, weeks, and months each leader will need to invest into the show.

*Step three - Choosing the show*

Now that the core leaders are selected and everyone understands the purpose of the show, begin to discuss possible musicals. One method that I use in the process of selecting a musical is to host a presentation meeting.

The presentation meeting takes place either at school or at someone's home. Each core leader is asked to present two or three of their favourite musical suggestions. The presentations should include:

- a short summary of the plot – ask leaders to share the story in four minutes or less;
- some evidence that the school has the appropriate resources for the show – always consider possible lead roles, cast sizes, the limitations and possibilities of your performance stage, and your budget; and
- the pros and cons of the production – answer the question "Why is this particular show a good choice for our students, our

school, and our community?"

At the end of the meeting core leaders shortlist their number one choice. Based on the goals and vision of the production team, the dramatic director and musical director will shortlist the core leaders' choices and come up with the top three musicals. The directors will proceed to contact the licensing company and request a script and recording of the top three musicals for perusal and review. All of the core leaders should have the opportunity to review the script and music in detail before the final decision is made.

The preliminary presentation meeting not only allows everyone to voice their opinions and share their theatrical tastes, but also is a way for leaders to engage in the process, build team synergy, and be invested in the show. Producing a successful musical is incumbent upon positive relationships and team effort. Everyone should feel connected to the production as eventually, this attitude of ownership and community will flow to the cast, and other volunteers. Presentation meetings also encourage leaders and directors to keep an open mind, respect the views of others, and can be a powerful professional development teaching opportunity. In my own experience, I discovered that there were many presentation meetings where I went into the meeting confident that I had explored all the possibilities and that I knew exactly which show was right for my school, only to discover that there were shows, opportunities, or details that I had overlooked.

After the preliminary presentation meeting, leaders should agree on a length of time (approximately two weeks) for leaders to thoroughly read scripts and then meet a second time to vote for the number one choice. While studying the top three scripts, all leaders and directors should carefully consider:

- cast size
- possible lead roles
- set, lighting, costume requirements
- orchestra and accompaniment requirements.

In the end, it is always a good idea to select two choices as sometimes the performance rights for the top choice may not be available at the requested time.

*Step four – Get Organized*

Once the show is selected then contact the appropriate musical licensing company. Licensing company's own the rights to copyrighted theatrical productions. As educators and law-abiding citizens, we have a legal and moral obligation to follow the most current copyrighted laws. Research your musical, get to know the terms of agreement and learn about the rules for your particular show well in advance. Generally, the licensing request is simple. From time to time, there may be restrictions or license denials for particular shows. For instance, my most recent musical license was granted with an adverting restriction. Our school had permission to perform the show but was not allowed to advertise the production online or outside of school property due to the national tour of the same production. Although the closest national tour performance was 3909 kilometers away and, in another country, we could not hang posters in local coffee shops, or sell tickets in our local stores. This restriction forced us to be creative with promotion and in the end our creativity enabled us to attract a sizable audience.

Create a to-do- list that allows you to complete specific jobs each month. Your list will enable you to visualize what needs to be completed, stay on task, and delegate the jobs for

| | |
|---|---|
| **May** | ☐ Directors brainstorm ideas<br>☐ Host the presentation meeting and choose a musical |
| **June** | ☐ Contact musical company for rights to produce musical and sign contract. Decide at this time if extra orchestral parts are needed.<br>☐ Contact and select a choreographer.<br>☐ Contact and select a rehearsal accompanist.<br>☐ Approach and confirm leaders for costumes, lighting, sound, sets, props, makeup, admissions, ticket sales, drama, orchestra, choreography, and media.<br>☐ Design a logo and poster.<br>☐ Place an announcement in the school newsletter and state when and where auditions will be.<br>☐ Order a cd and if possible, a DVD of the musical.<br>☐ Meet with props, set design, and costume leaders to discuss blocking ideas and needed resources. |
| **July** | ☐ Create a scene by scene breakdown – decide on cuts to script and music.<br>☐ Review the production timeline and draft a rehearsal schedule |
| **August** | ☐ Meet with all leaders to review the timeline, schedule, and anticipated needs for the show.<br>☐ Meet with student leaders and go over the calendar and rehearsal schedule.<br>☐ Announce and advertise auditions |
| **September** | **Week 1**<br>☐ Hold auditions and call backs.<br>☐ Post cast list and deliver cast letters<br>☐ Design and print tickets<br>☐ Book headshot and full cast and crew photos<br>**Week 2**<br>☐ Read-through the script with the entire cast, prepare and host parents meeting, post rehearsal schedule and musical calendar in a public place.<br>☐ Begin rehearsals<br>☐ Complete rehearsals for Act 1<br>**Week 3**<br>☐ Start preparing the printed program<br>☐ Contact additional volunteers for areas where necessary<br>☐ Complete rehearsals for Act 2<br>**Week 4**<br>☐ Complete sets<br>☐ Begin blocking rehearsals |
| **October** | **Week 1**<br>☐ Scripts are memorized<br>☐ Begin run-through rehearsals with props<br>**Week 2**<br>☐ Printed program at the printers<br>☐ Full run-through rehearsals<br>**Week 3**<br>☐ Dress rehearsal<br>☐ Performance week<br>☐ Cast and Crew Party |
| **November** | ☐ Collect all scripts for return to the licensing company<br>☐ Host a debriefing meeting for directors and leaders |

*Table 1 Sample Musical To-Do Check-List*

which you are not able to perform. The list is also a visual reminder that producing a musical is not for one person. In fact, there are several duties which must be distributed among the production team. Give every member of the team a copy of the to-do-list as there may be tasks that you have forgotten to include. Table 1 provides a template musical-to-do-list.

Next, create a scene-by-scene breakdown of the production. I create a matrix with the list of characters (leads, supporting, and chorus) on a diagonal column left of the page; and scenes along with the major songs in order of appearance horizontally at the top of the page. The scene-by-scene breakdown enables me to create a productive rehearsal calendar as I can anticipate the frequency and length of time it will take to learn the music, blocking, and choreography. This chart can also eliminate conflicts when tutoring specific roles as you can see exactly when certain characters are featured in the show. Figure 2 provides a template scene by scene breakdown.

| ACT ONE<br>Scenes → | Scene 1 | | | | | | | Scene 2 | | Scene 3 | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Songs →<br>Character and gender ↓ | | Poultry Tale | The Joy of Motherhood | Different pre-reprise | Hold Your Head up High | Look at Him | Different | | Play with Your Food | | The Elegy |
| Ugly (m) | ✓ | | | | ♪ | | ♪ | ✓ | ♪ | | |
| Cat (m) | ✓ | ♪ | | | | ♪ | | ✓ | ♪ | | |
| Drake (m) | ✓ | ♪ | | | | ♪ | | | | ✓ | |
| Greylag (m) | | | | | | | | | | | |
| Farmer(m) (voice only) | | | | | | | | ✓ | | | ♪ |
| Turkey (m) | ✓ | ♪ | | | | ♪ | | | | | |
| Barnacles (m) | | | | | | | | | | | |
| BullFrog (m) | | | | | | | | | | | |
| Father Swan (m) | | | | | | | | | | | |
| Ida (f) | ✓ | ♪ | ♪ | ♪ | ♪ | ♪ | | | | ✓ | ✓ |
| Grace (f) | ✓ | ♪ | | | | | | | | | |
| Dot (f) | | | | | | | | | | | |
| Lowbutt (f) | | | | | | | | | | | |
| Bewick (f) | | | | | | | | | | | |
| Maureen (f) | ✓ | ♪ | ♪ | | | ♪ | | | | ✓ | ♪ |
| Snowy (f) | | | | | | | | | | | |
| Queenie (f) | | | | | | | | | | | |
| Old Woman (f) (voice only) | | | | | | | | ✓ | | | ♪ |
| Mother Swan (f) | | | | | | | | | | | |
| Henrietta (f) | | ♪ | | | | ♪ | | | | | |
| Pinkfoot (f) | | | | | | | | | | | |
| Penny (f) | | | | | | | | | | | |
| Maggie Pie (f) | | | | | | | | | | | |
| Ducklings (Beaky, Fluff, Downy, Billy) | ✓ | | ♪ | | | ♪ | | | | ✓ | |
| Froglets | | | | | | | | | | | |
| Fish | | | | ♪ | ♪ | | | | | | |
| Jay Bird | | | | | | | | | | ✓ | |
| Floor Manager | | | | | | | | | | ✓ | |
| Squad | | | | | | | | | | | |

Figure 2 Sample Scene by scene breakdown of the musical Honk! Excerpt from Act One

Lastly, create a schedule that works for your performers. Before auditions, take a survey to determine if after school or before school rehearsals work. Some schools offer musical theatre class as a credit course which allows their students to rehearse during the day. One way to ensure commitment is to keep a consistent schedule that is focused on the needs of the performers. For example, if you know that a particular scene uses a large group with smaller roles for the leads, then only schedule the large group for the rehearsal and perhaps ask the leads to come when they have a more significant role. No one enjoys coming to a rehearsal to wait. An efficient schedule keeps everyone focused and communicates to the cast that their valuable time is respected and appreciated.

*Step five – Begin!*

Generally, the most challenging part of producing a musical is beginning. Coordinating all the details can be overwhelming. Remember that with specific goals and a clear purpose, a strong team, and a detailed plan, your production is guaranteed to succeed. Figure 3 provides a list and short descriptions of my top ten musicals for high school performers.

Additional musicals worth exploring:

- High School Musical
- Aladdin
- Oklahoma
- Little Shop of Horrors
- Oliver
- Seussical

| Name of Musical | Summary | Cast Requirements | Licensing Company |
|---|---|---|---|
| **Annie (1977, 2004)** | A traditional musical set in the 1930's and based the comic strip by Harold Gray. The plot tells the story of an orphan girl name Annie who shares the power of positivity, determination and hope.<br><br>Famous songs include: *Tomorrow, Maybe,* and *It's the Hard Knock Life* | 8 lead roles plus large chorus.<br><br>Strong female lead with primarily female supporting cast. Lots of opportunities for children and adults to work together. Jr. version available. | www.mtishows.com |
| **Anne of Green Gables (1965, 2011)** | A Canadian classic set in the late 1800's and based on the novel by Lucy Maud Montgomery. The plot tells the story of the orphan Anne Shirley, who is mistakenly delivered to the Cuthberts in a small eastern Canadian farming community.<br><br>Famous songs include: *Gee, I'm Glad I'm No One Else but Me, Ice Cream,* and *Anne of Green Gables* | 8 lead roles plus large chorus<br><br>Strong female lead with primarily female supporting cast. Lots of opportunities for children and adults to work together. | www.samuelfrench.com |
| **Beauty and the Beast (1994)** | Disney's Broadway musical, tells the story of a young woman named, Belle, her encounters with an enchanted castle and a Beast who is actually a prince under a spell.<br><br>Famous songs include: *Be Our Guest, Beauty and the Beast,* and *Gaston* | 12 lead roles plus large chorus<br><br>Strong female lead with a balance of female and male supporting roles. Jr. version available. | www.mtishows.com |
| **Cinderella (2013)** | A modern twist on a traditional children's tale of rags to riches. The music is by Rodgers and Hammerstein while the libretto is by Douglas Carter Beane. This musical was originally presented on television in 1957 starring Julie Andrews and was most recently re-vised in 1997 starring Whitney Houston and Brandy.<br><br>Famous songs include: *In My Own Little Corner, Ten Minutes Ago, and Impossible/It's Possible* | 9 lead roles plus chorus<br><br>Strong female lead with primarily female supporting roles. Jr. version available. | www.mh.com |
| **Fiddler on the Roof (1964)** | The traditional comedy-drama is set in the fictitious Russian town, "Anatevka." This musical tells the story of Tevya, his five daughters, their Jewish heritage, and their challenges during the 1800's, the time of Imperialist Russia.<br><br>Famous songs include: *Miracle of Miracles, Sunrise Sunset,* and *If I Were a Rich Man* | 14 lead roles plus large chorus<br><br>Strong male lead with a balance of female and male supporting roles. Jr. version available. | www.mtishows.com |
| **HONK! (1993)** | A contemporary take on a traditional story, Anthony Drew and George Stiles weave colourful characters, a family friendly script, and memorable songs into a heartwarming production. The plot resembles the story of The Ugly Duckling.<br><br>Famous songs include: *The Joy of Motherhood, Look at Him,* and *Warts and All* | 14 lead roles plus large chorus<br><br>Strong female and male leads with a balance of female and male supporting roles. Jr. version available. | www.mtishows.com |
| **The Little Mermaid (2008)** | A Disney favourite, this fun and colourful musical tells the story of the mermaid, Ariel, a prince, life under the sea, magic, and true love.<br><br>Famous songs include: *Part of Your World, Kiss de Girl,* and *Poor Unfortunate Souls* | 12 lead roles plus large chorus<br><br>Strong female lead with a balance of female and male supporting roles. Jr. version available. | www.mtishows.com |
| **The Sound of Music (1959)** | Based on a true story, this traditional classic was made famous by the iconic actress, Julie Andrews. Set in Austria during the 1930's, the musical features several timeless melodies, humourous moments, historical events, and romance.<br><br>Famous songs include: *Do-Re-Mi, The Sound of Music,* and *Climb Every Mountain* | 11 lead roles plus large chorus<br><br>Strong female lead with primarily female supporting roles. Opportunities of children and adults to work together. | www.mh.com |
| **The Wizard of Oz (R.S.C. version 1987)** | This musical tells the story of Dorothy and her dog, Toto, who are displaced by a tornado. In their quest to find home, they encounter several adventures including a scarecrow, a tinman, a lion, and a wicked witch.<br><br>Famous songs include: *Ding Dong the Witch is Dead, Somewhere Over the Rainbow,* and *If I only had a brain* | 6 lead roles plus large chorus<br><br>Strong female lead with a balance of female and male supporting roles. Lots of opportunities for children and adults to work together. | www.tamswitmark.com |
| **Willy Wonka (2004)** | This musical tells the contemporary heartwarming story of Charlie Bucket and his experiences after winning the 'golden ticket' from the candy man, Willy Wonka.<br><br>Famous songs include: *The Candyman, Pure Imagination,* and *I've Got a Golden Ticket* | 13 lead roles plus chorus<br><br>Strong male lead with a balance of female and male supporting roles. Lots of opportunities for children and adults to work together. Jr. version available. | www.mtishows.com |

Figure 3. Top ten list of tried and true musicals for high school performers

*Licensing Companies*

Use the following websites to learn about licensing and to how to obtain additional resources.

- Musicals 101 by John Kenrick - www.musicals101.com
- Musical Theatre International (MTI) - *www.mtishows.com*
- Playscripts Website – www.playscripts.com
- Rodgers and Hammerstein (R&H) - *www.rnh.com*
- Samuel French (SF)- www.samuelfrench.com
- Tams-Witmark (TW)- *www.tamswitmark.com*
- Theatrical Rights Worldwide (TRW) - www.theatricalrights.com

**Conclusion**

Producing a musical should be a wonderful experience. I am fortunate enough to have several mentors and teachers who I often turn to for advice. I asked one mentor, Mrs. Gail Fry, a former musical director and retired teacher with over thirty years of experience to share her advice to beginning musical directors and her summarized suggestions are below:

- Schedule the production over a shorter rather than a longer time frame – once everything is organized there is no need to have long drawn-out rehearsal schedule. Students lose interest and the excitement of putting the show together can wane.[6]
- Keep it simple – if you are producing your first show, be pragmatic and choose a show that is well within your means.[7]
- The bigger the cast, the bigger the audience – while it may not be practical to accept everyone who auditions, be creative with your casting and try to include as many people as possible. One person's success is success for everyone connected to that person.[8]
- Relationships matter – for most participants, the musical will be a life-long memory. Foster attitudes of community by selecting lead performers who not only excel in their art but are great role models. The cast, crew, and the volunteers make the production process a positive experience.[9]
- Have fun – producing a musical is a labour of love. Amidst hectic schedules, painting sets, costume measurements, and choreography, take time to appreciate the joys of it all.[10]

My last tip for producing a successful musical is to remember to take one day at a time. Learn from your mistakes and be patient with yourself and the people who work with you. There will be challenges and there may be a day or two when it looks like things may fall apart but, in the end, everything always comes together. Now as they say in the biz, *On with the show!*

**Endnotes**

[1] Roger Kamien, *Music: An Appreciation*, 10th ed. (New York, NY: McGraw Hill, 2011).
[2] Ibid.'
[3] "The Coalition for Music Education in Canada," accessed March 31, 2018. www.musicmakesus.ca.
[4] Ibid.
[5] John Kenrick, *The Complete Idiot's Guide to Amateur Theatricals* (Toronto, Ontario: Penguin Group, 2006).
[6] Gail Fry, interview by Melissa Morgan, April 5, 2018.
[7] Ibid.
[8] Ibid.
[9] Ibid.
[10] Ibid.

**References**


"Musical Theatre International." Last modified Accessed March 31, 2018. www.mtishows.com.

"Playscripts." Last modified Accessed March 31, 2018. www.playscripts.com.

"Samuel French." Last modified Accessed March 31, 2018. www.samuelfrench.com.

"Tams-Witmark a Concord Music Company." Last modified Accessed March 31, 2018. www.tamswitmark.com.

"The Coalition for Music Education in Canada." Last modified Accessed March 31, 2018. www.musicmakesus.ca.

"Rodgers and Hammerstein." Last modified 2018. Accessed March 31, 2018. www.rnh.com.

Kamien, Roger. *Music: An Appreciation*. 10th ed. New York, NY: McGraw Hill, 2011.

Kenrick, John. "Musicals101.Com: The Cyber Encyclopedia of Musical Theatre, Film & Television." Last modified Accessed March 31, 2018. www.musicals101.com.

Kenrick, John. *The Complete Idiot's Guide to Amateur Theatricals*. Toronto, Ontario: Penguin Group, 2006.

Rendon, Jim. "Broadway Hits the Middle School Circuit." *The New York Times*. February 23, 2018, https://nyti.ms/2ERh6t4



Melissa Morgan earned her DMA in choral conducting from the University of Toronto in 2017. She is a seasoned teacher with ARCT's in flute, piano and voice. Currently teaching at Luther College High School in Regina, SK, she is the founding artistic director of the Prairie Chamber Choir, a semi-professional vocal ensemble that champions the works of Canadian Prairie composers. They have performed at Podium and with the Regina Symphony. For many years, Melissa has directed musicals at her high school. This article is based on her vast experience working with both colleagues and students to produce high-quality shows. The suggestions she offers are applicable to teachers new to the experience, as well as those who have already explored this genre but are eager to learn more. The ideas expressed in this article will assist all teachers to develop efficient ways of producing events that involve many students and attract enthusiastic audiences.

# Snapshot: Music Therapy for Adolescents and Young Adults with Substance Use Disorder

Amy Clements-Cortés

*Abstract – In this music and healing series article, I have chosen to focus on the role of music therapy in work with persons diagnosed with substance use disorder. In particular, I am focusing on its potential for adolescents and young adults; as there is growing concern in Canada that the number of young adults who use alcohol and drugs is rising. This article will provide a snapshot of background information on substance use disorder, alongside the benefits of music therapy as a treatment option with this population.*

## Introduction & Background

### *Substance Use and Youth*

The occurrence of substance use disorders continues to be a large concern in the adolescent and young adult populations. For a person with a substance dependency and/or use disorder there can be negative outcomes in not only the physical domain; but also the social, financial and emotional domains. In Canada, statistics suggest that alcohol and drug use in adolescents and young adults is a rising and prevalent issue. For example: Young et al., (2011) found: "Alcohol use is almost twice as prevalent as cannabis use (46–62% of students report alcohol use and 17–32% report cannabis use in the past year, depending on the province). "In 2013, youth aged 15 to 19 (23%) reported the use of at least one of six illicit drugs in the past 12 months (cannabis, cocaine, ecstasy, hallucinogens, heroin, speed), while the prevalence in young adults aged 20 to 24 was 27%" (Government Canada, 2013). Further, the highest percentage of persons with substance abuse problems are youth, ages 15-24 (Pearson, Janz & Ali, 2015).

### *Treating Substance Use Disorder*

Both individual and group therapy that offer support and counselling are common treatments, alongside the prescription of medication for persons suffering from substance use disorders (SAMHSA, 2016). Despite a wide variety of treatment options, there are often issues with client engagement (Dingle, Gleadhill & Baker, 2008). Unfortunately, while music therapy has demonstrated benefits such as decreasing depression and increasing motivation in clients suffering from substance use disorders (Albornoz, 2011; Silverman, 2012), as well as "improving engagement in substance abuse treatment groups" (Dingle et. al, 2008) it is not a commonly included treatment. No Canadian statistics were found on the percentage when music therapy is included and/or offered as a treatment option to substance abuse patients; but statistics from the United States show it is included in approximately 14.7% of treatment options (Aletraris, Paino, Edmond, Roman, & Bride, 2014). Encouragingly, these authors also found that adolescent treatment programs were more inclined to have music therapy included. With that being said, it is important that adolescent treatments for substance use disorder be designed on the understanding that the brains of adults and adolescents are different (Winters, Botzet, & Fahnhorst, 2011).

### *Music Consumption and Adolescents*

Music is a large part of all of our lives. We hear music in numerous places, even if we are not actively choosing to listen. For example, restaurants, shopping malls, sporting events, and celebrations. Research has also shown that music can have an effect on many things like our mood, pain and anxiety. Adolescents spend a significant amount of their day listening to music. In fact, Rideout, Foehr, and Roberts, (2010) acknowledge adolescents spend over two hours every day listening to music, and maintain that this amount of consumption has increased over the recent past with the advancement in technology and access.

## The Potential of Music Therapy in Addressing Symptoms Associated with Substance Use Disorder

"Substance use disorder describes a problematic pattern of using alcohol or another substance that results in impairment in daily life or noticeable distress." (American Psychiatric Association, 2013). A person may be diagnosed when they present with two out of a list of eleven possible symptoms such as: craving the substance, giving up or avoiding activities due to the substance use, or continuing the use of a substance despite associated health problems or a negative impact on relationships (Medina, 2017). Typical adverse feelings experienced by persons with substance use disorder include anxiety, distress and sadness (Gardstrom, Bartkowski, Willenbrink, & Diestelkamp, 2013). Further, persons in treatment, recovery or post-treatment may go back to

It is important that adolescent treatments for substance use disorder be designed on the understanding that the brains of adults and adolescents are different.

using substances to deal with with their emotions (McFerran, 2010). Music therapy can make an impact in these areas and has been shown to facilitate increases in positive feelings coping and engagement; as well as decreases in anxiety and sadness (Dingle, Gleadhill & Baker, 2008; Gardstrom et al., 2013).

*Music Therapy for Adolescents and Young Adults Diagnosed with Substance Use Disorder*

Saarikallio, Vuoskoski and Luck (2014) state: "adolescence in particular is a period during which music plays a major role". Given this knowledge, it makes an even stronger case for the inclusion of music therapy in treatment programs aimed at adolescents and young adults. In addition, McFerran (2010) builds a foundation for the importance of music therapy in adolescent health stating outcomes include: connectedness, competence, the formation of identity and resilience. The following are three examples from the literature to further support the inclusion of music therapy with this demographic. In Gold, Vorack and Wigram's (2004) meta-analysis of music therapy with children and adolescents having psychopathology, they found music therapy to be operative in improving self-concept, as well as behavioural and developmental outcomes. A reduction in depression for both adolescents and adults was also an outcome in Albornoz's (2011) study. And, in Preydre, Berends, Parehk and Heintzman's (2017) study on adolescent's evaluation of music therapy in an inpatient psychiatric unit, results indicated that participants found music therapy was beneficial in increasing their mood, reducing anxiety and offering opportunities to interact socially with others.

*What are some Music Therapy Interventions for Adolescents and Young Adults with Substance Use Disorder?*

Music therapy interventions are often described as being part of one of four categories: receptive, creative, recreative, or combined. Receptive techniques would include things like listening to music either performed by the therapist or via a recording, and lyric analysis and discussion; while creative music therapy examples include songwriting, and improvising music to express emotions and feelings. Recreative approaches often involve singing or performing songs written by others; and combined approaches include such things as music and art, & music and movement. Dingle et al. (2008) utilized songwriting, lyric analysis and improvisation in assisting participants to explore emotions, address self-esteem and problem solve; and provide an opportunity for clients to experience feelings of control by including them in choice making. Silverman (2012) has also found that songwriting contributed towards motivation to participate in treatment In Gardstrom et al., (2013) study, a variety of interventions were included in the group therapy ranging from passive listening to active improvisation, with outcomes pointing towards decreased anger, sadness and anxiety; alongside increased confidence, energy and pride. Group music therapy utilizing a variety of techniques would also help to foster a sense of group cohesion, support, shared feelings and opportunities for appropriate social interaction, which is critical in the adolescent years.

*Cautions and Limitations*

Some research has indicated that after listening to music some substance use disorder patients experienced cravings for substances (Short, & Dingle, 2015) and that certain songs ramped up a desire to use substances and might enhance emotions during substance use (Dingle, Kelly, Flynn, & Baker, 2015). With this knowledge, music therapists could also work proactively with clients to discuss these possibilities and assist them in assessing and managing risk factors.

## Final Thoughts

I hope this paper has contributed to your increased understanding of Substance use disorder and the potential of music therapy. Substance use disorder is sadly a rising concern in Canada and the United States for adolescents and young adults. It is important that treatment programs and choices continue to include and add music therapy as a valuable and effective option. Today's youth are very connected to music and music therapy may reach these clients when more traditional therapies do not. I am hopeful there will continue to be more research in this area to strengthen the growing body of evidence.

References


Albornoz, Y. (2011). The effects of group improvisational music therapy on depression in adolescents and adults with substance abuse: A randomized controlled trial. *Nordic Journal of Music Therapy, 20*(3), 208-224. doi:10.1080/08098131.2010.522717

Aletraris, L., Paino, M., Edmond, M. B., Roman, P. M., & Bride, B. E. (2014). The use of art and music therapy in substance abuse treatment programs. *Journal of Addictions Nursing, 25*(4), 190-196. doi:10.1097/jan.0000000000000048

Dingle, G., Gleadhill, L., & Baker, F. (2008, March). Can music therapy engage patients in group cognitive behaviour therapy for substance abuse treatment? *Drug and Alcohol Review, 27*(2), 190-196. doi:10.1080/09595230701829371

Dingle, G. A., Kelly, P. J., Flynn, L. M., & Baker, F. A. (2015). The influence of music on emotions and cravings in clients in addiction treatment: A study of two clinical samples. *The Arts in Psychotherapy, 45*, 18-25. doi:10.1016/j.aip.2015.05.005

American Psychiatric Association. (2013). *Diagnostic and statistical manual of mental disorders* (5th ed.). Arlington, VA: American Psychiatric Publishing.

Gardstrom, S. C., Bartkowski, J., Willenbrink, J., & Diestelkamp, W. S. (2013). The impact of group music therapy on negative affect of people with co-occurring substance use disorders and mental illnesses. *Music Therapy Perspectives, 31*(2), 116-126.

Gold, C., Vorack, M. & Wigram, T. (2004). Effects of music therapy for children and adolescents with psychopathology: A meta-analysis. *Journal of Child Psychology and Psychiatry, 45*(6), 1054-1063.

McFerran, K. (2010). *Adolescents, music and music therapy: Methods and techniques for clinicians, educators and students*. London: Jessica Kingsley.

Medina, J. (2017). Symptoms of Substance Use Disorder (Revised for DSM-5). *Psych Central*. Retrieved March 7, 2018, from https://psychcentral.com/disorders/revised-alcoholsubstance-use-disorder/

Pearson, C., Janz, T., & Ali, J. (2015). Health at a Glance: Mental and substance use disorders in Canada. 82-624-X. Retrieved March 18, 2018, from http://www.statcan.gc.ca/pub/82-624-x/2013001/article/11855-eng.htm#n14

Pryde, M., Berends, A., Parehk, S. & Heintzman, J. (2017). Adolescents' evaluation of music therapy in an inpatient psychiatric unit: A quality improvement project. *Music Therapy Perspectives, 35*(1), 58-62.

Rideout, V. J., Foehr, U. G., & Roberts, D. F. (2010). GENERATION M2 Media in the Lives of 8- to 18-Year-Olds. Retrieved March 18, 2018, from https://kaiserfamilyfoundation.files.wordpress.com/2013/01/8010.pdf

Saarikallio, S., Vuoskoski, J. & Luck, G. (2014). Adolescents' expression and perception of emotion in music reflects their broader abilities of emotional communication. *Psychology of Well-being therapy: Theory, Research and Practice,*

*4(21)*. Retrieved March 18, 2018 from*: https://psywb.springeropen.com/articles/10.1186/s13612-014-0021-8*
Short, A. D., & Dingle, G. A. (2015). Music as an auditory cue for emotions and cravings in adults with substance use disorders. *Psychology of Music, 44*(3), 559-573. doi:10.1177/0305735615577407
Silverman, M. J. (2012). Effects of group songwriting on motivation and readiness for treatment on patients in detoxification: A randomized wait-list effectiveness study. *Journal of Music Therapy, 49*(4), 414-429. doi:10.1093/jmt/49.4.414
Government of Canada (2013). Canadian Tobacco, Alcohol and Drugs Survey (CTADS). Retrieved March 9, 2018, from http://healthycanadians.gc.ca/science-research-sciences-recherches/data-donnees/ctads-ectad/summary-sommaire-2013-eng.php
Substance Abuse and Mental Health Services and Administration (SAMHSA) Treatments for Substance Use Disorders. (2016). Retrieved March 18, 2018, from http://www.samhsa.gov/treatment/substance-use-disorders
Winters, K. C., Botzet, A. M., & Fahnhorst, T. (2011). Advances in adolescent substance abuse treatment. *Current Psychiatry Reports, 13*, 416-421. doi:10.1007/s11920-011-0214-2
Young, M.M., Saewyc, E., Boak, A., Jahrig, J., Anderson, B., Doiron, Y., Taylor, S., Pica, L., Laprise, P., and Clark, H. (Student Drug Use Surveys Working Group) (2011). Cross-Canada report on student alcohol and drug use: Technical report. Ottawa: Canadian Centre on Substance Abuse. Retrieved March 9, 2018, from http://www.ccsa.ca/Resource%20Library/2011_CCSA_Student_Alcohol_and_Drug_Use_en.pdf#search=ANY%28cross%20case%20report%29

Dr. Amy Clements-Cortés is Assistant Professor, Music and Health Research Collaboratory (MaHRC), University of Toronto; Academic Coordinator/Instructor, Ryerson Chang School; Instructor and Supervisor, Wilfrid Laurier University; Certified Music Therapist and Registered Psychotherapist. Amy has extensive clinical experience working with clients across the life span. She has given over 100 conferences and/or invited academic presentations, and has published extensively in peer review journals and has contributed chapters to a number of books. She is the Past President for the World Federation of Music Therapy, Managing Editor of the Music and Medicine journal, Director of Notes By Amy (www.notesbyamy.com). Amy is on the editorial review board of the Journal of Music Therapy, Voices, Austin Palliative, Arts in Psychotherapy, Global Journal of Health, and Music Therapy Perspectives.



# Rock Music, Informal Learning, and What it Means to be a Musician

Steve Giddings


*Abstract: In this article the author discusses how rock and popular musicians learn in a much more informal way than how the typical classically trained music teacher learns. If you are unable to start a rock band at your school, he states that even including more informal learning practices within your traditional ensembles is a good place to start. Learning music, he argues, in a more informal manner helps to promote life-long music learning and the acquisition of musical skills not commonly associated with classical music making. Later, he gives a list of actions and lesson ideas to help you and your students engage in rock music or more informal music making practices.*

As formally trained classical musicians, how do we coach a rock band in an informal and authentic way? Rock and popular musicians learn differently than classical musicians. Therefore, to successfully teach a rock ensemble we need to, essentially, forget everything we learned about how music is traditionally learned. You see, classical musicians—and even jazz musicians to some degree—rely heavily on notation and theory. It has gotten to the point where, in many cases, trained musicians cannot make music without notation or a chord chart in front of them. Of course in the rock and popular music world, this is not the case. Rock and popular music is passed on and played in a much more informal way—the way it has been learned and played since the dawn of music—through listening, copying, and 'jamming.'

## WHERE I'M COMING FROM

Where I come from, on the sandy beaches of Prince Edward Island, rock ensembles in school has become incredibly popular. The Rock-a-palooza: PEI Schools of Rock Showcase concert/festival that I've organized since 2010 began with four bands. Now, it easily garners 13 to 16 bands each year ranging from as young as Grade 3 right through to college aged learners! Most of these groups are from elementary schools so for a province with only 36 elementary schools, that is pretty impressive. I know, too, that in Ontario many schools are embracing the Musical Futures program which is based on teaching music informally in the way popular musicians learn. Clearly, there is a need for this type of ensemble in the school system and it is also

clear that we have much to learn from rock and popular musicians that we simply aren't learning in our teacher training programs. Our learners deserve it.

## HOW ROCK AND POPULAR MUSICIANS LEARN

Many times, learners in the rock idiom know more than you think they do because they learn their instrument in a way that is authentic to the genre—by listening and copying. We just have to let go of being the teacher and focus more on being a facilitator of music and let the learners do the rest. In the elementary setting of course, they will need some more guidance but not to the extent that you might think. Let me explain: This year, I have an after-school group who are learning "Purple Haze" by Jimmi Hendrix. I didn't pick it, one of the guitar players did. He had all of the opening and most of the solo already learned when he suggested it to me. I can't play it, and I probably wouldn't learn it as fast as he did. He doesn't even simplify it, he plays every flourish, every nuance and is quite musical about it because he copied exactly what he was hearing—quite amazing really. With minimal instruction, the drummer was able to learn his part and remember it. Then, the other guitarist and keyboard player, not really having an audible part in the song, had to create a part

In this section, I have provided a list of activities and mindsets that will help you and your learners feel better prepared for working within a popular music or an informal learning setting:

| **For you—the facilitator** | **For your learners** |
|---|---|
| Join a rock band or start one. Even just jamming with a couple of friends in an environment where there is no judgement would be extremely beneficial. | Let your learners choose the music. This gives them not only a sense of ownership but it is typically how a learner begins playing—they go with a song they know and it motivates them to learn it. Try it with any one of your ensembles, traditional or not, you may be pleasantly surprised about what they choose. |
| Think of yourself as a facilitator or coach instead of a teacher. It takes to onus off you. | Have your learners pick up a basic rock pattern. Once they have this, they can begin to make their own patterns and vary it as they wish. |
| Trust the kids. They know more than you think they do (Giddings, 2010, p. 36). | Have your singers learn how to wrap cables. They will be able to help you with setup and tear-down and it is a skill that they will use in the real music-making context. |
| Try lifting a tune on your own on the guitar or drums. | Do a mosh improvisation warm-up where you have a backing track in whatever key you want and everyone makes up their own music at the same time. This way there is no pressure to *solo* |
| Check out YouTube for some instructional videos. | Have your learners lift a famous melody to exercise their ear and get their instruments and fingers warmed up in a more musical way |
| Look up "tabs" of your favourite guitar solo or for that tune that your groups are really struggling to learn. Reading tablature is its own skill and a very specific type of notation for fretted instruments that dates back to the middle ages. Any time there is notation used in this genre, it will typically be tablature. Don't worry, it is a completely appropriate and authentic way to learn a tune in this genre. | Learn a rock tune on their instruments in groups and rearrange it to make it their own. This can be done in much larger groups as well. |
| Dust off that guitar and learn the following chords: C, D, Em, G, Am, A, E, and F. You will be able to play most songs with these chords. There are easy versions of most of these too that only use one finger and in some cases, none! There are also capos so that you can play in most other keys without learning new chords. | Get a couple of your learners to be in charge of the sound board. At the elementary level this could be something as simple as knowing how to plug them into the right places and neatly lay them across the performance area. |
| Set up a sound board on your own and know that this skill is primarily learned informally. Very few people go to school to learn how to use this equipment. The only real way to learn this is to figure it out as you go. | Using all the instruments available to them, learn an entire song by ear and arrange it as a class. I do this with groups that include boomwhackers to electric guitars and everything in between. I do it with Grades 5 and 6 regularly but there is no reason this couldn't work in a traditional band or choir class. |
| Remember that you don't need to know everything. | |
| Learn to play a basic rock pattern on a drum kit. This and the triplet-based "power ballad" pattern are the only two you really need to know. | |

that fit. We did much of the arranging together but the explicit teaching was very minimal and no notation was used aside from lyric sheets for the singers.

Rock music is more about 'feel' and what sounds good than it is about reading music. I know what you're thinking: But when do they learn the notation? They get to that after they already know what they're doing. I don't mean:

*Day one: learn how to play some notes*
*Day two: learn the notation*

This is how sound-before-symbol is typically practiced. What I mean is more like:

***Year** one and two: learn the instrument and how it works through listening and copying*
***Year** three: begin to understand what you are playing.*

It's simple: no one learns how to read a language *before* they can speak it (or at least no one should). The new language could be a new instrument or just music in general. Rock music, outside of school, is learned in this way. Due to this, every rock musician I know is a performer, composer, improviser, embellisher, arranger, and multi-instrumentalist all-in-one. It is very rare that these are separate skills like it is in the classical realm and it has not been "academecized" like classical has. As mentioned, even jazz to some degree has become so academecized that a well "trained," university jazz musician, rather than improvising by feel and what sounds good, ends up showing off their knowledge of theory through their instrument. You know the kind of improv I mean. It's the type that Angela from The Office (US) refers to as "stupid" by asking "why don't they just play the right notes?" (Wagner, 2012).

One of my favourite all-time quotes that I have come across with regard to what I am trying to portray is from jazz trumpeter Louis Armstrong. After being asked if he could read music, he said, "not enough to hurt my playing" (Woody, 2012, p.83). We often forget that jazz, in its early days, was primarily learned by ear and was much more improvisatory and informally learned than it is today. Don't get me wrong, reading and notation is important but not more important than the acts of creating, playing, copying, and going by 'feel.' We don't want rock music to be academacized to the point where everyone has to do it the same way with an over-reliance on notation. This is why it is incredibly important to teach rock music in the way those musicians have traditionally learned it by keeping it as informal as we can. We owe it to the music and to our learners.

## INCLUDING POPULAR MUSIC AUTHENTICALLY IN YOUR SCHOOL

Something like a rock ensemble lends itself well to a general music classroom more-so than the traditional classrooms within an instrumental or choral setting. However, If you are teaching in one of these more traditional settings and are concerned with your learners not developing these essential musicianship skills that they need to participate fully in a musical world outside of school or outside of academia or you feel that you are not quite ready to teach a full-blown rock ensemble at this time, there are some activities and exercises you could do with your learners on a regular basis to help them develop the skills they need. These skills not only help to develop your students into life-long learners of music but give them the skills to function in a musical situation outside of formal education because consider how many of your learners actually go on to be classical musicians as opposed to those who do not. If you were to look closely, it seems we would be doing our learners a disservice if we are not helping them to develop these skills. It could be something as simple as instead of playing a scale as a warm-up, have them improvise in that key along with some type of accompaniment. The accompaniment could be pre-recorded or a live performer. It could be you or one of your learners playing the accompaniment. Also, there are really cool backing tracks all over YouTube in various keys, genres, and styles for anyone to use. Another useful warm-up would be to have your students learn a famous melody by ear in a particular key. It not only gets their ears working right away it is how musicians outside of academia and formal settings learn their music.

The ability to sight-read and understand notation is only one small facet of being a musician. Rock and popular ensembles are becoming more popular than ever but are only sustainable and useful if taught in an authentic and relevant way. Our formal classical training can be a hindrance to the way rock musicians learn naturally so understanding the main differences between how these genres are learned is paramount. Even in an instrumental or choral program, it is important that these skills are developed to help give students hands-on training in their field and give relevance to their music making outside of a traditional ensemble where most of their music making opportunities will occur. These ways of learning music are what help our young musicians become lifelong musical learners and well-rounded musicians.

Until next time, Happy Musicking!

**References**


Giddings, S. (2010). Popular Music Education: A Different Type of Musicianship; the follow-up. *Canadian Music Educator, 52*(2), 33-36.

Giddings, S. (2017). *Rock Coach: A Practical Guide for Teaching Rock Bands in Schools*. PE, Canada: Steve's Music Room Publishing.

Wagner, G. (Writer), & Forrester, B. (Director). (2012). The Target [Television series episode]. *The Office (US)*:United States of America.

Woody, R. H. (2012). Playing by Ear: Foundation or Frill? *Music Educators Journal*, 82-84. doi:10.1177/0027432112459199



Steve Giddings teaches K – 6 Music at Montague Consolidated School in Prince Edward Island where he leads two rock groups, a couple of choirs, classroom guitar groups, and acts as musical director for various productions at the school. He is author of a book for music teachers called "Rock Coach: A Practical Guide for Teaching Rock Bands in Schools," available on Amazon in print and Kindle formats. He is also owner and operator of StevesMusicRoom.com, a website and blog dedicated to the professional development of music educators around the world providing lesson plans, helpful tips, and ways of thinking for teachers. He has been active as a workshop leader and presenter and can be available for your event! Any comments, questions, or requests can be forwarded to steve@stevesmusicroom.com.

## ANNOUNCEMENT OF JCoR RESEARCH FUNDING

The 2018 Joint Consortium of Research funding (representing the CMEA/ACME and the Coalition for Music Education in Canada) has been awarded to:

1. Patrick Schmidt and Stephanie Horsley for their project Diminishing Returns: Music Education Labour and Qualification in Ontario ($3,000) and

2. Jen Hinkkala for her project The Music of Self-Care and Well-Being: An Exploration of Music Teachers' Self-Sustaining Habits. ($2,000).

A description of each research project appears below. Many thanks to the adjudication committee: Laura Lee Matthie, Marlene Nolet, Ed Wasiak, Eric Favaro and Benjamin Bolden. Thanks also to the Coalition for Music Education and to CMEA/Acme for generously providing this research funding.

Research project descriptions:

**Diminishing Returns: Music Education Labour and Qualification in Ontario**
**Patrick Schmidt (Western University)**
**Stephanie Horsley (Western University)**
**$3,000.00**

Ontario might be experiencing the early stages of the de facto disappearance of arts and music as a common curricular subject within its schools. Unintended consequences of increased accreditation cost and academic demands, misguided hiring practices, alongside increased delivery of music and arts by under-qualified teachers, seem to be creating the perfect conditions for what Ball (2003) has called the de-professionalization of the music educator. If current anecdotal information and trends are any indication, within a decade, the opportunity for an education in arts and music will be significantly reduced and might be simply unavailable to Ontario students in certain areas.

The music education research community is cognizant that little research has been done on music teacher preparedness in the Ontario context, although numerous music education researchers have called for a documentation of the training practices and preparedness of music teachers in general and in Ontario specifically (Aróstegui, 2011; Fitpatrick, 2013; Georgii-Hemming, Burnard & Holgersen, 2013; Hope, 2007; Horsley, 2014; Schmidt & Robbins, 2011). Sparse research has focused on novice music teachers' transition from university completion to actively teaching music as a school subject (Roulston, Legette & Womack, 2005) and no research has looked at labour conditions and hiring practices as they relate to arts in general and music in specific. In addition, research has indicated that the quality of elementary school music and enrolment in Ontario's secondary school music programs has been declining over the last decade (Carlisle, 2008; Fitzpatrick, 2013; Kennedy, 2000; Horsley, 2014). Current practices of allocating un-qualified or under-qualified teachers without background in music to deliver music instruction is also inadequately researched. To compound this picture, the most recent survey of Ontario elementary Schools conducted by People for Education includes data on a continuing and disturbing trends. For instance, in the last five years, 183,000 Ontario students have lost their music teachers. The report further indicates significant geographic imbalance as well, showing that only 29% schools in rural eastern Ontario, for example, have an art or music teacher. To make matters worse, the 2017 People for Education Arts Report, relies on principals to respond their survey, creating the very likely reality that figures may actually over-report the number of qualified music and arts instructors.

This study has thus two aims. The first is to understand how prepared are teachers who have obtained their Bachelor of Education across six of Ontario's Faculties of Education in the new four-term program to teach public elementary and secondary school music in Ontario, Canada. The second objective is to document the employment prospects of recent graduates (1-5 years and 6-10), and begin to understand hiring and allocation of music teachers in three school boards across Ontario and their impact on numbers of qualified music delivering instruction in music. A survey, document analysis, and qualitative data based on interviews and focus groups with participants from three geographically distinct boards in Ontario will form the project. Following Stake's (2005) approach to multiple case study analysis, we will provide three case studies on music teacher training policy and practice across three sites in Ontario (urban, suburban and rural). The aim is that the data and analysis generated by this research project be used to inform policy at provincial governmental, non-governmental, and pre-and post-secondary education levels.

This research project is designed to serve as a pilot structure that would serve for a larger SSHRC application. We see the Ontario case as a significant and important example, that can serve as a baseline for a national investigation. Independently, it will inform CMEA/ACME members with meaningful and timely information that may have significant policy implications but also impact practice, particularly in terms of music teacher education. As we hope this would be an collaborative enterprise and as the idea has emerged from conversations with other stakeholders in teacher education programs in Ontario, we hope this will be a collaborative enterprise between several higher education institutions in the province and later on, nationally.

**Work, Self-Care and Well-Being:**
**An Exploration of Music Teachers Self-Sustaining Habits**
**Jen Hinkkala (Western University)**
**$2,000.00**

This study explores similarities and differences in the self-care and well-being habits of self-employed and institutionally-employed music teachers to gain insight into the work conditions of music teachers functioning in different teaching environments. Research pertaining to conservatory teachers and self-employed studio teachers has focused on concepts such as learner autonomy, the importance of self-teaching, method books, and examinations that are commonly used within this system, little is known about the work conditions and/or lifestyle habits of these teachers (Upitis et al., 2016; Williamon, 2004).

Studies that pertain to music teacher wellness have focused on burnout. Results of these studies indicated that teachers have a lower quality of health in comparison to the general population and are prone to ailments such as gastrointestinal issues, high blood pressure, thyroid problems, back pain, severe migraines, cardiovascular disease, sleep disturbance, or/and chronic fatigue (Vitale, 2012; Yang et al., 2009). Findings also indicate that music teachers are altruistic and sacrifice themselves for the benefit of their students (Vitale, 2012; Kimpton & Kimption, 2016).

This project explores physical and psychological needs of music teachers to determine whether these needs are being met. Physical needs include: nutrition, hydration, and sleep. Psychological needs include: autonomy, relatedness, competence, and purpose in life.

A grounded theory qualitative research design will be used. The purpose of grounded theory is to construct an applied theory, designed to explain the relationships between concepts (Creswell, 2013; Ary, et al., 2010). Descriptive statistics and a quantitative approach will be used to augment the qualitative data. Descriptive and interpretative phenomenological, qualitative methods will be used to frame the research questions; however, the primary approach will be grounded theory. The descriptive component aims to better understand the extent of the commonalities and differences between music teachers' experiences of wellness. The interpretive component seeks to gain knowledge about the meaning individuals ascribe to everyday experiences (Creswell 2013; Ary et al., 2010).

Participants for this will include, public school/private school music teachers, conservatory teachers, home studio teachers, as well as music teachers who combine forms of music teaching employment. Approximately 30 participants will be recruited in accordance with Western's research ethics protocol for this study. Data collection will include one survey, the Satisfaction with Life Scale survey and 60 to 90-minute interview (Slocum-Gori, Zumbo, Michalos, & Diener, 2009).

Participant recruitment will take place over a 6-month period and will begin in approximately June 2018 once research ethics approval has been obtained. An initial write-up will be presented to participants in November 2018. The researcher will engage in writing and revisions from December 2018 to July of 2019 and the dissertation will be defended in August of 2019. It is the researcher hope that results of this study will be used to improve the lives of music educators and inform further research. Results of this study will be shared with the CMEA/ ACME.

References

Ary, J., Jacobs, L. C., & Sorensen, C. (2010). Introduction to research in education (8th ed.). Belmont: Wadswoth, Cengage Learning.

Creswell, J.W. (2013). Qualitative inquiry & research design: Choosing among five approached (3rded.). Los Angeles: SAGE Publications.

Kimpton, P., & Kimpton, A., (2016). Work-life balance for music educators, real stories, real strategies, real solutions. Chicago: GIA Publications, Inc.

Slocum-Gori, S. L., Zumbo, B. D., Michalos, A. C., & Diener, E. (2009). A note on the dimensionality of quality of life scales: An illustration with the Satisfaction with Life Scale (SWLS). Social Indicators Research, 92(3), 489-496.

Upitis, R., Abrami, P. C., Brook, J., Boese, K., & King, M. (2016). Characteristics of independent music teachers. Music Education Research, 1-25.

Vitale, J.L. (2012). The perfect storm: Stress, anxiety, and burnout in the secondary school music classroom. Brock Education, 22(1), 56.

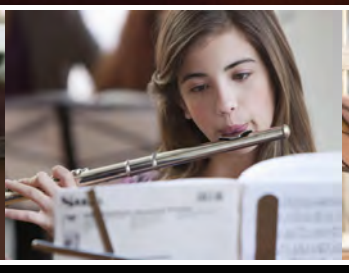
Williamon, A. (2004). Musical excellence strategies and techniques to enhance performance. New York: Oxford University Press.

Yang, X., Ge, C., Hu, B., Chi, T., & Wang, L. (2009). Relationship between quality of life and occupational stress among teachers. Public Health, 123(11), 750-755.

Long & McQuade
MUSICAL INSTRUMENTS
long-mcquade.com

# Where the *Music* Begins




**Serving Canada since 1956 with stores from St. John's to Victoria.**

YAMAHA

# LOOK AFTER YOUR INSTRUMENT AND IT WILL LOOK AFTER YOU

A well-maintained instrument is the foundation of a good sound.

Your students will feel the difference, whether they're playing a trumpet that's been lubricated properly, or a clarinet that's just been cleaned from the inside out. A young musician that looks after their horn will have a horn that looks after them.

Yamaha offers a full line of professional quality maintenance and cleaning products at a price that won't stretch your school's budget.


Genuine Yamaha accessories are designed to allow your students to sound, look, and play their very best.

ca.yamaha.com