Canadian Music Educator
Musicien éducateur au Canada

VOLUME 61 - NUMBER 1

Extending the Reach of Music Education

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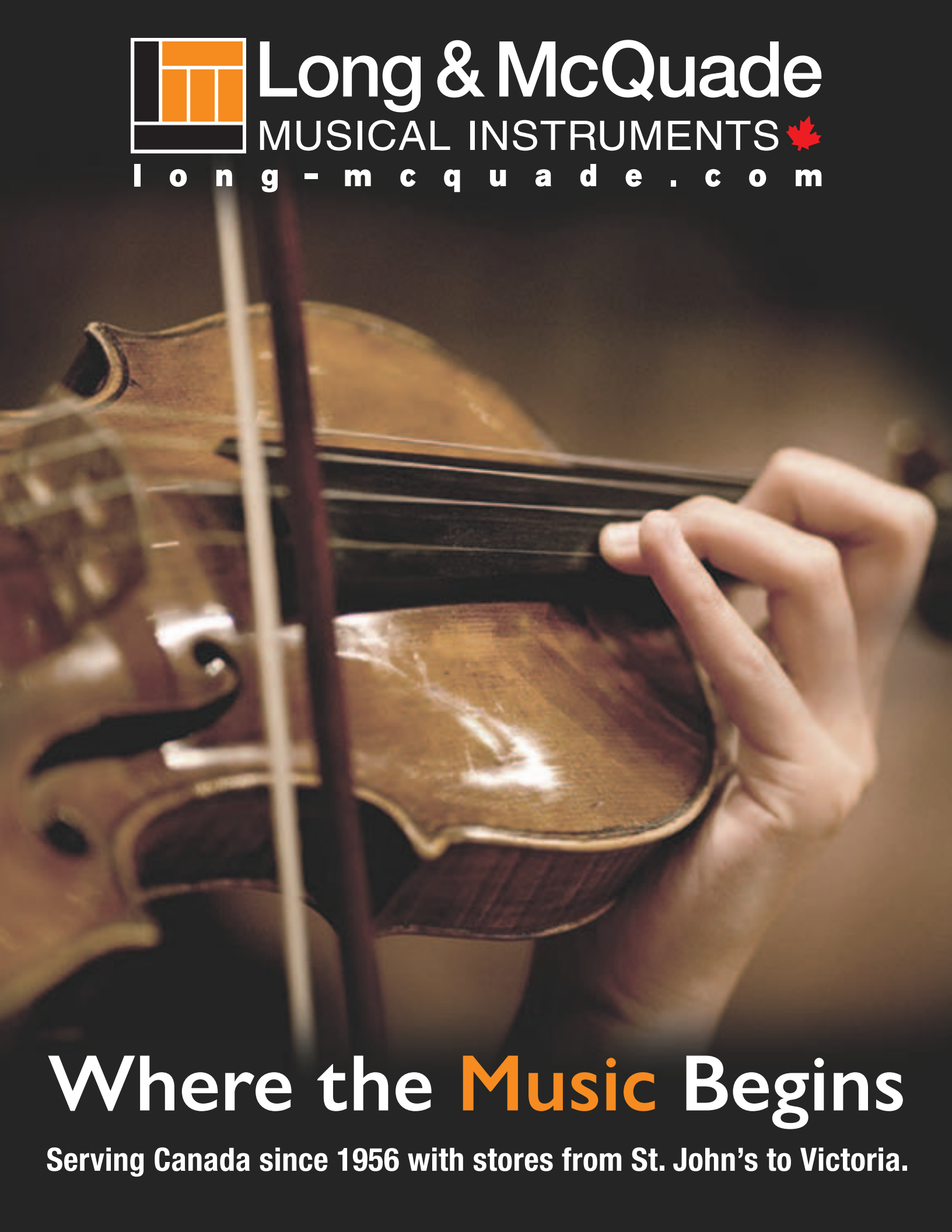
Promising Practice for Engaging Trans* Students in Secondary Choral Settings

ISSN 0008-4549. Mailed under Canada Post Publications Mail Sales Agreement No. 40044473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The official voice of the
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La voix officielle de l'association canadienne
des musiciens éducateurs.

Charlene Ryan

As I write this message the first semester is nearing its end, and my fourth-year students are diligently working on their final projects. As always, I am blown away by the creative energy and innovative perspectives of university students, and I'm excited for their potential to bring outstanding opportunities to the next generation.

Of course, creativity and innovation is part-and-parcel of the music educator's life, as is evidenced by the work highlighted in this edition of the Canadian Music Educator. Here you will find articles about working across creative disciplines, musical genres, and musical cultures and traditions – strategies that keep us fresh as educators and evolving as a field. Other pieces take a close look at creating classrooms where all have a voice and where educators work collaboratively to create the best possible learning opportunities and experiences. Of course, innovation could not happen without strong foundations, and this is clearly underscored in our provincial submissions. We are fortunate to have long legacies of outstanding music programs in Canada that are continuing to grow, develop, and advance the profession.

I hope you find ideas in these pages to spark your inner innovator as we move into the colder months, during which a spark of creative energy can go a long way!

Alors que j'écris ce message, le premier semestre touche à sa fin et mes étudiants de quatrième année travaillent avec diligence sur leurs projets finaux. Comme toujours, je suis épatée par l'énergie créative et les perspectives novatrices des étudiants universitaires, puis je me réjouis de voir que leur potentiel permettra aux générations futures de bénéficier d'expériences exceptionnelles.

Bien entendu, la créativité et l'innovation font partie intégrante de la vie d'un musicien éducateur, comme en témoigne les expériences soulignées dans les articles dans cette édition de la revue *Canadian Music Educator* (Musicien éducateur canadien). Vous trouverez ici des articles abordant des contextes variés, soit différentes disciplines créatives, divers styles musicaux et parcourant les cultures et les traditions musicales – des stratégies qui nous gardent à jour en tant qu'éducateurs et qui font évoluer notre domaine. D'autres articles se penchent sur la créativité dans la salle de classe, où tous ont une voix et où les éducateurs travaillent en collaboration pour créer les meilleures conditions et expériences d'apprentissage possibles. Bien sûr, l'innovation ne peut se produire sans des bases solides et cela est clairement souligné dans les articles qui ont été soumis. Depuis longtemps, nous avons la chance d'hériter de plusieurs programmes de musique exceptionnels au Canada qui continuent de croître, de se développer et de faire progresser la profession.

J'espère que vous trouverez dans les pages qui suivent des idées pour stimuler votre côté innovateur alors que débute la période froide, au cours de laquelle une étincelle d'énergie créatrice peut aller loin!

Charlene

Donalda Westcott

Happy Fall 2019!

It is during this time of year that we all eagerly anticipate what's to come: getting to know new students, fostering relationships with those we have had the privilege to teach previously, and looking forward to all of the amazing musical adventures that are beginning to unfold. Back to school can also come with some anxiety and trepidation about new positions, new schools and students. The key to realizing the potential in our students is also to realize the potential in ourselves.

We chose this profession because we are passionate about music and value music education for the next generation. We see our role as one of mentoring and helping young musicians to grow, not only as students, but as whole people and as musicians. The love and learning of music is a lifelong joy, one that is never looked back upon with regret.

Think about meeting parents for the first time at Parent-Teacher conferences. Perhaps one of the most common comments heard is, "*I wish that I had learned to play an instrument*," or "*I wish that I had had the same opportunities as my child*." These comments are important to recognize as support for the role of music education in our schools.

We may not hear it on a regular basis, and we rarely, if ever, hear it from politicians vying for votes, but we do make a difference! We provide structure, skills and a love of creating that students remember far past their few short years in our classrooms.

We provide a creative outlet for students who may struggle to represent themselves in other ways. We provide a safe space for students to explore who they have the potential to be. These are the things that I choose to think about as I welcome students into my classroom. They are my reason for being here and I value each and every one of them.

Together we are stronger.

Bon automne 2019!

C'est à cette période de l'année que nous anticipons avec hâte ce qui est à venir : apprendre à connaître de nouveaux élèves, développer les relations avec ceux à qui nous avons eu le privilège d'enseigner auparavant et s'ouvrir à toutes les aventures musicales incroyables qui s'annoncent. Le retour à l'école peut aussi être accompagné d'une certaine anxiété et d'une certaine appréhension à l'égard des nouveaux postes, des nouvelles écoles et des nouveaux élèves. La clé pour réaliser le potentiel de nos élèves vient également de la réalisation de notre propre potentiel personnel.

Nous avons choisi cette profession parce que nous sommes passionnés de musique et que nous valorisons l'importance de l'éducation musicale pour les générations futures. Nous croyons que notre rôle consiste à encadrer et à aider les jeunes musiciens à grandir, pas uniquement en tant qu'élèves, mais à la fois en tant que personnes et que musiciens. L'amour et l'apprentissage de la musique est une joie qui dure toute une vie, sans jamais l'ombre d'un regret.

Pensez à la première rencontre des parents, où leurs commentaires les plus fréquents sont : « *J'aurais aimé apprendre à jouer d'un instrument*. » ou « *J'aurais aimé avoir les mêmes chances que mon enfant*. ». Il est important de reconnaître que ces commentaires viennent appuyer le rôle de l'éducation musicale dans nos écoles.

Nous ne l'entendons peut-être pas souvent, puis nous l'entendons rarement, voire jamais, de la part de nos politiciens qui se battent pour obtenir des votes, mais nous faisons une différence! Nous offrons une structure, développons des compétences et éveillons à l'amour de la création. Nos élèves s'en souviennent de longues années plus tard et ce, malgré la courte durée passée dans nos classes.

Nous offrons un exutoire créatif pour des élèves qui ont possiblement du mal à s'exprimer autrement. Nous offrons un espace rassurant pour amener les élèves à explorer leur potentiel. Je choisis de penser à tout cela lorsque j'accueille mes élèves en classe. Ils sont ma raison d'être ici et j'estime chacun d'entre eux.

Ensemble, nous sommes plus forts.

Donalda

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Musicien éducateur au Canada
VOLUME 61 - NUMBER 1

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Britannia Printers Inc.
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416-698-7608

Memberships and Subscriptions
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Postmaster, if undeliverable please return to:
Mandart Chan
c/o Belmont Secondary School
3041 Langford Lake Rd
Victoria BC V9B0L9

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

Journal Deadlines

	Article Submission	Ad Booking	Ad Submission	Publication
61-2	06-Dec	06-Jan	13-Jan	13-Feb
61-3	06-Feb	06-Mar	13-Mar	13-Apr
61-4	06-Apr	06-May	13-May	13-Jun

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Assessment for Learning in the Arts

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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

THE CANADIAN MUSIC EDUCATOR

The Canadian Music Educator is the official quarterly journal of the Canadian Music Educators Association. CME publishes a wide range of articles pertaining to music education in Canada and across the globe. Its articles reflect the diversity of music education approaches, methods, musics, delivery systems, and practices across all student populations and teaching contexts in the 21st century world. Topics pertain directly to music education students and teachers, music teacher educators, and music education researchers. Each edition includes a broad range of articles that may include best practices, research and research-to-practice reports, success strategies, advocacy, contemporary approaches, and commentaries. Updates from Canadian provincial and territorial music educators associations are also regularly included. A combination of peer-reviewed (generally research-based) and non-peer-reviewed (generally practice-based) articles are published in all editions.

Authors wishing to have submissions considered for publication should keep the following in mind:

- Submissions should not normally exceed 4000 words. However, exceptions may be made if warranted.
- Shorter articles or brief columns are welcome.
- All contributions must open with a 50-100 word abstract summarizing content.
- Illustrations, graphics, photos, are welcome. Quality and resolution must be sufficiently high for publication.
- Submissions are welcome in either English or French.
- Submissions are accepted by email only as MS Word documents.
- Please note that all accepted submissions may be edited. Edited versions will be returned for approval to the authors before publication.
- All submissions received will by acknowledged. If you do not receive an acknowledgement within one week of submission, please follow up with an email to the editor.
- Peer-reviewed submissions must be indicated as such in the email message to the editor upon submission of the article.
- All submissions should be sent directly to the editor, Dr. Charlene Ryan: charlene.ryan@ryerson.ca
- In order for submissions to be published in the Canadian Music Educator, authors must agree to the conditions outlined in the CME Copyright Transfer document by return a signed copy to the editor by email (scanned). The editor will provide the document to authors upon acceptance of the submission.

FORMATTING REQUIREMENTS FOR SUBMISSIONS

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.
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 must follow APA style.

MUSICIEN ÉDUCATEUR AU CANADA

Le Musicien Éducateur Au Canad est le journal trimestriel officiel de l'Association Canadienne des Musiciens Éducateurs. MÉC publie une variété d'articles sur l'éducation musicale au Canada et dans le monde entier. Ses articles reflètent la diversité des approches pédagogiques, des méthodes, des musiques, des types d'enseignement et des pratiques de l'éducation musicale à tous les niveaux et dans tous les contextes d'enseignement à travers le monde en ce 21ième siècle. Les sujets concernent directement les étudiants et les enseignants en éducation musicale, les professeurs ainsi que les chercheurs en éducation musicale. Chaque édition comprend un large éventail d'articles pouvant inclure des pratiques exemplaires, des rapports de recherche et de recherche pratique, des stratégies de réussite, des arguments pour la promotion de l'éducation musicale, des approches contemporaines, ainsi que des commentaires. Des nouvelles provenant des associations canadiennes provinciales et territoriales des musiciens éducateurs sont également incluses régulièrement. Une combinaison d'articles révisés par les pairs (généralement fondés sur la recherche) et d'articles non révisés par les pairs (généralement basés sur la pratique) sont publiés dans toutes les éditions.

Les auteurs souhaitant que l'article soumis soit publié doivent prendre en considération les éléments suivants :

- Les articles soumis ne devraient pas excéder 4000 mots. Cependant, des exceptions peuvent être faites s'il y a lieu.
- Les courts articles et les brèves rubriques sont les bienvenus.
- Un résumé, de 50 à 100 mots, doit précéder toutes les contributions.
- Les illustrations, les graphiques et les photos sont les bienvenus. La qualité et la résolution doivent être suffisamment élevées pour la publication.
- Les articles soumis en français ou en anglais sont les bienvenus
- Les articles soumis sont acceptés par courriel uniquement en tant que document Word.
- Veuillez noter que tous les textes acceptés peuvent être modifiés. Les versions révisées seront retournées aux auteurs pour approbation avant la publication.
- Un accusé réception sera envoyé suite à la soumission de l'article. Si vous ne recevez pas d'accusé réception dans la semaine suivant la soumission, veuillez envoyer un courriel à l'éditeur.
- Les articles révisés par les pairs doivent être identifiés dans le courriel envoyé à l'éditeur.
- Tous les textes doivent être envoyés directement à l'éditrice, Dr. Charlene Ryan : charlene.ryan@ryerson.ca
- Pour que les articles soumis soient publiés dans le Musicien Éducateur Canadien, les auteurs doivent accepter les conditions énoncées dans le document de transfert du droit d'auteur du MÉC en retournant par courriel à l'éditeur une copie signée et numérisée.

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1. Les énumérations d'articles doivent chacune avoir une virgule, à l'exception de la dernière énumération qui est précédée de la conjonction de coordination « et ». Par exemple, « Les gens se sont joints à nous, ont chanté de tout cœur et ont dansé en arrière-plan ».
2. Seulement un espace entre les énumérations. Ne jamais utiliser deux espaces ou plus.
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5. Les titres sont en caractère gras et non soulignés
6. N'utilisez aucun titre courant
7. Utilisez les notes en fin d'ouvrage (non les notes de bas de page)
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9. Pas de texte à double interlignes – interligne simple
10. Référence interne: APA standard
11. Veuillez faire des suggestions pour un texte à mettre en évidence pouvant aller dans un encadré (pas plus de 15 mots environ)
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The Secwepemc Music Project; Weaving Communities Together Through Stories and Song

Christy Gauley

Reprinted with permission from the The B.C. Music Educator: The Journal of the British Columbia Music Educators' Association, 58 (1).

***Abstract:** The next two articles are outstanding examples of B.C. educators who are reaching across cultural boundaries to bring Indigenous ways of knowing into their music classrooms. We are grateful to the authors and the B.C. Music Educator for allowing us to reprint this work for our national audience.*

***Résumé:** Les deux articles suivants présentent des enseignants exceptionnels de la Colombie-Britannique qui brisent les barrières culturelles en intégrant des systèmes de connaissances autochtones à leur enseignement musical. Nous sommes reconnaissants envers les auteurs et envers l'Association des musiciens éducateurs de la Colombie-Britannique de nous permettre de publier à nouveau ces articles afin de les partager à notre public national.*

The swell of an orchestra. The pulsing in response to the beat of a drum. The melodic magic of a choir. As music educators, we are all aware of the visceral, emotional way that music connects us. We have all felt that magical sense of unity that comes from singing together, playing together, breathing together. What drew many of us to our profession is our belief that this connection between people through music is part of what makes us human. Groups, teams, communities, and nations are united through song. As music teachers, we not only hold the key to that unity, but we also have the opportunity to guide how these connections unfold for future generations.

In BC, we are moving ever onward with implementation of our revised curriculum. On a national level, we move forward in reconciliation between the relative newcomers in colonial Canada and those who have been here for thousands of years, our indigenous populations. As we know, a journey of a thousand miles begins with a single step, and so we all look to our own lives and teaching practice to begin our change. In looking at our own Kamloops/Thompson district, we became aware that of all the music teachers in our district, very few were of First Nations descent. We then realized that of all of the students who elected to take Band or Choir in high school, First Nations students were again in the vast minority. When looking at our own programs, we realized that First Nations students were not likely to see themselves reflected in our curriculum, and as such were less likely to choose our courses as electives. We also realized that many First Nations students joined together for extracurricular clubs to learn drumming and songs that united them. Both of our communities have strong, vibrant music. Both of our communities recognize that music holds the key to unity, and in song we come together in grief and celebration. We realized that our rich, vibrant musical communities ran parallel to each other - rarely, if ever, connecting and weaving together to empower the other.

In November of 2018, I met with the Aboriginal Resources department of our district. In our meetings, we became aware that we felt inspired not only to connect teachers and students with First Nations music, but to connect them specifically with music that comes from this land on which we are so grateful to play and work, the Secwepemulecw. We asked ourselves two questions: "How might we allow Aboriginal students to see themselves in our music programs?" and "How might we grow an appreciation and love of Secwepemc culture for all students?" In the following meetings, we created the Secwepemc Music Project to begin addressing these questions.

We learned of a young Secwepemc songwriter who creates original songs that he usually sings with his friends at Stick Games. He was willing to come to our launch in January and share two of his songs with music teachers that teachers could take away and allow students to play with - create and arrange different musical variations based on his original rhythms and melodies. We also approached a local storyteller and singer for permission to use the Porcupine Story and Song in our project and allow students and teachers to tell and re-tell the story, and create music, drama, dance, or art inspired by the song. The theme of the story is resilience and building community, and this story fully resonated with our district teachers.

The night that we presented the project to our music teachers and our guests, the teachers had the opportunity to create short arrangements straight away with the Porcupine Song. Within 20 minutes of collaborative work, they shared out three musical arrangements: band, choral, and Orff. Our guests felt excited that the teachers could

create something honouring their songs in such a short time, as they didn't know what to imagine when I had originally described the idea to them.

After that first evening, teachers left inspired to try something new with First Nations content. One teacher brought the experience to her entire staff of the Kamloops School of the Arts at a pro-d day, and then to the entire school in a day-long celebration of the Porcupine Story and Song, celebrating resilience and community with over 400 students, staff, and community members. Another teacher at South Sa-Hali Elementary collaborated with a dance teacher to create a celebration of cultures weaving together rhythms played on hockey sticks, movement, and the music of a Tribe Called Red.

The process of integrating First Nations content in a culturally informed way, aware of the need to seek proper permissions and use the music in a celebratory way is an ongoing challenge. Our project was not without bumps and hiccoughs and I became aware of cultural differences that I did not know existed at the outset. Negotiating permissions to ensure that both our school communities and our local Secwepemc community felt supported, heard, and connected required time, listening, patience, and persistence. I am so grateful to the Secwepemc community for the partnership and connection to our schools and young musicians, and I am so grateful to the teachers who were willing to step forward in this journey and begin this very important work.

This is only the beginning of our story in SD 73 music. Every important journey comes from relationships and evolves through sharing, giving, and receiving our stories and songs. Looking toward the future, I am excited to see where this story goes, and how it helps the stories of our students evolve as our communities join together in music.

"The truth about stories is, that's all we are."
- Thomas King

Christy Gauley is the Arts Education Coordinator for British Columbia School District 73 Thompson-Okanagan. She has taught in SD73 for ten years, first as at K-7 Music Specialist at South Sahali Elementary. Christy holds a Bachelor of Music in Opera and Bachelor of Education from the University of British Columbia, and a Masters in Leadership and Administration from Gonzaga University.

Photo Credit: Keith Anderson
Kamloops Matters

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Canadian Music Educators' Association

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

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Queen Alexandra Elementary School Brings Indigenous Drums to Life

Cheston "C.J." Kumar

Reprinted with permission from the The B.C. Music Educator: The Journal of the British Columbia Music Educators' Association, 58 (1).

Indigenous Day

Queen Alexandra Elementary school celebrated their Indigenous Day on June 17th being able to see their Drum Project come to life. The awakening of these drums is a part of protocol, "We need to make an offering to the trees and animals that gave their lives to make these beautiful drums." The offering consists of sacred medicines such as tobacco, sweetgrass, cedar, and sage. Until an offering is made, the drums cannot be played. It took a year of planning, preparation and practice with students, staff and parents involved in the making of Indigenous Drums, all 60 of them!

Thanks to Musicounts, Queen Alexandra received a grant to fund the project through their Band Aid Program. Kristina Leon, IEW at Q.A., made sure that all the proper protocols were being followed throughout the process. "Protocols are really important because these are the teachings that are passed down from our ancestors. It is a way of showing respect to the knowledge keepers within our communities. Protocols are a part of oral traditions and guide the way we do things." With the Band Aid grant, Q.A. was able to purchase all the 'parts' of the drum: hoops, sinew, hide and sticks for mallets.

The process of making the drums began with educating the staff on the protocols surrounding the drum. They had professional development days dedicated to this teaching and thanks to Davita Marsden and Heather Froste (Indigenous Education Teachers in the VSB), they as a staff began to learn how to create a drum. All teaching staff were present for these workshops and they were empowered with the knowledge of what the drum means, how to create it and now, how to share that knowledge with their students.

Over the rest of the school year, students, staff, and parents with the leadership of classroom teachers and the guidance of Kristina were able to finish making 60 drums, one set of 30 for primary students (12"), and one set of 30 for intermediate students (16"). All students were taught the Coast Salish Anthem and the Women's Warrior Song. To help in the learning of these songs, Queen Alexandra plays the Coast Salish Anthem over the announcements every day, after they acknowledge the 3 nations of the Squamish, Musqueam, Tsleil-Waututh Coast Salish peoples. The process of making these drums has had an impact on the community, bringing together people of all cultures and backgrounds.

"The drum for most Indigenous cultures, represent the heartbeat. The drum brings people together, it is the center of the community; using the drum helps people heal, brings people joy, it brings people strength, it's how we share knowledge, through songs and dance." – Kristina Leon

The drum project wouldn't be possible without the efforts of staff and community working together, thank you to Kristina Leon, C.J. Kumar, Erica Hamilton, Melanie Moore, Julie Gelson, Carla Tuan, Jamine Hickman, Megan Davies (Former Principal), Mark Reid, Jenn Treble (Greater Victoria School Board) and especially Musicounts.

C.J. Kumar teaches elementary music at Queen Alexandra Elementary School in British Columbia School District 37, Vancouver. C.J. is also Co-Chair of the 2019 BCMEA Conference and an accomplished bassist.

OMEA 100: A Centenary Celebration

Isaac Moore, OMEA President

Abstract: On April 22, 2019 - one hundred years to the day since the inaugural meeting, the Ontario Music Educators' Association met to mark a century of activity as an organization, in the same location as did our founders. To celebrate this momentous occasion, our goal was to reflect, but more importantly, look forward to what the next century of music teaching and learning might look like in Ontario. The event was a great success and brought together the voices of many stakeholders who helped shape our understanding of the past and our future as a profession. This article details the event.

Résumé : cent ans, jour pour jour, depuis la réunion inaugurale, l'Association des musiciens éducateurs de l'Ontario s'est réunie pour marquer un siècle d'activité en tant qu'organisation, au même endroit que l'ont fait nos fondateurs. Pour célébrer cette occasion mémorable, notre objectif était de réfléchir et surtout d'entrevoir l'avenir à propos de l'enseignement et de l'apprentissage de la musique en Ontario pour le siècle à venir. L'événement a été un grand succès et a réuni les voix de nombreux intervenants qui ont contribué à façonner notre compréhension du passé et de l'avenir de la profession. Cet article décrit en détail cet événement.

It is not every day that an organization - especially one led by volunteers - can say that they are celebrating one hundred years in existence. On April 22nd of this year, the *Ontario Music Educators' Association* (OMEA) was able to say just that. We stand proud and strong as the recognized association for music educators in the province of Ontario, with a healthy membership of over one thousand educators who teach in every type of school you can imagine. What unifies us is our love for teaching music, our interest in developing professionally, and our active support of each other through the OMEA. The OMEA *is* our membership, and it is this membership that has sustained and given voice to our organization for the last century. I am proud to call myself president of this amazing organization and to have led an outstanding committee of volunteers in planning our centenary celebration. A huge thanks goes out to this team for their excellent work in organizing the event.

On April 22nd in 1919, the founders of our organization met for the first time at the *University of Toronto*. Their goal was to organize a *Music Section of the Ontario Education Association* and to make some recommendations to the government around music education and how they might improve it for students and teachers in Ontario (Brault, 1977). In doing so, they laid the groundwork for what would become the OMEA and afforded us the honour of becoming the oldest continuing music education association in Canada!

On April 22nd in 2019, the OMEA met again at the *University of Toronto* to mark the occasion - one hundred years to the day since our inception. As the original location of "room 12" at *University College* was unavailable to us due to renovations, we were welcomed into *Hart House*. This particular building was also built in 1919, making it a notable and historic and place to mark this momentous occasion.

Our day began with a welcome from our current board of directors to participants from all across the province. Attendees included OMEA members, former board members and presidents, industry representatives, representatives from affiliate organizations, educational partners, stakeholders, and guests. After a land acknowledgement from Jim Palmer and rousing renditions of *God Save The King* (our anthem in 1919) and *O Canada* (accompanied by OMEA member Kevin Norbury), we welcomed our guest speakers. Up first was Dr. Rodger Beatty, a name familiar to many CME readers as a former president of both OMEA and CMEA and a longtime supporter and leader of music education in Ontario and across the country.

When the first group of educators met in 1919, they developed and presented seven recommendations for the government to consider. These recommendations ranged

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in scope from *a phonograph for every classroom* to broader ideas around accountability and equity of access to quality music instruction for rural Ontarians (Brault, 1977). While some of these recommendations appear dated in today's society, others – such as the equity issue - are starkly relevant to our continued work today. Dr. Beatty offered a historical perspective on the context of that inaugural meeting, including some background as to why these specialized recommendations would have been needed at the time. Following Dr. Beatty, Robert Spall, president of the *Council For Exceptional Children of Ontario* shared some insights about how we might consider an inclusive lens for our work when updating the association's recommendations, taking into account the varied and complex needs of many of our students.

It was decided that an important part of the day's event would involve a process of revaluation, or reflecting upon the seven original recommendations to see if they required updating or a revised interpretation to fit with our contemporary landscape. New ideas were also brought forward as potential recommendations. This time to collaborate and to engage in professional dialogue and vision was a highlight of the day for many, and resulting in a wealth of ideas for us to engage with going forward. The feedback and ideas gathered that day will now be taken up by our committee. Updated recommendations will be presented at the upcoming AGM for the OMEA which is scheduled to take place on November 9th, 2019 at Opus 100. We hope to have many members join us to hear the product of these discussions, including the newest recommendations. We will vote to accept the revisions at that time and then present them to the Ministry of Education for consideration.

After the revaluation process, Jim Palmer spoke about OMEA's advocacy efforts over the years. Jim's calls to action sounded loud and clear and served as an excellent way to cap off a day of big ideas and big celebration. Indeed, our advocacy efforts were highlighted in the greetings sent to us on behalf of the Toronto municipal government (Mayor John Tory), the Ontario Ministry of Education (Lisa Thompson), the office of the Premier of Ontario (Doug Ford) and the office of the Prime Minister of Canada (Justin Trudeau). These greetings were all on display (You may view the greetings on our OMEA website in the news section). The only thing that made our day even better was a trip to *The Rex*, a downtown Toronto historical jazz institution, to celebrate with an adult beverage and food. Many participants joined us for casual conversation and entertainment provided by the amazing U of T Jazz student combo.

We hope that by marking the occasion by looking both back and forward, we are setting the stage for another century of thriving music education in our province. The OMEA will continue to do what we have always done to support our members: provide amazing resources for use in classrooms, advocate to stakeholders in our education system including the Ontario College of Teachers and the Ontario Ministry of Education, and provide amazing professional development opportunities in the form of regional workshops and conferences, as well as much, much more. The biggest take away for me from this event was how important each and every voice in our organization, and in each MEA, is to its success. Please continue to engage with your own provincial organization as we move into this new century together.

Reference

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Isaac Moore is a high school music teacher based at Stratford Secondary and Elementary Schools in the Avon Maitland District School Board, located in Southwestern Ontario. Isaac completed his studies as a percussionist at the University of Western Ontario, including a Masters of Music degree with a specialization in music education. He is an Apple Distinguished Educator — one of a select group of educators, recognized by Apple, who use technology in the classroom in innovative ways. Isaac lives in a 125-year-old home with his wife and two sons.

Saskatchewan's Summer Singing: Update on a Provincial Treasure

Lisa Hornung

Abstract: ***Singing has a long and rich history in Saskatchewan. One way the province not only maintains, but also grows this legacy is through its summer singing school. This article provides a brief history of the program, an update on its growth, and a preview of the year to come.***

Résumé: ***Le chant a une longue et riche histoire en Saskatchewan. Non seulement la province conserve-t-elle cet héritage, mais elle l'accroît aussi grâce à son école d'été en chant. Cet article présente un bref historique du programme et de sa croissance et un aperçu de l'année à venir.***

An international program held annually in North Battleford, Saskatchewan, Summer School for the Solo Voice (*SSSV*) is week-long intensive study and performance opportunity for singers, accompanists, teachers and choral conductors at beginner, intermediate and senior levels. It is a non-auditioned program open to participants aged eight and older, regardless of experience. For many adults and youth, this is their first time singing in public, while others have participated in music festivals for years, and yet others are university students pursuing a career in music. Some adult participants have never sung outside of their shower, others are long time choristers, and some studied music years ago and are 'coming home' to it.

Summer School for the Solo Voice is able to accommodate a wide range of ages and abilities by employing highly qualified instructors who excel both as teachers and as performers. Collectively these instructors offer three to eight classes simultaneously. Each participant is given personal choice of daily classes, enabling them to custom make their own program, specializing in the areas they find most interesting and useful.

Singers, accompanists, private and classroom teachers, as well as members of community, church and school choirs have all found this to be a valuable program. Often times family members attend together (children, parents and grandparents!) *SSSV* strives to build confidence and leadership skills in participants so they can continue participating in, supporting &/or facilitating the Arts upon returning to their respective communities throughout the province, country and abroad.

The primary function of Summer School for the Solo Voice is to enculture and enable the Arts in Saskatchewan, while its mandate has always been to offer the highest level of instruction for the lowest possible cost so as to allow anyone who is interested the ability to participate. A portion of the budget is always allotted to help students with financial disadvantages to attend. We believe that music should be available to everyone, and we work hard to create partnerships and build community through and for the learning and sharing of music.

Over the years Summer School for the Solo Voice has diversified to include: Advanced Singer, Collaborative Arts, Advanced Accompanist, Musical Theatre, Pedagogy, Speech Arts, Theory, Composition, Adult, Teen, Children's, Choral Conducting, Musical Theatre, Opera Ensemble, Choral, Jazz Singer and Jazz Pianist programs within the larger structure.

Because of the expertise of the staff, students are able to choose classes that fit their age, ability and level of experience as well as specializing in an area of particular interest to them.

Saskatchewan, being wide spread and largely made up of smaller rural communities, has no one 'cultural hub' that effectively serves all of its residents. We are fortunate to have larger centres that bring in clinicians for a day or two, but these workshops are by and large for a specific group of students and not usually open to public participation. We are also fortunate to have had musical arts summer programs in the past, many of which are no longer functioning, often times due to financial constraints. *SSSV* has continued to grow and develop in North Battleford, Saskatchewan over the past 22 years.

Saskatchewan is rich with talent and potential in the Performing Arts. Unfortunately, its distance from bigger centres hinders access to teachers of the calibre Summer School for the Solo Voice provides and the Advanced programming offers, leaving many of our artists at a disadvantage. Summer School for the Solo Voice works to level that, and the inclusion of the many different programs within the school ensures a place for singers, teachers, conductors, accompanists and speech artists of all levels in our community and province.

To the best of my knowledge, no other such program exists. To quote Laurence Ewashko, a highly respected international conductor, singer and master teacher, "I don't think anything like this exists anywhere else in the world...It is a really unique and wonderful experience for these people who are creating community — community which is filled with joy, filled with love and listening and watching each other...". (News Optimist)

SSSV goes to great lengths to include participants with mental and physical challenges, further affirming our

commitment to the goal of music for all.

The age group that benefits from this program ranges from 8 years to 80+ (some of our oldest participants have been 78-81 year old grandparents attending and singing with their grandchildren!). Singers, conductors, accompanists and teachers of all ages and levels of experience will not only benefit from what they learn and the performance opportunities they receive, but they will then take this knowledge and boosted confidence back into their communities. Staff and students come from all over Saskatchewan, Canada and abroad. Summer School for the Solo Voice has proven to be a wonderful experience that boosts confidence, hones skills, teaches new skills and creates community leaders in the Arts.

"It's amazing," he [Geoffrey Pratley, world renowned musician from the UK] says. "You must surely think you're in a big city like Calgary or Winnipeg. In a small place, to have all this lot? It's marvellous, isn't it?" (News Optimist)

For detailed information regarding staff and programming, please visit our website at www.summerschoolforthesolovoice.com

Honoured as one of the University of Saskatchewan's Arts and Science Alumni of Influence, Saskatchewan born contralto, Lisa Hornung has been acclaimed for performances in repertoire ranging from Baroque to contemporary composers. Her voice has been called "rich and powerful" and her stage presence has "inspired audiences and musicians alike". A long time educator, Lisa is the recipient of the Saskatchewan Music Educator's Outstanding Achievement award, and the Saskatchewan Music Festival Association's Outstanding Adjudicator award. In accordance with her belief that everyone deserves the opportunity to sing, Lisa runs a non-audition Community Youth Choir and a non-audition Community Men's Choir. She is the founder and director of Summer School for the Solo Voice, also a

peer review

Metaphors Beyond the Duet: A Reflection on Shared Teaching

Adrian M. Downey and Matt McGuire[1]

Peer Reviewed articles are subject to a blind review process by university music educators. Upon completion of their review, they either accept or reject the submission, often with requirements for revision. Once the reviewers are satisfied with the revisions, the Editorial Board and members of the Publications Advisory Committee are consulted and a decision is made on the publication of the submission. If you wish to submit an article for peer review, please send it to journal editor.

***Abstract:** This article offers insight into shared teaching gained through the authors' mutual experience as co-instructors of a music course for preservice teachers. Relying on musical metaphors to elucidate the complexities of their experience, the authors highlight: 1) the dynamic tensions involved in shared teaching, 2) the role of understanding one another's gifts in the planning and delivery of content, and 3) the significance of listening to one another (and the class) in planning and performance. The authors conclude that shared teaching, though sometimes uncomfortable and challenging, offers unique opportunities to grow as musicians and educators non-existent within typical 'solo' teaching.*

***Résumé:** Cet article donne un aperçu de ce qu'est l'enseignement partagé, basé sur l'expérience commune des auteurs en tant que co-enseignants dans un cours de musique pour la formation de futurs enseignants. En s'appuyant sur des métaphores musicales pour élucider les complexités de leur expérience, les auteurs mettent en lumière : 1) la dynamique des tensions impliquées dans l'enseignement partagé, 2) le rôle des forces de chacun dans la planification et l'enseignement du contenu et 3) l'importance de l'écoute mutuelle (et celle de la classe) lors de la planification et de la prestation. Les auteurs concluent que l'enseignement partagé, bien que parfois inconfortable et difficile, offre des occasions uniques de s'épanouir comme musiciens et comme éducateurs que l'on ne retrouve pas dans le contexte de l'enseignement typique « en solo ».*

Introduction

Most educators recognize that the ways we teach are deeply rooted in who we are, our unique lived experiences, and our beliefs about the world. Thus, when we are called on to share our teaching space with another, we are called on to share pieces of ourselves. In this article, we reflect on the sharing we experienced as co-instructors in a music course for preservice teachers at the University of New Brunswick (UNB). The course, *Music for the Classroom Teacher*, is a degree requirement for all preservice elementary teachers and is aimed at providing the fundamental music literacies necessary to integrate music into other subject areas. The course took place in the last semester of the 2018 Bachelor of Education (BEd) degree program, running for seven weeks between May and June and consisting of two, two-hour classes per-week. There were 35 students enrolled in the course, a handful of whom were preservice secondary teachers and one of whom was preparing to become a music specialist. Historically, the course has been taught by a single instructor, but we were asked by the Faculty of Education to share the course. Below, we discuss our experience with the course, highlighting our emergent understandings of shared teaching and music education generally. Though many music educators do not have the luxury of sharing their teaching roles, we believe the metaphors offered here illuminate the teaching task in general—particularly to those who share our love of music.

From Where We Come

Integral to the processes of shared teaching is understanding who we are and from where we come. We are both PhD students at UNB in the Faculty of Education, but we each carry unique experiences with music, education, and music education, all of which inevitably informed our engagement with the course.

Matt graduated with his BEd from UNB in the summer of 2007 and began teaching music and literacy as a substitute teacher in the fall of the same year. The teacher who hired Matt to work with her class was also the instructor for the *Music for the Classroom Teacher* course at UNB; she quickly became a mentor to Matt. An underlying philosophy of the course was self-determination theory and intrinsic motivation (Deci & Ryan, 2014), which argues that learners are motivated to learn when three of their basic needs are met: autonomy, competence, and belonging. In addition to these principles, the course was also framed around exploring how the integration of arts into other core disciplines could create inclusive practices where the gifts of each individual are valued and celebrated through personal forms of expression, project-based learning, and alternative forms of assessment. These theoretical underpinnings carried through Matt's early career, and after several years teaching in the public school system, Matt and his mentor went on to co-design and team teach a course at UNB entitled *Voices of the Drum: Past, Present, and Future* as part of the requirements for Matt's master's degree. Matt eventually succeeded his mentor as the instructor of the *Music for the Classroom Teacher* course at UNB. He currently teaches the same course to students in Trinidad and Tobago.

Like Neil Postman (1993), Matt believes the primary function of schooling is to prepare students to become citizens who contribute to the common good of society, that public education is not for serving the public but to create a better public, and that "schooling can be about how to make a life, which is quite different from how to make a living" . Matt also shares Ursula Franklin's (1992) assertion that the responsibility of educators and students is to think and be thoughtful.

Adrian is Mi'kmaw and studied composition and jazz guitar at Bishop's University, but also focused on education throughout his undergraduate degrees. After teaching for several years in Eeyou Istchee (Northern Quebec), Adrian completed a master's degree at Mount Saint Vincent University and went directly into the PhD program at UNB. Because this was Adrian's first experience teaching in a post-secondary setting, and because Matt had taught the course previously, Adrian defaulted to Matt's judgement in terms of the layout and design of the course. Adrian also deeply appreciated the emphasis on non-traditional music pedagogies (e.g., project-based learning, cellphilm [cell phone + film] assignments) embedded in the course and the deep thought that had gone into its content and structure. Two features Adrian brought to the course were an emphasis around meditative inquiry (Kumar, 2013)—a form of holistic education emphasising self-understanding and self-acceptance—and an explicit focus on integrating Indigenous knowledges into the musical content of the course, or what some have referred to as "Indigenization" (e.g., Deloria & Wildcat, 2001). Toward the inclusion of these elements in the course, Adrian designed an assignment based on meditative inquiry and facilitated several in-class exercises around Indigenous content. While holism, non-judgement, and self-acceptance form the base of his personal philosophy of teaching, Adrian believes firmly in the power of educators as agents of social change, and the overall trajectory of his teaching is toward awakening the critical consciousness of the students with whom he works.

It is also perhaps relevant to note that our relationship began not as instructors, but as students. As we both joined the PhD program in 2017, we first encountered one another as peers in our doctoral seminar. There, our relationship began to develop, but it was through teaching this course together that we really began to know each other. Having introduced ourselves and the course, we will now proceed to discuss our framing of the article in metaphor.

The Significance of Metaphor

The way we talk and write about education has a powerful effect on the way we enact education. Here, we follow the lead of curriculum theorist Dwayne Huebner (1984, 1999) in the search for metaphors that reflect our educational practice and elucidate the complexities hidden within the intersubjective task of shared teaching.

For the teacher, there is never a perfect balance between the curriculum-as-lived and the curriculum-as-planned, but rather a dynamic tension, or ongoing negotiation between the two. Throughout the course, we continually engaged in the process of "attunement," or adjustment between the spaces of curriculum-as-planned and curriculum-as-lived, both individually and together, tightening and releasing tension in the shared teaching relationship.

Attending to the Platonic notion that the ideas any society expresses will be dictated by the forms in which it communicates them, here we express ourselves through metaphors because, although they sometimes leave ambiguity in meaning, they also work through "powerful implication[s] to enforce their special definitions of reality" (Postman, 1985, p. 10). We attempt to use metaphor as a vehicle of thought to move the reader through the experiences that underlie our understanding.

Because we are both musicians at heart, we find that musical metaphors permeate our writing and the way we think of education more broadly. Thus, the discussion below operates on two levels: First, we articulate our insights in terms of musical metaphors; second, we share the meaning of those metaphors in the context of shared teaching. Finally, in each case we share the classroom situations from which each metaphor and insight has arisen. We do this in the spirit of thinking about education and the phenomenon of shared teaching in more nuanced and "poetical" ways (Heidegger, 1977).

Musical Metaphors for Shared Teaching

Tension and Tuning

Aoki (1987/2005) articulated teaching as indwelling between the curriculum-as-lived and the curriculum-as-planned using the metaphor of a violin string. More recently, Bartlett and Quinn (2018) have ruminated on this metaphor toward a discussion of the appropriate tension of a learning experience. If the string is too tight, it will snap; if it is too loose, it will not resonate vibrantly. Indwelling is a similar sort of existence in the tension between curriculum-as-planned and lived. In both the metaphor of the string and in the context of education, tension does not mean achieving a balance—such as was pursued by the principals in Ripley's work (1997). In order for a string to resonate as intended, it must be held under tension. For the teacher, there is never a perfect balance between the curriculum-as-lived and the curriculum-as-planned, but rather a dynamic tension, or ongoing negotiation between the two. Throughout the course, we continually engaged in the process of "attunement," or adjustment between the spaces of curriculum-as-planned and curriculum-as-lived, both individually and together, tightening and releasing tension in the shared teaching relationship.

The tension between curriculum-as-lived and curriculum-as-planned is complicated by co-presence. To extend the metaphor, if one teacher indwelling between curriculum-as-lived and curriculum-as-planned is a single string being "tuned" in dynamic tension, then having two teachers in the class is like attempting to "tune" two strings relative to one another. Just as the violinist must ensure that the tension of their instrument is internally consistent, so too must the co-present teachers ensure that they are "in tune" with one another and their students.

For us, finding and maintaining balance between the lived and the planned curriculum was a difficult process. Matt, being the more experienced teacher, had a strong intuitive sense of pedagogical time within the class and would often act as a shepherd with students, ensuring that everyone had mastered content or skills before moving on. Matt preferred embracing the curriculum-as-lived, which meant that activities or content on the lesson plan were periodically postponed until the next class. Perhaps because of his relative inexperience, Adrian was more inclined to pull toward adhering to the curriculum-as-planned. Although he left room for spontaneous questions and activities, he intimately felt the pressures of covering content and often tried to push the lessons forward even if not all students had grasped his meaning.

Through experience, conversations, and an ongoing openness to renegotiating the direction and approach of the course, we eventually found the right "tuning." In classes, we were aware of each instructor's tendency toward a particular approach and sensitive to the implications of those approaches. Sometimes this meant going with the flow, other times it meant adhering to the plan. The end result was a finely tuned instrument, not perfectly balanced, but existing in dynamic tension where each teacher's individual gifts were able to shine in particular moments; our finely tuned instruments allowed for our individual melodies, each with varying tone and colour, to blend together into a rich harmony without compromising our individual timbres.

While dynamics are often articulated in the elementary grades as the difference between loud and soft, there is much more to a dynamic performance than simply its varying decibels. In class we discussed the ideas of relative dynamics, dynamic transitions, and the extra-musical elements that contribute to dynamics... Dynamics can be interpreted, felt, and shaped as much as they are heard...

Dynamics and Timbre

As music teachers and musicians, nothing is more important to us than dynamics. Something we were adamant about imparting to the students in our course was the idea that dynamics can be distinct from volume. While dynamics are often articulated in the elementary grades as the difference between loud and soft, there is much more to a dynamic performance than simply its varying

decibels. In class we discussed the ideas of relative dynamics, dynamic transitions, and the extra-musical elements that contribute to dynamics, drawing on Victor Wooten's (2008) metaphysical discussion of the topic to drive home our point. Dynamics are influenced by the situations in which performers find themselves and, as Wooten (2008) suggested, can be adjusted in relationship with other factors. We hoped students would explore the idea that dynamics could be felt and negotiated, and that they might challenge the notion of volume and dynamics as interchangeable. Dynamics can be interpreted, felt, and shaped as much as they are heard, and so Wooten also alluded to them as vibrations. Take, for example, the feeling of intensity. Certainly, increasing volume can create intensity, but someone who is playing quietly can also play with or create intensity through focus and emotional deliberation. In this way, as Landry (2011) attested, emotion refers to the dynamics of intensity, a characterization of the "energy, strength, and power of an experience or expression" which "moves the self, moves through the self, or moves from the self" (p. 2). Pedagogically, dynamics refers to the variation in emotional intensity which are performed and exchanged between educators and students in times of teaching and learning. In our class, the emotional intensity, whether subtle or spirited, often contributed to the direction and content of discussion and activity.

Teaching, where dynamics are concerned, is sometimes like playing an unaccompanied solo. A teacher's body language and embodied spirit can be used as powerful instruments for creating and changing dynamics. As one facilitates the class, one may embody a calm presence in order to invite conversation around a difficult topic. Likewise, during an enthusiastic round of "Throw it out the Window"[2] the teacher may create an excited dynamic to respond to the higher energy activity. The teacher/soloist must play to the audience/class and the composition/plan.

In the context of shared teaching, the soloist metaphor maintains its potency. In jazz, the soloist improvises through predetermined chord changes, often voiced by an accompanist.[3] Usually, after the soloist has completed their improvisation, the accompanist then shifts into the soloist role, and the previous soloist moves into the musical background. These seamless transitions are the result of intimate listening, well-developed musical intuition, and years of practice. In shared teaching, the dance between soloist and accompanist is just as intricate. An accompanied soloist must not only respond to the audience and the composition, but also be responsive to the dynamic articulations of the accompanist. Likewise—and perhaps more importantly—the accompanist must listen carefully to the soloist and to their audience (students) and hold space dynamically and tonally for the soloist's gifts to shine.

Dynamics and timbre are closely related as both are concerned with the tone, quality, or shape given to particular notes or ideas/activities. While dynamics are constantly in flux and unique to a particular performance, timbre is more constant and as a result can be planned more carefully. Here then, we use the metaphor of orchestration to conclude this discussion. Great orchestration is about intimately knowing the capacities and timbres of each instrument and which melodies will resonate as intended on particular instruments. Toward the end of our course, we developed a real understanding of one another's gifts and were able to create spaces within our lessons for the other to shine, and we learned from each other through this practice. For example, in one class largely orchestrated by Matt, space was left for Adrian to talk about storytelling pedagogy. Adrian, who developed a love of and facility with storytelling pedagogy while working in Eeyou Istchee, went on to tell a story about his relationship with his grandfather that created a moving moment in the class to which many students could relate. This story opened up a rich dialogue which would not have been possible without Matt's knowledge that only Adrian could make the melody of storytelling pedagogy sound so transcendent.

Rather, we think of the teacher as engaged in a musical performance much like a jazz soloist, as articulated above. A jazz performance, as the act of teaching, is a dynamic affair. Given the same lesson plan, the same teacher(s), and the same students, no two classes will ever be the same.

In the class, we often orchestrated specific teaching tasks for one "soloist" based on their strengths and prior experiences; Adrian often took the teaching reigns with regards to holistic education and meditative inquiry, whereas Matt often made cross-curricular connections between music and other subject areas. We regarded these pedagogical decisions to be effective based on the level to which students were engaged and the ways their knowledge and skills were demonstrated through a variety of activities. Our perceptions were later validated through the students' final reflections, where they wrote about the advantages of receiving direction from each experienced "soloist" and being given opportunities to engage in thoughtfully composed learning activities. The accompanist also grew as a teacher and musician through watching and listening to the tones and techniques of the soloist. Moreover, anticipating the dynamic changes between soloists allowed opportunities for tactful transitions to

take place, whether through a crescendo, decrescendo, or a jarring, intentionally dissonant movement.

Performing

For us, teaching is ultimately a performative act. We do not intend this as a dramatic metaphor to indicate that the teacher is something of an actor on a stage. To consider ourselves as actors is to perhaps divorce our true selves from our teacher selves—something which is either impossible or, at least, less than ideal. Rather, we think of the teacher as engaged in a musical performance much like a jazz soloist, as articulated above. A jazz performance, as the act of teaching, is a dynamic affair. Given the same lesson plan, the same teacher(s), and the same students, no two classes will ever be the same. Thus, we emphasise the role of improvisation and listening in our shared teaching.

Improvising. In a 2011 interview with Revive Music, Esperanza Spalding, an American musician known for her improvisation, spoke about the process of improvisation:

When I get on the stage, I don't know exactly what's going to happen. I know something's going to happen, but I have to be free enough to listen and react to what's happening around me… I kind of let go of all that intellectual control and physical planning, and just try to let the music come out. (Spalding as quoted in Marshall, 2011)

A number of jazz musicians have discussed the importance of removing egotistical psychological barriers from one's playing in order to let the music flow (e.g., Werner, 1996; Wooten, 2008). Likewise, curriculum theorist Ashwani Kumar (2013) has written about the internal fragmentation of the self embedded within modern life and how those same egotistical barriers prevent the free flow of teaching and learning (See also Kumar & Downey, 2018, 2019). We recognize forms of improvisation in our own teaching. Though there is a plan and a particular structure, the actual enactment of the plan is a dynamic, in-the-moment performance. And just as suggested by the writers cited above and by Spalding, the more we let go of our ego, the more freely we are able to engage with the class in an exciting, in-the-moment lesson.

As with our other metaphors, however, this is somewhat complicated by co-presence. When another instructor is present in the room, one cannot help but feel observed. One begins to question one's intuitive classroom decisions and the perceived quality of one's "performance." Moving beyond the observation-induced anxiety embedded in co-presence was, for us, a matter of building a relationship and of addressing our own insecurities. As Spalding said above, when we let go of the intellectual control, we were able to let things flow both between us and with the class. Foundational to this process of letting go was our capacity, ability, and willingness to listen to one another.

Listening. One piece of life advice offered by Mi'kmaw Elders is to listen with your heart (see Downey, 2017). This kind of listening is an act of humility which requires you to put aside your ego, truly hear what the speaker is saying, and potentially be changed by it. In the process of building a relationship, we eventually began to really listen to each other. We found that listening allowed for us to grow as educators, and that a mindfulness of time, not as planned but as lived, allowed for this deep listening.

One piece of life advice offered by Mi'kmaw Elders is to listen with your heart (see Downey, 2017). This kind of listening is an act of humility which requires you to put aside your ego, truly hear what the speaker is saying, and potentially be changed by it.

Listening also eventually became an effective means to help guide our instruction. Sawyer (1992) discussed "a constant tension between fully conscious and fully nonconscious performance" (p. 257) and stated, "each musician must continuously resolve this tension to achieve a balance appropriate to the moment" (p. 257). He acknowledged the task to be difficult but achievable through dividing one's senses between listening and playing, a term known as duality and borrowed from the work of Simonton (1988) and Martindale (1990). This emphasis on listening translates well into the performance of teaching. Shared teaching encourages listening with intent, which informs one's practice and instills an additional measure of reflexivity, ultimately improving one's pedagogy. This practice is modeled and emphasized in the hopes that students might appreciate the effectiveness of listening to others as a way to better understand them and improve their own pedagogy. Like the jazz musicians interviewed in Sawyer's (1992) article, our teaching performances became more creative, expressive, and authentic the more we were willing to listen to each other, both in planning and in performance.

A friend and jazz musician once told Matt that music is not only about playing notes precisely and tastefully; listening for the moments where notes are *not* played is also important because of the space or environment that is created. Akin to a graphic designer's use of white space to draw attention to elements on a page, the spaces in musical phrasing provide context to the notes that are played. Listening while teaching, or creating space where one is not teaching, can provide new conditions and opportunities for learning, both for student and teacher. Pedagogically, when Adrian shared his stories, the rests before, during, and after his spoken words created accented silences where the lack of sound contributed to the

overall composition. Moments of rest also provided those listening with opportunities for inner dialogue, reflection, tension, and interjection. Likewise, occasional moments of "rest" while transitioning between soloists allowed for similar opportunities.

CODA

A coda is a section of music that comes after the entire piece has been played through a second (third, fourth, etc.) time. Our shared teaching journey has been magical and musical and has taught us a great deal about ourselves as teachers. Though at times it was uncomfortable, it forced us to grow in new and unpredictable ways, and eventually we welcomed these experiences with open arms. Now, after having gone through our composition once, we return to the top to take the coda, but we do so with an intended fermata over a long rest to ensure we retune to the dynamic tension of the shared teaching relationship. Indeed, as one faculty member recently pointed out to us, our duet has continued through the co-authorship of this piece. Though a full discussion of the complexities of that process would warrant its own article, suffice it to say that the qualities, commitments, and actions that made our shared teaching experience a generative one also contributed to the successful authorship of this piece. Our shared teaching experience was only one step in the journey in our perpetual education, and within our teaching there is still a great deal of refinement and growth that needs to happen. We are, thus, looking forward to the experience of teaching together again.

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1 Authorship is listed alphabetically. The authors contributed equally in all stages of the production of this manuscript and share the responsibility for any mistakes within.

2 Throw it out the Window is a group singing activity where opposing sides take turns singing the openings of well-known songs and ending with the phrase, "and throw it out the window."

3 We are aware that convention practice is to refer to "collaborators," but opt for the term "accompanists" to maintain the integrity of the metaphor.

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Classroom Guitar: Extending the Reach of Music Education

Randy Haley

Components of this article were published in the June 2019 edition of The Manitoba Teacher.

Abstract: This article explores the growth of classroom guitar in Manitoba and beyond, highlighting a comprehensive and progressive approach to music education. Guitar classes have typically adopted a student-centered, authentic music making model that appeals to a significant, untapped student demographic, largely uninterested in the traditional conductor-led music class. Routinely misunderstood, sometimes maligned, and historically overlooked in music education faculties, the guitar continues to gain traction in schools, offering perhaps the best hope of ensuring music education can reach all students and remain relevant in the 21st Century.

Résumé: Cet article explore la croissance des classes de guitare au Manitoba et ailleurs, mettant l'accent sur une approche globale et progressive de l'éducation musicale. Les classes de guitare ont généralement adopté un modèle d'enseignement de la musique centré sur l'élève rejoignant un nombre significatif d'élèves, qui, en grande partie, ne sont pas intéressés par le modèle traditionnel de l'enseignement de la musique centrée sur le chef d'orchestre. Régulièrement mal comprise, parfois dénigrée et historiquement négligée dans les facultés d'éducation musicale, la guitare continue de gagner en popularité dans les écoles. Il s'agit peut-être du meilleur espoir pour que l'éducation musicale puisse rejoindre tous les élèves et demeurer pertinente au 21e siècle.

Did you know there are nearly 100 schools offering guitar classes in Manitoba alone? Once considered a niche area, the guitar class has reached the status of mainstream music education and may well become as ubiquitous as band in the future. Embracing the guitar in schools seems only fitting for a community that nurtured the careers of such iconic guitarists as Lenny Breau and Randy Bachman!

The proliferation of the guitar in schools isn't limited to Manitoba, however. It appears to be a national and worldwide trend with significant growth also occurring in the USA, China, Japan, and Scandinavia (C. Kachian, personal communication, 2016, 2018). Locally, the Manitoba Classroom Guitar Association (MCGA) has been tracking guitar growth and notes a doubling of school programs in the past decade.

A pioneer in Manitoba music education, Ric Schulz

recalls a much different landscape when he accepted a grade 6-8 guitar position in Pine Falls back in1981. "In those days there were very few schools offering the guitar class. As a guitar teacher you really felt like you were alone on an island, separated from the established musical community."

Schulz was continually on the hunt for teaching models and resources.

I eventually came across Glyn Parry at Sansome and he was doing classroom guitar on an entirely different level. The students were playing 4 –part ensemble arrangements and developing classical and popular techniques. It was a very structured program and had a big influence on how I would approach classroom guitar instruction.

Since Schulz's early career, the guitar has quietly established a position in most school divisions throughout the province and is currently offered as early as grade 4 and through high school.

The Guitar's Appeal

An attractive feature of the guitar is you can begin making music almost immediately; you really don't need extensive preliminary technical instruction to begin making interesting sounds. Aside from the possibility of sore fingertips for the first week or so, learning to play the guitar is a relatively painless process and students are quickly rewarded once they learn a few chords or can pluck out a familiar melody. Naturally, like any instrument, you need to commit yourself to achieve a level of proficiency; however, the guitar is probably as close to a "plug and play" instrument as you'll get. "Playing the guitar can be a very personal, intimate experience," comments Schulz, currently teaching grade 5-12 guitar in the Louis Riel School Division. "It's an instrument you cradle—your body is in direct contact with the guitar. There is an almost immediate bond and students become very attached to their instrument."

The guitar elicits widespread appeal in the classroom since the instrument isn't confined to any specific application or musical genre. To some students the guitar is the perfect vehicle for accompanying their singing voice; to others, the guitar is a non-conformist, rebellious instrument capable of performing power chords and rock-riffs. Some students approach the instrument as a creative outlet allowing them to write songs or improvise solos, while many are attracted to the near hypnotic, expressive tone of the classical guitar and its extensive library of solo repertoire. Other students identify with the modern steel-string genre, popularized by guitarists Don Ross and Andy McKee, incorporating percussive techniques and the use of altered tunings.

The guitar is also integral to the music of the Metis, part of the cultural legacy of this province, and continues to play a key role in classical, blues, jazz, world, and myriad popular styles. "If there's a style of music you identify with, you can play it on the guitar," adds Schulz. A truly chameleon-like instrument, the guitar's strength in the classroom resides in its ability to access diverse musical genres and applications. As a result, the guitar can have an entirely different meaning and usage from one student to the next.

A common refrain often heard from parents?: 'I wish they had guitar classes when I was in school!' Clearly many parents are just as eager to begin learning the instrument. And for those who already play the guitar, it can be an incredibly rewarding experience to make music together with their child. Whether it's the classroom, a campfire sing-a-long, or a group of friends jamming, you can't discount the level of return and social currency that comes with playing the guitar. "It's a wonderful and accessible pastime for students of all ages," says Schulz.

Sean Brown, guitar instructor at Vincent Massey Collegiate, notes the guitar class attracts a diverse student base, and that students can enter at any grade level with no previous experience. "The Guitar class at VMC was initiated to fill a niche. I started a guitar club that was focused on helping newcomers and Canadian kids connect. It was very successful, and students asked if they could have it as a class. I did some research in the classroom guitar community, got inspired and dove in. The guitar has become an important part of the culture at our school and a valued component of our thriving music department."

According to Brown, there has been no negative impact on the band program at Vincent Massey. "I used to survey the students every year and saw the same thing. Students who left band and joined my grade 10 guitar class had already left band in junior high. Guitar was drawing these students back to music."

School programs typically use the nylon string, also known as the classical guitar. The body size is smaller than the common dreadnaught steel-string guitar, and nylon strings are much more forgiving on the soft tips of young fingers. Students develop fingerstyle and plectrum (pick) techniques that can be applied to the primary guitar types (nylon, steel-string, electric) and familial instruments (ukulele, mandolin, banjo, bass guitar). Guitar classrooms are equipped with a class set of guitars for use at school and students are encouraged to purchase an instrument for home practice. The attractive piece for families is the range of entry points when buying a guitar, according to Dan Raposo, purchasing manager at Quest Musique. "You can pick up a new student model guitar for just over $100.00, and less if you go the used route."

Student class size mirrors academic classes, and most rooms can be retrofitted to accommodate a guitar class. "As long as you have a space where you can fit 25 or so chairs, you're good to go," adds Schulz. Guitars are usually stored in cabinets or on neck-supports attached to a wall. "You could probably start up a program for as little as $5000.00 to $6000.00," adds Raposo. "This would provide you with a class set of student model nylon string guitars, music stands, and wall mounting-hooks." Since the acoustic guitar is a relatively quiet instrument, no additional sound reinforcing is usually necessary. Other than replacing the occasional broken string, if well cared for, guitars are generally maintenance-free. Teachers initiat-

For most students, internalization and awareness are initiated. The sensitivity to the world around them is strengthened.

ing a guitar class are usually overwhelmed by the level of interest amongst students while cost- conscious administrators are pleasantly surprised at the minimal funding level required to start and maintain a guitar program.

In addition to a focus on individual skills and music literacy, guitar students are also engaged in creative work, an important component of the arts curriculum. With the capacity to explore harmonic and melodic play, the guitar provides an incredibly thorough musical experience, equaled, perhaps, only by the piano. "The guitar is such a welcoming vehicle for music writing and ideally suited to working in the creative domain," notes Jerry Semchyshyn, music educator at Technical Vocational High School. "Creative work is an integral part of the guitar class and an area the guitar community really excels at. It's just something that's expected when you play the guitar."

The emphasis on creative outcomes provides students with a rich musical experience and a deep understanding of the music art form. Participating in individual and group composition forces students to think on their own, to experiment and arrive at solutions to the inevitable musical roadblocks they encounter. "It's amazing how much time students will devote to their instrument when they're playing music they've created themselves," states Semchyshyn. "They never get tired of hearing their own music. The accessibility of the guitar really allows students to tap into their innate curiosity for music and self-expression."

In an effort to acknowledge the degree of creative work in guitar classrooms, the *MCGA* initiated the Creative Music Festival (CMF), now in its 10th year. The *CMF* offers a unique opportunity to showcase original music performed by student composers, bridging a supportive audience of students, teachers, and families to celebrate the limitless creative skills students possess. "The *CMF* is an eclectic, entertaining event, a truly one of a kind concert," adds Les Chalmers, music teacher at Kildonan East and River East Collegiate. "You might hear a group of elementary students performing a piece scored for Orff instruments, sandwiched between a singer-songwriter and a solo piano composition. The material these students produce is truly awe-inspiring."

The festival is the only non-adjudicated free music event that caters exclusively to original student compositions. Although there is no shortage of school-based music festivals in Manitoba, surprisingly, none accommodate individual and group student compositions. "There was a real void we attempted to fill," adds Les Chalmers, recently appointed vice-president of the Manitoba Music Educators Association (MMEA). "We needed an event that would celebrate student creativity, yet was very supportive of the real risk-taking these students were engaging in."

The MCGA has since expanded festival guidelines, opening up participation to all students in Manitoba schools, grades 5-12, on any instrument or voice. "We're really proud of the success of the Creative Music Festival and absolutely astounded by the ingenuity and dedication these young composers demonstrate each year," states Chalmers.

In the classroom, the guitar comfortably accommodates large ensemble, small group, and solo approaches and it's not unusual to see all of these mediums employed in a single class. The relatively quiet volume of the guitar allows students to work independently as soloists or in smaller groups throughout the classroom, as needed. It's also common for students to seek out quiet nooks and crannies beyond the perimeter of the guitar class. "You see guitar everywhere in the school now," says Brown. "I lend out instruments all the time for use during spares. It adds to the atmosphere and gives students who don't have anything a chance to get an instrument in their hands."

Having worked in a number of schools with guitar programs throughout her career, Karen Haluschak, the principal at Windsor Park Collegiate, is well versed in the positive impact guitars can have on students and school culture. She notes,

> *"The school's whole environment changes when you have students practicing or playing guitar in the hallways or common areas," "the music provides a calming, soothing environment for students and staff. I have seen a great change in some students when they have a guitar in their hand and it changes the need for traditional music concerts to be the only place where students can shine."*

Breaking from an exclusive attachment to the large ensemble rehearsal format addresses an entirely different set of skills and knowledge that benefit students, guiding them along the path to becoming independent musical thinkers. Guitar classes favour a student-centered approach with the teacher assuming the role of a learning facilitator, rather than a director or conductor. "You really have to be prepared to move away from the podium and get down into the trenches in the guitar room," says Guy Michaud, choral and guitar teacher at College Louis Riel.

When you allow students to work independently as soloists or in small groups, they make all of the decisions; they decide the style of music they want to play, the interpretation, the techniques required to perfect the piece. "We can effectively do the large ensemble approach, though, to work in this medium exclusively would limit the exposure to other important skills that are critical in a student's musical development," asserts Michaud.

One thing for certain, when a music class is student-centered, there is no need for traditions such as the dreaded practice log! When students are writing their own music, working on solo repertoire, or arranging music with a friend, they are personally invested in their

work. Students who are given the opportunity to become independent music makers are much more likely to be engaged in music as adults. "It's incredible how many of our students are continuing to play their instrument after graduation," adds Michaud.

As a guitarist you don't always need to be in the presence of a group of musicians to enjoy a complete, fulfilling musical experience, suggests Dr. Jody Stark, Associate Professor at the Desautels Faculty of Music, University of Manitoba. "Students don't have to join a specific ensemble to make music for themselves, they can just pick up their guitar and experience hours of enjoyment." The reality is, upon graduation from a school music program, and for a large part of the adult population, participation in music is an individual pursuit, a pleasurable hobby. Developing musical skills through the guitar is an accessible means to ensuring adults can experience a lifetime of musical engagement. "It could also do wonders for the mental health of our communities," contends Michaud. "For many of our students the guitar serves as a coping mechanism—a positive escape they can readily access."

We already have Band, why offer Guitar?

Studies have explored the demographic profile of band, choral, and orchestra students in US high schools (Elpus & Abril, 2011). Results reveal a significant correlation between socioeconomic status, academic achievement, gender, and those students enrolled in traditional music classes. Whereas choral, band, and orchestra classes successfully attract students of a specific subset, anecdotal feedback suggests the guitar class draws from a diverse demographic, representative of the general school population.

Professor Sheelagh Chadwick, University of Brandon, highlights the guitar's ability to connect with students, particularly those underserved through traditional music offerings.

Students who want to learn guitar and participate in these classes are often a very different demographic and may have different reasons for pursuing music education than those students already participating in large ensemble classes such as band or choir. Guitar classes are providing musical experiences and education for students who would not otherwise be attracted to or willing to become involved in larger ensembles. These students also deserve the opportunity to play music they enjoy and to be prepared for lifelong participation in musical activity.

Stark concurs adding,

> *…not only does this alternative to traditional music education models potentially open the door to music for students who may not see themselves as singers or wind band instrumentalists, but guitar classes offer amazing opportunities for differentiated instruction and spaces for alternative pedagogies.*

In an effort to broaden the scope of music education at John Taylor Collegiate, band director Steve Hamilton initiated a guitar class in 2015. "I knew this was a program that would appeal to the students at John Taylor," states Hamilton.

There is a demographic of students who are not into band and choir who find a place to make music in the guitar classroom. The students seem to like the variety: ensemble playing, note reading, playing by ear, in addition to learning rock, pop and classical pieces alone by themselves. I know there is a fear in the band community that the guitar's popularity will draw students away from

band. I have seen the opposite effect. In fact, we've actually increased band enrolment as a result of the guitar program. Some students who dropped band after grade 8 have joined guitar. They get pumped up about guitar and want to join band again. I have many students who do both guitar and band. The students who are in both become stronger and more independent in band as a result of being in guitar.

Offering guitar in addition to band, for example, significantly broadens the reach of music education in a school, welcoming new students to the music classroom. "It's not about pitting one music class against another. It's about providing more choice and ultimately finding ways to musically engage all types of students in a school," notes Hamilton. There's never been a shortage of students in any school interested in playing an instrument or singing; however, we must accept that not all students are partial to pursuing music via the large group performance model. Chadwick asserts, "all students have the right to music education and guitar classes are an important and valuable opportunity for such learning and participation."

Clearly, the guitar class has tapped into a student demographic, previously underserved and resistant to participation in traditional performance ensembles. For many students, particularly those who have been marginalized, the guitar may be the perfect recipe for increasing attendance and positive perceptions about schooling.

Although teacher preparation programs have traditionally focused on band, choir, or classroom music, the rise of guitar programming has compelled post-secondary institutions to review current practice. "We know guitar is a growth area in the province," states Chadwick. "The number of students who want to participate in guitar classes is on the rise, and this enthusiasm for the instrument and associated repertoires is something we want our students, future music educators, to be able to support and foster." To that end the Joint Department of Music Education at Brandon University has been working on the development of a course in guitar techniques and methods. While the U of M has offered a guitar pedagogy course in the past, degree requirements in the recently dissolved integrated music education program severely limited the prospect of adding elective courses. Stark expects the newly launched music education degree at the U of M to accommodate more choice, allowing students to potentially register for a 3-credit guitar techniques class. "I have been encouraging students to get some background in guitar pedagogy as part of their toolkit for their careers," says Stark.

We are hoping our students will graduate from university with a high level of expertise in one area of music education and will also take the opportunity to gain knowledge about teaching in a second area, so they are more employable and useful to the field.

Patrick Lemoine, past president of MCGA notes his organization has previously lobbied both Brandon University and the University of Manitoba, advocating for all music education graduates to complete 3-credits in guitar techniques as a degree requirement. "The current reality is that music graduates may find themselves teaching a variety of courses, including guitar at some point during their career," says Lemoine. "By completing a classroom guitar pedagogy course at the university level, new music teachers will be better prepared for the various teaching assignments that may be presented to them."

Anticipated changes at the university level should ideally provide the next generation of music educators with strategies and a level of confidence to successfully navigate the guitar classroom, regardless of their specialty area. "We believe all music educators will benefit from an exposure to the pedagogical approaches used in the guitar classroom," adds Lemoine. The MCGA is also doing its part offering an annual classroom guitar workshop each January for existing and prospective classroom guitar instructors.

Fast-forward to the new millennium and the proverbial island that teachers such as Schulz and Parry were once confined to is now fully connected to the mainland. "It's so refreshing to be able to discuss programming and share resources with so many new colleagues," notes Schulz. "There is a real synergy in classroom guitar and it's incredibly rewarding to see how rooted the instrument is becoming in schools."

To date, guitar growth in the province has been largely organic, fueled by the demand from parents and students, and encouraged by school administrators aware of the positive impact guitar programming has upon a school culture. Former president of the National Association for Music Education, the late Dr. Will Schmid, noted the shift embraced by the physical education community, focusing on a wider range of sports and approaches to reach the needs of all students (Schmid, 2013). In the field of music, we're beginning to understand the importance of Dr. Schmid's observation and the potential implications for music education. The presence of guitars in schools will continue to grow, and while the proliferation of programs is sure to spawn another Breau or Bachman, the greatest reward will be realized in providing legions of new students with the opportunity to enrich their lives through music.

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Writing in Music: Applications of the Collins Writing Program in Elementary Music

Sarah H. Watts

Abstract: *The purpose of this article is to introduce elementary general music teachers to the Collins Writing Program, a systematic approach to facilitating writing activities in the general music setting. An example of second grade students engaged in a creative project involving both writing and music is explored and analyzed. Reflections upon the process revealed that students were highly motivated to bring their writing skills into the music setting. Additionally, students experienced the development of ensemble skills and ways to connect literacy and the arts to their own lives.*

Résumé: *Le but de cet article est de présenter le programme « Collins Writing » aux professeurs de musique générale du primaire. Il s'agit d'une approche systématique pour faciliter les activités d'écriture dans le contexte de musique générale. Un exemple d'élèves de deuxième année engagés dans un projet créatif impliquant à la fois l'écriture et la musique est exploré et analysé. Les constats sur ce processus ont révélé que les élèves étaient très motivés de mettre à profit leurs compétences en écriture dans un contexte musical. De plus, les élèves ont pu développer des compétences de musique d'ensemble et relier de différentes façons l'alphabétisation et les arts à leur propre vie.*

Introduction

When we teach music, we teach communication. The musical sounds we create connect us to others. We teach our students to thoughtfully interpret and communicate the varied sentiments of song texts; we instruct them to emote through sound itself even in the absence of text. We hope that our students emerge from our programs empowered to communicate their thoughts, feelings, joys, and struggles through the aural art form of music. We hope, as well, that students are equipped to employ music to complement their learning in the realm of engagement with spoken and written language, a heavily emphasized area of learning in the elementary school years.

With the emphasis placed upon literacy and written communication in the contemporary elementary school setting, the responsibility for cultivating these skills falls increasingly to all teachers, regardless of content area specialization. Cross-curricular connections and writing across content areas have become part of the daily expectations in the elementary school milieu, and we as music teachers now find ourselves to be no less responsible than others to assist in facilitating meaningful writing encounters for children. This may be challenging given the focus of our training. We are equipped to engage in the herculean task of engaging children in music: singing, movement, music literacy, listening, composing, improvising, working with classroom instruments, etc. We may wonder how we can effectively bring writing into elementary music programs when we are not trained in language arts education; yet, we still may be held accountable to do so. However, with music itself being a mode of communication, the task of writing may not be so out of place in the bustling general music classroom – it may be the ideal setting to merge these curricular areas, enhancing both writing skills and musical understanding.

The Collins Writing Program

It was during a professional development day for teachers that I was first introduced to the Collins Writing Program, a systematic way of facilitating student writing across all content areas as well as ages and stages of learning and development. John Collins, the creator of this program, stated that this approach:

> *is not intended to turn all teachers into English teachers. Science, math, foreign language, career and technical education, health teachers, and others all have more than enough of their own content to cover. Rather, this program is designed to help teachers in all content areas help students achieve academically by requiring students to think on paper (Collins, 2007, p. vii).*

This systematic approach to writing and thinking features 5 sequential writing types, adaptable for any level within primary or secondary school settings. The 5 types are: Capture Ideas (Type 1), Respond Correctly (Type 2), Edit for Focus Correction Areas (Type 3), Peer Edit for

Focus Correction Areas (Type 4), and Publish (Type 5) (See Figure 1). Getting started with Type 1 writing serves to "get ideas on paper, brainstorming" and can take on many forms including lists or stream-of-consciousness reflections (Collins, 2007, p. 2). This phase of writing is timed as appropriate to the grade level. Type 2 writing "should encourage students to write what they know or how they feel in response to a prompt" (Collins, 2007, p. 11). Type 3 writing "has substantive content and meets up the 3 specific standards called focus correction areas" and involves writing a draft and sharing it aloud to ensure the writing makes sense (Collins, 2007, p. 17). Focus Correction Areas (FCAs) are selected by the teacher in conjunction with objectives appropriate for the developmental level of the students. These FCAs may evolve over time to reflect students' abilities as they become more skillful writers and may include use of capital letters, punctuation, formatting, and application of neat handwriting (Collins, 2004). Type 4 writing involves a peer editing process in which drafts are read aloud to another party who offers feedback. The culminating stage of Type 5 writing is "of publishable quality. It can go outside the classroom without explanation or qualification" (Collins, 2007, p. 35). For older students, this final stage has the potential to be a written project of some substance, such as a research paper. Depending upon the academic development and needs of students, teachers may elect to customize the process by eliminating stages of the framework that might not be accessible for younger students. With a logical sequence of stages and steps, I felt a bit more empowered to tackle a writing project in my music classroom.

Collins Writing Goes to Grade Two

The preceding descriptions are merely short descriptions for overview purposes – further reading and training is available to immerse one's self in the entire approach. Following my encounter with the Collins Writing Program, I decided to implement this process in the music classroom. At the time, I was working with children ages five through fourteen in a school that was undergoing an assessment process from an external evaluation board. This school was being evaluated on how well it satisfied several overarching goals, one of which was the extent to which literacy and writing skills were being addressed across the curriculum. Knowing that what transpired in my music classes would reflect upon the school's overall evaluation, I committed myself to incorporating a writing project into music. I took my newly cultivated knowledge to second grade, challenging both the students and myself to get an early start in exploring the overlaps between written linguistic communication and what they can accomplish with music.

Not only did I hope to make a successful application of this writing system, I wanted to be sure I reflected upon and evaluated our project along the way in the spirit of action research (Mertler, 2014). As part of this reflection and evaluation process, I examined preparatory documents and lesson plans, field notes addressing my observations of students at work, photographs of students at work, video clips of performances, as well as the students' brainstorms, drafts, and written "published" products.

> Our typical classes were heavily oriented to "doing" music, with much activity in the way of singing, moving, playing instruments, engaging with various facets of musical literacy, listening, and more. Doing something with a paper and pencil in music class was quite the novelty! I explained that we would become lyricists and accompany the sentences we write with music.

The grade two writing project took place following the school's spring concert in early April when we would have more of a relaxed timeline for completion prior to the culmination of the academic year. Two second grade classes participated, with a total of 44 children. We completed our project over the course of 5 weeks, dedicating portions of our weekly 50-minute class periods to this task. In order to gain a better understanding of the realm of writing in second grade, I carried out observations in one of the second grade classrooms. Following this observation period, I consulted the second grade teacher to determine appropriate FCAs, which included proper punctuation, spelling, and capitalization. With a greater comprehension of appropriate second grade writing expectations, I determined that these students would write sentences about the season of spring to be highlighted with an improvisatory spring-inspired sonic backdrop. The season of spring seemed to be a sonically evocative starting point, with the many creatures that resurface and the outdoor activities that take place during this time of the year. The following is how the project unfolded, interspersed with my own written reflections documented as per the action research process. We forged ahead with two overarching objectives: our writing

Figure 1. Types of Writing of the Collins Writing Program

Type 1	Capture Ideas	Brainstorming, lists, reflections
Type 2	Respond Correctly	Write in response to a particular prompt
Type 3	Edit for Focus Correction Areas	Check for demonstration of age-appropriate writing objectives
Type 4	Peer Edit for Focus Correction Areas	Work with a peer to read and offer/receive feedback
Type 5	Publish	A written product that can stand on its own outside the classroom setting

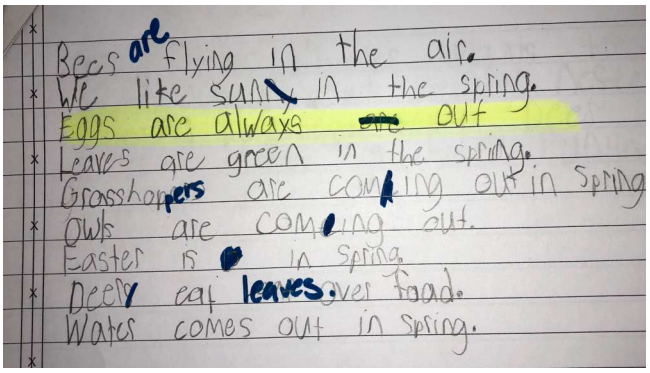
Following rehearsals of our speech piece and instrumental backdrop, the students were tremendously proud to able to share their work with their teachers. While these pieces were not shared in a concert setting, I am confident that sharing with a small audience of teachers was just as powerful given our creative journey as individuals and an ensemble.

FCAs and our musical objective of appropriate participation in a group improvisation.

When I introduced the project to my grade two students, they were immediately agreeable. Our typical classes were heavily oriented to "doing" music, with much activity in the way of singing, moving, playing instruments, engaging with various facets of musical literacy, listening, and more. Doing something with a paper and pencil in music class was quite the novelty! I explained that we would become lyricists and accompany the sentences we write with music. At first they did not understand that this process would take place over several weeks – they wanted the whole thing to happen that very day! We began our Type 1 writing by brainstorming a list of at least 6 words that made them think about the season of spring. All of the students accomplished this task, and many students wrote lists of up to 20 words. I was impressed with some of their compound word ideas such as "blooming flowers" and "green leaves." As they lined up to be dismissed, I shared with their classroom teacher what they had done in class. She cheekily responded, "I'm sure that must have been very illuminating for you!" Truthfully, I was very pleased with our start. I edited their work for FCAs, which, again, were appropriate punctuation, spelling, and capitalization. The different types of writing in this program provided me with not only an approach to get writing projects started, but also an assessment strategy. In examining their work, I found a few minor errors related to spelling (i.e. butterflys vs. butterflies; See Figure 2).

As Type 2 writing is more effectively used as a quiz-style assessment, we did not employ this step. It is within the boundaries of the program to make this adaptation. Type 3 writing commenced during the following class period the next week. I asked them to revisit their lists and choose three favorite inspiration words and write three

Figure 2. Sample of Second Grade Type 3 Writing -Editing for Focus Correction Areas



sentences, one sentence per inspiration word. Some students completed their sentences with no trouble, while others needed a bit more support and scaffolding, which was to be expected. Once they completed their sentences, they read their work aloud to a student sitting close by. Following class, I edited for the FCAs of appropriate punctuation, spelling, and capitalization again. Selecting a limited number of FCAs as advised in the Collins Writing framework made the process move swiftly.

I found it to be very interesting how these second graders fell very comfortably into this writing process despite this activity being a vast departure from anything we had experienced in music class thus far. Their comfort was a stark contrast to my own uneasiness with facilitating an activity outside of my comfort zone. Following Type 3 writing, I reflected in my field notes:

> *I usually have the whole group engaged together so this feels awkward and uncomfortable to me. They need and want individual attention and I feel scattered and overwhelmed trying to give it to them. [I am] trying some systematic methods like going down the row of desks. This is definitely out of my teaching comfort zone and I hope it is worth it in the end!*

Type 4 writing involved peer editing for FCAs. I made the determination that this stage was not age-appropriate for this group of second grade students based on my observations of their writing work in their homeroom. The Collins Writing framework permits the customization of stages for various developmental levels. We progressed to Type 5, "publication." I admit I took a bit of liberty with the interpretation of the term "publication." My second graders would not be writing extensive term papers or journal articles or anything on such a large scale. The guidance from the Collins Writing Program states that Type 5 writing "can go outside the classroom without explanation or qualification" as previously noted (Collins, 2007, p. 35). Our "publication" was a musical performance.

All second graders received their Type 3 drafts back with my edits. I asked them to choose their favorite sentence and make a fresh, final copy of it (See Figure 3). I compiled their sentences into collections of 4 sentences each and mounted them in folders for later reading. With our writing complete, we tackled the musical backdrop

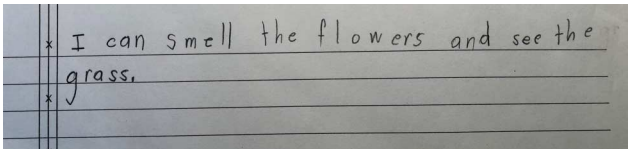
we would improvise. We discussed the possibilities and settled on a formation of stations. One station of students would read their sentences while the other stations created the sonic backdrop. Then each group would rotate. I suggested the first two instrument stations, one for tone bells and one for Boomwhackers, each featuring the pitches C, D, E, G, and A. The second graders chose three other stations including egg shakers to represent the rattles and chirps of spring insects, hand drums with fingers gently swirling on the head to represent spring breezes, and small wood blocks to signify birds' beaks tapping away at trees and bird feeders. Each station had 3 to 4 children. In an attempt to maintain order, I "conducted" the speech piece and instrumental backdrop. With my baton I cued each instrument station to layer in their instrumental improvisations and then cued the readers to speak their sentences aloud in order. I cut off the entire ensemble and cued them to move to the next station in a circular manner (See Figure 4). While they moved, I provided a C pentatonic improvisation at the keyboard to ensure that our musicking was seamless. The process repeated until all sentences had been shared. Following rehearsals of our speech piece and instrumental backdrop, the students were tremendously proud to able to share their work with their teachers. While these pieces were not shared in a concert setting, I am confident that sharing with a small audience of teachers was just as powerful given our creative journey as individuals and an ensemble. Further, our original musicking project served as an artifact demonstrating that school-wide literacy goals were not only incorporated into music class, but done so creatively.

Writing in the Music Classroom: Lessons Learned

A Time-intensive endeavor.

I was able to reflect upon this application of the Collins Writing Program in second grade general music with satisfaction that the students had a good writing experience combined with a meaningful musicking experience. I was pleased with the ability to support school wide literacy goals, but on my own terms, resulting in something truly unique and artful created by the children. As a I reflected on the process, I realized that, although I was pleased with the outcome, it was a time-intensive endeavor. Teachers who hope to explore writing encounters such as these should proceed with the knowledge that these projects require time both within class periods and across weeks or cycles. Implementation of a writing project may be best carried out during a time of the school year when performances, testing, or other time-sensitive events are not taking place.

Figure 3. Sample of Second Grade Type 5 Writing - "Published Sentence"



Getting outside of the comfort zone.

Tackling this writing project ushered me into ways and means of teaching that were thoroughly outside of my comfort zone. Although language arts is not my area of certification or expertise, I appreciated having the structure and scaffolding of the Collins Writing Program as a guide. In many ways, I was able to develop understanding and build empathy with my colleagues who do teach language arts, shepherding children through the process of learning to effectively communicate through written means.

Ensemble skills in progress.

I was particularly excited to watch these second graders' musical ensemble skills blossom throughout this project. During the "publication" phase of Type 5, students had to follow the cues of a conductor, respond when it was their turn to play or read, move quickly and safely through the stations, and adjust their performances in response to the other vocal and instrumental sounds that were happening. I do wonder whether their commitment to the ensemble was fueled by their investment in their written work and their instrument timbre choices. Investing in these fundamental ensemble skills will serve these students well in the future.

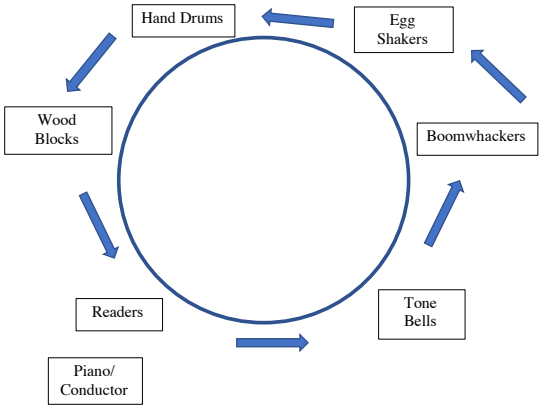
Student pride and empowerment.

Despite my own inexperience and discomfort, the students responded extremely well at all phases of the project. They were very proud to show me their sentences and eagerly sought my approval of their work. They took pride in showing me a side of them that I did not normally see – industrious little writers who had experiences worth writing about. These second graders allowed me into part of their school life that helped me get to know them better as students and as people in general. It behooves us as music educators to learn about students across the school curriculum – not just blank slates walking into a weekly music class.

Making connections.

This writing project was an opportunity to connect life, language, and art. Choosing a simple and open-ended point of departure such as "spring," allowed students to reflect on their own life experiences of that season, how it makes them feel, what it makes them think about, and how they think it sounds. Their writing reflected their own interactions with the world as did their choices in relating the hallmarks of springtime to the timbres of instruments in our classroom. Their life experiences became sonic symbols and fruitful material for musical exploration. In the many, many writing assignments they will complete in their schooling, perhaps this experience was unique in its fusion with music. It is my hope they will continue to make connections between what they can do in language arts and music. School life for children can sometimes become compartmentalized – this project was an opportunity to break down content area barriers to merge various skills and means of self expression.

Figure 4. Diagram of Instrument Rotations



Language learners.

It should be noted that this writing project made use of the English language and that all students involved possessed some measure of proficiency with this language. Teachers may work with populations representing a wide linguistic diversity, necessitating appropriate adaptations to music class writing projects. Perhaps this type of project would be an opportunity for multi-lingual students to more deeply explore English, French, Spanish, Mandarin, or any other language used in daily instruction. Perhaps students can feature and celebrate their own linguistic preferences, resulting in a multi-lingual kaleidoscope of sonic inspirations.

Conclusions

The landscape of many contemporary elementary schools is such that all teachers regardless of content area specialty or certification are called upon to support school wide reading and writing goals. While this may be intimidating for those of us in music education, the Collins Writing Program provides a logical, easy to implement approach. Reflecting upon the process through the lens of action research using my field notes, observations, and other materials, I have found this first attempt at writing in the elementary music setting to have had many positive outcomes for individual students, intact classes, and the school community more broadly. It is most certainly an exciting possibility to reclaim expectations of incorporating writing into elementary general music as avenues to beautiful, personalized musicking.

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2019 CMEA/ACME Kenneth Bray Undergraduate Essay Competition Second Place Winner

Roots, Rituals, and Risks: Promising Practices for Engaging Trans* Students in Secondary Choral Settings

Emily Finch

Abstract: *General understandings of gender identity are rapidly developing, and therefore changing what are considered to be current and effective education practices. Secondary choral music programs have deeply rooted traditions and practices that may affect the experience, inclusion, safety, engagement, and ultimate learning for trans* students. In this essay I examine challenges within choral programs that impact trans* students while offering promising practices for music teachers who seek to create spaces that allow trans* students to be included and engaged in choral music making and learning.*

Résumé: *Les conceptions sur l'identité de genre évoluent rapidement, venant ainsi modifier ce que l'on considère comme des pratiques éducatives courantes et efficaces. Les programmes de chant choral au secondaire ont des traditions et des pratiques profondément ancrées qui peuvent affecter l'expérience, l'inclusion, le sentiment de sécurité, l'engagement et, ultimement, l'apprentissage pour les élèves trans*. Dans cette essai, j'examine les défis qui touchent les élèves trans* dans le contexte des programmes de chant choral, tout en proposant des pratiques prometteuses pour les enseignants de musique qui cherchent à créer des espaces permettant aux élèves trans* d'être inclus et engagés dans la pratique et l'apprentissage de la musique chorale.*

Introduction

As a cis-gender female, I have had the privilege of always feeling included, respected, comfortable, and safe in my school choral experiences. During a recent rehearsal for a choir of which I am a participant, the director asked everyone with "female parts to sit down". I imagine the director's intent behind this instruction was to have all the soprano and alto voices sit down so they could proceed to conduct a warmup specific to tenor and bass voices. Unfortunately, the delivery of the instruction led to a chorister, who is female to male trans, being outed and personally compromised. Based on the chorister's reaction - one of discomfort as noted by a troubled facial expression and change in body language - it was clear the director's comments had immediately impacted the singer's comfort level. This scenario resulted in the creation of a space that was not safe or inclusive for them.

After this rehearsal I could not stop thinking about how that chorister must have felt. It is something I am unable to comprehend. As a pre-service music educator about to begin my own professional practice in varied music settings, the scenario troubled me. I realized I needed to learn more so I can better practice inclusivity, equal opportunity, and personal safety for trans* students in my future music lessons. My concern has led me to research and learn more about the complex and rapidly developing field exploring how teachers might navigate secondary choral classrooms in ways that consistently respect the gender identities of students. I believe this topic is crucial to consider as I begin to form my own philosophies, perspectives, and practices relating to inclusive music education methods, especially for trans* students. This topic is vital for secondary choral educators so they can do their best to ensure trans* students aren't compromised or forgotten, and that they receive a proper choral education that is mindful of their needs.

In my pre-service teacher education, we frequently spoke about taking measures in our classrooms to create spaces that are not only pedagogically sound but also current and relevant to a diverse body of students. Over time, music classroom contexts have become more complex as additional student needs are being acknowledged (Gillies, 2013). With a greater awareness of these diverse needs comes additional considerations for how music classrooms are set up and function to benefit both students and teachers. School choral educators need to re-evaluate their programs consistently and constantly to better include and provide safe spaces for trans* students through awareness and the development of preventative measures, especially since trans* youth are already at a tremendous risk in society (Grossman, 2007). Many educators are heading into the field without sufficient training in working with trans* students and understanding the intersectionality of education. This has created a culture centered around a fear of offending and resistance when working with minority groups (Cayari, 2018, p. 119). Knowledge of gender begins as early as 8 months with children being able to label their own gender at age two (Boskey, 2014, p. 450). From this point on, an individual's awareness and understanding of gender and

gender norms only increases. When puberty begins, adolescents who are experiencing gender dysphoria or are transgender will likely experience more discomfort than their cis gendered peers, as it is during this time when the development of sexual characteristics begins.

Because puberty typically occurs during intermediate and secondary schooling, I have focused my research on these levels. I have chosen to anchor this essay within a choral context because the physical developments of puberty can be easily highlighted in choral practices primarily through vocal range and sound quality.

Boskey (2014) notes that those with gender non-confirming identities, especially youth, are at an increased risk of developing emotional disorders, trauma, anxiety, depression, and attempting suicide, as well as experiencing physical, psychological, and sexual abuse. Choral programs are often understood as being places that foster acceptance, expression, and collaboration. Considering the risks gender non-conforming youth face, I believe that meaningful and necessary gender inclusive education and facilitation can help transform choral programs into safe and inclusive places for trans* students.

In this essay I explore some of the deeply rooted issues and rituals within existing binary structures and ideologies in secondary school choral programs that affect trans* students. I also offer considerations for music educators when looking to create more trans* inclusive choral programs. I believe that with further education and relevant practices, secondary choirs can be transformed into places of safety, acceptance, and musical/personal growth for trans* students, especially when teachers are willing to take risks and make meaningful changes to their programs.

Definitions and Background

For the purpose of this essay, relevant terminology from Planned Parenthood is provided to ensure contextual consistency regarding this subject. Transgender refers to anyone whose sex assigned at birth and gender identity do not correspond. Trans* is an umbrella term covering a range of identities that transgress socially-defined gender norms including but not limited to trans men, trans women, non-binary, genderqueer, genderfluid, bigender, or pangender. Trans (with an asterisk) is often used in written forms (not spoken) to indicate that one is referring to the larger group nature of the term, and specifically including non-binary identities, as well as transgender men and women. Transgender male/transgender female refers to a man/woman who was not assigned that gender via sex at birth, and transitioned (socially, medically, and/or legally) from that assignment to their gender identity, signified by the second part of the term (i.e., -man, -woman). They may also be referred to as men and women, though some/many trans people prefer to keep the prefix "trans-" in their identity label. Transition is a term referring to the process of a transgender person changing aspects of their self (e.g., their appearance, name, pronouns, or making physical changes to their body) to be more congruent with the gender they know themself to be. Gender binary is the classification of gender into two distinct, opposite, and disconnected forms of masculine and feminine. Social systems and cultural beliefs often reflect and favour this binary. Gender dysphoria is the conflict between a person's physical or assigned gender and the gender with which he/she/they identify. People with gender dysphoria may be very uncomfortable with the gender they were assigned, sometimes described as being uncomfortable with their body (particularly developments during puberty) or with the expected roles of their assigned gender. Cisgender is when a person's gender identity corresponds with the sex they had or were assigned to at birth. Top dysphoria refers to a feeling of discomfort or disassociation with ones chest or upper body (Planned Parenthood).

Roots, Rituals, and Challenges

Canadians still live in a heavily gendered society, especially within traditional institutions, such as public schools. Gender binary structures can be found within the infrastructure, programming, and available resources in schools. Access to bathrooms and changerooms, gender-based activities (sports, clubs, music, teaching activities), and representation in books are all large-scale examples that highlight these binaries within a school environment. While gender binaries are enforced throughout school structures, the choral classroom offers a very particular context that tends to reinforce gender binaries in specific ways.

The three main places gender is particularly relevant in a choir setting are 1) how the voice is perceived, 2) through physical limitations, and 3) how a choral educator runs rehearsals and organizes a program. The voice (singing and speaking) is a highly personal entity and its pitch is frequently used as an auditory cue for the perception of someone's gender identity. In a choral setting this poses a number of challenges for trans* singers because their voice may not match their gender expression (Miller, 2016). Emphasis on physical appearance and placement, particularly in performance, can also produce challenges for trans* singers. For example, section based seating plans have the potential to seperate trans* singers from the majority of their same gendered peers which may bring unwanted attention to them in rehearsals and performance. The manner in which a choral educator organizes and interacts with choristers can impact the experience, engagement, and learning for trans* singers.

As mentioned earlier, our voices have a strong connection to our identity. Transgender singers who are taking hormones (testosterone or estrogen) as a part of their transition can experience changes in the pitch, range, timbre, and quality of their voice that may contribute to feelings of dysphoria (Agha, 2017). Female to male transgender singers taking testosterone will experience a thickening and lengthening of the vocal folds which will lower their voice, a similar process one would experience

during puberty. Male to female transgender singers taking estrogen will not experience a change in vocal range but may prefer to sing using falsetto (Palkki, 2017). Students experiencing top dysphoria may chest bind, a technique applied to bind one's breasts through the use of compression undergarnments to create a flatter chest, which can impact the effectiveness of their breathing, and therefore singing (Agha, 2017). It is currently atypical for traditional choral practices to be structured with these considerations in mind (Palkki, 2017). Based on my own choral experiences, I have yet to encounter choral instruction that addresses strategies for singing challenges that result from hormone use or chest binding. I suspect choral instruction of this nature is not of common practice due to pedagogical knowledge and teacher confidence when attempting to properly assist trans* students/singers in choral settings. Typical choral learning environments are often based on large group instruction that is relevant for the majority of the group with little focus on individual chorister struggles. This therefore creates a choral setting that will unlikely be tailored to the needs and specific vocal challenges experienced by trans* singers.

Gendered or section-based uniforms and seating arrangements are often connected to physical appearance. In traditional choral practices, women have typically been instructed to wear dresses and men tuxedos or suits. Most choirs and musical ensembles I have been in or am currently a member of have gender-based uniforms. The way we present ourselves to the world through our outfit choices is a significant form of identity expression. Prescribing uniforms based on gender or voice type can therefore make certain students uncomfortable when the clothing does not correspond with their gender identity or expression. Specifically, this practice has the potential to harm trans* singers' sense of self, especially if they are already struggling with gender dysphoria or being recognized as their actual gender identity (Agha, 2014). As mentioned above, puberty typically occurs during the time frame of secondary schooling which, for many students, means a change in their voice and physical appearance. Taking these changes of puberty into consideration, it is understandable that getting up on stage and performing is already a nerve-racking and uncomfortable experience for students. A trans* student's discomfort may become increased when they are being instructed to wear clothing that is not congruent with their gender expression.

Seating arrangements that are organized by gender or section are a physical structure in traditional choral practices that can affect trans* students (Palkki, 2017). For example, a musician in a choir who is male to female transgender has a voice that falls within the bass range. If a choir is arranged by section, there is a high probability this student will be sitting with mostly cis gender males. Feelings of not belonging or wanting to sit with their female peers may arise because of this seating arrangement. This scenario could also draw unwanted attention to this student based on physical appearance.

It's important to recognize that, in addition to the vocal and physical considerations of the student, a consequential amount of responsibility and control is in the hands of the choral educator, especially since Western education systems are still largely built on hierarchal structures. In a secondary choral program setting, this system leaves the conductor with a significant amount of influence and control over the organization and atmosphere that exists within the choir. The use of gendered language to refer to sections of the choir can be non-inclusive for trans* students. Labelling of choruses as "Women's Choir" or "Men's Choir" are also trans* non-inclusive practices unless the groups are open to all women and all men regardless of voice type (Agha, 2014).

These are only some of the key challenges that exist within the roots of choral practices that may affect trans* singers. However, emerging research offers a variety of promising practices that address these challenges in practical ways. I believe these considerations can help foster an educational environment that is not only safe and inclusive for trans* students but also presents opportunity for meaningful musical and personal growth for all students and educators.

Risks and Promising Practices

As a teacher, being an ally and fostering an ally-based environment is a foundational step for creating any trans* inclusive environment, and in this case trans* inclusive choral programs. Allyship is based around a union of promoting a common interest focused on building relationships based on trust, consistency, and accountability with marginalized individuals and/or groups of people. Being an ally is a self-driven act to support and help carry the oppression of marginalized peoples. In this setting allies should be open to listening, aware of biases, proactive with their education on trans* issues and rights, do meaningful work to change systems that affect trans* people, and amplify the voices and opportunities of trans* people (Clark, 2010).

In my hometown there is a Men's Gay Chorus that is open to all male identifying people or LGBTQ+ allies. During a rehearsal I observed, the choir started by signing a petition to increase government funding for trans* surgeries. The signing of this petition is an example of how this Men's Gay Chorus was actively practicing their allyship. Other ways to promote allyship in choral programs include having a choral mandate that is reflective of LGBTQ+ students, providing opportunities for trans* singers, listening to the needs of trans* students, and being open to change (Miller, 2016). A choral educator could use their platform as a teacher to promote allyship by including listening examples of trans* singers in lessons, programming music by trans* or LGBTQ+ composers, and staying on top of current research regarding trans* inclusive practices.

With regard to some of the physical barriers embedded

within traditional choral structures, considerations include having gender neutral choral uniforms. For example, uniforms could be based on clothing colour and length rather than articles of clothing that have gender associations such as dresses and tuxedos. This practice may help increase comfort levels for students while still maintaining a homogenous visual presentation of the choir in performance. Mixed position instead of section-based seating arrangements may also be more desirable for trans* students because they do not single individuals out within a section. However, for some pieces a section-based seating plan may be more practical based on the nature of the music. If this is the case, an option might involve enabling trans* students to be placed on the end of their section allowing them to be seated near their same gender identifying peers (Cayari, 2018).

In running rehearsals, choral educators might also consider refraining from gender-based language. Instead of saying "men" or "women" a practice could be to use section names such as "soprano", "alto", "bass", or "tenor". When referring to the whole choir using words such as "folks", "students", or "musicians" are more gender inclusive (Agha, 2014). I believe that addressing members of a choir as "musicians" or "singers" is actually more empowering and can help with students' confidence levels and sense of self.

The use of correct pronouns is also essential for inclusive practices. Using correct and preferred pronouns for students may seem small but is something that is actually quite complex and goes a long way toward inclusive practices and student respect. Being knowledgeable about choristers' pronouns and correctly using them is a way to affirm their gender identity (Paparo, 2019). Some suggestions for establishing these practices at the start of a program are to include a section on audition forms where students can indicate their preferred pronouns and to have students wear name tags that include their preferred pronoun until everyone is confident with one anothers names and pronouns.

Having gender inclusive chorus names is another easy way to establish inclusive practices for trans* students. A secondary school music teacher in my own city recently went through a rebranding of chorus names to better include all students. The choir teacher (in collaboration with the students) made the decision to change the "Girls Choir" to the "Upper Voices" and the "Men's Choir" to the "Lower Voices".

Using musical examples from trans* artists can also be effective for creating a better choral experience for trans* students. For example, Lucia Lucas who is a world class opera singer is male to female transgender. Lucas is a baritone and recently starred in Tulsa Opera's performance of Don Giovani (Eaton, 2018). Using Lucas as an example of good vocal technique may be more relevant to and empowering for trans* students.

When looking to create a choir program that is inclusive and safe for trans* students', teachers may often lack exposure, education and/or current professional development in this area. Hence the topic and development of strategies around gender inclusive practices can be intimidating and daunting. It is important for music teachers not to be afraid to take risks, ask questions, and to be open to help. A great place to start when looking for suggestions to be more inclusive is through direct and open communication with school and/or community LGBTQ+ societies or with LGBTQ+ students themselves. Open communication and sharing ideas, challenges, solutions, and experiences with LGBTQ+ students can help confirm whether the needs of students are being met while also making them feel valued. Students generally want their voices and opinions to be heard, considered, and respected. Effective student - teacher communication can make this happen and has mutual benefits.

Summary and Conclusions

I believe some circles are currently in a state of uprooting past practices that are now considered problematic when it comes to gender expression and identity. Specifically, I see education and music communities that are walking on egg shells and living in a culture based on a fear of offending and are, therefore, resistant to change, often due to lack of knowledge and understanding. Given diverse classrooms and increasing awareness of social identities the subsequent pressure on music educators to adapt their practices in pursuit of more inclusive spaces with limited resources remains a challenge. This frame of mind can be seen in language used, institutional structures, available opportunities for minority groups, and in established education systems. Considering this uprooting of past practices, I encourage music educators to strive to take risks with the bigger picture in mind.

The research and self/professional reflection I have completed through preparing this essay has been incredibly eye-opening and has changed the way I see music education programs, even the ones of which I am currently a member. These binary and gender exclusive rituals I have explored are deeply embedded in our systems and directly impair educational experiences for trans* students.

The promising practices I have referenced above are really only places to start. I am interested in what happens beyond this. Ensuring inclusivity and having a safe place for trans* students in choral programs is incredibly important, but how do music educators move beyond this practice and to a place where trans* students are nurtured and can experience meaningful musical growth through our choral music programs?

During my research process I came to learn about groups such as the Butterfly Music Transgender Choir and the London Trans* Choir (Beete, 2016). Both of these groups are non-auditioned, open-to-all choirs, especially those with trans* identities. What I think is special about these groups is that inclusivity and accommodation are in

place from the start, so that the focus on musical experiences, growth, and nurturing the unique voices of its members is at the forefront. However, it is important to note these are community-based ensembles with a focus on and mandate of social justice. Yet, given mandates within the educational system pertaining to social justice, inclusion, and accommodation, there is much to learn from these community-based organizations and ensembles.

Schools are complex systems, often rooted in long established traditions, norms, and practices where change can be hard to establish. Typically a school choral program has a mandate to develop students' acquisition of knowledge and demonstration of musical growth through performance. Additionally, I believe that school choral music programs should also address social justice, inclusivity, accommodation, and individual student growth. I do not intend for this statement to create fear – or be daunting to music educators - but rather simply acknowledge that there is a lot to be done in our Canadian music education programs. The need to break down rituals and structures within school choral programs that create barriers, do not provide opportunities, and affect the safety and comfort for trans* students is imperative. I suspect this change would be best established when teachers are willing to take risks and communicate openly in music teacher education programs and ongoing professional development opportunities.

Clearly, promising practices are out there and educators/scholars are making changes on many levels in society, but there is still a lot of work to do. Just recently I received an email from the director of an orchestra I am in, reviewing details for an upcoming performance. In the midst of the email it clearly stated, "men please wear tuxedos and ladies all black". This is a basic example of these traditional gender binaries being enforced. I think it is likely the person sending the email was not even aware of any offence or harm being caused.

Even if there are not any identified trans* students in a choir (that one is aware or informed of) it is important to establish a trans* inclusive environment so if a trans* person joins, appropriate choral practices that will work for them are already in place – it is an open, inclusive, and preventative measure. This is also a way to encourage all choristers to consider inclusive practices and foster a climate of acceptance and diversity for all members.

I am very excited for school-based choral programs to get to a place where accommodation and inclusivity are the "new norm" and trans* students are acknowledged and encouraged, rather than deterred by the prospect of trans* exclusive practices and rituals in choral programs. When presented with the opportunity, I want to develop a choral program that embraces each student fully and enfolds them within an environment that is safe - to help grow roots within the choral program at large, embrace risk, and develop new and relevant rituals that allow students to experience meaningful musical growth.

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2019 CMEA/ACME Kenneth Bray Undergraduate Essay Competition First Place Winner

"We've got to fight the powers that be": Using hip-hop culture to educate and advocate in the classroom

Siobhan Waldock

Abstract: *This paper aims to explore the benefits of hip-hop culture in the classroom. The reasons hip-hop has been deemed inappropriate in education by some teachers may be the very ones that justify its place in academia. Challenging societal issues such as race, class, drug use, violence against women, and so forth, give students an opportunity to discuss relevant issues in modern society and, for some, from their daily lives. This paper discusses hip-hop's potential for sociopolitical activism, and academic value, and present insights into how teachers might handle limitations and misuse in the classroom. Through critical dialogue, students and educators can cultivate the knowledge and tools to form opinions and make a difference within their community.*

Résumé: *Cet article vise à explorer les avantages de la culture hip-hop en classe. Les raisons pour lesquelles le hip-hop a été jugé inapproprié en éducation par certains enseignants peuvent pourtant être les mêmes raisons qui justifient sa place dans le milieu académique. Les enjeux de société comme la race, la classe, la consommation de drogues, la violence envers les femmes et bien d'autres, donnent aux élèves l'occasion de discuter de questions pertinentes dans la société moderne, puis, pour certains, de leur vie quotidienne. Cet article examine le potentiel du hip-hop pour l'activisme sociopolitique et pour sa valeur académique, puis proposent aux enseignants des idées de gestion de classe (limites, abus, etc.). Grâce à des dialogues critiques, les élèves et les éducateurs peuvent développer les connaissances et les outils nécessaires pour forger leur opinion et pour faire une différence au sein de leur communauté.*

Introduction

Students enrolled in music classes across North America are generally presented with a Eurocentric frame of education (Lind &McCoy, 2016; Bradley, 2012). Institutional music ensembles today still strongly resemble the Western European musical canon in terms of repertoire and pedagogy. This leaves some students and educators feeling constrained and unable to challenge the ways music has been and can be taught (Bradley 2012). The 1967 Tanglewood Symposium aimed to improve the quality and effectiveness of music education in the United States. It raised questions about current music education practices and their ability to adapt to a rapidly changing society. The emphasis on cultural differences and youth music was addressed, suggesting that teachers support their students' backgrounds and engage with the music they enjoyed.

Some music teachers include music of other cultures in the interest of diversity; however, tokenization does not always ensure that students feel heard and appreciated, and may have the adverse effect (Lind &McCoy 2016). This practice could send the message that the musical culture is only valued when meeting necessary requirements, but it is not as important as the dominant Eurocentric values in the typical North American classroom. By including content from other cultures, there is the danger that teachers may only reflect on one aspect of multiculturalism within music education. For example, if teachers choose to present a song from South Africa but teach it in a traditionally European manner, they are disregarding the cultural and political origins of the piece.

Actions like this reinforce oppressor-oppressed roles (Freire 1970) despite the educator's belief that they are being inclusive. Philosopher Paulo Freire describes critical pedagogy as empowering to both the student and the teacher. Where the traditional relationship between student and teacher is inherently authoritative, Freire recommends that education should be dialogic and involve "problem-posing" (Freire, p. 12). In a typical performance-driven class, it is easy and often encouraged for teachers to take on an authoritarian persona. This attitude ensures that students are meeting standards and can display their excellence in competitions and concerts. In doing so, music educators unintentionally become the oppressors that Freire describes, leaving students feeling detached from their learning. However, if music educators adopt the role of facilitator in learning, students are given the chance to have a say in what and how they want to

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learn and a voice is given to marginalized youth too often silenced by society. For this reason, hip-hop is an excellent resource for content and inspires practices in the classroom that seek to lift up students, telling them that their voice matters and is valuable. Educators may find themselves in uncomfortable territory as their students will likely know more than they do about hip-hop culture, forcing the educators to actively listen to and learn from their students. Hip-hop challenges the authoritative and oppressive teacher-student dynamic by encouraging shared knowledge, collaboration, and lived experiences as an artistic expression.

Culturally Relevant Pedagogy

Culture is defined by Banks (2008) as "the ideations, symbols, behaviours, values, and beliefs that are shared by a human group, as well as the symbols, institutions, or other components of human societies that are created by a human group to meet their survival needs" (p. 133). This statement suggests that not only can aspects commonly associated with culture, such as racial identity, define the human, but also the organizations to which they subscribe - including educational ones. Teaching from a sociopolitical consciousness helps students and teachers to avoid stereotyping characteristics like race, gender, religion or cultural background, but rather to recognize that everybody has their own beliefs and values based on their personal experiences that may even contradict others within the same culture (Lind & McCoy, 2016, p. 8).

Ladson-Billings (1995) noticed that students, especially those of colour or in urban areas, struggle to choose between staying true to their identity and conforming their cultural identities to what society expects of a "proper" student. When students face a disconnect between the culture of the class and of the home, they can become disengaged, uncomfortable, and experience a negative relationship with their peers and teachers (Au & Kawakami, 1994). If students of colour do not conform, they may be viewed negatively as a disruption or a failure. Shade (1994) described a cultural dissonance between students of colour and teachers who use "white-normed classroom practices" (quoted in Gurgel, 2016, p. 12). For example, a standard African-American conversational practice is "breaking in and talking over people". Interruption shows interest and engagement in the discussion (Shade, 1994, p. 177). However, in the Eurocentric models of classroom management this behaviour is seen as chaotic and rude. Marginalized students are less likely to contribute in a democratic way, as they feel their problems and opinions will not be respected if they raise their voices (Gould, 2007). If marginalized students fear judgment for speaking out and do not foresee representation and respect from teachers, they will continue to stay quiet.

Ladson-Billings (1995) coined the term culturally relevant pedagogy and was the first scholar to specifically address the importance of including students' individual and unique cultural backgrounds and lived experiences in every aspect of the classroom. These are central factors to how students receive and understand knowledge. Gurgel (2016) states that "within a culturally relevant music classroom, the teacher establishes a climate in which students' home musical practices are celebrated and incorporated into the fabric of the classroom" and gives value to different definitions of means to musical excellence (p. 10).

Culturally relevant pedagogy has three main elements: academic success, cultural competence, and sociopolitical consciousness. While growing intellectually is the desired outcome of most educational practices, the other two domains are special to Ladson-Billings' beliefs. By helping students "appreciate and celebrate their cultures of origin while gaining a knowledge of and fluency in at least one other culture" and then to transfer their knowledge to "real-world problems" (Ladson-Billings, 2014, p. 75), the purpose of education becomes meaningful, sustainable and relevant in and out of the classroom. This means that white students also benefit from a culturally relevant classroom. As their knowledge of culture expands, they "become cognizant that their culture is just that – a culture, not the universal way, or the "right" way of doing things" (Ladson-Billings 2015, p. 415). This allows for discussion of the European model being the default or expected way of learning and sharing knowledge. It also gives students a chance to use their privilege in a positive manner by listening to the concerns of marginalized students who are often forgotten, ignored or left to fight for themselves. Having fluency in another culture can create bridges of respect and shared beliefs. One of these bridges can be built on the foundations of hip-hop.

What is hip-hop?

Hip-hop is not a music genre, but a culture. It is a way of being that directly influences the "background context in which youth learn" (Love, 2014). Hip-hop began as an underground youth movement in the Bronx borough of New York City. The culture is commonly associated with people of colour who have roots in disadvantaged urban populations of America that face systemic discrimination (Ladson-Billings,

2015). Hip-hop is not the first musical tradition in Black history that reflects on struggle. Black culture, not solely African-American, has a rich history of using music to advance and affirm social justice.

Spirituals and work songs were used by enslaved people in North America to dream of freedom while also passing messages on to other enslaved people. Owners of enslaved people in "New Orleans felt it harmless to allow the slaves to 'blow off steam' via their drumming and dancing" (Ladson-Billings, 2015, p. 407), but little did they know this act of music-making banded enslaved men and women together and acted as a powerful weapon of community and liberation. After emancipation, the blues and jazz styles emerged and were used to cope with social and economic hardships (p. 408). Resistance through music is an integral part of Black culture in North America and hip-hop certainly follows the same path.

The main elements of hip-hop are (1) MCing, "the verbal art of expression through rhyming lyrics or spoken word," (2) DJing, "the use of music to set the tone, educate or excite," (3) breakdancing, "an athletic, high energy dance style," and (4) graffiti, "writings, drawings, or personalized signatures (tags) inscribed on walls or public buildings" (Love, 2014, p. 54). Love (2014) includes an important fifth element to hip-hop culture, and that is (5) knowledge of self and community. This fifth element was named so that students can learn "how to use their hip-hop identity to create positive change in their community" (p. 54).

Stovall (2006) posits "the infusion of hip-hop culture can provide the context for students to develop a critical lens in approaching subject matter and its relevance to their daily lives" (p. 589). Hip-hop was built on the foundations of sparking change in an unjust society. Students who were previously disadvantaged in the classroom can find a way to succeed by engaging with relevant content, practices, and complex issues. When implementing a "hip-hop-based education" (Love, 2014, pg. 53) students can develop a critical voice and a knowledge of one's self and community. The themes in hip-hop and education through this culture have central beliefs that promote youth engaging positively in a democratic society. The origins of hip-hop after all are a response to socio-political injustices and can be heard primarily in the sub-genre of 'conscious rap' with artists such as Common, Dead Prez, KRS-one, Lupe Fiasco, Nas, Public Enemy, and Kendrick Lamar (Kruse, 2016, p. 17). Educators should prioritize equipping their students with the knowledge and tools to better their lives and their community. Just as the culture of hip-hop is constantly changing and adapting to stay fresh, educators must be willing to adapt to their students' needs as they change.

Limitations and misuse

One limitation often raised when discussing hip-hop is profanity. How can music educators use songs that are mostly silent due to censorship? Clean versions exist that edit out profanity, but if the profanity is impactful to the song's meaning, educators can gauge if it is appropriate to listen to as long as the class discusses the language in a mature and critical way. It is not to be used recklessly or gratuitously, but purposefully (Kruse, 2016). In terms of writing and composing, some schools allow profanity if it is not directed at another individual. The key is having an open discussion with students, parents, and administrators as to what the guidelines are and the rationale for them. Moments of discomfort and sensitivity can turn into empowering educational experiences. However, educators must be mindful that music with profanity and explicit themes can be attractive to youth for the simple fact that it is not the typical content discussed in schools. Educators should not use this as shock value or a facade to lure in students to their classroom without understanding the complex histories and contexts that surround hip-hop .

An ongoing challenge for music educators is student enrolment numbers and engagement. A technique that teachers have developed, dubbed the "bait-and-switch" technique, is using popular music to peak students' interest, but ultimately returning to classical traditions and repertoire (Cuttieta, 1991). By adding popular music for entertainment rather than educational purposes, educators are creating inauthentic music practices as acceptable and discrediting the social or emotional value this music may hold. Appropriate and effective teaching of popular and vernacular music does not follow the same model used in teaching classical music. The process may require more collaboration and allow for flexible and communal decision-making (Woody, 2007, p. 34). Teachers who choose to step into a facilitator role respect the requirements of culturally relevant environments and allow the students to feel comfortable and empowered in their musical exploration. The goals for educational standards do not need to be disregarded for the sake of including popular music to appease students. The skills and knowledge gained from a culturally relevant classroom are independently beneficial.

The potential for sociopolitical activism

Many parents, administrators, and educators are hesitant to use hip-hop in the classroom - owing to negative stereotypes that hip-hop promotes like violence, sexism, homophobia, drug use, and profanity (Kruse, 2016). Instead of ignoring these problems, educators should keep an open line of communication with students, parents, and administrators about songs they intend to discuss in class and the purposes they

However, if music educators adopt the role of facilitator in learning, students are given the chance to have a say in what and how they want to learn and a voice is given to marginalized youth too often silenced by society.

serve. By directly challenging the issues in hip-hop, the environment lends itself to that of critical pedagogy, giving students a chance to discuss issues that are important to them.

Since the rise of victims speaking out about sexual assault in the #MeToo movement, educators may wish to discuss the role of women in the male-dominated industry of hip-hop. A study by Kubrin and Weitzer (2010) found that 22% to 37% of 'gangsta' rap's lyrics were misogynistic or feature violence against women. Lindsay (2016) studied how women of colour are portrayed in music videos. Lindsay concluded "the videos present African American women as greedy, dishonest sex objects, with no respect for themselves or others, including the children under their care. The women in the videos are scorned by men and exist to bring pleasure to them" (p. 336). Educators can open a discussion about the problematic stereotypes that women, especially those of colour, face in hip-hop.

Perhaps it is not necessarily hip-hop culture that created these immoral and inappropriate beliefs, but rather the art reflects the issues this culture and society face. Some artists use this knowledge of sexism in the music industry to their advantage by creating clever metaphors that further the consciousness of the hip-hop community. One example is seen in Kendrick Lamar's "Wesley's Theory". The lyrics: on the surface appear to be about an unhealthy sexual relationship involving disrespect and exploitation, but once analyzed beyond the initial impression, it is revealed the song is an "extended metaphor for the often fraught relationship between the entertainment industry and Black performers." (Kruse, 2016, p. 17).

Hip-hop artists use different personas and voices to create reflection on controversial issues, and without critical pedagogy, these issues could be misinterpreted. Despite the sociopolitical origins and purpose of hip-hop, this approach is deemed "less marketable" today in comparison to songs about being rich, having a lot of sexual exploits and glamourous substance abuse. Songs that promote negative values and beliefs are produced for commercial audiences, sensationalizing "exotic stereotypes of the urban ghetto" (Kruse, 2016, p. 18). Educators can make students aware of the influences and intentions behind these songs. Lee (2007) encapsulates this perfectly by asserting "great literature is not defined by the presence of violence or sexuality or the lack thereof, but by how great writers have the ability to make us think deeply about the dilemmas of human experience" (p. 70). When engaging critically with culturally relevant music, students are invited to speak up about the same injustices in their society and use their knowledge to make a change. If students are given the opportunity to challenge issues such as sexism, the script is then flipped to reflect what America believes about women, perhaps even acknowledging that record labels think misogyny will sell (Rose, 2014). These types of conversations remove blame from hip-hop artists as the root cause for complex troubles in society, but rather reveal them as a representation of the North American society.

Hip-hop's academic value

Given the vast and complex intellectuality of hip-hop culture, delving into this subject can be used as an access point to learn about other skills and content such as literary devices, story-telling, language, and further analysis of literature (Kelly, 2013). Language is the life force of hip-hop. It can be used to empower and bring awareness to a cause, or skillfully bring someone down. By analyzing the wordplay and references hip-hop artists employ, students can develop vocabulary skills and decoding abilities that enhance their understanding of hip-hop texts while simultaneously improving their own writing (McKeown, 2011). The nuanced connotations and references can provide multiple layers of meaning that contribute to the feeling of community within hip-hop. A smart example is recognized by Kruse (2016):

For example, in the song "O.G.," Dead Prez uses a common acronym referring to being an "original gangsta" and flips the meaning to "original Garvey." To fully understand the message in the song, one must know the meanings and implications associated with "original gangstas" as well as have an understanding of the Black Nationalist Marcus Garvey. (p.17)

Recognizing the hidden allusions are crucial to understanding the full meaning of the song. If students understand the meaning of a reference or play on words, they feel they are a part of a bigger community. In order to be connected to the hip-hop culture, one must know about its deep history while also keeping fresh with new terminology and relevant figures.

A crucial element of rap is storytelling. Rap has its roots in aural storytelling traditions that document lived experiences. An example of a song that displays deep vulnerability is Logic's "1-800-273-8255". The title of the song is the phone number for the American National Suicide Prevention Lifeline, and the song is from the perspective of someone calling the hotline who wants to commit suicide. The video depicts a young man of colour coming to terms with his sexuality in a community that does not accept him. The impact of this song resulted in a rise in calls to the titular lifeline and visits to the organization's website after the video was released and once again during a live performance at the 2017 MTV Video Music Awards (Zisook, 2017). Mental health is not often discussed in mainstream hip-hop, but this song had an immediate impact on the culture. Some songs of self-expression can be extremely vulnerable and allow listeners to gain a new perspective, opening writers to speak their truth knowing that there are people who have shared similar experiences and are there to support them.

In hip-hop it is paramount to be original and have an opinion on something. It is seen as breaking a fundamental rule of hip-hop to cover or replicate a song (Kruse, 2018). Hip-hop can use samples, but the purpose is to reinvent the source into something new. For this reason, existing hip-hop music can be listened to and analyzed, but not covered, as is a common practice in other genres. These works are used to gain knowledge and inspire new creations. Kruse (2016) presents four components to hip-hop classroom experiences:

(1) creating, (2) performing, (3) responding, and (4) connecting. These starting points can ease the worries of educators who feel unprepared un unqualified to teach hip-hop by giving them a framework to guide their learning goals. These components can be used to bridge hip-hop to other familiar genres through such practices as sampling and mixing classical music into a new track, or learning concepts like rhythm or form. The components can be used as a lens to understand the contexts of hip-hop and practice hip-hop authentically (p. 15).

Knowledge is power

There is a wealth of academic writing on hip-hop culture and pedagogy that is readily available to educators. As has been with past vernacular music genres and cultures, schools seem to be a few steps behind in including relevant current content (Kruse, 2016). The learning process and musical skills acquired through hip-hop are unique, requiring aural skills, solitary learning, mentorship, collaboration, improvisation, knowledge of technologies, and many other facets that the typical Eurocentric model of music education does not always foster. In additions to the many practical and tangible skills hip-hop teaches, one cannot undermine the potential impacts hip-hop education can have in the students' lives. Ladson-Billings (2015) posits that "schools have become prison preparatory plantations" (p. 417). What can be done to alter this system of oppression that Freire (1970) argues is inherent in education? Educators are doing a disservice to their students by denying them the opportunity to engage with their cultures in the classroom. The culturally relevant classroom can "illuminate discourses of privilege and oppression [and] can also help create a socially just classroom through the provision of an equitable and safe learning environment" (Palmer, 2018, p. 28). Hip-hop is one of many vehicles to create this environment, allowing students to relate prior and present music experiences to elevate their learning within the classroom. This also creates a student-centered and democratic approach that fosters critical thinking.

Inviting hip-hop into the classroom has the potential to shape the lives of youth who feel that the world is against them. However, educators must proceed with caution and not romanticize hip-hop culture to please their students. Hip-hop has its faults, as does any type of art movement or genre, and must be examined critically like any other material brought into the classroom. In times of political unrest, students can use hip-hop to better understand their society and speak up for their communities. Through study of hip-hop students learn that listening and supporting each other when we are vulnerable is essential for growth and survival. Hip-hop informs us that in times of struggle, we can investigate and challenge what we are told and choose to better ourselves and others. By implementing a hip-hop culture into the classroom, music educators have the ability and privilege to show that this future is possible.

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The Christmas Truce: Story from the Great War Sung by Boys and Young Men from Across Newfoundland

Jakub Martinec

***Abstract:** Peace at the war front on Christmas Day during World War I. 105 years ago. A real story. An inspiration, performed by voices of boys and young men from across Newfoundland!*

***Résumé:** Paix au front de guerre le jour de Noël pendant la Première Guerre mondiale, il y a 105 ans. Une histoire vraie. Une inspiration, grâce à la voix de garçons et de jeunes hommes provenant de partout à Terre-Neuve.*

Introduction

Remembrance Day, Winter and Christmas are significant times or themes in the calendar for choral musicians and music educators. Conductors throughout Canada search and often struggle to produce new and inspiring ideas within their concert series. Recently, I began including the story of the Christmas Truce in my choral season both at Memorial University of Newfoundland and more recently with the Atlantic Boychoir. This true story is one of beauty that celebrates our humanity, and the kindness and value different holidays bring and/or represent within our communities. It features Remembrance Day, the Christian holiday of Christmas and World War I.

For the last 100 years, since the signing of the Armistice that ended the Great War in 1918 on November 11th, 1918, the western world has taken time to remember the sacrifice of those brave military heroes and peacekeepers who gave – and continue to give – their lives so that we might live in freedom and peace.

The story of Christmas Truce

In 1914, the nations of Europe had been at war for almost 6 months. By December, hopes for an early resolution to the war faded away. As the soldiers shivered in the muddy and vermin-infested trenches, they must have contemplated their desperate situation, far away from home, and their hearts would have yearned for safety, warmth, family, and most of all…peace.

From his seat in Rome, Pope Benedict XV pleaded with the warring leaders for a temporary ceasefire over Christmas but it was denied by the world leaders. The soldiers on the front, however, created their own spontaneous truce.

In the darkness of December 23rd, 1914, German soldiers quietly moved to the ruins of a bombed-out monastery. There they held a Christmas service and the allied soldiers listened intently as they sang their beautiful carols. And there was quiet – no gunfire, no bursts of shells illuminating the dark, clear and cold night. A cold calm descended over them all.

Later on, on that silent night, a few Christmas trees – Tannenbaums as they were called – began to appear along the German trenches with tiny candles flickering in the night. The allied soldiers watched from across the way – across that bare expanse of No Man's Land. They could hear everything as only about 200 metres separated the German trenches from the Allied trenches and encampments; the reverent singing of *Stille Nacht* by the young German soldiers brought a cloak of calm and peace to the land. And then as if by divine will, one beautiful tenor voice soared across the dark void from the allied trench, singing the infamous French carol, *Cantique de Noel* (*O Holy Night).* From somewhere else, a solo violinist bravely stood and played a beautiful carol. And then, on both sides, the allied soldiers and the Germans burst out in song alternately singing the traditional carols of their youth. Heads popped up from the trenches as the singing continued. Each song ended with a round of rousing applause from both sides.

Word spread down along the front and heads peeked cautiously out; they crawled over the sandbags to the thousands of lights glowing like Christmas stars on the

Tannenbaums. Two British officers, against orders from on high, ventured across to enemy lines and arranged a Christmas truce. But the negotiation was a mere formality by then. Up and down the trenches men from both sides had already begun crossing the line to join together in celebration. They shared plum puddings, beer, and whatever rations they had; some even shared personal effects such as buttons, photos, letters. Later on the next day, they took time to respectfully bury their dead who lay in No Man's Land; and eventually, even a football match was arranged.

Power of music

Music connects us all; it is a form of communication that crosses language barriers and draws people together in shared communion of expression, and in this case, a short-lived truce that resulted in a peaceful and silent night from the terrors of war for these boys and young men, most of whom were away from home for the very first time in their young lives. The story of the Christmas Truce 1914 is widely recorded in the annals of history and has been an inspiration to many about the power of singing in bringing us together, especially at Christmas when we contemplate the true message of the season: peace and goodwill to all.

This story in song has a powerful impact, not just on the audience, but also on young singers. In the Atlantic Boys Choir, from the youngest 8-year old sopranos and altos to the tenors and basses, many of whom would be the same age as those young men fighting for their lives (and ours) at the front.

Last year, I asked my singers to share their feelings about this topic. I have chosen to share two boys' thoughts with you. Jack White, a thoughtful tenor in the Atlantic Boys Choir said, "War is unlike anything that I can imagine as a 14-year-old boy living in Newfoundland today. Many of the soldiers in World War I were only a couple of years older than me when they witnessed the horrors of war and that is so hard to fathom."

Jack Thoms, a 10-year old treble, commented, "That Christmas, something magical must have happened. A soldier came out unarmed and said, '*Let's put aside our guns and enjoy Christmas together*'. So, they exchanged their little gifts they had and enjoyed Christmas in peace. Imagine if they had peace more often, their lives would be much better. Now think how lucky we are to have shelter, heat, food, water and most importantly peace to celebrate Christmas with family and friends in peace."

For me, the story of the Christmas Truce shows that music, especially singing, is more powerful in bringing people together than any weapon of destruction that results in the atrocities of war we see too often on news reports. It's often been said that *the pen is mightier than the sword*, and in this case singing together was THE most powerful weapon on that evening which provided a beautiful lull in the midst of the carnage. The gentle melody of "Stille Nacht", written in Germany over 200 years ago, that brought enemy soldiers together on that Christmas Day in 1914 brings millions of people together each year in unified harmony. At that moment, as it does now, the music reached deep down into their hearts and their souls and took them to a place where peace was possible, even if only for a short time.

It is the capacity of music to break down barriers that amazes me most. In our world, we only seem to argue about our differences and this story reminds us that with music, we are all one and the same. Singing continues to give us hope that the impossible can be possible, and there can one day be peace between borders.

As you know from my last column about the Czech Opera Brundibar, composed during World War II, I was born and raised in former Czechoslovakia under communist rule. Although we lived in a country where the way we lived and what we could do was under strict control; where school curriculum, including even the songs we learned and sang, had to adhere to strict communist principles and pay tribute to the regime (more about that later); where religion could not be practiced in public; where food variety was scarce, where families were broken apart, and people lived in fear…I remember Christmas as being the one special time in our lives. In our home, it was the one time when quietly families celebrated the season and prayed for peace; it was a time when extra light, love, joy, and most of all, hope, filled our home. Every Christmas for my family felt something like this Truce must have felt to those soldiers. Although it was short-lived, it gave us all hope to believe in freedom and a better future.

In this year of 2019, we hear so much about escalating tensions among world leaders, fears of global nuclear violence, desperate migrants and refugees, and riots in countries at peace, the story of the Christmas Truce 1914 is an inspirational and true narrative that should be remembered, retold for generations, and celebrated. It is a genuine story of peace and goodwill that will always leave us with a deep sense of hope. It reminds us that what might seem impossible is indeed possible and to pray for an end to global tensions and for an enduring peace so that we might all live in harmony together – in a world that celebrates, rather than attacks, our differences. I encourage you to look deeper into this story and consider including its message in your programming in the years to come.

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Improvised Focused Therapy: Nordoff Robbins Music Therapy Approach

Amy Clements-Cortés

Abstract: *There are many approaches to providing clinical music therapy. In this edition's Music and Healing series column, I have chosen to focus on the Nordoff-Robbins (NRMT) approach developed by Paul Nordoff and Clive Robbins. NRMT is an improvisatory music therapy model: the focus is on the musical relationship with the client, and the approach is founded on the premise that every individual is musical and can respond to and engage with music. In this paper, I share a brief history of the model, discuss how the therapeutic process unfolds, and share video and case story links, as well as information on training.*

Résumé: *Il existe de nombreuses approches en thérapie musicale clinique. Dans cette édition de la rubrique Music and Healing, j'ai choisi de traiter de l'approche Nordoff-Robbins (NRMT) développée par Paul Nordoff et Clive Robbins. NRMT est un modèle de musicothérapie basée sur l'improvisation mettant l'accent sur la relation musicale avec le client. L'approche se fonde sur la prémisse que tout individu est musical, qu'il peut réagir à la musique et interagir avec elle. Dans cet article, je présente un bref historique du modèle, j'examine comment le processus thérapeutique se déroule, puis je partage des liens pour accéder à des vidéos, à des histoires de cas ainsi qu'à de l'information à propos de la formation dans ce domaine.*

Introduction

Nordoff-Robbins Music Therapy (NRMT) originally known as Creative Music Therapy (CMT) is an improvisational model for both individual and group therapy developed by Paul Nordoff (an American, pianist, composer and music professor) and Clive Robbins (a special education teacher from Great Britain) in 1959 and the early part of the 1960s (Kim, 2004). At that time, music therapy was just beginning to emerge as a discipline, and improvised music was a new technique not widely discussed or used as a therapeutic tool. Nordoff and Robbins worked as co-therapists from 1959 to 1976, until Nordoff passed away (Nordoff & Robbins, 2007). Robbins kept developing the approach, which continues to be studied and practiced around the world today (Carpente, 2018). "In 1975, Clive Robbins began to work with his wife, Carol, adapting the Nordoff-Robbins approach for hearing impaired children at the New York State School for the Deaf, at Rome" (NYU Steinhart Nordoff Robbins Centre for Music Therapy, 2019a).

Premise of NRMT

The premise of the model is the "music child" which considers that every individual is musical, and regardless of their abilities and diagnoses, they have the capacity to respond to music (Nordoff & Robbins, 2007). The music child must be open to experiencing themselves, as well as others and the world around them, as Robbins and Robbins (1991) maintain that these experiences would see the realization of receptive, cognitive and expressive capabilities. Nordoff and Robbins also used the term "conditioned child," which refers to an individual's learned responses to the world. The pair believed that through improvised music, the conditioned child could be bypassed in order to access the innate musicality of the music child (Nordoff & Robbins, 2007). In this model, the co-therapists support and nurture their clients to experience the world in new ways through a variety of music opportunities, which leads to the individual developing a "new self" and the conditioned child becoming the "old self" (Robbins & Robbins, 1991).

Therapeutic Process

Nordoff and Robbins found their model was highly beneficial for a wide range of clinical diagnoses and/or populations, including individuals with autism, emotional disturbances, development delays, as well as neurological disorders and psychoses. They determined that their techniques had the most impact when they were implemented consistently with flexibility and were explorative in nature. Consistency supports the techniques in maintaining and ensuring the client's progress by employing music therapy in a manner that is predictable and supportive. Flexibility indicates that the techniques need to be adaptable to variations in the client's responses while being open to new challenges, emotions and moods expressed (Bruscia, 1987). Exploration implies the technique should facilitate discovery of the client's capabilities, sensitivities and limitations while revealing when the client is most responsive. Nordoff and Robbins recorded the music therapy sessions and studied them post therapy, making transcriptions and documenting important musical elements or patterns that emerged. The transcriptions and study of the music often provided material that was used in future sessions to begin an improvisation with the client - for example, patterns in the tempo or dynamics a client preferred, or clues about the appropriate vocal range and various harmonic and melodic elements in the music.

In NRMT, clients actively participate in making music with the therapist(s). According to Bruscia (1987) there are three levels of interrelated creative work: (1) the therapist improvises the music used, (2) the therapist uses improvised music in each session creatively with the goals of establishing contact with the client continually, and (3) the therapist creates a therapeutic experiences progression of the sessions to facilitate the client's creative development. What is quite unique about this approach is the co-therapy model: one therapist is considered the primary and creates music on piano or guitar, and the secondary therapist (co-therapist) directly interacts with the client to assist with engagement.

Two additional distinctive features of NRMT are the formation of client-therapist relationship(s) and goal setting. In NRMT, the focus is the musical relationship that develops between the therapists and the client. This is accomplished through musical interaction, with verbal interactions being minimum and not essential or central to the approach. Secondly, the goals for the clients are *musical* goals (Aigen, 2005). This differs from the majority of approaches in which the goals are typically in other domains such as cognitive, motor, communication, emotional expression, social, and spiritual. According to Carpente (2016) the musical goals in the NRMT approach may additionally contribute to addressing cognitive, expressive, sensory, and social deficiencies. Carpente (2018) maintains "In considering all that is involved in achieving…musical goals - motor planning, auditory cuing, fine and gross motor skills, visual spatial processing, and sensory modulation - it becomes clear that developmental goals are realized through musical goals and experiences" (p. 212). In essence, it is a different way of framing therapeutic goals - putting the focus on the music.

For myself, I am a very eclectic therapist, fortunate to be trained in a variety of approaches, and I utilize and combine music therapy approaches when possible to best meet the needs and preferences of my clients. When I formulate goals with clients they are rarely musical goals. We use music to accomplish them, but the basis of the goal is for a reason beyond the music. For example, a young adolescent who presents with low self-esteem and acknowledges they want to improve their self-efficacy, may have a goal such as: for "Mia" to realize an improved level of self-efficacy as measured by self-rated Likert scales at various points in the therapeutic process. To reach this goal, "Mia" will write songs with the therapist about feelings, experiences and other topics that surface in therapy in order to explore the reasons for her current self-assessment. Another identified strategy could be to reach this goal "Mia" will to learn to play three chords and a strumming pattern on the guitar.

NRMT in Action

I think it helps to see music therapy in action with videos and case examples to appreciate how the approach translates into the clinical setting. You can view a number of videos demonstrating the method by visiting the Nordoff Robbins YouTube Channel. To read some short engaging case examples about NRMT please visit the Stories page on the Nordoff Robbins Charity UK webpage and the Australian Nordoff Robbins Centre.

Training

The UK Nordoff Robbins Centre offers a Masters and PhD program as well as short courses. The US Nordoff Robbins Centre provides a variety of levels of training, some of which are designed for credentialed music therapists with Masters Degrees to become certified in this method. Other training programs are offered in Australia, Germany, Japan, Scotland and South Korea.

Concluding Thoughts

There are a number of music therapy approaches or models, and Nordoff Robbins is a prominent one. While Nordoff and Robbins primarily worked with children when they developed their approach, it is now utilized with a considerably expanded range of clients with varying issues. There is not a NRMT training program at present in Canada, but the focus of the Undergraduate degree program in music therapy at Wilfrid Laurier University is an improvisation based approach. In Canada, undergraduate music therapy programs are offered at Acadia University, Canadian Mennonite University, Capilano University, and Wilfrid Laurier University. Graduate programs are offered at Concordia University, University of Toronto and Wilfrid Laurier University. The wonderful thing about these

programs is that they are each unique, and offer students choice in the approach and foci they desire to obtain from their clinical music therapy training.

Music students who seem interested in music and its connection to health, and or its use to support and assist individuals in society may be interested in learning more and/or pursuing a career in music therapy and/or music and health. Some students are simply not aware of these career options and it is valuable when music educators can share information about them with their students as they plan their careers.

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The Way of the West(ern Staff): Opening up the Possibilities of Music Notation

By Steve Giddings

***Abstract:** In the age of digital audio, where almost anyone has ready access to a vast catalogue of audio recordings, the author poses the difficult question: Is Western staff notation relevant in a modern-music making society? Different forms of notation are presented here - including tablature, Nashville Numbers, DAWs, and flow charts. Educators are encouraged to become more fluent in multiple forms of notational systems to help them understand their value and importance.*

***Résumé:** À l'ère de l'audio numérique, où presque tout le monde a facilement accès à un vaste catalogue d'enregistrements audio, l'auteur pose cette question difficile : La notation musicale occidentale est-elle toujours pertinente dans notre société actuelle? Différentes formes de notation sont présentées, incluant la tablature, la notation américaine (« Nashville Numbers »), les stations de travail audio numériques (« DAW ») et les organigrammes musicaux ou musicogrammes (« flow charts »). Les éducateurs sont encouragés à mieux maîtriser les multiples formes de système de notation afin que cela les aide à comprendre leur valeur et leur importance.*

Introduction

Western Staff notation was originally developed as a means to share musical information in an age where recording devices didn't exist. The most practical and efficient way to remember or transmit a piece of music to another person was by writing it down. Over time, this process developed into what we know now as music notation. What we may sometimes forget is that this system was developed to relay formalized music details in the Western world. All musics, (Western classical included), were at one time transmitted and learned by ear. In today's music-making culture, reading Western Staff notation is—dare I say—not as important as it was when the only way to hear music in our homes was to play it ourselves from sheet music.

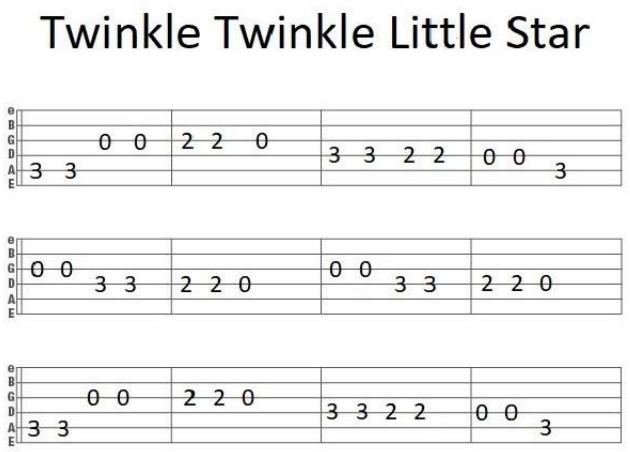
Tablature

Tablature was invented in the Middle Ages as a shorthand musical notation to help amateur and professional musicians alike remember songs and parts to a piece of music, mostly on the lute (Thompson, 2011). Bach was even known to produce tablature of his own. Today, it is commonly associated with guitar, bass, and ukulele, but the version we know was popularized by a book called How to Play the 5-String Banjo released in the 1960s by Pete Seeger. It is a completely legitimate form of standardized notation for fretted instruments, but it seems to have developed a rather blasphemous reputation among classically-trained "literate" musicians. This reputation has developed partly from a lack of understanding about its purpose.

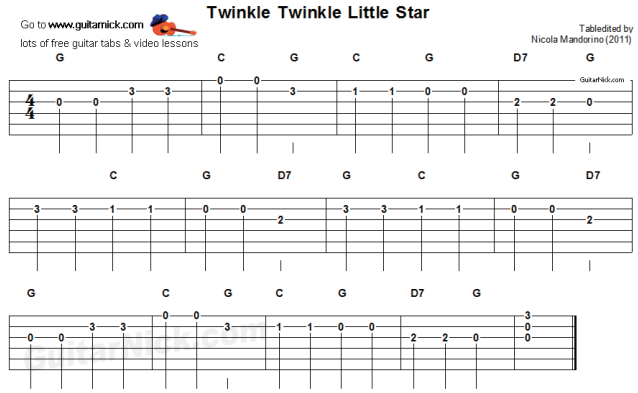
Tablature (often simply called 'tab') isn't designed for learning a song without hearing it first - actually, quite the opposite is true. Unless there is rhythm notation attached to the tab—which isn't common—.learning the song without first having heard it is neither possible nor the intention. Tablature is designed to help a person learn a song that they already have heard—it's the notation for the age of the digital recording. Horn players in funk and soul bands have been known to utilize a horn tab of sorts to help remember parts. Remember that popular musics are aural traditions—they have always been, and therefore have music notation to reflect that aural learning expectation. Classical and, to a large degree, jazz have *become* "literate" traditions (whatever that means!); therefore, understanding Western staff notation is a must for those genres.

Instead of using note heads and a staff to indicate pitch, tab uses a six-line staff (for guitar) that indicates the strings on the instrument, with the lowest line representing the lowest-sounding string on the guitar. Numbers indicate what frets to press down and strum. Separated numbers indicate a melody, stacked ones—harmony.

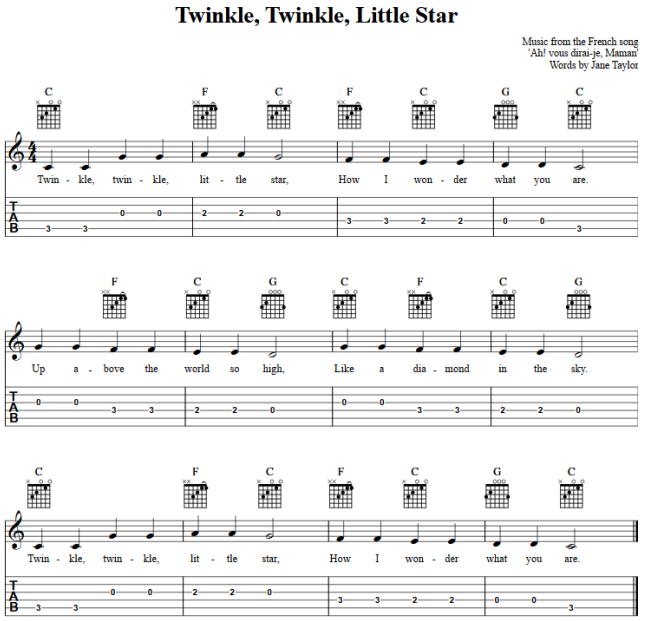
Here is "Twinkle, Twinkle Little Star" using the three main variants:



Variant 1
No rhythm, but does include measure lines.



Variant 2
Rhythms attached to the numbers. The long vertical lines indicate a quarter not, while the short vertical lines indicate a half note. No notation indicates a whole note. Stacked numbers indicate a chord.



Variant 3
Tab with Western Staff notation written above. Common in published books.

There are a number of different stylistic and articulation markings in tab, too. Here is tab of a couple of small blues licks with a few markings you might see written in in this notation:

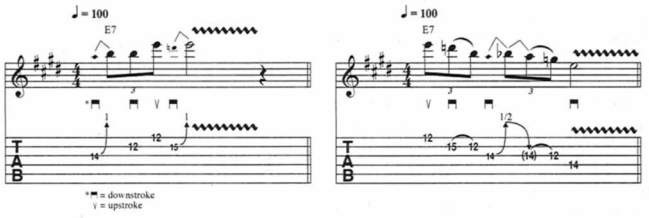
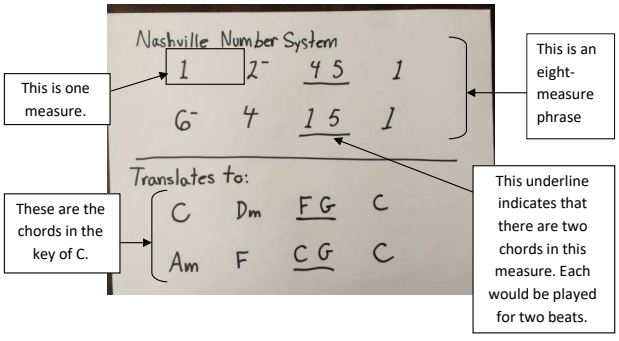


Image from GuitarPlayer.com

Songwriting and Notation

The melody-and-lyrics approach to songwriting has dominated the popular music landscape for at least a century, since the Tin Pan Alley days with the likes of Irving Berlin and George Gershwin. The melody-and-lyrics approach is when the composer (songwriter) creates a melody to fit a chord progression or lyrics to fit a melody that then gets put to a chord progression. It's somewhat of a holistic approach. Writing lyrics on a staff was common in the Tin Pan Alley days. How else would you easily get music into the homes of potential listeners? Nowadays, chord charts have become the staple, and in many cases, tab has too. It's the songwriting approach that is quite common among singer-songwriters throughout the world and within the Nashville music scene.

Nashville though is unique for its almost exclusive use of a shorthand notational system called the Nashville Number System. Western staff notation is rarely used, and that's okay because the Nashville Number System is a standard form of notation designed for a performer in a studio or live setting, and everyone in the business understands it. It is incredibly useful and practical for session musicians and songwriters, but you do need to understand a chunk of theory to internalize it and write it. I liken it to figured bass from the baroque period. Instead of using bass clef (Western-staff) notes for the roots and numbers for the chord inversions, Nashville Numbers uses numbers to represent scale degrees with no staff, and various other symbols and markings to indicate rhythm or articulation. Using numbers that represent scale degrees facilitates easy transposition. Like figured bass, improvising and embellishing on a Nashville Number chart is common and expected.

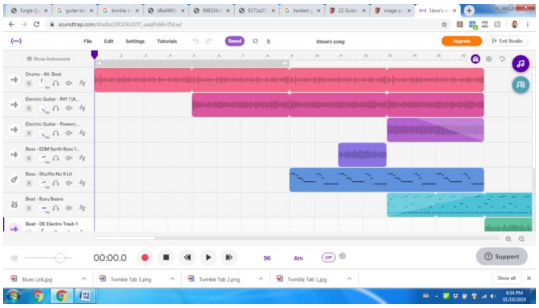


(from Giddings, 2017)

A New Age of Notation?

These have been rather traditional forms of music notation, for the most part. What about all the electronic sounds that producers make using computers and loops? How are those written down? Are they even written down?

Since the new millennium, a new kind of approach to songwriting has dominated. It's called the track-and-hook approach. No music notation needed, just recorded sound and a computer. In the track-and-hook approach, most, if not all of the music (known as the "beat"), is composed *before* a melody and lyrics are added or sometimes even conceived. Then, a topliner is hired to add a melody or a flow (rap) over top. Many modern mainstream pop and Top 40 chart toppers are composed using this method. What is unique about this is that, once the backing track (beat) is composed (produced), they can send it to anyone in the world. A topliner can improvise over the beat many times, and the producer (composer) pieces it all together into a coherent melody. A technique that is used, which makes it approachable, is to use a little bit of Anteres Auto-Tune™ to help the topliner improvise a melody unhindered (Seabrook, 2015). Sometimes, it's even used as a choice musical timbre within a song. Auto-Tune™ is a software extension that is integrated into most professional sound editing programs designed to alter pitch and can be programmed to adjust to a specific key or combination of notes. If the Auto-Tune™ filter is set really high, it creates a characteristic kind of computerized vocal track. You would know it if you've heard it. This is all produced on a computer screen using recording microphones, and even tablets or phones! In a way, the sounds on the screen, using a Digital Audio Workstation (DAW), becomes the sound map and a notation of sorts. No Western staff notation needed, or even a shorthand version of it.



Here is one of my compositions from Soundtrap, an online DAW.

Hip-hop and rap artists have their own form of notation, too. These are called flow charts. Instead of using traditional notation or even pitch, these charts centre around the beat of the music and how the words interact with it (Edwards, 2009).

Here is an example of a rap that I composed. I hired a topliner to write the lyrics:

1	2	3	4
The day I	lose it will	be a mira -	cle
Boxed in	Limited no		cubicle
Rock it black and	white like a	panda	This de-
signer got me	gigs in At -	lanta.	
Who	run it? ____ the	answer is	me
Strapped	up like I	gotta inju -	ry.
Hate	comes from those	who wish	they were---
you! The so -	lution is to	keep on	being you.

Beat numbers

Measure

Rest on the beat

(from Giddings, 2019)

Modern Notation for a Modern World

Modern musicians, in the age of recording technology, must acknowledge that Western staff notation is not the only legitimate form of notation. No form of notation is lesser than any other, they just all serve different purposes for the user. I would argue that all musicians should be well-versed in multiple styles of notation, but what you need to know depends on the instrument and style of music you play. I might even argue that drummers, in most settings, don't need to read any notation (Holley, 2019). It is important for music eductors to be aware that while Western staff notation may be the way they learn, it is not necessarily the tool that is needed for all genres. The best solution is to be versed in multiple genres, forms of notation, and ways of musicking. Please see chart:

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 an award-winning 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. His next book "Creative Musicking" is due to be released in late fall 2019. He has been active as a workshop facilitator and presenter and can be available for your event! Any comments, questions, or requests can be forwarded to steve@stevesmusicroom.com.

WESTERN STAFF NOTATION	
Purpose:	Used to transmit, largely, complex peices of music to performers from a composer or arranger who wrote them out in this form. The performers, many times, will never have heard that peice of music before playing it. Usually, the composer is not in the room during read-through and many times there is little contact with the composer.
Standardized?	Yes
Typical genres:	Classical, Jazz
Interesting quirks:	Accidentals and key signatures can be hard to read. Another word for "pitch" is "note" but in English-speaking North America, the rhythm is also called a note (e.g., quarter note).
Additional information required?	No
NASHVILLE NUMBERS	
Purpose:	Used to transmit a piece of music, usually in a studio setting. It is possible the person reading it has heard it before but it can be used in cases where no one has heard the song before, too.
Standardized?	Yes
Typical genres:	Country, Rock
Interesting quirks:	It can be easily transposed because the numbers refer to a scale degree, not a pitch. This means that the musician reading it needs to understand diatonic harmony and have a good handle on the basics of music theory.
Additional information required?	No, but some element of improvisation, embellishment, and interpretation is expected
TABLATURE	
Purpose:	Used to transmit music that the user has already heard and knows. They already know how it goes. Used in partnership with the recording.
Standardized?	In most cases, yes. There are three main variants.
Typical genres:	Most popular styles but typically reserved to guitar-heavy music and fretted instruments.
Interesting quirks:	Internet tab will have its own legend for various symbols and markings. An attempt at indicating rhythm is sometimes provided, but not needed.
Additional information required?	No - if the musician has already heard the song or if there is rhythm notation attached.
FIGURED BASS	
Purpose:	Used to give a basic outline of the piece of music to the performer so they can add their own flair and quickly learn a piece of music.
Standardized?	Yes
Typical genres:	Baroque, Classical
Interesting quirks:	Virtually nonexistent in modern "classical" works. It seems to be an extinct form of shorthand music notation. Used now, primarily, in historical and analytical contexts as opposed to performance ones.
Additional information required?	No, but some element of improvisation, embellishment, and interpretation is expected.
DAW	
Purpose:	Used to show the layers in the music and as a bit of a road map for the work.
Standardized?	Yes, with small variations depending on the software used.
Typical genres:	Pop, hip-hop
Interesting quirks:	Gives you the ability to actually see the sounds being produced.
Additional information required?	No
FLOW CHARTS	
Purpose:	Used to show the relationship between the beat of the music and the rhythm of the words. Usually utilized in a studio setting to help the emcee remember their flow for recording.
Standardized?	No, each emcee will have their own style and variations. Some use Western rhythm notation.
Typical genres:	Rap, hip-hop
Interesting quirks:	Used mostly for individual emcees to help remember their flow or for another emcee to learn someone else's flow for educational purposes. The flow can usually be performed over any beat.
Additional information required?	No - if the rapper has heard the song before or knows the particular style of the emcee who wrote it.

ANNOUNCING THE 2019 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, 2019**. Late submissions will not be accepted. 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. Francine Morin, Professor and Associate Dean, Undergraduate Programs
Faculty of Education, University of Manitoba
Winnipeg, Manitoba R3T 2N2
Office Phone: (204) 474-9015
Email: Francine.Morin@umanitoba.ca

CONCOURS NATIONAL D'ESSAIS
PAT SHAND 2019

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

Éducatrice, chercheure et défenderesse de la musique canadienne en éducation depuis longtemps, Dr. Patricia Shand parraine ce concours national d'essais. Ce concours s'adresse aux praticiens du domaine, aux professeurs de collèges et d'universités, aux chercheurs, aux compositeurs, aux professeurs d'instruments et aux étudiants de tous les niveaux (primaire, secondaire et postsecondaire).

Prix Patricia Shand, essais sur la musique canadienne en éducation

Sujet : Les essais peuvent traiter de tous les aspects de la musique canadienne en éducation.

Style : Les essais peuvent être rédigés en **anglais** ou en **français**. Ils doivent être dactylographiés à double interligne et conformes aux normes du styles APA 6e édition. Nombre maximal de mots : 5000 mots. Tous les graphiques, diagrammes et photos doivent être prêts pour impression.

Admissibilité : Ce concours s'adresse aux praticiens du domaine, aux professeurs de collège et d'université, aux chercheurs, aux compositeurs, aux professeurs d'instruments et aux étudiants de tous les niveaux (primaire, secondaire et postsecondaire). Les communications ne doivent pas avoir été publiées auparavant. Les participants ne peuvent soumettre qu'un seul essai.

Jury : Les essais seront évalués par des experts du domaine de l'éducation musicale connus à l'échelle nationale, qui seront sélectionnés une fois les soumissions reçues afin d'éviter tout conflit d'intérêt. Les membres du jury seront dévoilés en même temps que les résultats du concours.

Soumissions : Les essais doivent être soumis au plus tard le 31 décembre 2019. Les soumissions tardives ne seront pas acceptées. Afin de faciliter le processus d'évaluation à l'aveugle, les candidats doivent inclure les deux éléments suivants dans une seule communication électronique en format de texte enrichi (Rich Text Format, « .rtf ») :

1. Une page couverture distincte comprenant le nom de **l'auteur, l'institution affiliée, l'adresse domiciliaire permanente et l'adresse électronique.**

2. Un fichier contenant un résumé de **100** à **150** mots et **l'essai.**

Aucune mention de l'auteur ou de l'institution n'est permise dans le corps du texte. Les essais gagnants seront publiés dans la revue Musicien éducateur canadien *(Canadian Music Educator)*. Le gagnant du premier prix recevra une bourse en argent.

Veuillez soumettre **électroniquement** votre essai à :
Dr. Francine Morin, Professeure et doyenne associée, Programmes de premier cycle
Faculté d'éducation, Université du Manitoba
Winnipeg, Manitoba R3T 2N2
Téléphone : (204) 474-9015
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