

Canadian Winds • Vents canadiens

JOURNAL OF THE CANADIAN BAND ASSOCIATION
REVUE DE L'ASSOCIATION CANADIENNE DES HARMONIES

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VOL. 18, No. 2



- The Pipes, the Pipes are Calling
- A Shape of Finns to Come
- In Profile: The Canadian Band Association (Ontario Chapter)
- Mirror, Mirror on the Wall
- Taking Care of Everyone in the Room
- Developing a Mindfulness Meditation Practice for Well-being and Resilience

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VOL. 18, NO. 2 SPRING / PRINTEMPS 2020

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L'Association canadienne des harmonies est un organisme bénévole, sans but lucratif, voué à la promotion et au développement des valeurs musicales, éducatives et culturelles des harmonies et de la musique d'harmonie au Canada. *Vents canadiens* est la revue officielle de l'ACH et est envoyée deux fois l'an, au printemps et à l'automne, à tous ses membres.

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Cover Photo / Photo de la page couverture

Pirkanmaan Puhaltajat ("Pirkanmaa Winds") from Tampere conducted by Anna-Leena Lumme. Photo by Jukka Viitasaari

Thank You for the Music

Roger Mantie and Lynn Tucker

When we first began planning this volume of *Canadian Winds/Vents canadiens*, we could not have predicted the rate of change, nor the consequences, of major global events on our educational priorities and goals — not to mention our day-to-day existence. The daily repetition of terms such as “social distancing,” “self-isolation,” “civic responsibility,” and “flattening the curve” weighs heavily. As we write this, COVID-19 is creating a crisis the likes of which the globe has not seen since World War II. In speaking with family, friends, and colleagues, a depth of uncertainty has emerged, leaving many of us frightened, stressed, anxious — *and exhausted*. Yet, if there is one thing the history books have shown us, human beings are resilient. When humans are faced with seemingly insurmountable challenges, some of the most creative ideas and inspiring stories begin to emerge.

Barn's burnt down — now I can see the moon.

~ Mizuta Masahide

As public spaces around the globe were shut down and the reality of “sheltering in place” began to set in, the pull for social contact expressed itself in new and innovative ways. For example, in Italy people leaned out their windows and stood on their balconies singing and playing instruments together. In Spain, police cruisers stopped in the streets and officers emerged to entertain with guitars, song, and dance. In Canada, an opera singer performs daily from her balcony to the local condominium neighbourhood, and Choir!Choir!Choir! drew over 100,000 to their first online sing-along. On social media, virtual performances abound and communities of music educators come together (e.g., Facebook's *Music Educators Creating Online Learning*) to meet an overwhelming desire and need to connect and share resources with one another.

Although we have found ways to stay connected through online music-making, the results are not necessarily adequate substitutes. What has become most apparent, as Laura Risk discusses in a recent op-ed in the *Globe and Mail* (“[Come together, right now, over livestream: The power of music during a pandemic](#)”), is that making music together, in-person, is precious and irreplaceable. However, until we are able to find our way back to public spaces and fill them with the beautiful music-making we cherish, we will continue to share our thoughts and perspectives electronically — including, if you are reading this in digital format, this very journal.

At this historic moment, when we are witnessing a growth in the desire to stay connected with one another, we can take pause to consider the ways this has been happening through wind band communities for generations. Joe Resendes of CBA-ON provides us with a glance at the organization's history and its mission to continue creating spaces and opportunities for people to meet and celebrate through music-making. Similarly, Janice Waldon and Kari Veblan's research on Canadian pipe bands serves as a reminder that the definitions of a “wind band” or a “band community” are much larger than just school music ensembles.

Jason Caslor, Director of Bands at Arizona State University, could not possibly have imagined world events when he wrote his contribution to this issue, “Taking Care Of Everyone In The

Room.” And yet, the ideas he discusses very much resonate with the way he responded to the COVID-19 shutdown at his university with the ASU Wind Ensemble's 4'33" *Project*. In direct service to his students during a time of crisis, he engaged them in creation and re-creation, and shared the results publicly for an undefined audience. The risk-taking demonstrated is admirable, encouraging, and refreshing, particularly since online band is just not a thing.

In addition to our regular features, we introduce three new columns in this issue. “Flashback” will reprint past “gems” from the *Canadian Band Journal* archives. We invite you to reflect on days past, and hopefully, in some cases, enjoy a few much-needed laughs. Inspired by Alexis Silver's two-part article, “Self-Care for Instrumental-Music Teachers” (14:2 and 17:1), we are also proud to launch a regular “Music, Health, and Wellness” column (timing is everything, so they say), with an article by the co-founding editor of *Canadian Winds*, Denise Grant. Denise provides guidance for educators in achieving a mindfulness practice that can positively impact our mental health. (Who doesn't need that right now?) It is also apropos that we respond to our now-heightened sense of globalization and our ever-shrinking, interconnected world with a new “International Perspectives” column. Our first article features the Finnish wind band scene. (Finland, many readers may recall, was to be the site of the 2020 World Conference of the International Society for Music Education, which, regrettably, joined the long list of cancelled events this summer.)

Lani Sommers could not possibly have foreseen how the topic of teacher strikes, which had dominated the news cycle in Ontario for the first two months of 2020, would so quickly fade from public concern come March. And yet, while labour negotiations may seem oddly out of step at a time when so many people have been laid off (or, in the case of musicians and artists, have lost virtually their entire livelihood), the moving of teaching online has shone an even brighter spotlight on societal inequalities and educational funding. While many of us have been fortunate to stay connected via digital means, we fully recognize this is certainly not the case for all. Read in a recontextualized way, Lani's message is in fact as timely as ever.

Roger Mantie's analysis of photographic images appearing in the past forty-two years of *Canadian Band Journal/Canadian Winds* serves to foreshadow our upcoming special fall issue on equity, diversity, and inclusion. In anticipation of these conversations, his piece provides a gender-analysis that shows where we've been and offers a pathway for critical reflection that might help us move forward in ways that better reflect our wind band values.

In closing, and in the absence of sage words in an unpredictable time, we extend positive thoughts and light to you and yours, and take comfort in knowing we have an amazingly supportive community and network of professionals and friends we can lean on. And although ABBA may not be the first group that springs to mind when we think of wind bands, their lyrics seem timely and a fitting reminder of what we are ultimately all about as music educators.

*So I say
 Thank you for the music, the songs I'm singing
 Thanks for all the joy they're bringing
 Who can live without it? I ask in all honesty
 What would life be?
 Without a song or a dance, what are we?
 So I say thank you for the music
 For giving it to me*

~ABBA

Editors' Note: The President's Message was received (and translated) prior to the outbreak of COVID-19.

Greetings Colleagues,

I hope the spring weather has made it to your corner of the world and that you are dealing with all the great problems that bands can bring: too many bassoons, not enough flutes, and percussionists that count!

This is a very exciting year for *the CBA*. The Howard Cable Memorial Prize in Composition is stronger than ever and the Board of Directors is looking for ways to expand the program even more. We are so indebted to Dr. Jason Caslor for his tireless efforts at making this the nation's preeminent composition competition.

The National Youth Band of Canada is taking shape for May. Daniel Bartholomew-Poyser will conduct the group, which is especially exciting as he once played tuba in the band! Daniel is the second NYB Alum to conduct, the first being Jason Caslor in 2016. Thanks to *Yamaha Canada Music*, the band will perform alongside Toronto-based multi-instrumentalist, Michele Jacot. Michele is very excited to be part of this year's NYB, and we are looking forward to her and Daniel's leadership!

More information about Bartholomew-Poyser and Jacot can be found on their websites:

<https://www.danielbartholomewpoyser.com/bio>
<https://www.michelejacot.com/>

Over the two years I have proudly held the position of President of the *CBA* I have noticed some changes in the landscape of bands in Canada. It seems that band (or generally, music) in schools always falls victim to the government of the day. In Ontario, the government has recently proposed monumentally detrimental changes to the public education system that, if passed, will likely see the demise of many band programs. How can the decision-makers be convinced that band is worth the time, energy, and finances, and that it requires qualified educators? There are as many answers to this question as there are of us. I think, though, that if we all continue to inspire the students in our classes/bands to be the best humans they can be, and they take the lessons learned in music on with them for the rest of their lives, then eventually the politicians will all be former band students. And — in a perfect world — they will continue to play in a community band after high school, always keeping music in their lives.

Stay the course, my friends. Like the cream, band will rise to the top.

Respectfully,

Scott Harrison
President, *Canadian Band Association*

SCOTT HARRISON is the Head of Music at Dr. G.W. William Secondary School, a school with a very long and proud history of musical excellence. Scott is Past-President of the Ontario Band Association (OBA), Past-Director of the Ontario Provincial Honour Band and President of the Canadian Band Association. He served as a summer facilitator at the Ontario Institute for Studies in Education (OISE) where he taught Additional Qualification courses in instrumental music education. Scott is also on faculty at the Interprovincial Music Camp, Pipe Major of the Toronto Police Pipe Band and he holds degrees in music education from Wilfrid Laurier University, Nipissing University and York University.



Cher(e)s collègues,

J'espère que la température printanière est à vos portes et que vous êtes en train de gérer tous les merveilleux problèmes qu'un programme d'harmonie vous amène: trop de bassons, pas assez de flutes, ainsi que des percussionnistes qui comptent!

C'est une année bien excitante pour *la CBA*. Le prix de composition en hommage à Howard Cable est plus fort que jamais, et le conseil d'administration est à la recherche de façons pour l'amener plus loin encore. Nous sommes très reconnaissants envers Dr Jason Caslor puisque ses efforts élèvent le profil de cette compétition

d'envergure nationale.

L'harmonie des jeunes du Canada se prépare pour le mois de mai. Daniel Bartholomew-Poyser en sera le chef d'orchestre. C'est excitant puisqu'il a déjà joué du tuba dans cet ensemble! Daniel sera le deuxième ancien de l'harmonie à la diriger; le premier fut Jason Caslor en 2016. Grâce à *Yamaha Canada Musique*, l'harmonie se produira aux côtés de la multi-instrumentiste torontoise Michele Jacot. Michele est très enthousiaste de faire partie de l'harmonie, et nous avons hâte de constater son leadership en cadence avec Daniel.

Pour plus d'information sur Bartholomew-Poyser et Jacot, vous pouvez visiter leurs sites web:

<https://www.danielbartholomewpoyser.com/bio>
<https://www.michelejacot.com/>

Durant mes deux ans à la présidence de la *CBA*, j'ai remarqué des changements dans le milieu des harmonies au Canada. Il semble que l'harmonie (ou même la musique en général) dans les écoles est à la merci du gouvernement en place. En Ontario, le gouvernement a récemment proposé d'immenses changements au détriment du système d'éducation public qui, s'ils passent, vont probablement mener à la disparition des programmes d'harmonie. Comment convaincre les politiciens que les programmes d'harmonie en valent la peine, l'énergie, les budgets, et qu'ils devraient être menés par des musiciens éducateurs qualifiés? Il y a pléthore de réponses à cette question. Par contre, si nous continuons toutes et tous à inspirer nos élèves à être de meilleurs citoyens, et que l'on s'assure qu'ils retiennent les leçons apprises en musique pour le reste de leurs vies, je pense que nos futurs politiciens seront tous nos anciens musiciens. Dans un monde idéal, ils et elles conserveront la musique dans leur vie en continuant de jouer dans une harmonie communautaire.

Garder le cap, cher(e)s ami(e)s. Comme de la crème, l'harmonie remontera à la surface.

Respectueusement,

Scott Harrison
Président, *Canadian Band Association*

(Translation : David Peretz-Larochelle)

"Dear Mr. Clark"

In our last issue (18:1, Fall 2019), Cait Nishimura offered a heartfelt letter to composer Larry Clark. Some readers offered responses.

Dear Cait,

I would like to thank you for your courage in writing your letter to Larry Clark, and for shining light on an issue that is sometimes neglected. As you know, our struggle for more diversity among composers targets two main problems. The first and more obvious goal is to compensate for and eventually dismantle the systemic barriers keeping under-represented composers out of the mainstream, including bias and discrimination in the publishing industry. The second issue, which you so effectively illustrated, is the way in which a homogeneous library of composers "others" many students, even some potential future composers. Seeing oneself represented in the music one is learning is an important way of creating a sense of belonging in the music classroom, and in the larger music community.

I am grateful for your voice in this conversation.

Sincerely,

Pratik Gandhi

Music Director - Rouge River Winds

Band Music Specialist - St. John's Music Toronto

As an educator, Ms. Nishimura's comment on composers as being in a "position of great influence — a privilege and responsibility which cannot be taken lightly" — resonated with me. As I read her words and consider the many layers of responsibility at play in these important conversations, I find myself looking inward.

As a female music educator in the second decade of my career, I am starting to see progress towards a representative music education in the experiences of my students. Their K-12 education has included composers, educators, and artists that represent a larger variety of ages, genders, orientations, and nationalities than I experienced as a student.

As I read Ms. Nishimura's letter, I am reminded that in my position of influence, I am the gate-keeper of what and whose music is valued in my students' school music experience. Our music library, while more representative than in past practice, is still nowhere near diverse enough. My class lists, while more representative of our community's population, are not as diverse as our hallways. Honest conversations, inward reflection, and a commitment to authentic diversity in music education is an important first step for all of us. As Ms. Nishimura points out, it's how these conversations inform our future actions that will make the difference for our students.

Anna Penno

Crocus Plains Regional Secondary School

Brandon, Manitoba

I thought that Cait Nishimura's letter to Larry Clark was brave and honest while still encouraging introspection and dialogue about representation in our teaching and repertoire. To be clear, I find Clark's use of the pseudonym Keiko Yamada to be totally unacceptable and inappropriate, particularly in our current cultural climate. That being said, I want to further Ms. Nishimura's intention of fostering productive dialogue, rather than creating more conflict.

I was particularly struck by her line, "I have been playing bass clarinet in concert bands since I was in middle school... but not once did I see a piece of music on my stand with a name that looked like mine." I think about that a lot. As a composer and teacher myself, I handed out "Mystery on Mena Mountain" by Julie Giroux to my Grade 10 Band a few years back and — I remember this so clearly — one of my female euphonium players exclaimed, "Wow! Music actually written by a woman!" Our repertoire selection matters — not only what we're playing, but who wrote it.

I write this as my piece, "Cardinal Elements," is going to print. It's for Concert Band and Indigenous drummers. For the project, I collaborated with Indigenous drummer and singer, Ray Stevenson. He wrote the drumming parts and I composed the band music. While he didn't write the ink on the page for the band students to play, he is a critical part of that project and his name needs to be on their parts — *and it is*. Our band students (Indigenous and otherwise) need to see the names of Indigenous Canadians on their music to see that they belong in our space, and that their stories and contributions are valuable and meaningful. It's the same reason Ms. Nishimura needed to see names like hers on her band music.

Picking repertoire by diverse composers ensures that all of our students feel like they are represented in our room and that their stories belong there. I am a male, cisgendered Settler-Canadian. I am in the majority of almost every demographic category, and as such, I have been afforded substantial social privilege, much of it unearned. But with that, I also have tremendous power to elevate and make room for those voices and stories different than mine. In the twenty-first century classroom, this isn't just a teacher's preference, it's their responsibility.

Best regards,

Kenley Kristofferson

Lord Selkirk Regional Comprehensive Secondary School

Winnipeg, MB

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As a leader in music education services, Long & McQuade has created a series of tools to assist directors in developing and maintaining strong, musical programs. One of those tools is help with repertoire selection. There are some basics that should be applied to all repertoire choices, regardless of genre. The focus of this article will be on community ensemble focused repertoire.

Community bands are the epitome of what we do. They are lifelong learners, and people who play music out of love for the sheer joy of the music. They have a lot of different formats, levels, and demographics, but most share the common thread of knowing very well the audience that they are playing to. Whether a grade 7 marching band on a field, a group of senior adult beginners, a group of semi professional/professional players, or any type of ensemble between, these bands are purpose and performance driven and have amazing audience subscribers and followers. There is frequently a lightness of spirit in the repertoire that these ensembles choose, and frequently a folder with several different shows worth of material on the stand.

In choosing repertoire for a community ensemble, there are a few considerations that are more heavily weighted. The first consideration for community band is where the repertoire will be performed. Knowing that a performance is at a senior's centre would lead one to look into including some of the popular music of the time, such as big band collections and tributes, in with the other pieces the ensemble is playing. A Remembrance Day performance with or for military personnel would need to include the appropriate anthems, regimentals, and hymns. Field shows are often comprised of music written for wind band and centred around a theme and have added dance and drill, though march cards for parades and pep are also a big part of the experience. An adult band performing at a festival would do well to consider the syllabus list and amount of polish that could be put on the performance for the adjudicator. Naturally, the next step is to be certain that the repertoire matches the band's ability to make music out of the printed page.

Community bands often develop a personality of their own that comes from its members as much as it does from the person on the podium. There is a fine line in keeping that personality without getting caught only playing one style, tempo, or other category of music. Some other categories to consider in selecting new repertoire are to ensure that there are differences from current repertoire in: Key Signature, time signature, style, length of selection, number of movements, mode, compositional devices,

era, and tempo. Community ensemble concerts are also an excellent venue for feature pieces. It's really important to perform different forms and styles to avoid limiting the ensemble.

It is also important to consider using a wide variety of publishers and composers. This can be done, even when building an entirely Canadian program. There are some great Canadian publishing houses, including but not limited to: Canadian Music Centre, Eighth Note Publishing, Editions GAM, Clovertone Music, Burnhila Music, and self publishers like Meechan Music, and Music Mentors International. Alfred Music, Hal Leonard, Daehn Publishing, Walrus Publishing and Grand Mesa Music also publish Canadian composers.

Your local music retail at this time of year has recently done clinics on the new music released by publishers this year, choosing to highlight different pieces with different applications. There are also vast archives of great music in the back catalog section of most music stores and publishers. Some of those are great gems that have formed Canadian core repertoire and really deserve time and exposure with ensembles and audiences. For a start at making sure that there is Canadian content in the library, check the CBA Band Repertoire Feature, which now includes a jazz tune every month.

Some Canadian favourites that are a bit more advanced than are featured in the monthly repertoire feature and would program nicely for established, semi professional community ensembles include:

- **Symbiophilie** – Jonathan Dagenais
- **LOL (Laugh Out Loud)** – Robert Buckley
- **Walnut Grove Suite** – Stephen Chatman
- **Fantasy on the Huron Carol** – Setting by Robert Buckley
- **Suite on Canadian Folksongs** – Morley Calvert
- **A Canadian Folk Rhapsody** – Donald Coakley
- **Devil's Duel** – Peter Meechan

To suggest a selection for the CBA Repertoire feature (jazz or concert) please send score and mp3 to Tricia Howe at thowe@long-mcquade.com.



TRICIA HOWE is Regional Manager of Education Services for the Prairies with Long & McQuade. She works with new music and back catalogue promotions, individual teachers and ensembles, works with many music education service organizations, and compiles the CBA Canadian Band Repertoire Feature.

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The Pipes, the Pipes Are Calling: Scottish Canadian Pipe Bands as Canadian Wind Bands

Janice Waldron and Kari Veblen

In this article, we explore Scottish Canadian pipe bands as a different kind of intergenerational wind band with a proud history and a thriving presence in many communities. We begin with the story of one band person who lives multiple musical lives, then consider the personnel, Canadian aspects, and history of these ensembles, describe our research of teaching and learning in these groups, and close with thoughts on the reasons for the enduring appeal of Scottish Canadian pipe bands.

Keywords: Community music, intergenerational music-making, lifelong music learning and teaching, Scottish Canadian Pipe Bands, bagpipes.

Janice's Story

I'm a band person (saxophone) and an Irish traditional musician (tin whistle, Irish flute and Uilleann pipes) who grew up in Texas as the daughter of two Canadians. My mom adored both the sound of the pipes and bagpipe bands. Growing up, the Essex-Kent Scottish Regiment Pipe and Drum Band practiced every Sunday afternoon on a hill not too far away from my grandparents' tobacco farm. For my mom and her family, the weekend's summertime highlight was sitting on the front lawn listening to "the pipes." Much to my mom's chagrin, her family was not Scottish. At all. But they loved the sound of the "pipes and drums" regardless.

Every summer, our family traveled to Southern Ontario for vacation – renting a cottage on the lake, seeing all of the relatives, and going to as many Highland Games as my Mom could squeeze in while we were there. Based on our holidays, I thought every Canadian small town had a bagpipe band and a Highland Games.

Fast forward thirty years. I was a successful high school band director, made possible by my supportive parents who were happy and proud attendees at my concerts. As an adult, I'd also begun playing Irish traditional music – first "picking up" the tin whistle, then teaching myself to play Uilleann pipes (also known as "Irish" or elbow pipes). It never occurred to me to learn the Scottish pipes – because of course, since my mom loved "the pipes," my brother (he ended up being an All-State trombonist) and I both loathed them.

One summer – I'd been playing Uilleanns for around seven years – my mom came for a two-week visit. I had an upcoming paid Upipe gig and needed to practice (badly). I went off to do so, but my pipes didn't want to work that day – lots of squeaks and squawks and, no matter what I did, they sounded pretty bad as I struggled to get them to play properly. In the middle of this, my mom came in – in tears! I assumed I'd done something to upset her (Mom wasn't a crier). I was also a bit annoyed, wondering

what I'd done to offend her, so I asked what was wrong. Smiling, but still crying, she replied, "Nothing! I just never imagined that a daughter of mine would play the pipes!"

What Makes a Pipe Band?

Modern civilian pipe bands comprise two sections: pipes and drums. Associated with military and civic events, this ensemble is an enduring institution in Celtic regions such as Scotland, Ireland, Galicia, and Brittany. Pipe bands are also long-standing in the UK and former British colonies, such as the US, Canada, Australia, New Zealand, South Africa, Zimbabwe, India, Malaysia, Singapore, Hong Kong, Brunei, Sri Lanka, and Pakistan. Pipe bands have also been established in countries with few Scottish or Celtic connections, such as Thailand, Colombia, Mexico, Brazil, Chile, Uruguay, and Argentina. Variations of this instrument — single reeds with a drone and bellows-like bag — are found worldwide, some of great antiquity.

Pipe bands are a social practice. For some, it is a heritage — an identity linked with "Scottishness" and diasporic community. For others, the sound and spectacles associated with "the pipes" evoke vivid feelings and memories, even for those not of Scottish descent. These instruments and music are part of a diaspora, connected to other practices worldwide. The music is a from a common body of traditional music with older and newer tunes.

Bagpipes evoke strong feelings — both positive and negative. Since these were war instruments to be played outdoors in battle, they are loud. Their distinctive sound, called a "skirl," comes from three drones with tubular cane reeds that sound continuously against the melody of the chanter. The sound of a set of pipes depends on the harmonics produced by its drones, the tonal characteristics of the chanter, and reed selection and set-up. The bag on the bagpipes has traditionally been crafted from goat or sheepskin. The player blows air through a blowpipe into the bag with a non-return valve, which creates a steady stream of air. The player tops up the air periodically.

Even those who love them admit that bagpipes have their limitations. They are temperamental, hard to master, and tricky to keep in tune. Players must have coordination, stamina, and consistent practice to keep the instrument in working order. There are only nine notes to play. There is no dynamic control and no varying timbres. The continuous flow of sound requires intricate ornamentation to separate notes. Subtlety is achieved through varying the tempo, rhythmic impetus, and ornamentation. Even as the full-throated undifferentiated sound can be annoying, the power and control of these great instruments playing a slow minor air frequently moves listeners to tears.

The standard instrumentation for a pipe band is from six to twenty-five pipers, along with a drum corp. The drum corp frequently consists of three to ten snare drums, one to six tenor drums and a

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bass drum. The drum corp accompanies and adds crisp rhythmic excitement to the music. As befits its military origin, the chain of command in a pipe and drum band is prescribed. A pipe major (or two pipe majors sharing the responsibility) leads the group. When on parade, a drum major may direct the band with a mace.

Situating Scottish bagpipes in Canada

Between 1825-1914, approximately two million Scots emigrated; 28 percent settled in Canada. The Scots' preference for Canada as a favoured destination continued well into the twentieth century (Walker 2015). These emigrants often named their new settlements after places from home and replicated the hierarchies and institutions familiar from the old country, including civilian Scottish pipe bands. First established in Scotland in the 1870s, civilian pipe bands quickly emerged thereafter in Canada, where sizable Scottish-Canadian diasporas existed. The oldest Canadian Scottish Pipe Band, the Sons of Scotland (Ottawa), was established in 1896 (Walker 2015).

There are more pipe bands per capita in Canada than any country outside of Scotland (Walker 2015), with an estimated 240 Scottish Pipe Bands found throughout the country; about half are located in Southern Ontario (<https://bagpipersparadise.yolasite.com/canadian-pipe-bands-ontario.php>). There are also more Highland Games and Scottish Festivals held in Ontario than in any other Canadian province. Gaudry (2007, 40-41) notes that, "Highland Games are a notable Scottish heritage spectacle often associated with diasporic communities such as the 'Fergus [Ontario] Scottish Festival and Highland Games' and the 'Maxville [Ontario] Highland Games.'" The highlight of the latter event includes the annual North American Pipe Band Championships, held in Glengarry County, Ontario (<http://ppbso.org/games>), (<https://glengarryhighlandgames.com>), which we attended in 2019. Most Highland Game competitions in Canada are organized and governed by the various Canadian provincial affiliates of the Royal Scottish Pipe Band Association (RSPBA) (<https://www.rspba.org>). Pipe Bands compete by category: Grade One is the highest category judged in competition out of five possible grades. The rank indicates complexity and performance expectations for players and ensemble, thus grade one is considered the most complicated and exacting repertoire level (Loten 1995).



Paris Port Dover Pipe Major, Marc Fournier (far right), leads a piping group lesson on chanter using a mix of standard written notation, vocalising, aural/oral learning, and observation. Lessons take place every Wednesday night at the St. George Memorial Hall (St. George, Ontario) and are open to anyone who wishes to learn the pipes.



The 78th Highlanders' Pipe Major, Doug MacCrae, goes "around the circle," giving commentary and critique as each member plays the melody on chanter with the field metronome in the middle. Prior to doing so, Doug vocalised the tune while everyone fingered silently, then demonstrated playing the tune as members continued to finger along only; they then played the tune in unison before each person played the tune individually. Notice that there is no music. At this point in the year (November), it is expected that tunes are memorized with correct embellishments at the prescribed tempo.

Box 1: Edinburgh Royal Military Tattoo

July 2018: A chill wind whips the flags on historic Edinburgh Castle. The fortress dominates the city skyline and we hug our windbreakers closer as night falls. We are huddled on bleachers with 8,800 other attendees pumped up for this night of a grand show within the medieval castle walls. When the MC calls out, "Who's here from China?" he is met with a mighty roar.

The skirl of massed pipes and drums fill the arena, interspersed with Shetland fiddlers, and music from many places including Mexico, Malawi, and the Czech Republic. The spectacle includes colourful dancers, dazzling precise Swiss drummers, and the Royal Cavalry of the Sultanate of Oman mounted on Arabian white horses, all enhanced with narrative, special effects, animation, and fireworks.

This vignette is drawn from our notes of the 2018 Edinburgh Royal Military Tattoo. We are here documenting the Paris Port Dover Pipe Band, an Ontario-based community band. Previously we observed the group participating in local settings of practices and festivals. This was an exciting opportunity to see the group, the only Canadian band selected for this annual global gathering of some 1,200 performers.

The Edinburgh spectacle is more than just an international context — not just any event in a series of performances. This is a pilgrimage to the "mothership," a gathering of the dispersed, and a meeting of one particularly-engaged portion of the Scottish diaspora. While the Scottish Tattoo is new (since 1950), the light show and seamless spectacle rivals the avant garde-ish intensity and digital immediacy of a Super Bowl halftime show.

Reports From the Field

As of this writing, we are three years into an investigation of music learning in Canadian pipe bands. The research will consist of five case studies of individual bands in total. Thus far we have established two case studies in Ontario. For the next three years we plan to investigate one pipe band each from the Maritimes, Vancouver, BC, and the Prairies.

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Massed pipe bands at the Royal Edinburgh Military Tattoo 2018 (The Paris Port Dover Pipe Band is in the left hand bottom corner above). To watch the video, go to <https://youtu.be/uPBINiP9ORo> (retrieved September 27, 2019).

Our study examines how members teach, learn, and perform music within the band setting and the interconnected networks linking Canadian Scottish bagpipe bands. We focus on band practices and performances as well as online interactions. Competition, community, identity, and ethnicity are themes for exploration. This section gives a brief snapshot of what we have uncovered thus far.

Paris Port Dover Pipe Band, St. George, Ontario

The Paris Port Dover Pipe Band based in rural southwest Ontario agreed to become the site for our first case study in 2017. With a mandate to serve, perform, teach, and compete, this band welcomes all interested participants of all ages and playing levels. Lessons, supplies, uniforms and music are free and there are no band dues. Band members range in age from 9-79, and roughly one half of the group are women. Members are local residents from the surrounding Paris/Port Dover/St. George/Brantford area.

The PPDPB is an umbrella unit consisting of four different groups: two competition bands, a group that does special invited events,¹ and the Show Band, which adds additional instruments and vocals to perform popular songs. On the night we observed them, the Show Band performed a medley from *Les Misérables* in preparation for their upcoming collaborative concert at the Sanderson Hall for the Performing Arts in Brantford. All four groups are open to any of the members of the Paris Port Dover Pipe Band. Some choose to play in one group only, while others play in two or all. There is a space for everyone, regardless of age, playing level, or motivations – but there are also high expectations of excellence relative to the playing level of each group. To quote founding Pipe Major Gordon Black, “We meet them where they are.”

Over the course of two years, we interviewed band members and observed the Paris Port Dover Pipe Band participating in local, provincial and international contexts, while keeping in

touch with local activities through the band’s communications online through MyBand. In the summer of 2018, we observed the band’s participation at the Royal Edinburgh Military Tattoo and documented their interactions with other Scottish Pipe Bands from around the world (see Box 1). We continue to keep in touch with the PPDPB as a part of our ongoing investigation of Canadian Scottish Pipe Bands.



The Paris Port Dover Pipe Band warming up with the Scots College Pipe Band (Perth, Australia) backstage at Edinburgh Castle for the 2018 Royal Edinburgh Military Tattoo, Edinburgh, Scotland.

78th Fraser Highlanders, Burlington, Ontario

In August 2019, we began our second case study with an examination of the 78th Fraser Highlanders of Burlington, Ontario. The 78ths are a suburban Grade One pipe band, one of only two Canadian pipe bands to have won the World Pipe Band Championship in Glasgow, Scotland. They compete at the “Worlds” every year; in 2018 they won the North American Grade One Pipe Band Championship for the twelfth time.

Because the 78ths are a Grade One band whose top priority is to be a competitive band at the highest possible level, their organization is structured differently and offers a contrast to the Paris Port Dover Pipe Band. First, the 78ths’ calendar is structured around preparing for competitions and then competing, with their “year” beginning each September. Second, although the 78ths

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The 78ths taking the field at the Grade One North American Piping Championships, Glengarry Highland Games, August 2019. You can watch their performance on the YouTube link here: <https://www.youtube.com/watch?v=0saJtBpROiw&feature=youtu.be>

(like the PPDPB) welcome members of any race, ethnicity, or gender, prospective members are invited based on their resume and must maintain their “chops” to keep their place in the group. Third, they do not have a feeder band, nor do they run multiple groups. Last, many of the 78ths do not live in Burlington. As the only Grade One pipe band in Ontario and the eastern United States, they attract people who want to compete at a high level but reside elsewhere. Many members come from outside the Greater Toronto Area and beyond, with some flying in and/or driving from as far away as New York and Boston for monthly rehearsals. The members range in age from those in their twenties to people in their sixties and early seventies. There are no female pipers, but approximately half the drum corps are women.

We began our study of the 78ths at the 2019 Glengarry Highland Games in Maxville, Ontario, with an observation of them “in action” as they competed for the North American Grade One title. Since then, we have conducted interviews and attended an intense, tightly-scheduled two-day “band weekend” where members came together to rehearse, perform, and socialize. We will continue to attend rehearsals and performances throughout the upcoming year. The highlight of this year’s research agenda with the group will be a trip to Glasgow, Scotland, in August 2020, when we accompany and observe the 78ths at the World Championships.

Learning and Teaching the Pipes

In North America, civilian pipe bands exist entirely in the community. Thus, the teaching of pipes and drums to potential members is done entirely within the confines of the local piping community (Barr 2005). As seen in the example of the Paris Port Dover Pipe Band, bands are intergenerational, with supportive family and friends at pipe band events. One becomes a piper by expressing an interest to the pipe band, whereby he or she is given a chanter and invited to the next band practice. There, the beginner will usually be given free lessons and encouragement in what may become a lifelong musical pursuit.

There may be band dues or not, but usually group instruction is free. Similar to most high school band programs in North America, the pipe band itself owns the uniforms and percussion equipment, which are then loaned out to members. Pipers are expected to own their own pipes. Some bands do have “loaner” sets for beginning members, but serious learners will eventually purchase their own

set. Beginner groups will naturally feed into more experienced ones as band members seek the preferred level of challenge.

The goal for pipers is to replicate the embellished melody as closely as possible, so that when they play in unison they sound as one. Although pipe tunes are notated, learners can and often do use a combination of different learning and teaching modalities – written notation, observation, and aural/oral instruction. The last involves singing tunes “straight” (i.e. with no embellishments) and/or using a “vocal” system to reflect embellishments in the tune (Walker 2015). This can complicate the learning process, since there are elements of both oral and written transmission in pipe tune learning. According to Loten (1995):

Embellishments in particular are problematic, because they are actually played much faster and often with an entirely different rhythm from what is written. Essentially, the written version is just a “code” that signifies what is to be performed, and is not designed to be an actual representation of the music [as it is played and heard]. (70)

Conclusion

Thus far in our study we have been impressed by the energy and commitment of individuals in this living tradition, and are grateful to our collaborators for their willingness to share their insights with us. People come to the pipe band voluntarily. They devote many hours to practice and performance, becoming part of a close-knit local and a larger diasporic community. Participants in our study have emphasized that their bands welcome all regardless of heritage or orientation and we believe that this is a distinctly Canadian characteristic.

Research suggests that many adults do not continue playing instruments learned at school (Mantie and Tucker 2019). This finding stands in contrast to the learning and participation that takes place in Canadian Scottish Pipe Bands. Examining adult and intergenerational music activities can identify skills, perceptions, and knowledge that adults value. This knowledge could make school music education more relevant to real-world musical practices. In addition to having implications for school wind bands, this study offers opportunities to understand the complex ways in which teaching and learning evolves as participants negotiate music learning and teaching in community contexts.

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ENDNOTES

¹ Invited events include participating in Edinburgh Royal Military Tattoo, the Basel Switzerland Tattoo, and a concert with Paul McCartney at the Air Canada Centre.

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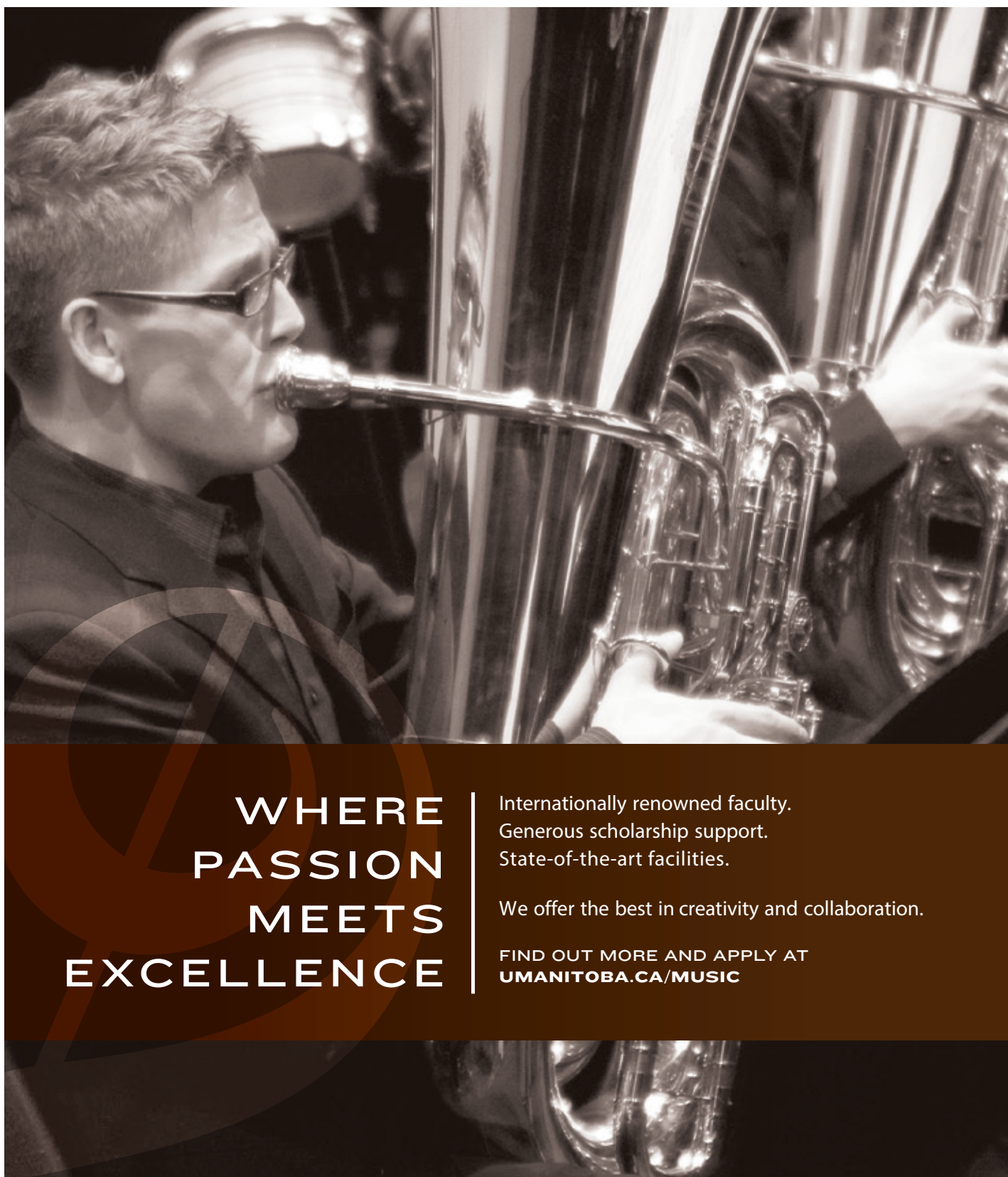
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A Shape of Finns to come: Three decades or so of new Finnish wind band music

Kari Laitinen

A sea change occurred in Finnish wind band music in the 1990's as a reform of traditional wind ensembles got under way and active efforts were undertaken to find new kinds of repertoire. This reform actually had its roots in the late 1980's, and changes are still happening now, in the 2020's.

1980's: On the threshold of a new era

For a long time, the repertoire of traditional Finnish wind bands consisted of marches and of songs and dances arranged by conductors themselves. Only for a great occasion might one go so far as to commission a piece for wind band from a well-known composer. The practice of writing original music for wind band did not emerge in Finland until the 1970's.

It was then that the narrow, original repertoire began to grow, as a number of classical contemporary Finnish composers – most notably Einojuhani Rautavaara – began to write music for the ensemble. Their works, however, remained unknown to the vast body of amateurs in the field because of their challenging instrumentations and musical complexity.

In the 1980's, the domain of Finnish wind band music gradually began to change with the emergence of a new generation of musicians. The remnants of the old “brass seven” tradition¹ gave way to a more modern wind band sound, and ensembles began to augment their ranks and to seek new musical challenges.

New Finnish wind band works for occasional and concert use emerged, written not only for professionals but with amateurs in mind, too. Composers who wrote music specifically for youth ensembles and amateurs – including Lasse Eerola, Harri Wessman, Atso Almila and Timo Katila – aimed to make amateur ensembles aware of modern composition styles but in an accessible form. Pioneering composers and a handful of music organizations were seminal in broadening the horizons of Finnish wind band music in the 1980's. New composers emerged in this specialist field: Harri Mäntynen and brothers Jukka and Markku Viitasaari. The phenomenon was pioneered by Puhkupillit, the wind band of the University of Jyväskylä, throwing down the gauntlet to young composers to produce youthful, rhythmic material to augment the traditional wind band repertoire. Following Mäntynen's example, the Viitasaari brothers began to use Puhkupillit as a workshop for new compositions, and before long they had written what became the core of the new “rhythm music” repertoire for wind bands.² This has proven to be a particularly good fit for youth ensembles.

The Finnish repertoire of military bands mainly consisted of orchestral arrangements, and still does. Because military conductors are required to be competent in writing wind band

arrangements, their efforts have resulted in a considerable body of repertoire. Eventually, new original wind band works began to trickle into the military music establishment.

1990's: Transition

A great transition occurred in Finnish wind band music in the early 1990's. Thanks to the high quality of music education, Finnish amateur wind bands improved dramatically in quality, and an increasing number of them began to look to symphonic wind band music to broaden their horizons. At the same time, repertoire drawing on popular music began to make inroads, particularly in youth wind bands. The need for new music led to the emergence in the 1990's of a completely new group of composers dedicated to writing wind band music for beginners and advanced musicians alike.

Finnish military bands led the way in the development of lineups and repertoire, engaging in close cooperation with music institutes and amateur musicians in their respective regions. The spectre of disbanding military bands was on the horizon in the 1990's, and consequently these ensembles sought a more active role in the local musical scene as a means of justifying their existence.

The Conscript Band of the Finnish Defence Forces was established in 1990, also the year when the first Hamina Tattoo was held. A Tattoo Tour was launched in 1993. Every year, the Conscript Band brings together a generation of wind band amateurs and professional students, thereby fostering wind band culture among musicians on the threshold of adulthood. The Helsinki Symphonic Winds was formed at the University of Helsinki, an initiative of former Conscript Band members in 1995.

The Helsinki Symphonic Winds was one of several amateur ensembles to embrace high-quality wind band literature, particularly contemporary Finnish music. The Seinäjoki Symphonic Band, the Lahti Symphonic Band and Pynkin Puhaltajat from Tampere, for instance, performed and recorded new original works for wind band, and soon recordings of wind band music covering a wide range of styles were released by other amateur ensembles and military bands.

Amateur music-making in Finland was for a considerable time divided up among various generic music organisations, but during the 1990's the Finnish Wind Band Association (known by its Finnish acronym as SPOL) assumed a more prominent role as a specialist organisation in the field. It launched a sheet music publishing business and collaborated with other amateur musicians' associations. Joint efforts included the Finnish Wind Band Championships and Puhallinpäivät (Wind Music Conference), an annual national event first held in 1992.

A SHAPE OF FINNS TO COME: THREE DECADES OR SO OF NEW FINNISH WIND BAND MUSIC

The revitalized wind band scene and the increased demand for and supply of new repertoire led to a need for new distribution channels. Publishers and associations that had been selling wind band music scrapped their old-fashioned catalogues and began to focus on publishing new Finnish wind band music. New publishers dedicated solely to contemporary wind band music also emerged in the 1990's.

Blosari (established in 1995) and 7ikko (or Edition 7, established in 1998) began a concentrated effort to promote Finnish composers of wind band music, bringing a number of completely new names to the attention of the field. Both publishers have a catalogue ranging from beginner numbers to rhythm music for adolescents to advanced repertoire for the concert hall. It is no accident that the two companies are run by two of Finland's most prolific and most popular composers of wind band music, Timo Forsström (Blosari) and Jukka Viitasaari (7ikko).



Jukka Viitasaari

Forsström has a knack for writing music that is sonorous and accessible to amateurs, scoring several hits in the 1990's. His up-tempo concert march *Castle Park* (1996) and the concert piece *Majakkasaari* (*Lighthouse Island*, 1992) for euphonium and wind band have been frequently performed in Finland and abroad.

Over the course of the 1990's, a handful of classical contemporary composers also became aware of the potential of wind bands and began to write occasional and concert music for them. Some of them developed a prominent profile as wind band composers alongside the other genres in their catalogue. Classical composers writing for wind band in the 1990's included Aulis Sallinen with *Palace Rhapsody* (1996) and Kalevi Aho with *Tristia* (1999).

Some new composer names appeared in the field of wind band music in the 1990's. Jukka Linkola is now known as one of Finland's most versatile composers, equally at home with jazz as with classical music. Thanks to his vivacious writing, his



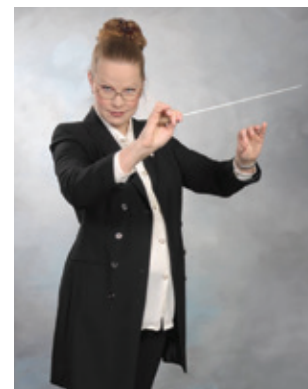
Jukka-Pekka Lehto

works quickly gained popularity with amateur and professional wind bands alike. Among the most frequently performed of his works are the playfully rhythmic *Tango Tarantella* (1995) for trumpet and wind band and the majestic suite *Wedding Music* (1998). His other wind band works, such as *Sisu* (1999) and the demanding *Saxophone Concerto* (1999), have established themselves firmly in the advanced wind band repertoire.

Jukka-Pekka Lehto is perhaps the Finnish classical composer with the strongest wind band music profile. He has written works for adolescents and amateurs, as well as for advanced professional ensembles. His music is firmly rooted in tradition, hovering on the borders of tonality and free-tonality. He employs moderate, modernist means such as sections with free rhythm, even in works intended for amateurs, such as *Suita* (1991) and *Kevätpuhallus* (*Blowing in the Spring*, 1996). His *Concertino* (1995) for trombone and wind band and *Fantasia concertante 'Il sonno'* (1998) for flute and wind band are intended for more advanced performers; they are more modernist in approach and nearer to the mainstream of modern concert music.



Anita Lehto



Marja Ikonen



Hanna-Mari Lehtonen

The late 1990's and early 2000's saw the outmarch of several female wind band composers, most of whom were and still are very active youth band conductors. Anita Lehto's euphonium solo *Sea Opens out from the Cliff* (2005) is a proven hit. An extensive output by Marja Ikonen culminates in the U.S.-commissioned, *A Day at the Lake* (2017), a solo for two junior trumpeters. Sibelius Academy-educated conductor, Hanna-Mari Lehtonen, was the runner-up in the Arizona State

University 2018 Female Band Composition Competition with her piece, *Through the Forest*. On a more demanding level, Riikka Talvitie, Lotta Wennäkoski and Maria Kalaniemi have proven their mettle.

2000's: Growth

As the 2000's came around, Finnish amateur wind band music was going from strength to strength. At the same time, Finland's professional military bands went through a series of radical reforms, culminating in the disbanding of seven of them in 2013. The drastic reduction in the number of professional wind bands from twelve to five ended the long-standing collaboration of military musicians and amateur musicians in many communities. However, the reform did reinforce the operating potential of the

A SHAPE OF FINNS TO COME: THREE DECADES OR SO OF NEW FINNISH WIND BAND MUSIC

military bands that remained, and their lineups were augmented to full symphonic wind band strength. A major step was taken in 2001 when the Sibelius Academy introduced a training programme for wind band conductors in cooperation with the Defence Forces. Graduates of the wind band conducting class have found work as conductors of both military bands and amateur wind bands.

The number of wind band events and ensembles has also continued to increase. The national Wind Music Conference and the Finnish Wind Band Championships had already established themselves as leading national events, and in 2014 the Wind Music Conference took a step further by declaring itself a Nordic event: the Nordic Wind Band Conference (NWBC) was held under the management of Raine Ampuja, former chairman of SPOL, in Järvenpää. Its Conductors Competition brought together twenty contestants from ten countries. Traditional wind band camps and other training events continue to attract large numbers of amateur wind players of various ages.

One of the greatest success stories is the Sisu Symphonic Wind Band, established as a training ensemble in 2001. It has concert periods a few times a year, with advanced amateur musicians, music students, and professionals from all over Finland meeting to rehearse and perform challenging and high-quality wind band music. Sisu has an ongoing project of commissioning works from Finnish composers, thereby augmenting the concert repertoire. So far, the ensemble has commissioned works from Atso Almila, Esko Heikkinen, Arttu Sipilä, Kalevi Aho, Kirmo Lintinen, Timo Hietala, and Timo Forsström.

In the very recent past, two new professional, periodically-operating wind bands have emerged on the Finnish scene: the Academy Winds at the Sibelius Academy and the Finnish Symphonic Wind Professionals, whose members are wind band conductors and wind instrument teachers. The Academy Winds, conducted by Peter Ettrup Larsen (then Associate Professor of Conducting at the Sibelius Academy), has already appeared abroad at the Midwest Clinic in Chicago in 2014.

The increasing demand for and supply of new wind band music has enlivened the sheet music business. Alongside the old-established association-based publishers (SPOL, STM) and more recent enterprises (Blosari, 7ikko) there are now micro-publishers, many of which are dedicated to the output of a single composer. These new arrivals include Edition Musact (J-P Lehto), NoteLine, A-Minor Production (Antti Nissilä), and Music Ilari (Ilari Hylkilä).

Recently, a number of active wind band composers and publishers have set their sights on the international market, combining their forces in a consortium named FinnBand. In 2010, FinnBand opened a joint online store for wind band repertoire, FinnBandShop, where sheet music may be purchased and downloaded in PDF format. The Blosari PDF-Store has the same function.

The Finnish repertoire for wind band has continued to increase in the 2000's with the emergence of new composer names. Thanks to an increasing number of commissions and composition competitions, composers who had not previously written for wind band now include wind band works in their catalogues;

wind bands have been adventurous in commissioning composers who are not known for writing wind band music. Sisu and various military bands, particularly the Guards Band, have commissioned concert works from Finnish contemporary composers such as Paavo Heininen, Mikko Heiniö, Uljas Pulkkis, Olli Virtaperko, Sampo Haapamäki and Juha T. Koskinen. Works written by former military band conductor Raine Ampuja, e.g. *Turbo Express* (2014) and the current Chief Conductor of the Defence Forces, Jyrki Koskinen, e.g., *Katse tulevaisuuteen (For the Future, 2002)*, have proved popular.

Fortunately for the wide field of amateur wind musicians, concert works for professional ensembles are not the only kind of music being commissioned. Military and amateur wind bands have also commissioned occasional music and concert music specifically for amateurs from popular wind band composers such as Janne Ikonen, e.g., *From the Woods* (2007), and Esko Heikkinen, *Golden Signals* (2009).

Composition competitions have inspired various composers to write new music for winds. For instance, in the competition named after K.H. Pentti in 2007, prizes went not only to traditional wind band composers but also to classical contemporary composers such as Riikka Talvitie, Lotta Wennäkoski and Pasi Lyytikäinen. The winner, Juha Pisto, made a name for himself on the wind band scene with his winning work, *Leu'dd*, based on a Sámi yoik.

Many of the composers of classical music who had written for wind band in the 1990's continued to do so in the 2000's, now expanding their idiom to works intended for amateurs. Atso Almila, for instance, has broadened his palette towards the style of modern concert music. On occasion he has used a wind band instead of a symphony orchestra in concert works such as his *Second Symphony* (2003), *Tuba Concerto no. 2* (2004) and *Oboe Concerto* (2009).

Jukka-Pekka Lehto's works for wind band are approaching modernist classical music, and some of them have received international recognition. He won two international composition competitions with his symphonic wind band works *Cur?* (2008) and *Motus contrarius* (2013). Most Finnish wind band musicians, however, know Lehto through his *Suita III* (2008), much performed by amateur ensembles. Lehto signed a publishing agreement with Metropolis-music in Belgium in 2014. So far, this agreement mainly concerns his flute music, and his wind band works continue to be available through Edition Musact.

Almila and Lehto are not the only contemporary composers to have written for wind band more than once. Harri Ahmas entered the genre in the early 2000's, inspired by the wind band of the Lahti Conservatory, and has subsequently written interesting concert music for professional and amateur wind bands alike. In addition to works for full band such as *Hic et nunc* (2000) and the *Sinfonietta* (2002), he has successfully combined soloist and wind band in *Three Movements* (2005) for violin and wind band and in his *Piano Concerto* (2013).

Composers occupying both jazz and classical music spheres have also found it natural to use the wind band. Like Jukka Linkola, jazz pianist Kirmo Lintinen and vibraphonist Arttu Takalo have

A SHAPE OF FINNS TO COME: THREE DECADES OR SO OF NEW FINNISH WIND BAND MUSIC

written wind band works that fall within the domain of concert music, such as Lintinen's *YTY* (2000) and *Concertino for horn and wind band* (2008) and Takalo's cinematic works, *The Wastelands* (2000) and *Sci-Fi* (2006), and his more Romantic works, *Sinfonia* (2005) and *Music for percussion and concert band* (2005).

Pertti Jalava has a background in jazz and rock music, and his output includes a number of pieces for wind band alongside his orchestral works, such as *Nest of Winds* (2001, second prize in a competition in Belgium in 2002), his *Third Symphony* (2003–2008), and *Meditation* (2008).

Having said all this, the core of the Finnish contemporary wind band repertoire consists of works written by a handful of long-standing wind band composers. Most Finnish wind bands have at least a couple of pieces by Timo Forsström and Jukka Viitasaari in their standard repertoire. Both composers have been writing music for both professionals and amateurs for about a quarter of a century, and both have achieved international recognition with their works.

Timo Forsström's compositional style has evolved from entertaining small pieces to more extensive concert works, but he has retained his original idiom and his wonderful feeling for melody. His major recent achievements include the three-movement suite, *Life in the Capital City* (2010) and *Sons of the Midnight Sun* (2012).

Jukka Viitasaari, now a WASBE board member, initially known for his music for young performers and rhythm music, has also expanded his catalogue towards concert music. His international merits include prizes from fourteen international composition competitions, including first prize in the USA for *Hero's Return* in 2018, *Dance of the Epiphytes* in 2013 and in Italy for *Light up the Sky!* in 2006. He also has publishing agreements with international wind music publishers (Alfred Music, BRS Music, Grand Mesa Music, TRN Music Publisher, Potenza Music, and Leading Tones Music).

Finland's most recent wind band music exports are *Metalfare* by Ilari Hylkilä, published by C. Alan in the USA in 2014, and *Vinjettejä Suomesta (Vignettes from Finland)*, a joint commission by the Finnish Navy Band and Georgia State University, premiered in Atlanta in spring 2015. Belgian publisher Hafabra Music has begun publishing the music of Raine Ampuja, the chairman of SPOL.

In 2018, the professional Helsinki Police Symphonic Band conducted by Sami Ruusuvuori recorded seventeen contemporary and classic selections of the growing Finnish symphonic band library. The results were presented in July 2019 at the WASBE World Conference in Bunol, Spain in a clinic hosted by Jukka-Pekka Lehto and Jukka Viitasaari. It can be viewed on YouTube: "A Shape of Finns to come. WASBE Conference 2019." Also, the "FinnBand Publishers" YouTube channel has numerous full-length videos of this unique Helsinki Police Symphonic Band and FinnBand (Finnish Band Publishers United) collaboration.

With a population of only 5.4 million, yet with almost 200 wind bands including six professional ensembles, Finland has produced an astounding volume of new and inventive wind band music over the past quarter of a century.

English translation by Jaakko Mäntyjärvi

The editors would like to thank Jukka Viitasaari for his dedicated assistance in helping to make this contribution possible.

ENDNOTES

¹ Eb Cornet, 2 Bb Cornets, Eb Alto Horn, Bb Tenor Horn, Bb Baritone and Tuba. For an example, see <https://sotilasmusiikki.fi/en/the-navy-brass-septet>

² Accompaniment included inorganic orchestration (no electronic instruments), with influences from rock, fusion and jazz.

Links:

A Shape of Finns to come. Wasbe Conference 2019
https://www.youtube.com/watch?v=RMJSj84F_fY

FinnBand Publishers YouTube Channel:
<https://www.youtube.com/channel/UCu7RxEfCrt7M7am9-E0IPFg>

Finnish Windband Association SPOL (also on Facebook)
www.spolli.com

FinnBandShop PDF-store www.finnbandshop.com

Blosari PDF-store www.blosari.com/blosari

Music Finland <http://musicfinland.fi/>

Music Ilari www.ilarihylkila.com

A-Minor Production <http://www.a-minor.fi/>

Noteline (you can find some Sibelius here) <http://www.noteline.fi>

STM <http://www.musiikkiliitto.fi/index.php/fi/nuotit>

Musact Oy <http://www.musact.net/>

Fennica Gehrman: <https://www.fennicagehrman.fi>

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Flashback: 1979-1980

Editors' Note: In an effort to remind readers of our CBA history, we offer a new column where we reprint selected articles and features from the Canadian Band Journal. As with the three examples here, many features did not include attributions. We cannot adequately capture the design and layout from forty years ago, but have made an effort to imitate the font. We have corrected a couple of typographical errors, but have otherwise left the prose and format intact.

Although we did not find evidence online of the Etobicoke Temple Youth Band, the Etobicoke Temple Band has a Facebook page and appears to be active. The International Military Society still exists. (Contact Wayne Primeau at wayneprimeau@sympatico.ca.) Interestingly, the article below mentions, among other ensembles, pipe and drum corps — a reminder that the pipe and drum article in this issue is consistent with Canada's wind band tradition. As the third feature demonstrates, the Canadian Band Journal wasn't afraid to have a little fun from time to time.

The Etobicoke Temple Youth Band

Although the Etobicoke Temple Youth Band is only ten years old, its roots go back almost seven decades to the formation, in 1914, of the Dovercourt Young People's Band. That band, although only ten strong, had good instruments — handed down from the senior band — and was the only completely uniformed Y.P. Band in Toronto at the time.

Since that time, thanks in large measure to a renewed interest in band music at the middle and high school level, and the emergence of Youth Bands in the Salvation Army, increasing numbers of young people are finding genuine interest in playing brass instruments. The academic music programs have also been largely responsible for attracting increasing numbers of girls and women into the banding fraternity.

INTERNATIONAL MILITARY MUSIC SOCIETY

(CANADIAN BRANCH)

The Society was formed in London, England on January 1st, 1977. The charter members were a group of enthusiasts who had been members of the Band Section of the Military Historical Society, which was formed in 1967.

This Society exists to encourage interest in all aspects of music, recordings, instrumentation, composers, arrangers, conductors, ceremonial functions, concerts; and research (historical, and otherwise) into all of these areas of interest, or other military (brass-reed), brass, symphonic, concert, marching, pipes and drums, bugle and drum, trumpet, bugles, corps of the drums, flute bands, etc.

Such bands are not limited to those of the Armed Forces. One of the main purposes of this Society is to provide the opportunity for, and encourage, communications between members.

There are more than 200 members of the Canadian branch, which has its headquarters in Toronto, Ontario. The Canadian Branch sponsors a Band Research Project. The objective of this project is to record all possible information regarding Canadian Bands of the present, and of the past; with particular emphasis on photographic material.

— The Intensely Vigorous College Nine —

When a group of students formed the University of Saskatchewan College Nine in 1954 as a parody on college marching bands, they had no way of knowing the tradition was started that would be carried on 100 years later.

Those first 100 years saw many changes in personnel — the fastest, funniest, the loudest, and the best musicians have all had their time.

In order to get the most mileage possible out of this topic, we proudly present a review of those hectic early

years in the 50's when those stars of stage, screen, and print (would you believe Maclean's Magazine?) roamed the University of Saskatchewan campus.

Once upon a time, the College Nine performed under a different banner. But the band leader T.D.B. (Bobs) Caldwell, a jazz musician, appropriated the phrase 'intensely vigorous' both as a theme for their music and a description of the band itself.

The College Nine usually did not have nine members — any number but nine. Members of the 1979 group

FLASHBACK: 1979-1980

considered it unlucky to go out and perform if there were nine members, (in fact, our photo shows fifteen people in the “College Nine”).

Years of watching 200-piece American college bands dressed in identical uniforms, playing deadly serious music, had produced a definite reaction in Caldwell. The College Nine was intentionally organized with un-matching uniforms and amateur comedians in the group as a takeoff on these bands.

Very quickly the efforts of the band won recognition from their fellow students. The Nine won the “Comic

Float” competition in the Homecoming Parade the first time around (confounding the spirit of fair play and clean living found on campus).

By the late 1990’s the band had retired the trophy permanently!

The Nine featured many “precision drill routines” which were generally accomplished standing up (although they tended to walk in circles, backwards, sideways at such times.) They boldly billed themselves as a “top notch Military Band” available for public concerts.



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The Canadian Band Association (Ontario) – Keeping music in the community

Joseph Resendes

I am a product of community music. From my first exposure to a musical instrument to the moment I learned how to read music, it all started in a local community ensemble. Who I am today has become a reflection of the lifelong experiences and opportunities the community provided me as a young musician. And although this article is not intended to be about me personally, it is a reflection of the thousands of community musicians throughout the province and abroad who, regardless of age or talent, were given similar opportunities to become lifelong learners of music, and who together share a deeply-rooted passion for playing band music.

Each one of us at CBA-Ontario has a story to tell about the influence of community bands, which makes our work that much more rewarding. Together, we have proudly served on the CBA-Ontario board to maintain some of the fundamental values that were originally established by our founding members nearly ninety years ago. Our continued focus is to provide programs that enrich the social and educational experiences of musicians and ensembles in all corners of the province, while helping them foster better music-making and lifelong musical experiences.

A Brief History about the Association

Band music in Ontario at the turn of the twentieth century was a vibrant source of community entertainment, with an abundance of military and civic ensembles that regularly performed in public spaces. This source of community engagement was vastly supported by the public, often resulting in large audiences

attending community concerts with family and friends. The rise of band music popularity was accompanied with a competitive spirit, with records showing bands as early as the 1880's entering "tournaments" as part of their formal activities. Winning first prize at any competition was essential in preserving or increasing a band's profile, reputation, and notoriety within the community, and with other musicians.¹ The Canadian National Exhibition (CNE) in Toronto hosted one of the most revered competitions of the time, quickly becoming a destination for many provincial civic and military ensembles, such as the Waterloo Music Society Band, and the Anglo Canadian Leather Company Band. The availability of competition also suggested that a larger controlling body was required to organize such a significant undertaking.

One of the earliest provincial organizations created for the improvement and advancement of bands was the Ontario Bandmasters Association in 1907. Although it is unclear whether this organization's lineage is connected directly to the CBA, its convenor was Captain John Slatter, who would later become the first president of the CBA in 1931. This provincial organization was divided into three districts —East, Central, West— with an executive officer assigned to each.³ Although little else is known about its daily operations, the Ontario Bandmasters Association endeavoured to improve all that pertains to bands. This included its continued interest in establishing regular competitions with cash prizes, and the regulations that guided the competitive process for all levels.⁴ Although the dissolution date of the Ontario Bandmasters Association is unknown, attempts to create a nationally supported organization was still of great interest to Captain Slatter and other distinguished bandmasters of the time, including Charles Frederick Thiele.

C.F. Thiele was the esteemed bandmaster of the renowned Waterloo Music Society Band (see *Canadian Winds* 18:1), an ensemble whose success and contributions to the band movement in Canada are well documented. A highly influential figure, Thiele is noted for his musical accomplishments and for recognizing business opportunities that would contribute to the success and development of the Canadian musician. This included the founding of the Waterloo Music Company and the acquisition of the magazine, *Musical Canada*. By 1924, Thiele had founded the Ontario Amateur Bands Association (OABA) with the intent of fostering competitive programs throughout the province for amateur and professional ensembles. Just three years prior, the initiatives of A.L. Robertson had successfully convinced the directors of the CNE that musical activities such as band competitions would increase general attendance. One of Thiele's first acts as the founding president was to arrange for OABA to assume the organization and administration of the annual band competitions at the CNE, which later drew entries from ensembles from across the nation.⁵



Bandstand. The Beaches, Scarborough, Toronto. C. 1905²

THE CANADIAN BAND ASSOCIATION (ONTARIO) – KEEPING MUSIC IN THE COMMUNITY



Ontario Amateur Bands Association meeting held at Canadian National Exhibition in 1940. C.F. Thiele standing, second from the right.⁶

Establishing the first provincial chapter (CBA-Ontario)

In addition to their mutual friendship and admiration for one another, Theile and Slatter shared very similar ideologies towards the growing need for an organization that united all Canadian bandmasters into one body. Both men were instrumental in the founding of what would become the first chapter of the association. On December 27, 1931, some forty bandmasters from across Ontario and Quebec gathered for a meeting in planning the formalization of the Canadian Bandmasters' Association.⁷ A dominion charter was received in 1933 and Letters Patent from the Secretary of State in 1934.⁸ It is suggested that Thiele was profoundly influential in establishing this new organization, although he voted without hesitation for a motion electing Captain John Slatter as the organization's first president.



Three founding members of the Canadian Bandmasters' Association in 1931.
From left to right, John Slatter, Paul Yates, and C.F. Thiele

NAME	CITY
Graham Godfrey	Hamilton
W. Williams	Paris
Wm. Uffleman	Mayor of Waterloo
Lieut. Addison	Toronto
Lieut. W. Murdoch	Toronto
J. Andrew Wiggins	Barrie
Lieut. George Ziegler	Kitchener
Horace Grey	Guelph
Frank Freele	Forest
Henry Jaxon	Director of Music at Wembley
A. Herz	Elmira
S. G. Chamberlain	Chatham
J.A. Cowie	Owen Sound
Captain John Slatter	Toronto
C.F. Thiele	Waterloo
Reg. C. Brain	Orillia
W.S. Sheppard	New Hamburg
Lieut. Joe Lomas	Hamilton

Partial List of Canadian Bandmasters in attendance during the formalization meeting of the Canadian Bandmasters' Association, Toronto.⁹

THE CANADIAN BAND ASSOCIATION (ONTARIO) – KEEPING MUSIC IN THE COMMUNITY

The original purpose of the Canadian Bandmasters' Association was to "improve band conditions and to provide better educational facilities for band leaders." While it showed some interest in school music programs, its orientation was towards community bands.¹⁰ The latter still remains an essential component of the values we currently maintain within CBA-Ontario today. Historically speaking, the Canadian Bandmasters' Association's support of community was further reinforced by their efforts in amending the Municipal Acts of Ontario in 1937 so that any community could vote on taxation support for its local band.¹¹

By the end of the Second World War, the Canadian Bandmasters' Association would undergo significant developments. Its acquisition of the Ontario Amateur Bands Association in 1948 allowed them to create a committee which would assume the management of the CNE band contests, in addition to the organization of the national conventions, clinics and festivals.¹² By 1954, several provinces had begun to express interest in applying for chapter status, compelling the Canadian Bandmasters' Association to establish a national council by the following year, thereby officially separating from its founding Ontario/Quebec chapter.



Canadian Bandmasters' Association board meeting, London, Ontario, 1948. Left to right, A.G. Chamberlain, Chatham; E. Denver, Guelph; H.R. Pearse, Sault Ste. Marie; E.R. Hinchey, Belleville; A.L. Robertson, Toronto; C.F. Thiele, Waterloo; J.J. Goulet, Montreal; Martin Boundy, London; W.G. Brown, Elmira; E. M. Brett, Stratford; Standing left to right, W.J. Farmer, Scarborough; W. E. Clancy, Brantford; I.L. Coulter, Wheatley; J.R. Brown, Windsor; T. E. Jackson, Montreal; J.A. Cowie, Owen Sound; H.C. Hawkins, Toronto; W. L. Manning, Woodstock; J.M. Grayfer, Toronto.¹³

Outside of undergoing two final name changes (Canadian Band Directors' Association, Inc. in 1973, and its final change to Canadian Band Association in 1984), the Ontario Chapter of the Canadian Band Association has proudly shared the name of its national council as a way of honouring the lineage and patronage of our mutual history. For a more detailed outline of the history of the Canadian Bandmasters' Association, please visit the following page of our national association: <https://www.canadianband.org/historic-dates>

The CBA-Ontario Today

Since becoming an independent chapter of the Canadian Bandmasters' Association in 1964, the organization has undergone significant changes to its programming options and personnel. Today, our membership includes over one hundred member ensembles and their musicians, who are provided with

carefully-designed programs and events that cater to their needs and musical growth. The success of our organization is a result of the many excellent leaders who have come and gone in the past fifty-five years, such as Morley Calvert and Stephen Chenette, among many others whose experience has paved the way for newer board members to succeed.

Today, our board is made up of the following individuals who continue to volunteer their time in support of the growth and development of community bands:

President: Joseph Resendes
Acting Vice President: Keith Reid
Secretary: Linda Goddard
Treasurer: Nelson Lynch
Director: Paul Moyle
Director: Gerald Murphy
Director: Dylan Maddix

Our Programs

The CBA-Ontario is fortunate to offer a varied selection of programs, events, and awards throughout the year. Each of the programs offered are carefully designed to provide community musicians with experiential opportunities that foster greater appreciation for band music and lifelong learning. Our most successful (and oldest running) program is the Community Band Weekend (CBW), first established in 2003. The CBW invites all like-minded concert band enthusiasts from across the province to participate in a weekend spent rehearsing and performing in a massed band setting. Not only does the CBW provide musicians with a rewarding musical and social experience, it offers an opportunity to work with five participating conductors.

To ensure the CBW's success, invitations are sent out to our member ensembles, which then apply to become hosts of a CBW weekend. Each CBW is held in a different city or town, making the need for a host ensemble crucial to its success. Host ensembles become collaborators and offer assistance in the overall planning of the weekend. Due to its ongoing success, the CBW was expanded in 2015 to include a Community Brass Band Weekend (CBBW). This recent addition now allows us to host two distinctly different community programs throughout the year, with the possibility of further expansion towards chamber and jazz ensembles in the near future. For more information about our Community Band Weekends and other programs, please visit our website at www.cba-ontario.ca

Our Future

Awareness and Lifelong Learning for Student Musicians

Stories told within a community band often relate to a musician "finding music" once again after many years away from playing their instrument. The reasons why are many, however a common response often refers to a lack of knowledge of our provincial associations, or their local community band. However proud we are of these individuals for reengaging their musical interests, their stories amplify some of our present day concerns.

With school programs continually being affected by budgetary and program cuts, we recognize the growing need to support our



Community Band Weekend 2017, Toronto, ON.

young musicians moving forward. Although our organization has mainly focused on amateur and professional community ensembles and musicians, we are aware that improving our communication and developing awareness is necessary. Through the collaboration and partnering with other provincial associations, music retailers, and industry, it is our intent to create programs that provide opportunities and knowledge such that music engagement need not end after high school graduation.

New Community Band Day Festival

CBA-Ontario is recreating an old tradition that is relevant to our history. Rather than reignite the competitive spirit, the creation of the new *Community Band Day* tips our hat to our past while providing our member ensembles with an opportunity to perform in an outdoor setting. As many as five ensembles will be invited to perform throughout the day, with each ensemble encouraged to extend an invitation to their own family and friends. The intent is to have everyone enjoy a fun-filled afternoon in the park picnicking, listening, and supporting one another. What better destination than hosting this at the Niagara-on-the-Lake region of Ontario (in close proximity to Niagara Falls). We expect to launch this event during the summer of 2021. Please visit our website for more information.

The CBA-Ontario still has much to accomplish. It is the connection to our history that provides us with the unwavering will to continue the work and beliefs set forth by our organization's forefathers. Although our vision has modernized, it is through our programs and commitment to our membership that will allow us to continue providing rewarding, lifelong musical experiences for all our members.

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and is currently working towards the completion of a Ph.D. in musicology with particular interest in chamber wind studies, and Canadian wind-band history. He can be reached at www.josephresendes.com.

Mirror, Mirror on the Wall: 42 Years' of Pictures in Canadian *Band Journal* and *Canadian Winds/Vents canadiens*

Roger Mantie

The Fall 2020 issue of *Canadian Winds/Vents canadiens* will be devoted to explorations of diversity, equity and inclusion as growing matters of concern in the wind band world. As a primer for the fall issue, I share here a content analysis of photographic images that have appeared in the Canadian Band Association's two flagship journals, *Canadian Band Journal* (1978-2001)¹ and *Canadian Winds/Vents canadiens* (2002-present). The analysis in this study focuses on gender. This is not meant to downplay other important categories such as race, ethnicity, or disability. However, as most CBA members might predict, almost all photographic images in *Canadian Band Journal* and *Canadian Winds* to date are of people who present visually as able-bodied and white. Lack of diversity in these areas is problematic, of course, and certainly worthy of further discussion (some of which I hope will happen in the fall issue), but it does not require an extensive content analysis to ascertain what is already overtly obvious. Examining photographic images of gender (or more precisely, biological sex), on the other hand, is less clear-cut.

That music education (and music in general) has a gender problem is not news. Feminists in music education have been pointing this out for decades. Elementary music education, for example, is an overwhelmingly female-dominated field (Roulston and Misawa 2011), whereas the wind band world has historically been overwhelmingly male (Sheldon and Hartley 2012). Admittedly, the nuances here are complex. As a geographically large but demographically and economically small settler nation, the country now known as Canada has been influenced on many fronts. In the wind band world, for example, Canada shares a history of the British brass band tradition and the American wind band tradition (to say nothing of the other wind band traditions, such as that of France, Germany, or other European countries). Almost all pedagogical wind band materials currently used in Canadian school classrooms and pre-service education tend to be of American origin. In what ways have these influences helped to condition the gendered nature of wind band practices in Canada?

To clarify, the fundamental issue at hand is how representation may influence gendered perceptions, assumptions, and stereotypes. A matter of concern for decades, educators have become especially sensitive in recent years to the ways in which representation does not merely *reflect* the world, but helps to *construct* it in significant ways. Although apparently a contentious issue years ago, it is now generally accepted that if, for example, females never see images of female astronauts, they are subconsciously conditioned to believe that all astronauts are male — and by extension, that females do not (or should not) become astronauts.

One of the methods researchers have used to ascertain gendered beliefs and stereotypes is “projective drawings.” Modeled on Florence Goodenough's original Draw-a-Man test from 1926, researchers in the latter twentieth century began using projective

drawing tests with children, asking them to, for example, Draw-an-Engineer or Draw-a-Scientist. The results to date have been predictable. Most children, males and females alike, tend to draw male-looking engineers and scientists. Colley, Mulhern, Relton, and Shafi (2008) conducted a similar test where they asked British children, ages seven to eleven, to draw a musician. Interestingly, older girls were more likely than younger girls (and younger boys) to draw male figures, and were more likely to draw stereotypical masculine instruments such as drums or guitar. The researchers concluded that by about age ten or eleven, girls have “internalized” public musical performance as a male domain.

As the age-related differences in projective drawings help to make clear, gender stereotypes are not a naturally-occurring phenomenon. We are not born believing that engineers, scientists, and musicians are male. Instead, perceptions of gendered norms develop over time as children are exposed to various representations in the world. This, however, raises a thorny is-ought problem. If the percentage of conductors or composers or jazz musicians in the world is overwhelmingly male, it should come as no surprise that we find the majority of conductor or composer or jazz musician images to be male. But this situation creates a self-reinforcing feedback loop: (1) females never see images of female conductors, composers, or jazz musicians; (2) females don't see themselves in the role of conductor, composer, or jazz musician and don't become conductors, composers, or jazz musicians; (3) there are very few images of female conductors, composers, and jazz musicians; (4) repeat. There is no way to break this feedback loop without intervention. As Elizabeth Gould (1992) points out, educators have a responsibility not to represent the world as it is, *but as it ought to become*.

Gendered Representation in Music Education

Gender differences in the wind band world manifest in multiple ways. Three of the most obvious are composers, conductors, and the gendered stereotyping of wind instruments. While there are some indicators that gender-based inequalities are changing (assuming, of course, that the increasing number of composers with female-appearing names are actually being written by females and not by males using female-sounding pen names), some research suggests that optimism should be kept in check. In a recent study of student perceptions of gender stereotyping of instruments, for example, Wrape, Dittloff, and Callahan (2016) found no evidence that traditional instrument stereotypes are trending toward change.

Textbooks have long been recognized as an important source of gender influence. Koza (1994) was one of the first to conduct a content analysis of images in music textbooks. She analyzed 3,487 figures published in the grades 6-8 versions of three music textbooks from 1988. She found only 31% of music-related figures were of females. In a similar study of music textbooks used in Spain from 1992-2015, Bernabé-Villodre and Martínez-Bello

(2018) recently found some evidence of change with respect to gender norms (though incidentally, a complete absence of females and males with disabilities), but still found an overall under-representation of females.²

It is tempting to regard the influence of textbooks (“method books” in the wind band world) as restricted to students, as if music teachers, as adults, are somehow immune to gender influences and effects. And yet, our representations as a profession do not just reflect what we believe with respect to gender, they help to construct it. This can be seen in both university textbooks and practitioner journals. Humphreys (1997) analyzed two of the canonical music history textbooks used in the United States: *History of Public School Music in the United States* (Birge 1937) and *A History of American Music Education* (Mark and Gary 1992). Women were mentioned less than 32% of the time despite having comprised the majority of American music teachers.

Two studies have examined gendered images in practitioner journals. McWilliams (2003) analyzed the picture content on the covers, articles, and advertisements for twenty-four issues of *The Instrumentalist* magazine (2000-2002). Of the 368 images, 91% were male. Similarly, Kruse, Giebelhausen, Shouldice, and Ramsey (2015) analyzed 7,288 photographs published in *Music Educators Journal* from 1962-2011. They found females appeared in only 28% of the photographs, with only 21% of females pictured in conducting roles, 20% as “named persons,” and 28% in positions of implied authority.

Analyzing Canadian Band Journal and Canadian Winds/Vents canadiens

Individual photographic images are laden with meanings (“pictures are worth a thousand words,” as they say). Aggregate data often occlude the nuance of individual images, where context helps to inform meaning. That said, there are conclusions to be drawn from content analyses such as what I have conducted here.² My basic research question was: What is the breakdown of male and female photographic images appearing in *Canadian Band Journal* and *Canadian Winds*?

As with all research, methodological issues frame the nature of the results. As with other content analyses of this nature, a methodological challenge for this study was creating discrete categories of analysis in order to provide meaningful comparability. A photograph of a single male headshot without an instrument or baton is not the equivalent of a group photo where male players outnumber female players, for example, nor is it the equivalent of a female ensemble being conducted by a male leader. To make matters even more challenging, photographic practices in *Canadian Band Journal* and *Canadian Winds* differ. CBJ features more “action” shots, whereas in CW there is a consistent practice of “headshots” for article contributors. Advertising photos were included in the tallies, but it should be noted that the nature of the photographic content of advertising between the two journals differs, with CW reflecting an overall smaller range of advertisers. It should also be noted that the CBJ analysis was conducted on scanned pages, which were not always of the highest quality (especially for the earlier volumes, the production value of which was rather basic in comparison to the later years). In some ways these issues create a lack of

comparability. However, the purpose here was not to compare the two journals directly, but rather, to provide an analysis of gender appearance in each individual journal. Despite the challenges and limitations, the following categories were created: cover photo, headshot (CW only), leader image (i.e., appearing to lead a class or ensemble), solo image, gender balance of players, generic image, non-classifiable. It is important to point out there was no attempt to identify repeated images of the same individual (i.e., “type” versus “token”), nor was there an attempt to classify age or discern the appearance of the photographic subject as “professional” or “amateur.”

To be sure, these kinds of counting exercises are not always an exact science. Deciding on the appropriate category for some images was challenging. To test for reliability, a random sample of journal issues was subjected to peer-review tallying. Despite the potential for miscategorization, inter-rater reliability was 100% on the random sample. This is not to imply error-free analysis. Error is always present in research, and it is very possible that some images were missed or miscategorized. The inter-rater reliability check, however, points to strong confidence in the overall frequency counts.

As a method of aggregating frequency counts and trending points, the volumes of the two journals were binned into 6-year blocks. The first block of CBJ is technically only 5.5 years, as issue 2:2 was the first issue available for inclusion in the analysis. Blocks correspond to school years (e.g., 1986-87) and not calendar years. CBJ only began publishing four issues a year as of Volume Four. Hence, the first 6-year block of CBJ only has 19 issues. The 1989-1995 block has 23 rather than 24 issues because 18:4 and 19:1 were published together. The 1995-2001 block also only has 23 issues because editor Keith Mann’s death prevented publication of 25:4. CW publishes only two issues per year, but the total page count for each volume (i.e., school year) is very similar to that of CBJ. The 2014-2020 block includes the photos in this issue of CW (thus resulting in an even 12 issues per block).⁴

Results

In total, 1906 photographic images were examined (CBJ, $N = 1037$; CW, $N = 855$). Unexpectedly but conveniently, the mean number of photos per 6-year block is similar between the journals (CBJ, $M = 259$; CW, $M = 285$). If “male prominence” is defined as photos with a male leader, solo male, or photos of groups where males outnumber females — with “female prominence” defined as the opposite — male prominence occurs in approximately 77% of photos in CBJ, compared with 62% in CW (see Table 1 and Table 2). Female prominence occurs in approximately 14% of CBJ photos compared with 26% in CW. (Note that approximately 9% of CBJ photos and 12% of CW photos were categorized as gender-balanced or unclassifiable). It should be noted, however, that 11 of the 14 female leader images in the CBJ 1983-1989 time period are of the same person, appearing in a recurring column. Of the 92 CBJ photos of multiple-persons without instruments, the male/female breakdown was almost perfectly 50/50, a number that stands in stark contrast with the 283 photos of leaders or players, which are 69% male-prominent. Notably, there was not a single photo of a female leader identified from CBJ issue 12:4 (1988) through 25:3 (2001).

MIRROR, MIRROR ON THE WALL: 42 YEARS' OF PICTURES IN CBJ AND CW

Table 1. *Canadian Band Journal* frequency counts

	Volumes	issues	photos	M leader image	F leader image	M/F players	F/M players	M	F	M/F	F/M	equal	non-classified
1978-1983	5.5	19	325	55	10	28	12	159	9	20	5	15	12
1983-1989	6	24	286	16	14	28	18	166	9	3	12	7	13
1989-1995	6	23	209	9	0	13	15	133	7	3	7	7	15
1995-2001	6	23	217	3	0	43	19	119	8	2	2	9	12
CBJ TOTAL	23.5	89	1037	83	24	112	64	577	33	28	26	38	52

** M/F means males outnumber females in the photograph. F/M means females outnumber males.

Table 2. *Canadian Winds* frequency counts

	Volumes	issues	photos	M leader image	F leader image	M head	F head	M	F	M/F	F/M	equal	non-classified
2002-2007	6	12	247	6	5	127	34	27	14	7	6	9	12
2008-2013	6	12	271	10	6	132	45	25	15	10	5	22	1
2014-2020	6	12	337	10	5	122	46	33	31	24	7	55	4
CW TOTAL	18	36	855	26	16	381	125	85	60	41	18	86	17

** M/F means males outnumber females in the photograph. F/M means females outnumber males.

Of the cover photos on the 89 issues of CBJ examined, 20 featured males as leaders, 21 featured males (without females) as players, and 5 had pictures of just males. There were no cover photos of females as leaders of ensembles; 11 covers included females playing instruments, 12 covers had female players without males, and 3 had photos of just females. The cover photos for CW are almost exclusively of ensembles, the two exceptions being 13:2 (Howard Cable) and 15:1 (Ken Epp). Of the 36 cover photos for

CW to date, approximately 10 are historical in nature (and hence male prominent or male-only). Notably, only 5 CW covers depict bands with female leaders (including 17:2, 18:2, and the current issue). The first CW issue depicting an ensemble with what appears from the photo to be a female leader did not occur until 7:2 (2009; see Figure 1). Put differently, 2009 represents the first CBA journal cover photo since 1978 that depicts a band conducted by a female.⁵



Figure 1. *Canadian Winds* cover photo 7:2 (2009).

Discussion

Gender disparities in the wind band world have many causal explanations. Typical examples point to the band's military history and, in Canada and the United States, the tendency for communities of the early to mid-twentieth century's to promote "Boys' Bands" (although some communities did promote "Boys' and Girls'

Bands").⁶ At the secondary and post-secondary level, wind band conductors in the US continue to exhibit an overwhelming gender disparity, something often attributed, at the secondary level at least, to high school marching band obligations that supposedly make it too difficult for females with family commitments (which is apparently not an issue for males).⁷ This then translates, the

argument goes, into a lack of accumulated experience necessary for wind band conducting at the post-secondary level.

I was a band director in Manitoba in the 1990's and early 2000's. My perception at the time, based on the membership lists published in the annual Manitoba Band Association directory and the faces I saw at annual gatherings, was that the MBA was more or less gender-balanced. I was thus defensive when, during my dissertation research (c. 2005-2009), it was suggested to me that the Canadian wind band conducting world was just as gender imbalanced as the wind band world south of the border. I subsequently managed to acquire provincial membership lists. I analyzed these lists for gender balance (omitting any names not easily classifiable as typically male or female). On a national level, the lists at the time approximated gender balance, although this varied province by province, with some decidedly male dominant (and a couple female dominant).

As the present study hopefully demonstrates, the *representation* of females in the Canadian wind band world to date has been woefully inadequate and not reflective of females *in* the Canadian wind band world. That it took until 2009 for a female wind band conductor to appear on the cover of the Canadian Band Association's journal is disturbing for those who value gender equality. While it is tempting to attribute motive to the disproportionate gender representation in CBJ and CW, such matters are rarely so simple. Although ignorance may have played a part, photographic image decisions over the years were more likely guided by matters of convenience and expediency than ill-intent. The photos published were probably the photos available. The salient takeaway from this study, however, is the potential *effects* of representation. If we asked every middle and high school wind band student across the country to "draw a professional conductor," how many would draw a female-looking figure?

We in Canada may be able to point with pride to the fact that, unlike the situation south of the border, many Canadian university wind bands today have female conductors. Although it would require analysis to ascertain various dimensions of status and influence, I suspect the Canadian wind band world is, on the whole, more gender-equal than the wind band world in the US. This is in no way to suggest that gender parity in the Canadian wind band world has been achieved. As evident in this study, equality of participation and opportunity — to the extent they may (or may not) exist — has not translated into equality of photographic representation. Greater attention to such issues is certainly warranted in the pursuit of gender equality, to which one might hopefully add matters of race, ethnicity, and disability.

¹ Technically, the first nine volumes of the *Canadian Band Journal* were known as the *Canadian Band Directors' Journal*. Although the first CBDJ volume appeared in 1976, the first issue I was able to access was 2:2 (1978). My understanding is that the first two volumes were simple stapled photocopies (possibly mimeographs) rather than the professionally-produced journal that appeared in volume 3.

² Based on the recognition that textbooks hold tremendous potential for influencing gender perceptions, UNESCO has produced a publicly-available guide for promoting gender equality (*Promoting Gender Equality Through Textbooks: A Methodological Guide*).

³ There are many approaches to content analyses. My work here draws on Klaus Krippendorff's (2013) *Content Analysis: An Introduction to its Methodology*, 3rd ed. (Thousand Oaks, CA: Sage).

⁴ It should be noted that, although article photo counts for this issue were exact, photos appearing in advertising in the current issues were estimated based on 18:1. At most this might alter the exact frequency count by one or two images, but any impact on the analysis would be negligible.

⁵ From what I could find online, the conductor of the 306 (Maple Leaf) Wing Concert Band pictured on the cover of CW 7:2 in 2009 was Barbara Hunter, although she is not named in the photo credit.

⁶ For more on female bands (of all types) in the US, see Jill Sullivan's (2016) *Women's Bands in America: Performing Music and Gender* (Lanham, MD: Roman and Littlefield).

⁷ It is worth noting that the United States and Papua New Guinea are currently the only countries in the world without federally-mandated paid maternity leave. Women in the US working for companies with more than 50 employees are entitled to 12 weeks of unpaid leave. Women working for companies with fewer than 50 employees receive no entitlements.

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BIOGRAPHY

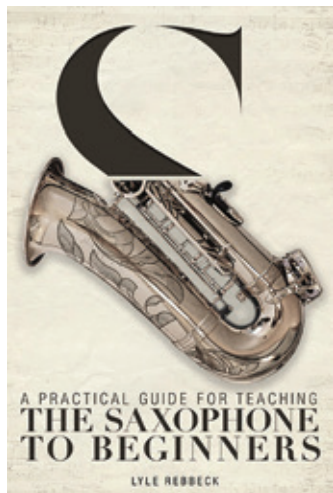
Currently Associate Professor in the Department of Arts, Culture and Media at University of Toronto Scarborough, Roger Mantie previously held positions in music education at Arizona State University and Boston University. Prior to his university career, Roger was a high school band director in Manitoba, directed jazz ensembles at Brandon University and the University of Manitoba, directed the Royal Conservatory of Music Community School Jazz Ensemble in Toronto, and conducted the Hart House Symphonic Band at the University of Toronto. These days Roger's professional work centres on lifelong music-making as an integral part of healthy living. Roger is co-editor of the *Oxford Handbook of Technology and Music Education* (2017) and co-editor of the *Oxford Handbook of Music Making and Leisure* (2016).

Jeremy Brown

A PRACTICAL GUIDE FOR TEACHING THE SAXOPHONE TO BEGINNERS (Friesen Press, 2019)

By Lyle Rebbeck

A Practical Guide for Teaching the Saxophone to Beginners by Lyle Rebbeck is a useful and comprehensive guide for teachers of beginning saxophonists. Instrumental music teachers will find this resource an important adjunct to other methods and study books for the saxophone. The 156-page book covers nearly any saxophone playing topic one could imagine. For example, can a student play with braces? (Yes.) Can students play after their wisdom teeth are removed? (No, not for two weeks.) Should a student stand or sit while playing? (Standing is preferable.) I particularly enjoyed Rebbeck's take on intonation challenges on the saxophone, how to correct certain notes, and the teacher-assisted fingering description. Though many of the topics in this book are used by experienced teachers, his compilation of them is strikingly insightful with



marvelous solutions to common questions beginners often have. He addresses the topics of instrument assembly, breathing, tonguing, tone quality, fingerings, reeds, and vibrato. His section on the mechanism and how to fix certain universal sax horn issues includes photos and is thoughtfully laid out.

Rebbeck's guide draws from his comprehensive experiences as a teacher and performer, and the breadth of the topics he treats is impressive. He includes clear and cogent photos of proper finger position, embouchure formation, and mouthpiece and reed adjustment among other illustrations — all of them useful to the band director or studio teacher. The appendices include a conservative but useful listing of repertoire for the first years of saxophone study and an explicit explanation of saxophone study expectations between teacher and student. I enjoyed reading this book and have recommended it to many of my students who are just starting their careers as studio teachers. It is concise and easy to read, with many useful suggestions.

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Jacqueline Dawson

ROYAL CANADIAN AIR FORCE BAND. *ABOVE & BEYOND*. 2019, COMPACT DISC.



In the spring of 2019, the Royal Canadian Air Force Band, under the direction of Captain Matthew Clark, produced the ensemble's first full-length professional CD in over a decade. *Above and Beyond* contains sixty-five minutes of music, including world premiere studio recordings of *Korn Symphony* by Peter Meechan, *In Memoriam* by Kevin Lau, and two works by Robert Buckley, *Synergy* and *Highway of Heroes*. To complete the instrumentation required for this project, the RCAF band augmented its regular personnel with musicians from other Canadian military units and local civilian professionals. The CD was recorded at St. John's Anglican Cathedral in Winnipeg by Ron Vermeulen. It was produced by Captain Matthew Clark, Warrant Officer Matt McCrady, and Robert Buckley.

The CD is intended as a tribute to the men and women in service, their families, and to the many communities impacted by their contributions in times of both war and peace. According to Director of Music, Captain Matthew Clark, it was apropos that 2019 also marked the seventy-fifth anniversary of the Invasion of Normandy, an event that altered the course of Canada's path to rights, freedom and democracy. A reflection and homage to the many lives lost, battles fought, and human sacrifice, Captain Clark selected wind band works of five living composers who all share a message about the impact of war, sacrifice, and loss. In the liner notes, Clark states, "I felt compelled to seek wind band composers from Canada, the USA and Great Britain for their musical thoughts on the impact of military service and those who experience it." Each of the composers on the CD represents one of the Allied countries. Fittingly, three of these composers call Canada home. Messages of sacrifice, hope, resilience, and freedom resound throughout the CD and serve as a common thread for five geographically-diverse composers unified by their mutual passion for these themes. Three of the composers

were on site for the recording and were able to participate in the production process.

The CD opens with *Symphony No. 1: "Heroes"* (2018), composed by Onsby Rose (USA). This four-movement work pays tribute to those serving at sea, in the air, and on land: the US Navy, Air Force, and Army. Movements I, II and III depict many contrasting scenes, images, missions, and sentiments about life in the armed services. Heroic bold fanfares, rapid woodwind lines, and militaristic percussion juxtaposed with reflective and introspective passages shape the stories told. The fourth and final movement, "For the Fallen," is a tribute to those who offered the ultimate sacrifice. Based on the official hymn of the U.S. Navy, "Nearer my God to Thee," and the Bach Chorale "Our Father in the Kingdom of Heaven," the movement depicts the ascension from earth to heaven. The first four notes of the hymn tune serve as the recurring motif that symbolizes reconciliation with death and the afterlife, while the statement of the Bach chorale depicts the first encounter with the face of God. The persistent and building restatement of the four-note hymn motif concludes a powerful homage ... *for all those who have given the ultimate sacrifice in service.*

In Memoriam (2014), by Canadian composer Kevin Lau was commissioned by the Royal Canadian Artillery Band to commemorate the end of the Canadian Armed Forces service in Afghanistan. The piece journeys through prayer, meditation, remembrance, and patriotism. Although the work provides the listener with a sense of hope, it does begin and end with somber evocations of the inevitable reality of war and loss.

The third and fourth tracks were composed by British Columbia-based Robert Buckley. *Highway of Heroes* shares its name with two highways located in Ontario and British Columbia that serve as an homage to fallen Canadian soldiers. This work is a reflection on heroism in many forms, in particular the heroism of those who risk and sometimes sacrifice their lives for the betterment of others and the world. *Synergy* is a musical commentary on the unique energy that can exist between the composer, conductor, performers, and audience through the music-making process. As the composer states, "it's that magical something that happens when people create music together."

Korn Symphony (2015) by Peter Meechan is a powerful journey through the destruction of the city of Coventry during World War II. In 1940, two-thirds of the city's buildings were destroyed and over five hundred people perished in the bombings by the Nazis, whose code word for Coventry was "Korn." The three-movement work takes inspiration from W.H. Auden's poem, "Funeral Blues," from Coventry's fifteenth-century cathedral (which was destroyed during the raids), and from the famous "Cross of Nails," which has become an international symbol of peace and reconciliation.

The CD concludes with US composer Julie Giroux's *To Walk With Wings* (2000). The composer states,

[the piece] is a musical epic of man's quest for flight. From the early beginnings of cloth and wooden wings through the exploration of space, this highly programmatic piece takes the listener on a musical tour through aeronautic history. Though the piece tells the tale of the mastering of flight, the real driving force behind the music is found in the questions: Who are we? and What is out there?

The work opens with epic fanfare material that is revisited several times. In contrast, the woodwinds and percussion have dance-like themes that have a twist of Renaissance flavour. Another contrasting section in the piece is "Gershwin-esque" in character and calls for trumpet and trombone solos. Giroux scored solos for oboe, saxophone, trumpet, trombone, and euphonium to name a few. The brass, woodwind and percussion parts are equally demanding and shape an exhilarating performance and listening experience. The reference to "wings" and the message about courage and flight makes Giroux's selection an appropriate conclusion for a CD produced by the Royal Canadian Airforce Band.

The repertoire presented on this CD is performable by college-level ensembles and advanced community and high school bands. Many of the works would be excellent choices for a Remembrance Day ceremony, performances centered on a war theme, or perhaps a community concert commemorating a historic event. This CD is a valuable resource for the promotion of newer wind band works and exposes listeners to five very distinct voices in the repertoire. The RCAF band has taken a strong position advocating for the wind band genre and has made a very meaningful contribution with the project.

The ensemble displays impressive facility, precision, and command on each selection. A highly-developed ensemble sound supports a powerful and convincing presentation. The woodwinds play with crisp precision and energy in the technical passages, while the brass section is relentless, showing exceptional range and navigating the physical demands of the piece deftly. There is evident depth in each section of the band, thus providing excellent harmonic structural balance, impeccable intonation, and a unified approach to elements of interpretation. There is great control of dramatic shifts, expressive range and contrasts. The "heroic" fanfare-like writing and active technical passages seem to be where the ensemble is at its best. The ensemble generates a very powerful sound, particularly from the brass section. At times I would have liked to hear more transparency between brass and woodwind colours and a little more contrast in the overall ensemble timbre.

Clark's interpretations are conceptually clear and executed decisively. The recorded selections are well-rehearsed, with great care and attention to detail. Due to the specific thematic content of the music chosen for this CD, the overall palate lacks a little in emotional and style contrast. This is not a criticism, but merely an observation about the inherent result of music centered on themes of heroism, war, loss and sacrifice. The selections are very well ordered on the CD and shape an effective listening experience. Whether you experience the CD from beginning to

end, or focus on a few selections, each track presents a high-quality and refined performance.

The RCAF has created an exemplary recording of sophisticated wind band performance and set a standard to which many groups can aspire. There is much to recommend and emulate in this ensemble's playing. This success is largely attributable to the outstanding leadership and guidance of Captain Matthew Clark since his appointment as Music Director in 2016. The ensemble captures the artistic essence of each composer's voice with attention to detail and effectively conveys the emotional intent of the music. Abundantly evident is that all musicians in this recording are invested and believe in the message. The musicians perform with an empathy, spirit and sense of pride that gleams from each track. A testament to the conductor, each musician and composer, there is a strong message about humanity—past, present and future. The sentiments expressed in this music acknowledge the misfortunes, loss and lessons entrenched in our story while inspiring a better future. The CD is a sincere expression of truth, gratitude and thanks to the past and present of our Canadian Armed Forces. A commanding and authentic presentation!



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Taking Care Of Everyone In The Room

Jason Caslor

We are at an interesting point in the band world. What we do is absolutely critical and simultaneously inconsequential: critical to the lives we positively impact on a daily basis; inconsequential, given that our possibility for positive impact reaches but a tiny percentage of the population. Are we okay with this? If we are, I have concerns about our future. If we agree things need to change in terms of our “reach,” what can we do to grow our community and degree of impact? As much as I believe in continuing to develop conductors and expand our repertoire, I think we also need to spend a great deal more time considering the needs of the musicians and concertgoers who join us. This article aims to bring to the forefront the importance of the people we have the honour of connecting with, be they in our band or in the audience, and how we can best be of service to them.

Looking Back To Move Forward

Bands have a long and storied history. Whether they were providing entertainment for the aristocracy, lifting the spirits of soldiers, offering music education experiences in the public school system, or expanding the repertoire through commissions and consortiums, bands have been a part of the social fabric for the better part of the past two centuries. From purely functional to audience-centric to bordering on the esoteric, bands have run the gamut in terms of their connection to the larger world.

In the early to mid-twentieth century, conductors who sought greater artistic legitimacy for bands began shifting their primary focus away from entertaining and inspiring, making a concerted effort to build a repertoire that no longer relied on transcriptions and novelty pieces. Significant energy was spent training conductors as artists. Thanks to the influx of both school bands and festivals/contests, the playing levels of musicians, and therefore that of the bands, steadily improved. However, at almost the exact same time as this was happening, the number of households with automobiles, phonograph players, and televisions increased, drastically changing the way people spent their time and money.¹ With more and more people choosing to not seek out active music-making experiences, and therefore not gaining an appreciation for live music, this “perfect storm” of social and technological change resulted in a wealth of incredible music being performed at a high standard for increasingly small audiences.

Is it possible for us to return to a time where people actively sought out a band concert? What do we in the twenty-first century need to do to remain attractive to students who are faced with an increasing number of ways to satisfy arts credits? If we desire to reach more people with our efforts, the experiences of the ensemble members and concertgoers must at least be considered in all decisions we make. It is only then that the band experience, with its rich past and educational benefits, has a chance to remain meaningful and relevant.

Students First

In terms of efficiency, it is difficult to argue with the “top-down” approach to rehearsals that has been such a significant part of our band history. (Recall the person at the front used to be called the “bandmaster.”) But does this really provide the best experience for the musicians today? What can we do to enhance their time in the room? What’s more, how might we all grow and learn from the collective wisdom assembled? Are the musicians in our ensembles active decision-makers or merely conduits through which our interpretation flows? Is everyone fully present throughout the rehearsal, or do they spend time watching the clock, thinking about their phones, and looking forward to when they can check this current obligation off their never-ending to-do list?

Does the way in which we teach a concept or present a piece give those in the room the opportunity to be more patient, excited, committed, introspective, focused, or empathetic? Or do we only teach such that they are more in tune, more together, and more aware of balance? Ideally, it is both/and, not either/or. Good teaching can take many forms. Some teachers can *make* a band play well. Other teachers create the environment in which the band *wants* to play well. Great teaching, however, is only possible when students are given the tools needed in order to improve, *and* are inspired such that they want to improve. In some cases, guiding students towards wanting to improve has more to do with the packaging than what is inside.

Entertain Me

We should all realize more and more that we are playing for the people, we entertain the people.

— Clark Terry²

While our efforts in the classroom are of course a primary focus, we must also think about how these efforts are presented to the public. We’ve put in the work and people have made a choice to join us for our concert. While it is obvious that some people, primarily parents, are obliged to attend, is it not possible for us to create an environment that makes them truly look forward to the next event?

It is well documented that students have an increased desire to learn when they are enjoying themselves (Csikszentmihalyi, Rathunde, and Whalen 1993; Ryoo 2020). Similarly, audiences deserve the opportunity to be entertained. However, in our drive to gain artistic validity and increase the calibre of our groups, I fear we have forgotten about the importance of putting on a show. Perhaps it is our longstanding desire to be viewed as a peer institute of our professional orchestral colleagues.³ Or maybe it is our frequent frustration with having to justify what we do to school administrators and non-arts colleagues at every turn. Regardless of the reason, one of our goals should be to entertain and inspire, be it in the classroom or on the stage. Not for one second am I suggesting that we program subpar works

or trivialize what we do. I am merely suggesting that keeping in mind the experience we provide for our students and concertgoers might remind us that, while it is of course important to perform well, how a rehearsal/concert is presented also needs to be part of the equation.

As you possibly rethink how you share the efforts of your students with the public, consider also your daily interactions with your ensembles and how you might position yourself to be both a better educator and entertainer. Be it the pressure of having to satisfy another curriculum objective, documenting areas of growth for each and every student, or spending more time than you had planned on the endless stream of administrative duties on your plate, it is no wonder that there is no time left for thinking creatively about the concert experience. And yet, we must find time. Our students, regardless of what grade they are in, need to understand the potential benefit in creating something that is valued beyond our minute vacuum.

Would You Sit Through Your Own Concert?

Once we get people in the hall, we need to do our utmost to provide an experience that does more than fill time. Remembering that the mind can only appreciate what the backside can tolerate, I am more than ever aiming to keep all of my own performances to no more than ninety minutes.⁴ Depending on the number of performing ensembles, this is ample time to highlight the great things we are doing. Remember to take into account stage and ensemble changes, two-minute introductions that run long, and for something to go not exactly as planned. In short, leave the audience wanting more.

What a re-imagined concert experience at your institution looks like is perhaps a discussion for you and your students. At Arizona State, we now project short videos from composers, who introduce themselves and their music to the audience. It allows the composer to present their music, giving those in attendance some focus for what is about to take place. These videos also have the practical advantage of diverting attention away from stage and personnel changes that sometimes happen between pieces (or ensembles). We have also added a pre-concert slideshow that displays upcoming events and guest artists, current faculty accomplishments, student and audience testimonials, and opportunities where people can be more involved with what we are doing. In short, we are trying to capitalize on the fact that the average person now has an attention span of approximately eight seconds.⁵

It's Not About You, But It Is

While this article is meant to focus on those around us, it is important to take a minute to address the other person in the room: you! Most of us got the band bug because of how it made us feel. We were the band geeks! In turn, we chose to lead ensembles in hopes of sharing those feelings and experiences with others. However, what we all quickly learn is that as fun as it is, teaching is absolutely exhausting and potentially all-consuming. Our current climate of immediacy does not help. While we have more information at our fingertips than any other time in history, the downside of that immediacy is that we are

also expected to be accessible 24/7. Or at least that is what we have been trained to believe. This is simply not possible. If we attempt to be everything to everyone, we end up with an empty tank and a full in-box.

At some point, you need to prioritize. What are the three most important things that you need to keep from getting pushed aside? Write them down and allocate specific time in your calendar for them. Because of the nature of my job, my top three are my students (score study, rehearsal planning, graduate student mentoring, teaching), writing/research, and administration/committees. While emergencies sometimes occur, I have found that most things can wait until I have completed the work that I deem the most important. One thing I have started doing recently is turning off my email notification on my phone so that the most recent "emergency" does not take the place of my most important passions and obligations. Then, when I do get to email, I am far more efficient.

It is also important to acknowledge one of the big elephants in the room: life/work balance. The all-encompassing nature of our work makes it easy for the lines between the office and the kitchen to blur, with the edge all too often going to the office. By no means do I have this figured out. Few of us do. However, I continue to find ways in which I can unplug between my desk and my front door. At the end of the day, nothing I do on a day to day basis is more important than my girls knowing that when dad is home, dad is actually home.

To Thine Own Self Be True

We as a profession have so many mentors and role models to look to when we have questions. That said, to thine own self be true. You, and you alone, know whether or not you are doing the right things in order to take care of yourself and those around you. If you know you can be better, be better. If you know you can do better, do better. If you know that something needs to change, have courage. Do something about it. Go outside the box. Better yet, blow the whole box up. What's the worst thing that will happen? My guess is you will sleep better because you tried your best to do your best.

What Now?

At its best, band is community. What a band does is important, and I believe it will become increasingly so in the coming years, provided we keep in mind all parties involved. In a time of extreme reliance on technology and a large focus being placed on the individual, bands offer an opportunity for people to collaborate and strive towards creating something that is a perfect combination of personal growth and collective unity. I sense a societal shift happening where coming together and sharing in something bigger than oneself is sought out by more and more people. As that shift continues, bands will be there to offer a space in which people can reconnect with themselves and those around them in authentic and meaningful ways if we, as conductors, move from "me to we" by including the musicians and concertgoers when we are making decisions concerning everything from what, to where, to when, to why, and to how.

TAKING CARE OF EVERYONE IN THE ROOM

- ¹ <https://hypertextbook.com/facts/2007/TamaraTamazashvili.shtml>
- ² Ricky Riccardi claims this passage is from an original transcription of an interview between Jack Bradley, Clark Terry and Ray Nance conducted for Saturday Review in 1970.
- ³ Ironically, it is the orchestras that are so often looking for a way to capitalize on the blockbusters of today.
- ⁴ Full disclosure: I have committed the sin of creating marathon concerts. More than once. This year.
- ⁵ <https://www.cision.com/us/blogs/2018/01/declining-attention-killing-content-marketing-strategy/>

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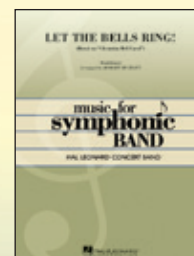
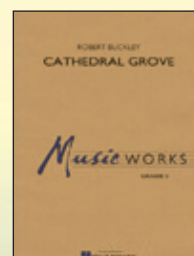
JASON CASLOR

assumed his duties as Associate Professor of Music and Director of Bands at Arizona State University (ASU) in the fall of 2019 after four years as their Associate Director of Bands and Orchestras. In addition to overseeing all aspects of the ASU Wind Bands program, he also directs the Wind Ensemble, mentors graduate conducting students, and teaches undergraduate and

graduate conducting courses. In concert, Dr. Caslor has collaborated with, among other ensembles, the Thunder Bay Symphony Orchestra, the Royal Winnipeg Ballet, the National Youth Band of Canada, the South Dakota All-State Band, and the Alberta Wind Symphony. As a researcher and teacher, his efforts have led to engagements in Sweden, Austria, Germany, and throughout North America. Caslor completed his doctorate in conducting at Arizona State University. Prior to earning a master's in conducting from the University of Manitoba, he earned dual bachelor in music and education degrees from the University of Saskatchewan.



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Developing a Mindfulness Meditation Practice for Well-being and Resilience

Denise Grant

Teaching is incredibly rewarding, and can also be incredibly stressful. Last year, a viral social media post by teacher Jessica Gentry, in which she spoke about why she was leaving the profession, was shared hundreds of thousands of times. She appeared on *Good Morning America*. Her raw and honest post resonated deeply with educators. Collectively, we understood. And yet, we teach — because we love music and we love sharing music and we love working with young people, despite the often extreme challenges we face as music teachers. But how do we care for ourselves and stave off burnout in the process? As the adage goes, “You can’t pour from an empty cup.” To that end, I want to build on the excellent strategies offered by Alexis Silver in her article, “Self-Care for Instrumental Music Teachers,” in the Fall 2018 issue of *Canadian Winds*, and talk about how incorporating a mindfulness meditation practice can be a powerful tool for well-being and resilience.

I understand that mindfulness is currently a buzzword and some of you may roll your eyes at the idea of it. I know from speaking to colleagues in different areas of the country that school boards are keen to implement the practice of mindfulness and are expecting teachers to facilitate this initiative with little to no training. In the future I can offer you resources for how to confidently share a mindfulness practice with your students. In this article I will talk about how and why it could be beneficial to adopt a practice for ourselves.

Let’s start at the very beginning (a very good place to start)

I first learned about mindfulness during my undergraduate degree at Acadia University when one of my professors, Janice Stephens, introduced me to *The Inner Game of Tennis* by Timothy Gallwey. Her dog-eared copy was evidence of an oft-read and referred to resource for overcoming critical self-dialogue and distractions, and for focusing the mind of the player — or in this case, musician — on the game in front of them. Professor Stephens taught us a few simple exercises that were incredibly helpful for calming the nerves before spring recitals and juries, and I found myself continuing to use them as a high school teacher and again in graduate school before performances.

At the same time, I had a personal interest in Buddhism and began exploring the practice of meditation. Mostly, I read books. My early foray into meditation was discouraging. I had no personal instruction, really, and was flying by the seat of my pants. My (mis)understanding at the time was that meditation involved emptying the mind of all thoughts while sitting stoically on a cushion. I was terrible at it. My monkey mind was whirring at warp speed and no matter how often I readjusted my body, I

couldn’t get comfortable. My meditation sessions often ended in frustration, with a deep feeling of failure. So I gave up.

In 2004, I moved to Portland, Oregon and ended up living in the same neighbourhood as three different Buddhist centres. It seemed like the universe was telling me to try meditation again. So I visited them all and settled on an approach that felt right for me. What I learned then, and what I continue to learn, is that the mind is never quiet. The role of meditation isn’t actually to quiet the mind, but to be awake to the times when we get lost in thought or get caught up in ruminating and worrying about things that happened in the past or things that we imagine might happen in the future. The moment of mindfulness happens when we realize we’ve been lost in thought. It is not a constant state. It can’t be. The mind is designed to think, and we can’t control its ability to do so. What we can control, however, is our relationship to those thoughts (our reaction to them) and our moment-to-moment awareness of them.

Why and how I incorporate a meditation practice into my life

The short answer? I don’t want to be ruled by my thoughts. I have a history of major depressive disorder and with that, self-destructive ruminative thoughts. My meditation practice is part of my mental health self-care. It reminds me, daily, that my thoughts are not facts. (Read that again: *my thoughts are not facts*.) Mindfulness teaches us to view our thoughts and emotions objectively, without reacting to or believing everything that comes up. It is the foundation for resilience.

Within the span of three and a half years, I lost both of my parents to cancer, became the primary caregiver to a family member with addiction issues, and sustained a serious concussion that derailed my conducting career. My meditation practice has helped me to hold my seat (like a rider in the saddle of a horse in constant movement beneath me) and remain resilient in the midst of a pretty tumultuous time. It has also helped to rewire my injured brain by facilitating neuroplasticity.

Because meditation has had such a profound impact on me and how I navigate the world, I can see its potential to help others. Since a concussion sidelined my conducting career, I have taught in other capacities. I have worked with at-risk youth and other vulnerable populations (offenders, homeless, people living with trauma, people living with mental health issues, etc.), and see the consequences of a system that values punishment over rehabilitation and the long-term impact of families deeply entrenched in the welfare system. Being in a constant state of stress changes the wiring in our brains and, as I will discuss in a moment, a regular meditation practice can actually reverse that impact and rewire the brain to a more positive state. I wanted that for the people I work with. With that goal in mind, last

year I completed a three hundred-hour teacher certification in mindfulness meditation program, the focus of which was working with marginalized populations.

Where do I find the time to meditate? I make the time. Period. You just have to figure it out, because it's worth it. You're worth it. Start with ten minutes. When the last student walks out of your classroom at the end of the day, shut the door and take ten minutes. Or sit in your car and take ten minutes. Or set your alarm ten minutes earlier in the morning and get up before anyone else in your household. Or take ten minutes for yourself after the kids have gone to bed and before you sit down to do some work or watch television. You can find ten minutes. From there, stretch it to fifteen minutes, and then twenty. The research shows that if you can meditate for twenty to forty minutes daily, you will notice a marked difference in your mental and emotional state and you can start to rewire your brain (more on that below). But you will begin to notice a difference with ten, so start with ten.

What is mindfulness meditation, exactly?

To be clear, meditation is not a religious practice, though it is practiced in many religions. You don't have to call yourself a Hindu or Buddhist to sit and pay attention to the breath, which is the foundation of mindfulness. If you are breathing, you can be meditating — with or without any religious associations.

Jon Kabat-Zinn, the founder of the Mindfulness-Based Stress Reduction (MBSR) program developed at the University of Massachusetts Medical Center back in the 1970's (and now offered in more than thirty countries), defines mindfulness as "awareness that arises through paying attention, on purpose, in the present moment, non-judgmentally."¹ What does this mean? It means that we can learn to observe our thoughts non-judgmentally which, in turn, helps us to be in the present, fully engaged in our lives rather than stressing about the unknown "what ifs" of the future or about what has already happened in the past.

It's normal that we do this, by the way. Our brains are hardwired for negativity. Psychologist Dr. Rick Hanson describes it this way: "Our brains are velcro for bad experiences and teflon for good experiences."² Essentially, because of our innate survival instinct (which saved us from man-eating tigers back in prehistoric times), we overlearn from painful experiences. Hanson calls this the negativity bias. Let's take stress, for example. Stress triggers the release of cortisol, which goes deep into our brains to oversensitize the amygdala (the alarm bell of our brain). When we experience stress repeatedly, that alarm bell gets triggered more easily. So, experiencing stress today makes us more sensitive to stress tomorrow. Over time, we become more reactive and less resilient to it.

The good news is that we can begin to shift this negativity bias by adopting a meditation practice. When we become mindful, we can learn to disidentify from the negative feeling or experience — we can trip the circuit breaker in our brain and interrupt the tendency to overlearn from painful (or stressful) experiences. This, in turn, helps us control the ruminative nature of our minds (a major culprit in disorders like depression and anxiety).

An increasing body of research is helping us to understand how this works. Studies show that a daily meditation practice of twenty to forty minutes results in the following:

- The circuits in the prefrontal region of the brain (the part that regulates impulses and emotions) grow measurably thicker, and therefore stronger. This "works the muscle" of the top-down regulation of attention and emotion.
- The insula (the part of the brain involved with self-awareness — gut feelings, tuning into the emotions of other people, empathy) grows measurably thicker and active.
- The amygdala (the "alarm bell" mentioned above) becomes less sensitive.
- The left prefrontal cortex (the area of the brain whose role is to put the brakes on negative emotions) is more activated.
- The midline area of the brain (the part of the brain responsible for anxious rumination — getting caught up in the past and chasing the future) is less activated.³

What is the difference between mindfulness and meditation?

Well, think of meditation as the training ground for mindfulness. Meditation teaches us how to be mindful while we are sitting on a chair or cushion by connecting with the present moment and all of the sensations, feelings, and thoughts in that moment. The more we practice, the more easily we can take that present-moment awareness (mindfulness) with us through the day.

Establishing a Personal Practice

Don't be like me! If a meditation practice is new to you, there are myriad tools to help you get started that weren't available to me when I started. For starters, the Headspace app is offered *free* to all K-12 teachers, school administrators, and support staff in the US, Canada, and Australia. Go to [headspace.com](https://www.headspace.com) for details. I'll talk about other apps and similar tools later, but first, let me give you some basic instruction in mindfulness meditation:

1. Sit comfortably and relax. It helps if your back can be straight, so you feel stable, but not overly stiff or strained. You can sit in a chair with your feet flat on the floor or on a cushion, with your legs crossed in front of you.
2. Your eyes can be closed or open — however you feel most comfortable. If your eyes are open, "park your gaze" downward, four-to-six feet in front of you, with a soft focus.
3. Tuck your chin very slightly. (This gesture simply reduces pressure on the neck.)
4. To begin, simply feel the sensations of the normal flow of the breath as it moves in and out of the body and notice where you feel it most acutely. You may feel it more at your lips or nostrils, or you may feel it more in your chest and belly as your lungs expand and contract. There is no right place or way to feel it. Simply notice where you feel it.

DEVELOPING A MINDFULNESS MEDITATION PRACTICE FOR WELL-BEING AND RESILIENCE

Very simply: **know you are breathing in, know you are breathing out**

5. Rest your attention lightly in the area of your body where you feel the breath most and see if you can follow just one breath from the beginning, through the middle, to the end.
6. You may notice sensations like tingling, warmth, or coolness with the breath at the nostrils, or you may feel an expansion and stretching in the belly area. Simply notice and feel these sensations without naming them.
7. If you notice thoughts or emotions or stories (or grocery lists or to-do lists) arise, simply — and gently, without judgement — let them go and return your awareness to the breath. It can help to imagine them flowing through the mind like a leaf floating by in front of you while you are sitting beside a river. Watch it go, and then begin again following the cycle of one breath, and then another.

One of the first insights of meditation is realizing just how often our mind wanders. Our mind jumps to the past and to the future, bringing up past judgements and speculating about future events that may or may not happen. Each time it wanders, we gently return to the breath and begin again (and again, and again.) It might feel like we have to let go and begin again a hundred times. That's fine. That is the practice. The moment of mindfulness occurs when we notice that our mind has wandered. The practice is choosing to gently let go and return to the breath.

By giving the mind an object to come back to (the breath), we are training it to settle. Over time, there *will* be a settling of the mind. You will be able to sit for three, four, even ten breaths before the mind wanders again. (That's right. You won't ever get to a place where the mind rests completely on the breath for an extended period of time. That's not what the mind is designed to do.)

8. When you're ready, open your eyes (if they have been closed) and intentionally bring your practice to a close.

Helpful apps

There are a lot of meditation apps available, but these are a few of my favourites. They are user- and beginner-friendly, and free. (As I mentioned above, the *Headspace* app is offered free to K-12 teachers, school administrators, and support staff.) Dan Harris's *Ten Percent Happier* app (more on Dan below) was designed specifically for you skeptics out there.

- **Headspace** I've heard from many people who are just starting a meditation practice that *Headspace* is accessible and intuitive and helps to establish the routine of a regular practice. (It also has a pain management component for any of you navigating chronic pain.)
- **Insight Timer** I use *Insight Timer* daily. Its timer function is intuitive and customizable, and I like several of the teachers who offer guided meditations. I often use a yoga nidra (literally, "yogic sleep" or "going-to-sleep") practice to fall asleep and I really like Jennifer Piercy's

offerings. Type in "stress" or "sleep" or "headache" or "motivation" or "depression" and hundreds of practices will be displayed. Guided meditations, yoga videos, teachings, music... *Insight Timer* has the largest catalogue of options that I have found in one app. As with anything, some offerings are better than others, but it's easy to find one that works for you.

- **Ten Percent Happier - Meditation and Sleep** Dan Harris's *Ten Percent Happier* app has over 500 guided meditations, videos, and talks on a wide variety of content (like *Insight Timer*), including sleep-specific content (that is, content designed to help you to get to and stay asleep.) I've read Dan's book, *Ten Percent Happier*, and like his straightforward and honest talk about how a very public panic attack was a wake-up call for him to find a way to quiet the negative talk in his head. He came to meditation as a total sceptic and, like many people who have experienced something life-changing, wants to spread the word about the benefits of a regular meditation practice and uses his public platform as a journalist to do so.
- Don't take my word for it. Try a few on your own and choose the one that works best for you. *Healthline.com* vetted the myriad meditation apps out there to come up with their ten best list: "The Best Meditation Apps of 2019" <https://www.healthline.com/health/mental-health/top-meditation-iphone-android-apps>

if you are breathing you can meditate

~ Sharon Salzberg

Guided Meditations

- Vinny Ferraro has links to several recorded teachings and guided meditations on his website: <https://vinnyferraro.org/teachings>
Vinny is a dynamic teacher. He designs and implements interventions for at-risk youth and is a senior leader with Mindful Schools, an organization that champions and trains educators to bring mindfulness into classrooms. (<https://vinnyferraro.org/vinny>)
- Every February, Sharon Salzberg offers a 28-day meditation challenge, with guided meditations and other resources landing in your inbox every day for the month. You can find the link to sign up if you Google "Sharon Salzberg meditation challenge"
- *Mindful.org*'s "Top 10 Guided Meditations of 2019" <https://www.mindful.org/the-top-10-guided-meditations-from-2019/>

DEVELOPING A MINDFULNESS MEDITATION PRACTICE FOR WELL-BEING AND RESILIENCE

Mindful.org is a non-profit devoted to helping people explore the practice of mindfulness, “to enjoy better health, more caring relationships, and a compassionate society.”²⁴ They publish a bi-monthly magazine (*Mindful*) and maintain the *Mindful: healthy mind, healthy life* website, both of which support people wanting to develop a personal mindfulness practice and also leaders working to bring mindfulness practices into the mainstream.

- Four guided meditations by Jon Kabat-Zinn
<https://www.mindful.org/jon-kabat-zinn-defining-mindfulness/>

Podcasts and recordings dedicated to mindfulness and wellness

- ***Being Well with Dr. Rick Hanson*** Dr. Rick Hanson is a psychologist and author of several books on mindfulness and resilience who does a podcast with his son, Forrest.
- ***Ten Percent Happier with Dan Harris*** As mentioned above, Dan Harris famously had a panic attack on-air in front of five million viewers on *Good Morning America* (Google “How an On-Air Panic Attack Improved My Life”). On his podcast, Dan talks with today’s leading researchers and teachers in many areas of wellness.
- ***Metta Hour Podcast with Sharon Salzberg*** Sharon Salzberg is a meditation teacher and author who, through her “down-to-earth teaching style, offers a secular, modern approach to Buddhist teachings, making them instantly accessible.” (Source: sharonsalzberg.com)
- ***Music, Mind, and Movement*** podcast and Instagram page with Karen Bulmer, who is associate professor of low brass at Memorial University and who is really on the cutting edge of mindful movement practices for musicians.
- ***Heart Wisdom with Jack Kornfield*** Finally, if you want to delve a little bit deeper into the dharma behind the practice, Jack Kornfield’s podcast, *Heart Wisdom*, is a good place to start. Jack is a clinical psychologist who trained as a Buddhist monk and was a key teacher in introducing mindfulness practice to the West in the 1970’s. He is a founding teacher of Spirit Rock Meditation Center in California.

Meditation builds resilience (our ability to bounce back from adversity, whether a single event or repeated stressors). Likened to a muscle—the more we flex it, the stronger it becomes. It strengthens our brain’s capacity to cope. A mindfulness meditation practice is one tool to keep our resilience reserve healthy.

¹ <https://www.mindful.org/jon-kabat-zinn-defining-mindfulness/>

² Notes from a lecture by Dr. Rick Hanson on Neuroscience and Mindfulness.

³ Notes from a lecture by Dr. Rick Hanson on Neuroscience and Mindfulness. Dr. Hanson has links to these and many other studies on his website: <https://www.rickhanson.net/the-science-of-positive-brain-change/>

⁴ <https://www.mindful.org/about-mindful/>



DENISE GRANT

has held conducting positions at Memorial University of Newfoundland, University of Toronto, and University of Regina. She earned her Ph.D. (conducting and music education) from the University of Minnesota and also holds degrees from Dalhousie University (M.Ed.) and Acadia University (B.Mus. Ed.). Prior to a serious concussion putting her career on hold, she was the

Artistic Director of the Nova Scotia Youth Wind Ensemble and was in demand as an adjudicator, clinician, and guest conductor across Canada and in Southeast Asia. Denise holds a 300-hour Mindfulness Teacher Certification and delivers mindfulness programs with at-risk populations in her community of the Annapolis Valley in Nova Scotia. Want to learn more about mindfulness? You can contact Denise at dr.denisegrant@gmail.com

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Editors' note: "What do you think?/Qu'en pensez-vous?" is a regular column that provides a space for opinions intended to provoke reflection and engagement. In this issue, Lani Sommers makes an impassioned plea for an end to cuts to education. As mentioned in the Editors' Introduction, this contribution was received pre-pandemic. Its basic message is interesting to consider in light of current events.

Education Cuts and Music Education

Lani Sommers

Several years ago my colleague and I had the task of choosing a recipient for a music-camp bursary. We had to select from the nearly one hundred and twenty participants at the local elementary honour band. It was a difficult choice to make with all the energetic musicians bubbling throughout the ensemble. It was certainly not by chance that these talented musicians found themselves making music together one weekend in the spring. Every single student had their start in the same way: a *music teacher* somewhere, at some point, encouraged and inspired them to pursue a band instrument. Unfortunately, because of the current political situation in Ontario, public schools could be at risk of losing these music classes and inspirational music teachers. This is a huge threat not only to music education, but to all of the important human connections that young people make in music classes and beyond, in the province of Ontario.

As I write this, I come off a day when I marched with educators and education workers from every public school board across the province. We stood together in solidarity against the detrimental cuts to education in Ontario. I made my sign (out of a violin case – don't worry I left the violin safely out of the cold at home!) with a simple message, "Hear that sound? That's the sound of silence." The current cuts will severely affect music and arts teachers. Although the government is not focused on canceling music specifically, the increased class sizes in secondary schools will mean that students have fewer course options to choose from. They will instead be crammed into limited class sections. With the proposed cuts, there will be less access to many arts courses and "online band" is not a thing. In primary schools, the class sizes in upper-elementary will also increase, possibly leading to the loss of specialist music educators and music programs.

The strikes have been an inconvenience for music programs across Ontario. Most secondary schools, however, have already fought for specific expectations in previous negotiations. For example, band-for-credit ensures that our music programs will not be affected as drastically because it is curricular. At my school, we can still run extra-curricular activities, so our jazz bands and small ensembles are able to keep rehearsing. Field trips and excursions are also not canceled (for now!) so we can continue to participate in festivals, performances, attend concerts, and travel on band trips.

The fact that the strikes this winter and spring have been on a rotating basis is also helpful as we have five days notice in order to modify our schedules. Festivals, like the Capital Region Music Festival (CRMF) here in Ottawa, have ensured provisions are in place, including changing the festival to an innovative "Mobile Musicfest." Instead of ensembles traveling to a fixed festival location, adjudicators will travel to schools to hear the ensembles

perform. CRMF is still offering scholarships for students by audition. This shows continued support for young musicians despite the labour disruption. One downside to this solution is that it means ensembles do not have the opportunity to see and hear other bands perform — an important aspect of attending musical festivals for young budding musicians.

Unfortunately, elementary music teachers have had a much harder task when it comes to "business as usual" in their classrooms. Because of the work-to-rule escalation, many elementary teachers are unable to run their bands because they are considered extra-curricular, occurring outside of the regular timetable. One elementary teacher I spoke to said that she has not had her full band together since January. She has had to stop teaching theory in the scheduled band class in order to focus more on playing because of the ongoing missed rehearsal time. Elementary schools are not allowed to participate in any field trips. As a result, festivals, concert-outings, or even assemblies cannot occur. High school ensembles are not even allowed to go to the schools to perform for younger grades. This means that elementary music students are missing out on many wonderful musical opportunities and, in some extreme cases, they are unable to make music together in their own performance halls. This will, no doubt, affect music classes for years to come and all the missed music time will "trickle up" and affect high school programs. Students may end up entering high school with a weaker musical skill set or they may simply choose to not include music on their secondary school timetable at all.

It is no surprise that the current Ontario government is looking for ways to cut costs. However, saving money on the backs of our children in the education system is *not* the way to do it. We need to put more resources into education, not less. We as teachers speak about investing in our students often. Just like stocks and bonds need time to grow and mature over time, so do our students. Students need teachers in their classrooms. They need opportunities to develop and music class is a place where this can happen. The results and benefits from participation in music are discernible throughout other subject areas. There is ample research surrounding the correlation between academic success and involvement in music. Research has shown that students who participate in music classes are better engaged in school learning overall.¹ We need to make sure that music classes continue to be offered in all schools because it will give us the best return on our long-term investment in our students.

Any music teacher knows that a music class isn't *just* about learning music. It's about giving students a place to belong. It's about community. It's a break from sitting at a desk — a place where students can be transported to different worlds through the music that they play and make together. It's where students can feel comfortable and safe. For many students, music is what helps

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them to get through the day, the week, the semester and eventually their entire high-school experience. If music courses are no longer offered or are limited, where will these students find their belonging? Students today need as much face-to-face interaction as possible. Cell phones are rarely a problem in music classes because students are too busy living in the musical moment to worry about their online presence. It's about human connection. We need more music and arts in schools — not less!

In regards to choosing a bursary winner for the honour band, my colleague and I selected an enthusiastic tuba player. Her elementary teacher suggested she give the tuba a try because it seemed like the right instrument for her and she fell in love with it. She entered the elementary honour band and later proceeded to the senior honour band, participated in music camps, and she is now applying to music education programs for university. The trajectory of her life was impacted by *one* music teacher who inspired her. I am hopeful that we can fight these drastic cuts to education so that this young person has the opportunity to inspire as she was inspired — as a *music teacher*.

#nocutstoeducation

#cutshurtkids

#reversethecuts

#EnsemblePourNosDroits

- ¹ N. Kraus, J. Slater, E. C. Thompson, J. Hornickel, D. L. Strait, T. Nicol, and T. White-Schwoch. 2014. "Music Enrichment Programs Improve the Neural Encoding of Speech in At-Risk Children," *Journal of Neuroscience* 34 (36): 11913–11918. doi: 10.1523/jneurosci.1881-14.2014



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