

Canadian Winds • Vents canadiens

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- My Love Letter to Labrador: Instrumental Music and 'The Big Land'
- In Profile: Glass Winds (NSBA)
- Research in Review: The Journal of Band Research
- Body Mapping: An Approach to Understand and Reduce Common Injuries in Musicians
- In Profile: From Band Camp to Clash Band (PEI)
- Norwegian Band Federation: The Conductor as a Crucial Resource

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| Cover Photo / Photo de la page couverture Mount Allison Symphonic Band, Sackville, NB Photo Credit: Mariner Black | | |

And the Band Played On(line)

Lynn Tucker and Roger Mantie

Over a year later, and the pandemic storm rages on. While glimmers of a return to normality are arriving in the form of small vials of liquid hope, projections for the year ahead are becoming clearer — COVID-19 will still be with us in some shape or form. It may be that we will live with this virus and its mutations as we do the seasonal flu. Or, we might see further fragmentation leading to additional SARS-variants that will cause flare-ups, short-term regional shut-downs, and new concerns for our communities. Complex global health issues have had a massive impact here at home, with band programs across the country affected by a spectrum of public health measures and interpretations. As we anticipate transition phases out of the pandemic, the big question we're all asking and seeking answers to is, *What does this mean for music education?*

It is difficult to fully grasp and understand the breadth of events and traumas experienced since the pandemic began. For some of us, the pandemic has resulted in cruel professional realities, including not being able to teach music at all. We have seen spikes in mental health crises among our students and our colleagues. However, some of the most tangible and positive outcomes we have witnessed have come from our very own music communities. Strength. Resilience. Creativity. Determination. Innovation. Hope springs eternal among music educators, and we have the amazing capacity to lift one another during and out of the darkest of times.

In this issue, we cast a spotlight on Canada's east coast, where across generations and new initiatives, we find strength of communities through music-making. Kerri MacPhee paints for us the rugged landscapes of the Labrador coastline and its interior, the isolated nature of small towns, the schools, the rich band programs, and the history of Moravian missionary brass bands and the Indigenous communities that adopted that musical practice and made it their own. Alison Meadows Peters describes a flourishing band community on Canada's smallest province, Prince Edward Island, as she investigates the range of options available to Islanders of all ages via interviews with dedicated leaders and facilitators. From gig bands assembled for special annual events, to honour bands and summer camps for children, to intergenerational community bands, PEI is peppered with active "banding." In neighbouring Nova Scotia, Melissa Doiron and Pam Paddock describe the beginnings of their new initiative, *Glass Winds*, a wind band experience for women — a topic many readers will recognize from the last two issues as highly salient today. From the early development stages to the first rehearsal, from the choice of an amazing slate of all-female band composers and repertoire selections to the successful inaugural concert, Doiron and Paddock share with us their great aspirations for the inclusive ensemble, including post-pandemic plans for the group.

We continue our ongoing examination of the international band scene in this issue. Writing about the Norwegian context, Hannisdal, Haugli, and Grong share band histories and engagement opportunities for school, amateur, and professional ensembles, and discuss the

role of the conductor with an overview of the many professional development options available across the country. Similar examples of hands-on, practice-based study and training have been prioritized here in Canada with a number of clinics and symposia on offer via our post-secondary institutions and provincial band chapters. There is, however, a growing urgency and call for ongoing research and critical inquiry that needs to be addressed. In his review of a content analysis of *The Journal of Band Research* published in the *Bulletin of the Council for Research in Music Education*, Roger Mantie notes concerns regarding trends that include a lack of current and relevant critical research emerging from the wind band community, the skepticism with which research is often received, and the perils to which such paths may lead. In an effort to disrupt those trends, and to invite and encourage a more diverse range of voices across the career spectrum of the wind band community, we are pleased to announce the first annual CBA Undergraduate Critical Essay Competition. On the heels of our special issue on Equity, Diversity, and Inclusion, this year's theme is "Decolonizing the Band Room." We welcome submissions by December 17, 2021.

Our ongoing conversations regarding music, health, and wellness, are led in this issue by Gabriela Sanchez Diaz. She introduces us to the fundamentals of Body Mapping, guides us through some simple exercises to help illustrate key principles when considering internal perceptions of our own bodies, provides considerations toward greater self-awareness as conductors and teachers, and offers suggestions for improved instrumental instruction and development for our students. Finally, in our *What Do You Think?* column, we hear from five post-secondary students who share their reflections of the learning circumstances in which they have found themselves this past year. A number discuss the pros and cons of technologies available and in use, the disappointment of not being able to play in ensembles alongside their peers, and strategies they themselves may take with them and employ as early-career educators. Perhaps most notable across their reflections, however, is the great sense of optimism amidst the unknowns, a palpable energy arising from new possibilities, and the relentless pursuit of and belief in bright futures that lay ahead.

A year ago, we lamented the unpredictability of the times and offered sincere words of encouragement to bolster morale. While we are still on the journey that will ultimately lead us to some kind of "new normal," we are now equipped with so much more than we were then. Let us recognize the new learning, exploration, and discovery that has happened. Let us celebrate the collegial spirit and support networks that have strengthened and grown. As a professional field, we can embrace the best of what we've experienced and look forward to a full return to music-making when we will be stronger and more resilient in our practice.

*Be strong because things will get better.
It might be stormy now but it can't rain forever.*

~ Unknown

Greetings Colleagues,

You are all heroes. Heroes of music and music education. Whether you have been teaching band, percussion ensemble, or ukulele, socially-distanced or strictly online, I believe you are giving the students in your classes the best possible experience and, more than ever, you deserve the summer that awaits. If you are rehearsing your community/school band through Zoom and creating compilation videos, keep on it! The world needs more band directors like all of you.

The CBA office has been a busy place since COVID-19 took over the world. As you may have seen on our social media and in our e-news, we have appointed a new **National Youth Band Manager**. Janet Yochim brings a wealth of experience to the role and I have the utmost confidence that she will take the NYB through the pandemic with great success. NYB 2021 will look vastly different this year as it will run solely online. The NYB committee has been busy planning a world-class event. In partnership with Yamaha Canada Music, we are very excited to give band students from across the country a valuable and unique online experience.

The **Howard Cable Memorial Prize in Composition** has entered its tenth year. Thanks to the efforts of Dr. Jason Caslor, this project has become the largest of its kind in Canada. Throughout the decade since inception, the Canadian band movement has seen great music produced here at home and performed throughout the world. To join the ever-growing consortium for 2021, email Jason at jcaslor@asu.edu. If you have a piece you have written for band, you can submit it for the competition as well. Check out the CBA website for more information.

Our **social media** is buzzing! Thanks to the efforts of Sara Sulyma, our Facebook and Instagram have been busy with posts supporting band from all corners of the country. If you are not yet following us, it's not too late. Find us on Facebook @canadabandassoc or on Instagram @canadianbandassociation.

The CBA started a new project in January. **A Time to Share** ran as a pilot in partnership with our friends at the Ontario Band Association in June of 2020. The first session saw young teachers from coast to coast to coast join a panel of exemplary music teachers to talk about the COVID-19 school-year and what they plan on doing to give their students the best experience possible. Our project coordinators for this new event are two very experienced band directors who have taught music at all levels. Thanks to Mary Ann Fratia, Bill Kristjanson, and the committee for all the hard work. I am excited to see more from this team!

Finally, a huge welcome to our newest chapter, the **Newfoundland & Labrador Band Association**! The future of band in NL is bright with this organization at the helm!

As I said previously, you are all heroes. Keep up the great work supporting your band members, students, beginners and experienced players (and yes – even the trombone players), and when we come out of this, music education will be stronger than ever.

Keep safe and stay strong.

Respectfully submitted,

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,

Vous êtes des héros. Des héros de la musique et de son enseignement. Peu importe votre situation, que vous enseigniez l'harmonie, l'ensemble de percussion ou le ukulele, avec distanciation ou même entièrement en ligne, je suis convaincu que vous offrez la meilleure expérience possible à vos élèves et que vous méritez vos vacances d'été plus que jamais. Si vous répétez votre harmonie scolaire ou communautaire via Zoom et que vous créez des compilations vidéo, continuez! La planète a besoin de plus de chefs comme vous.

Les bureaux de l'ACH furent et demeurent bien occupés depuis que la COVID-19 s'est emparée du globe. Comme vous avez pu le constater par les médias sociaux et notre infolettre, nous avons nommé une nouvelle **Administratrice de l'Harmonie nationale des jeunes**. Janet Yochim possède une grande expérience et j'ai confiance qu'elle saura naviguer l'HNI à travers la pandémie avec succès. L'HNI 2021 sera bien différente cette année puisqu'elle se déroulera uniquement en ligne. Le comité de l'HNI s'affaire à offrir un événement d'envergure. En partenariat avec Yamaha Canada Musique, nous sommes heureux d'offrir une expérience virtuelle unique et enrichissante aux jeunes musiciens du pays.

Le **prix hommage à Howard Cable en composition** commence sa dixième année. Grâce aux efforts du Dr Jason Caslor, ce projet est devenu le plus vaste de sa catégorie. Durant la décennie depuis la création du prix, le domaine de l'harmonie au Canada fut enrichi par des compositions exceptionnelles provenant d'ici. Ces compositions résonnent dans les salles de spectacle à travers le monde. Pour rejoindre le consortium toujours en expansion en 2021, envoyez un courriel à jcaslor@asu.edu. Si vous avez écrit une pièce pour harmonie, vous pouvez la soumettre également. Pour plus d'information, consultez le site web de l'ACH.

Nos **réseaux sociaux** vibrent! Grâce aux efforts de Sara Sulyma, nos comptes Facebook et Instagram arborent de nombreuses publications provenant des quatre coins du pays qui soutiennent l'harmonie. Si vous n'êtes pas encore abonnés, il n'est jamais trop tard. Vous nous trouverez sur Facebook @canadabandassoc ou sur Instagram @canadianbandassociation.

L'ACH a commencé un nouveau projet en janvier. **Un moment de partage** fut un projet pilote en partenariat avec nos amis de l'Association des harmonies de l'Ontario en juin 2020. La première rencontre intégrait de jeunes enseignants de partout au pays à un panel d'enseignants émérites afin de discuter de l'année scolaire en contexte de COVID-19 et de ce qu'ils planifient afin d'offrir à leurs élèves la meilleure expérience possible. Nos coordinateurs de projet pour ce nouvel événement sont deux chefs d'harmonie d'expérience qui ont enseigné la musique à tous les niveaux. Nous remercions Mary Ann Fratia, Bill Kristjanson, et le comité pour leur travail. Je suis enthousiaste de voir les futurs travaux de cette équipe!

Finalement, nous souhaitons chaleureusement la bienvenue à notre nouveau chapitre, l'**Association des harmonies de Terre-Neuve et du Labrador**! L'avenir des harmonies dans cette province est entre de bonnes mains.

Comme je l'ai mentionné, vous êtes toutes et tous des héros. Continuez votre excellent travail en soutenant les membres de votre harmonie, vos élèves, vos débutants et vos plus avancés (et oui - même les trombonistes). Quand nous sortirons de cette pandémie, l'éducation musicale sera plus forte que jamais.

Restez forts et en bonne santé.

Respectueusement,

Scott Harrison, Président, *Association canadienne des harmonies*

Traducteur: David Peretz-Larochelle

NYB Press Release: Announcing Janet Yochim as NYB Manager

The CBA Board of Directors is proud to announce Janet Yochim as the Manager of the National Youth Band of Canada (NYB).



Janet started teaching band in Virden, Manitoba in 1988 and immediately began volunteering to help with local music events. As her volunteer work expanded, Janet became President of the Westman Band Directors Association, a position she held from 2004-2012. During that time, she was instrumental in the development and implementation of the Westman Junior and Senior Honour Bands program, which now hosts over 180 students from 23 different communities. Janet has

experience coordinating symposia, festivals and conferences for both students and teachers. She also has extensive travel-planning knowledge for concert bands as she has taken her school bands on performance tours including sites from Whistler to Halifax.

Janet has been a featured clinician at Brandon University Clarinet Festival, Dauphin Summer Music Camp, Parkland/Norman Honour Band, Swan Valley Fine Arts Festival, and has guest conducted many school bands in the Western Manitoba region.

A regular presenter at conferences and workshops across Manitoba, Janet has also held positions on the boards of the Manitoba Band Association, Canadian Band Association, Manitoba Music Educators' Association, and the Catholic Women's League of Canada. She was awarded the 2016 Manitoba Band Association Award of Distinction, the organization's highest honour.

Please join the CBA in welcoming Janet to her new role.

Thank you to the search committee for their professionalism and time during this process. The pan-Canadian committee included:

Scott Harrison, President - Canadian Band Association

John Balsillie, Executive Director - Canadian Band Association

Kirk Wassmer, Past-President - Alberta Band Association

Elizabeth Huyer, President - Quebec Band Association

Cheri Foster, President - Manitoba Band Association

For more information about the Canadian Band Association, please visit www.canadianband.org and follow the CBA on Facebook @canadianbandassoc and Instagram @canadianbandassociation



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Throughout the pandemic, Long & McQuade has been working with suppliers and manufacturers, non profit organizations, and groups of teachers looking for support to share information and resources for music educators as they pivot and shift to keep music going for their students. While normally the article shared here is about repertoire, this article will be a little more broad-based and focus on big picture ideas and resources to help inform current and post pandemic direction.

Being Informed There is an amazing amount of information out there, some curated, some just collected. A silver lining from COVID-19 has been the collaborative work, shared information, and availability of people and presenters that have not always been readily available. Just be sure that the home work has been done to verify the resource. And don't be afraid to reach out and ask questions from people who have the information and connections if you do not. A great, simple, shareable video about mitigation came out from NAMM recently, as an example:

<https://www.youtube.com/watch?v=WHYRM-MRcwQ>

Being Positive In truth, there are very few people in the world who are doing what they want to be doing right now. Being able to reach out and see new opportunities and hold on to the things we can do with what we have is key to staying positive. It's important to feel what we feel and process fear and frustration so that we can move forward. And there are certainly days where fear and frustration are front of mind for each of us. But as it has always been, the band room (virtual or not) is a safe haven for students and community players, a place where they can use music to connect and process their own emotions. Whether they can play right now or not, everything that keeps them connected and engaged and moving in a positive direction should be lauded as successful. Difficult times build strong connections with the people who give support, and every single day, music teachers give that support to their students and communities. It's ok to be tired. But don't forget how important you are in their lives. Pick up some things that inspire you. The Art of Possibility by Drs. Benjamin and Rosamunde Zander is an excellent work that can help bring you back to the path you ultimately want to be on.

<https://www.long-mcquade.com/231511/Print/Theory/Penguin-Group--Canada/The-Art-of-Possibility---Zander-Zander---Book.htm>

Building Community Community can be so many things within and outside of the band room, within and outside of the school, within and outside of the country! Being able to connect students with composers or professors who would otherwise not be able to share their knowledge because of cost, scheduling, and travel, are suddenly available for interactions virtually. Our communities in band involve social emotional learning every single day, and

community thrives with that kind of connection. Even when "normal" isn't an option, finding ways to allow people to feel heard can help keep them connected to one and other, and help to maintain the sense of ensemble, of musical family, even during the wait to be reunited. There are a number of great resources for different things you can offer in community building:

- For helping your colleagues and friends - Tim Sharp's Mentoring in the Ensemble Arts
 - ▶ <https://www.long-mcquade.com/231516/Print/Theory/GIA-Publications/Mentoring-in-the-Ensemble-Arts--Helping-Others-Find-Their-Voice---Sharp---Book.htm>
- For expanding your understanding of equity, diversity, and inclusion – Dr. Erik Leung et al The Horizon Leans Forward
 - ▶ <https://www.long-mcquade.com/217783/Text/Text/GIA-Publications/The-Horizon-Leans-Forward---Leung---Book.htm>
- For student leadership - Dr. Tim and Scott Rush Pathways to Success.
 - ▶ <https://www.long-mcquade.com/186168/Print/Scores/GIA-Publications/Pathway-to-Success---Lautzenheiser-Rush---Teacher-s-Edition---Book.htm>

Unified Voice

Advocacy is a tricky thing, but there it is important to have a clear, unified voice for keeping musical opportunities for students. Several other organizations are in the midst of developing resources, and a number of provincial groups have been created, so definitely reach out! There are some really good, time tested resources in:

- Music Advocacy – Dr. John Benham
 - ▶ <https://www.long-mcquade.com/75040/Print/Text/GIA-Publications/Music-Advocacy--Moving-from-Survival-to-Vision---Benham---Book.htm>
- Arts Are Education – NAMM
 - ▶ <https://www.artsareeducation.org/about>

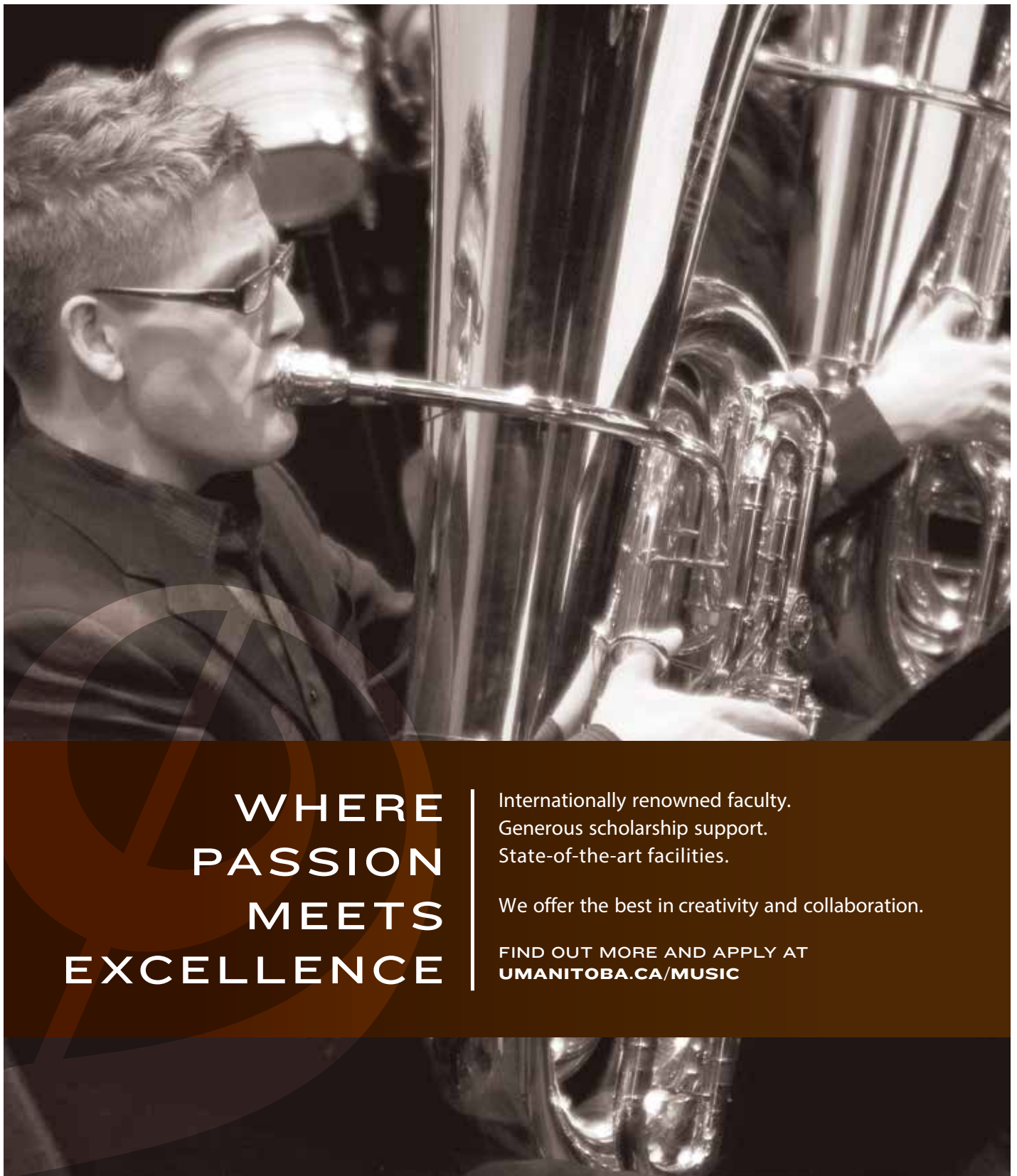
We're all looking forward to a time where we're sharing repertoire ideas and making music together and hope that these resources are helpful on the journey while we're on the way there!



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, and serves many music education service organizations including the CBA, where she compiles Canadian Band Repertoire Feature.

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All Good Things... Thanks and Tribute to Jim Forde and Barbara Stetter

Scott Harrison



The National Youth Band of Canada (NYB)¹ has provided students from all corners of the country an opportunity to perform high-level music. The Canadian Band Association has proudly sponsored this event since its inception in 1978.

Through the decades, NYB has seen approximately 1,400 musicians participate in its rehearsals and concerts. Each year, a new conductor takes the baton and leads this ensemble on that incredible journey from strangers to a musical family. These groups have continually impressed audience members across the nation, with upwards of one hundred thousand in total from coast to coast. While ensemble membership has changed from one year to the next, a constant of the NYB has been the management team; Jim Forde and Barb Stetter have been a true dream-team since 2009.

Jim's tenure dates back to 1994, when the band started to run annually thanks to its then-Manager, Larry Pearen. With Larry's guidance, Jim was able to take the reins in 1998, through to his last year at the helm in 2006. Fortunately, Jim stayed on until 2020 as the Assistant Manager, truck driver, lead comic, and snack shopper! Barb came into the role of Manager in 2009 when Troy Linsley stepped aside for her leadership. Working closely together and with the knowledge Jim had accrued from his experience, the NYB has remained the preeminent honour band in Canada.

With leadership shifts, there is a drive for the replacement to put their own mark on the project by making significant changes. Jim and Barb honoured already-established NYB traditions and kept them strong throughout their tenure. At the final concert of each tour, the NYB shared the stage with different local ensembles. The tradition of sharing the gala concert started in 1991, when Frank Dunnigan was manager. It has been a great way to strengthen connections with the local community music scene of the host city and province. The tradition continues to this day and is a highlight of the NYB experience. The NYB has shared the

stage with great community and military ensembles, including the Katiri Taiko Drums of Vancouver, Choeur symphonique de Sherbrooke, St. Albert Concert Band, Royal Canadian Artillery Clarinet Ensemble and Brass Quintet, Winnipeg Wind Ensemble, 438 Helicopter Tactical Squadron, Saskatoon Brass Band, and the Pacific Wind Ensemble. Continuing this tradition, the Toronto Youth Wind Orchestra will be the partnering ensemble in May 2022.

To learn more about Barb and Jim's great NYB contributions, tributes from people who were more involved each year follow here. These include sentiments from NYB alumni, former conductors and CBA Presidents, and industry partners, all of whom wanted to share well-wishes with the NYB Team. Some of the submissions were lengthy, so please feel free to read the full statements on the CBA website – www.canadianband.org

Without a doubt, Jim and Barb have left a lasting effect on the NYB program and every past NYB alumni member. On behalf of the CBA Board of Directors, I wish Jim and Barb nothing but the best in their future endeavours. The CBA and the NYB will not be the same without your good nature, passion and leadership.

Thank you, Barb and Jim, for all you have done for the Canadian wind band community.



1994 NYB Committee²

Back row: (l to r) Benjamin Trowell (MBA), Jim Forde (NSBA), Allan Hicks (BCBA), Ron McKay (NSBA), Paul Miner (CBA Ontario)

Front row: (l to r) Soloist Alain Trudel, Teresa Lee (MBA), Conductor Bramwell Tovey, Larry Pearen (Manager)

ALL GOOD THINGS... THANKS AND TRIBUTE TO JIM FORDE AND BARBARA STETTER

Larry Pearen - CBA President (1986-89), NYB Member and Manager (1991, 1994-98)

During the late 1980's, in my role as president of CBA, I had the pleasure of working with Jim. He was one of the leaders of the Nova Scotia band activities and became very involved with the CBA movement which grew to include all ten provinces in those formative years. He kept immaculate records as our CBA treasurer.

This involvement led Jim to become a member of the NYB Committee, of which I was manager. His organizational skills were amazing, knowing each student, their community, and even their family background before they arrived for the NYB experience. Jim had a unique way of making each student feel reassured that they had auditioned for the best national band and that their contributions would provide a unique musical experience with some of the finest musicians in Canada. Even today, he remembers members and their successes.

Steven Butterworth – Vice President, Yamaha Canada Music

On behalf of Yamaha Canada Music, artist sponsors of the NYB since 1991, I would like to express our deep appreciation to Jim Forde and Barb Stetter for their many years of dedication and collaboration to make the NYB a premiere experience for young musicians from across Canada. I started at Yamaha in 1996 and the first NYB artist I coordinated with the NYB Organizing Committee was Marie-Josée Simard in May of 1997 at MusicFest Nationals in Gatineau, QC.

The fun part about working with Jim and Barb was that they were able to anticipate each other's needs and desired outcomes for the ensemble each year, making it a true partnership. I was very glad to have had the chance to visit the most recent NYB in Winnipeg (April 2019), where I introduced them to the new President of Yamaha Canada, and to see them in their element with the students. We are eternally grateful for all of their passion and the pursuit of excellence with the NYB.



Midwest International Band Clinic, Chicago

(l to r) Nadine and Brent Ghiglione (Saskatchewan), Allan Hicks (British Columbia), Greg McLean (Saskatchewan), Larry Pearen (Saskatchewan), Jim Forde (Nova Scotia)

Tim Linsley, CBA President 2007 - 2010

I had the pleasure of working with Barb Stetter and Jim Forde while I was a member of the CBA Board. Under their capable management, the National Youth Band of Canada provided a high-quality, memorable band experience for a large number of Canada's top instrumentalists. Barb and Jim are the kind of people that do things for others with the sole purpose of making the best possible experience for all involved. In true Nova Scotian fashion, they are hard-working, kind, warm, and have a good sense of humour. The Canadian Band community has been extremely fortunate to have had them involved in our premiere Canadian Youth Band for a combined thirty years. Our young musicians have been well-served by Barb and Jim. Our band community is better because of them and their legacy will continue even in their retirement. I wish them the best in the future and thank them for their amazing service to us all.

Troy Linsley – NYB Manager 2007 - 2010

I had the privilege of being involved with the National Youth Band of Canada from 2005 until 2010. Jim Forde is and will always be one of the most powerful voices for band in our country (and beyond). To Jim, music was but one way to connect with one another. He connected musicians from across the country with an experience that was second to none. The NYB made great music, but more importantly, it helped students to make great friends, great experiences, and great memories. We laughed, we cried, we were inspired, and we saw what "banding" meant for the young musicians that participated in the National Youth Band.

When we decided it was time to step aside from the NYB so it could continue to grow, I knew that whoever took the reins next would have to have the same passion that was instilled in us from Jim. Worry turned to relief when Barb Stetter was chosen to lead the National Youth Band. Barb has the same passion as Jim for band and for the NYB. I am proud to have been a part of the National Youth Band and honoured to have been a part of it with Jim and Barb. Together, these two have redefined what banding in Canada can and should be.



Barb & Jim buying snacks for the band in 2012

ALL GOOD THINGS... THANKS AND TRIBUTE TO JIM FORDE AND BARBARA STETTER

Dr. Colleen Richardson – Western University, NYB Conductor 2012

Barb and Jim are so dedicated to the NYB and the NYB alumni. They understand that NYB is transformative for so many young musicians. The musical directors change, but Barb and Jim create the family environment. The musicians maintain these NYB friendships and connections for the rest of their lives.

Dr. Cynthia Johnston-Turner – University of Georgia, NYB Conductor 2011

I was honored to conduct the 2011 National Youth Band and I will never forget the experience. The students were incredible and the entire event was a joy. This was, in large part, due to Barb and Jim. Their organization, compassion, kindness, and sense of humour was so appreciated by me and, more importantly, the students. What an incredible service and legacy.



NYB 2013 in their amazingly green shirts!

Jonathan Daegenais, NYB Conductor 2013

I have so many wonderful memories of Barb Stetter and Jim Forde from when I conducted the NYB in 2013. They were so welcoming and joyful, and I was instantly impressed with their impeccable sense of organization. I always smile when I remember the endlessly funny and interesting conversations we had over meals. I really met two incredible human beings that spring, and from the bottom of my heart I want to say thank you for being so generous, sensitive, and devoted to the NYB project and the young musicians during all those years!

Dr. Jason Caslor, Arizona State University, NYB Member 1994, 1995; NYB Conductor 2016

Thank you for everything you have done for the National Youth Band of Canada! Your tireless efforts have positively impacted musicians, music education, and band from coast to coast to coast. Spending time with you during my time as the conductor in 2016 was truly special. I hope you are both able to put your feet up and look back fondly on all of the great memories you helped create.

Nicholas Bridi, NYB Member 2018, 2019, 2021

Jim and Barb's dedication to this ensemble and music education as a whole is truly inspiring. They created such a welcoming and accepting environment, and made sure they could support everyone to the best of their abilities, from the organization of concerts and rehearsal spaces to the early morning van rides to

the airport. Barb and Jim made NYB an unforgettable experience and committed to this standard of excellence every single year. Their amazing senses of humour and constant banter could put a smile on anyone's face, and showcased just how much of a dynamic duo they are.

Adrianna Suppa, NYB Member 2017, 2018, 2019

Barb and Jim were the glue that held NYB together all these years. Their passion for giving young musicians opportunities to grow has inspired me, and others, so much. It always amazes me to see the work they do with the biggest smiles on their faces. My favourite skit at NYB live was always Jim and Barb's "Helping Hands" performance. They could really make a great career in comedy improv someday! I remember Jim looking high and low for any young people with bulky instrument cases when he picked up my friends and me at the train station in Montréal. That was only half the battle before he managed to navigate a van full of instruments and young musicians in traffic as we tried to find our residence at the McGill campus. On top of being an incredible educator, Barb has such a warm, kind presence to be in. At the end of our tour in Manitoba, Barb insisted on buying all of us ice cream at the Forks to congratulate us on our performances. Even though a group of us detoured to visit the zoo, she still managed to find us afterward to make sure that everyone got a special treat. I wish them both the best as they embark on their well-deserved retirement!



National Youth Band 1996

Second row: (l to r) Allan Hicks, Ardith Hailey

Front row: (l to r) Larry Pearen – NYB Manager, Conductor James Hargreaves, Yamaha Guest Artist Jens Lindemann, Jim Forde

ENDNOTES

- 1 Since 1991, Yamaha Canada Music has graciously provided a soloist to perform with the band, who also serves as mentor to the students and provide the young musicians a glimpse of life as a professional musician. This experience is like no other and the CBA is forever indebted to Yamaha for this program. Please visit the NYB website for a comprehensive list of Yamaha Guest Artists. (<https://www.canadianband.org/nybhome>)
- 2 Thanks to Larry Pearen and Dr. Colleen Richardson for their photo contributions.

Editors' Note: We remind readers that "What do you think?/Qu'en pensez-vous" is a recurring column intended to initiate new conversations. In an effort to bring forth emerging voices, we invited thoughts and opinions around post-pandemic music education as informed by current pre-service music educators.

Can you hear me? Can you hear me now?

Emily Tam

These two questions have been asked over and over again by teachers and students since the pandemic started. Whether you're teaching or studying at an elementary, secondary or post-secondary institution, the pandemic has changed the way people communicate. While masks and microphones make communicating difficult for everyone, these factors (and more) make communicating extremely difficult for musicians. The pandemic has changed the way teachers deliver information as well as the way students receive instructions.

As a Music Education student at the University of Toronto, I've experienced teaching and studying music in-person and online since the pandemic started. I believe the pandemic has demonstrated musicians' abilities to adapt and adjust to various situations and circumstances. I also believe that current and future music educators can adapt and adjust their activities and assessments based on these various situations and circumstances — but they must explore, develop, and implement different methods of teaching that support their students' musical development. While some teachers may find it challenging to teach music online, there are many resources and materials available for them to design and develop lessons. On the other hand, while some students may find it challenging to study music during the pandemic, music educators must create safe, equitable, and inclusive learning environments where students are seen and heard. It's important for teachers and students teaching and studying music to know that they are not alone. While we're socially-distanced across classrooms, communities, and countries, music can bring people together. Although persisting factors such as masks and microphones make communication difficult, we can also communicate through music. I think that the pandemic has showcased the flexibility of teaching and studying music, whether in-person or online. For this, I'm certain that current and future music educators will persevere and achieve during times of crisis.



EMILY TAM

is a music education student at the University of Toronto. In addition to studying, volunteering, and working in various departments and divisions around the university, Emily is also President of the Faculty of Music Undergraduate Association. She is the recipient of several awards and scholarships including the 2021 University of Toronto Student Leadership Award and

Arthur Plettner Scholarship. Emily is passionate about music, business, innovation, and entrepreneurship, as well as the importance and influence of music education on the music industry.

Creativity Meets Adaptability

Amy Cameron

Becoming a pre-service teacher in the midst of a global pandemic is not something I could have possibly imagined when starting my journey to become a music educator. Although this year's circumstances have posed new hurdles for music educators, I have come to admire the adaptability, perseverance, and beauty of this field even more because through everything, our passion for music has not wavered; it has only grown.

The COVID-19 pandemic has forced music educators to adapt and re-evaluate the ways in which we teach, a process that will likely change the face of music education forever. It has been incredibly enlightening to be studying as a pre-service teacher as we transition out of the pandemic. It has been both rewarding and awe-inspiring to see just how accessible we can make music education when faced with a challenge. As a developing pre-service teacher, as well as a private music teacher, the pandemic experience has allowed me to navigate a brand-new type of world, one that is driven by bridging gaps, despite virtuality and distance.

This year has created numerous trials and tribulations that we, as musicians, have not had to face before. We have been thrust into this new world of online classes, virtual rehearsal spaces, bell covers, and so much more, and been asked to adapt — and we have. Through it all, our collective goals as lovers of this field have remained consistent as we set out to create authentic and beautiful music together, even if we have to do so from behind a screen or through physical distancing.

Throughout this past year, music educators across the world have beat many odds and created several ways for students to continue to have meaningful musical experiences. This, too, has been the case for me as I teach, learn and develop. Throughout my own music education journey, I have always been told to "trust the process." Although this has always rung true, it has become even more prevalent during these trying times and gives me hope for how we will move forward within the realm of music education post-pandemic.

Sometimes we can all get lost in the rush and hustle of concerts. We find ourselves getting swept away by our need to perform and to be heard by an audience; our desire to show the world a piece of ourselves and our hard work through a live performance.

This is an important aspect of the musical world. We all love and see the immense value of performing, although this year has further taught us the value of slowing down. We have taken a step away from the urgency and delight of live performance, and swapped it out for a moment in time to appreciate the process a little more. Now more than ever, I see the value in working through the process together: the stages of learning, improvising, improving, and expanding our knowledge within our music education lessons, voices, and instruments. This has fostered a greater understanding of what music creates - an unwavering sense of unity, achievement, and togetherness.

As we move out of this pandemic, I find myself having a different outlook on music education and its adaptability than I had before this experience. There will never be a real replacement for being with one another and making music, but there has been some beautiful work and new perspectives created within the chaos. These circumstances have taught me to always find adaptable solutions for students. I now see just how immensely valuable it is to have our students indulge in creative and collaborative projects, chamber performances, small group work, and composition, allowing them to appreciate the process of their musical work rather than only the performance at the end.

As a society, we are moving towards a “new normal” and I believe this applies to music education as well. As we all hope to move back towards making music in one space together, I believe the circumstances we have faced have taught me and many others that as music educators, we are resilient and will adapt our art to make it accessible for everyone under any circumstance. Music education has the power to change lives and as a preservice teacher in a pandemic, I have had the opportunity to experience a powerful side of this statement.

Moving into my career as a music educator, I will strive for unity in making music together, but I will not forget the tools and resources that I have learned while developing as a teacher. I feel that moving forward, I and many other music educators will be equipped to adapt, work together and make meaningful music with these new skills and outlooks.



AMY CAMERON

is originally from Cape Breton, Nova Scotia, and currently resides in the beautiful town of Wolfville, where she attends Acadia University. A recent Bachelor of Music graduate, she is now in her first year of the Bachelor of Education program. Amy has been a member of the Acadia University Wind Ensemble for the last five years as a

saxophonist. She also has worked for the Wolfville New Horizons Band where she helps members of the community develop their musical skills. Amy has also participated in the Denis Wick Canadian Wind Orchestra. She has a private studio where she works with musicians of various ages teaching saxophone, piano and music theory. Amy is an avid performer throughout Cape Breton island and can often be seen in musical theatre performances, as well as local live performances.

Boosting Technology Use in the Classroom: Pandemic Silver Lining

Luke Henderson

As a pre-service music teacher, I have been reflecting on what is currently happening in music education, and looking ahead to what music education may look like when I enter the workforce post-pandemic. To say there are challenges in teaching music today is an understatement, with concerts cancelled, large group music-making outlawed, and an uncertain, evolving situation in the education system. The situation has also forced music teachers to use technology in their classrooms like never before. It is becoming clear to me that this increased use of technology is a good thing.

May 2020 was set to be a musical highlight for me when I received a conducting fellowship with the Denis Wick Canadian Wind Orchestra, part of MusicFest Canada. I had worked for two years on my application and couldn't wait to spend a week in Calgary with some of the best Canadian wind conductors. When COVID-19 hit, that all could have been lost. Instead, organizers created an online experience that, in retrospect, offered an enhanced experience. Instead of a week of in-person sessions, we had multiple sessions spread through the entire summer. We received more in-depth instruction and had the chance to work with Alexander Shelley (National Arts Center Orchestra), who joined us from London via Zoom. This would not have happened were we in-person. In addition, we all saved the cost of travel and accommodations. What could have been a loss due to COVID-19 turned into a great opportunity, thanks to the organizers, their flexibility, and their willingness to use technology.

While I still would rather have been among musicians in-person, this experience made me consider how technology could be used in an education setting to create more accessible and interactive experiences. It also made me think about music and technology differently: using technology as an augmentation rather than a substitute.

Since March 2020, many music teachers have had to move their classes online and consider how to best use technology to teach, which takes extra time and effort in an already busy and stressful environment. It's only natural that these rapid changes might be viewed as necessary yet temporary substitutes until we can return to normal. But, what if we reframed the use of technology as an opportunity to create more accessible and interactive classes moving forward, post-pandemic and beyond? It would certainly make the investment of time and resources in using new technologies worth it, and more importantly, improve the student experience.

Take, for example, the use of video submissions in lieu of in-person playing tests for a music class with limited in-person opportunities. While the obvious drawback to this approach is the lack of live performance, consider that students can record themselves multiple times in order to submit only their best work. Online submission platforms often allow for comments from the teacher and their peers that can be instantly accessed by the

student. As well, students will have a record of their playing videos that they can review. With the benefits laid out, I see an argument for keeping this format for playing tests moving forward, even when the pandemic no longer forces it. What was once viewed as a substitute to a real playing test instead becomes an augmented playing test experience.

Not every school has equal access to technological and financial resources. However, incorporating new methods to enhance virtual experiences can be as simple as starting a social media page or an email list. There are options to fit every budget and technology setup, if there is a willingness to use it. Making the effort is what's important; in the end, the goal will still be to provide inclusive and enriched opportunities for students.

As the world continues to become more comfortable with technology, so too should music education professionals. Perhaps we shouldn't throw away our pandemic-era technology solutions when this is all done. This could be an opportunity to create more inclusive, accessible, and interactive music classes. As I look ahead to starting in this exciting profession, I know I will continue to seek out and evaluate new technologies that I can apply in my classes, no matter the teaching situation.



LUKE HENDERSON

is a student of secondary music education at Acadia University in Wolfville, NS. He is a trumpet player in performing ensembles and chamber groups at Acadia, and has also worked as an instructor and conductor with the Wolfville New Horizons Band. In the summer of 2020, he was a conducting fellow with the Denis Wick Canadian Wind Orchestra, and has continued to develop his

conducting skills while in school. When not in the band room (physical or virtual), Luke is involved in a number of choirs, including a chamber choir at Acadia, and two local church choirs. He has also worked as a client trainer for a local eLearning company.

The Online Music Ensemble

Ryan Henry

The pandemic has been going for longer than anyone ever imagined; original plans for education when the lockdown started last spring were to finish up the last few weeks of school, and after the summer break everything was expected to be back to normal. We can now see this plan was overconfident and the schools had to quickly adjust to create an entirely new structure to accommodate the new school year. I found this structure confusing and difficult in the music education field. The plan at the University of Toronto incorporated online classes for general music courses, most ensembles were online for one video/discussion session and one in-person practice, and private lessons were either online or in-person based on the teacher and student situation. The rising COVID-19 case numbers eventually

pushed all classes and ensembles to be fully online, creating challenges for teaching music.

My professors have been very supportive and accommodating throughout this challenging time, but the limitations of virtual music performance classes have dulled the sensory and creativity experience for me. With my ensemble online, I have now been cut off entirely from playing music with my peers, as currently we do not have the technological means to support playing together synchronously. We defaulted to watching videos, discussing fundamentals, lifting tunes we like, and practicing on our own.

The lack of playing with peers, collaborating, and having real time feedback has impacted the fun I get from playing. I enjoy arranging and lifting tunes, but I would much prefer to be back at school playing and interacting with my ensemble. Having consistent, recommended standards from a technical perspective would facilitate and improve connectivity and communication of the music sessions with my peers and the ensemble leader. If online learning will remain a large part of the future of music education, a structured path forward needs to explore ways to enhance performance elements. At the beginning of the school year, the administration suggested some microphones and headsets that would assist with online learning, but these were very pricey items and some students already had other microphones and headsets.

The quality of a teacher's equipment is pivotal to the success of the class; teachers who have strong wi-fi, a good mic that relays a clear voice, and a decent camera have had a higher rate of success than others. Therefore, there needs to be a standard for the technology that teachers use so that every class is delivered in a way that the ensemble/class can easily enjoy and interact with the conductor/teacher.

The main method for playing together in the "online music ensemble" has been writing our own songs, recording our part, and putting each part together to form an entire piece. This is fun, however, it being our only interaction with music is not ideal. Recording also requires technical skill on music software and decent microphones. Overall, having first-hand experience in an online ensemble has helped me realize what I would do differently if I were the conductor; organization and preparation are key and having a healthy mix of theory/writing, recording, and ensemble interaction is how I would structure my class until technology comes to the point where we can simulate an in-person session online.



RYAN HENRY

is a University of Toronto music education student on track to graduate in Spring 2021 with a Bachelor of Music Education (Jazz), a minor in History, and a Certificate in Music Technology. He is working towards becoming a high school teacher of music and history in order to expand the horizons of children both with musical aptitude and non-musical students. The satisfaction Ryan

gains from seeing a child expand their first note to their first song fulfills him and gives him a sense of accomplishment. He has a love of music and education, and wishes to pursue a career in teaching to share his passion.

How Would You Make Music if Today was the Last Day of Your Life?

Kevin Vuong

I wrote this article at the end of August 2020 as a synthesis of six months of latent thoughts I'd let stew in a perpetually-open Word document from the beginning of the COVID-19 pandemic lockdown in March 2020. As we enter the second year of this pandemic, revisiting this article and my thoughts has shown me how much my context and perspective have changed, and yet how much has still stayed the same. It's weird to be smack in the middle of a 2nd lockdown and re-reading my "hopeful" words from August. (For reference, we were averaging ~500 cases per day in Canada then. As of January 2021, we are still regularly topping over 4000 daily new cases.)

I hope you're able to find a bit of solace in this thought dump, and I'd love to hear from you if you've connected with this in any way, or would just like a buddy to commiserate with. If you know me — you know where to find me. If you don't, you can shoot me an email at kevin.vuong@mail.utoronto.ca!



July 2018: I was sitting in a conducting workshop at the University of Toronto. The visiting professor was working with a fellow workshop participant on the podium. She didn't look to be committed to her musical choices or to the music itself. It was "good" and "correct," but she didn't seem to spark any emotions in anyone (including herself) — she simply just wasn't "there." The visiting professor stopped her at once, paused for a few thoughtful seconds, and asked her: *"How would you make music if today was the last day of your life?"*

I'm a clarinet player and a conductor. I make music with other people for a living, and I'm lucky to call it my hobby, too. I think of it as my career, my vocation, my calling. I've dedicated four years of an undergraduate degree, countless hours, numerous late nights on the subway, and many thousands of dollars in tuition fees, equipment, and travel to the pursuit of this passion. I feel most comfortable when surrounded by my musician friends and colleagues — hell, I'll probably die in rehearsal. No matter how hard I try, *I can't imagine my life without music-making.*

And yet, since March 16th, 2020, that's been pretty much our reality.

I still remember the last concert I played on clarinet before the shutdown. The afternoon of March 7th. *Sixty total cases in the entire country.* This whole "coronavirus thing" still seemed like it would blow over like a bad storm.

It was a community band concert — I chose to play in this community band because my friends were in it and I had a place to play "for fun." It was a daytime concert with a light program.

The day of that performance, I was exhausted. The week before, I had just wrapped up two months on a full-blown musical. The night before, I conducted two pieces on a friend's recital. With work and personal commitments, and future projects looming on the horizon, I was busier than I had ever been and this was the last gig in two weeks of madness that stood between me and a tall gin and tonic. I just needed to get through the show. Shamefully, I even sight-read a few pieces on the program on stage during the concert.

Slipping in and out of my nap as my Dad drove me to the concert hall, I kept thinking to myself: "Once I get through this, I'm home free."

Just a week later — "self-isolation," "social distancing," and "work from home" became household terms. Day-to-day life as we knew it came to a standstill. My entire profession and community had essentially been declared a public health hazard.

One of my favourite things about music-making and performing is that it is one of the most social things humans can partake in — together, it is an expression of personal identities and emotions, and the creation of something greater than the sum of its parts. It is human connection in its purest form. It certainly gets harder to do when we can't even be in the same room — now and in the near future. Human instinct is to come together in the face of adversity — but to stay safe in this pandemic, we in fact have to stay away.

Six months have passed and some artists have used this time as a catalyst for innovation and new creation, but many have been grappling with the reality that their "normal" might not ever return. Some have left the industry; many have "taken a break." I still find it tough to find motivation to do music-related stuff — study a score, practice my clarinet, and open a book are hard to do when there isn't an end in sight.

I think about that March 7th concert a lot. Where I am now, I would do *anything* to relive that concert and play with my friends again. Funny enough, I don't even remember that much of it. I just felt so absent that day — it was just a box I had to tick off, another gig to get through. In retrospect, it was horribly selfish of me.

I've asked myself: What if that concert meant a lot to one of my colleagues? What if someone had family members come from far and away to hear them play? What if that was the last concert someone ever attends? March 7th felt like just "another day, another show." I had no clue it would be the last time for the foreseeable future. Had I known, what could/would/should I have done differently?

The last live performance I experienced before lockdown occurred was Ryerson Musical Theatre Company's *Big Fish*.

On Friday, March 13th, I was fortunate enough to catch what ended up being their final performance — everyone involved had been told just hours before that their run would be cut short due to COVID-19 precautions. It was there that I saw the meaning of making music like it was your last time. I saw actors and musicians put it all on the line, and take risks and reap the rewards. Pure, visceral emotion, sheer joy and as “in the moment” as you could ever be. The entire company came together amidst a time of great darkness and uncertainty to tell their story one last time.

There is this beautifully profound moment near the end of the show where the entire company stands at the front of the stage together, hand in hand. In that moment, I didn't see actors. I saw students and peers and friends — a community — sobbing and smiling together as they knew it would be the last time they would get to do this for a long time. They truly left it all on stage that night.

As artists, *what if every single day was like this?* What if every single time we stepped on the stage, we were fully committed to what we're performing — what if the stakes were that high, every time? What if we never took any chance we got to make art for granted? What if we constantly and consistently reminded ourselves of why we do this in the first place? Think about the art we would produce; *the lives we would change*.

We as musicians hold a certain responsibility to our fellow artists, our audience, and to the art itself. Someone, somewhere down the road, poured a little bit of their life and soul onto the sheet of music on the music stand in front of us — and that calls on us to give it the same amount of respect and dignity.

At the end of the day, I still miss it. Holy *shit*, I miss it. I miss the laughs, the connections, the emotions — the pre-performance adrenaline rush, the post-performance hang, and every moment in between. I miss exploring a piece of music with fellow musicians. I miss being on the go. I miss being so in the moment that time seems to stop and you feel that you're in the past, present, and future all at once. Above all, I miss walking in a rehearsal room and shedding my day and my troubles away, and sitting down and making music with my closest friends.

In thinking about our future and when (not if, but *when*) we do reconvene to make music again, I can't even begin to imagine the sheer and utter joy that moment will bring. I know that in that moment, our sacrifices will have been worth it. As we settle into our new normal, I hope that joy never leaves us and that we never take it for granted again.

I hope that we realize that everything we do as artists and all the lives we touch are just as important as our own.

I hope that our BIPOC and underrepresented artists get an equal opportunity to express themselves, and see themselves in the art they create and experience.

I hope that we continually question and critique the structures and spaces in which we make our art, to make it an experience we can all relish in equally.

I hope that we treat every piece of art as the humble creation of an artist, and with the same dignity and respect as that we would treat a real human being.

I hope that we are able to find more moments to completely lose ourselves — either in creation or in experiencing music and art.

I hope we as a society can continue to experience the healing abilities of live music and music-making.

I hope that we all — both as consumers and creators — realize that art is essential to the human experience. *We need it now more than ever.*

I've been someone who (to a fault, sometimes) always tries to find a way to put a positive spin on things. Everything's an opportunity, right?! If my friends ask me for advice, I'd always point out the silver lining and the possibilities for growth. “Work past the problem,” I'd say, with a weird amalgam of well-meaning optimism, determination, and maybe the slightest hint of smugness.

It's been hard to “work past the problem” of this pandemic when the “problem” is so all-encompassing. We entered this tunnel expecting a light at the end, but as the veil of darkness has fallen, there's been no indication of when it will let up. Hope is a powerful, unquantifiable human emotion that has served to inspire countless people, and yet I find myself running on fumes, unable to follow my own advice.

So I offer this instead: maybe there isn't a light at the end of the tunnel for us yet. The slightest glimmer, perhaps, but nothing we can grasp onto just yet. All we can do is keep running in the darkness, with all the hope we can muster, egging us on.

That said, as soon as we can gather together and make great art, I pledge to do so with the utmost reverence, passion, integrity, joy, pathos, humour and *humanity* — as if it were the very last time I'd ever get to do so.

Then I'd do it again the very next day.

- KV



KEVIN VUONG

is currently a Master of Teaching candidate at the Ontario Institute for Studies of Education. Equally comfortable on the podium, in the pit and in the classroom, Kevin's diverse resumé includes performances as Music Director for numerous professional and on-campus musical theatre productions, as a conductor-educator working with school and community groups, and as a freelance clarinet player and teacher in the Toronto area.

Kevin was part of the creative team (music direction and video-editing) that put together the virtual production of *A Perfect Bowl of Pho* for the Toronto Fringe Collective (2020). Kevin is currently coaching chamber music ensembles virtually with the Toronto Youth Wind Orchestra and a mentor with the Global Ideas Institute. Kevin recently completed his Bachelor of Music (Music Education) with Honours at the University of Toronto where he studied clarinet with Peter Stoll and conducting with Dr. Gillian Mackay and Ivars Taurins.

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Glass Winds: We're Past the Glass Now

Melissa Doiron and Pam Paddock



Who are we?

Glass Winds is the first all-female inclusive (women / females / those who identify as women) full wind ensemble in Nova Scotia. Founded in 2019 by conductors Melissa Doiron and Pam Paddock, Glass Winds comprises some of Nova Scotia's finest wind, percussion and string musicians, including professional musicians, dedicated music educators, university music students, advanced high school band students, and outstanding amateur players who are women or who identify as the same. These women come from a variety of career paths such as geology, medicine, psychology, and beekeeping.

The Glass Winds family spans a broad range of ages, from 17 to 70+; the ensemble comprises high school students, full and part-time working women, and retirees. There are even a few multi-generational mother-daughter duos. It is a warm and welcoming environment for all.

We met in 2008, when Melissa started teaching at Prince Andrew High School and Pam conducted the Senior Band at Dartmouth All-City Music (currently known as Halifax Regional Arts). Pam was planning a trip to New York for the all-city senior bands, choirs and string orchestras. Her supervisor, Susan Logan, asked Pam to invite Melissa and her high school students to gain the experience of planning and organizing an international trip. We learned quickly that our individual strengths and shared philosophies on music education and wind bands were a recipe for future successes. Subsequently, we worked together on a couple of projects involving our students over the years; these included trips to Florida, Toronto, and what would have been Europe, in Spring 2021.

Forming our Mission Statement

Our purpose for creating Glass Winds was to highlight, support and celebrate the growth and achievement of women in music as performers, composers, and conductors by offering a collaborative and welcoming professional environment in rehearsals and performances with the desire to inspire others. These ideals stemmed from our collective years of experience playing in various ensembles from junior high school to the present. When we were in our respective junior and senior high schools (Pam at Strait Area Education Recreation Centre in Port Hawkesbury and Melissa at Dartmouth High in Dartmouth), our experiences were engaging and inspiring, and both of us went on to become music educators and wind band directors. Yes, there was a mix of boys and girls as peers in our former bands, but we recognized that there were very few female band directors in our classrooms and at provincial and national band competitions and festivals. In our undergraduate studies at Acadia University (Pam) and Memorial University of Newfoundland (Melissa), the instrumental ensembles were conducted mostly by men. There seemed to be an assumption that it was a position more suited for males. However, there were some trailblazers in our area who opened our eyes to the possibilities of women at the podium. One was Shelagh LeBlanc, an incredible band teacher who rose to the top among her predominantly male peers. Seeing someone like Shelagh in front of a massed band of young students from across the Dartmouth area was inspiring. As a young junior high band student, it was a pleasant surprise for Melissa to see that a woman could become a band director. Shelagh continues to be an active mentor of ours to this day.

Inspiration for Glass Winds

Our inspiration came from seeing the Monarch Brass, an all-female professional brass ensemble, conducted by Dr. Mallory Thompson at the Midwest Clinic in 2018. We reflected on the lack of all-female ensembles in Atlantic Canada, particularly at an elite level. After much discussion, we realized that we had a robust and vibrant group of women musicians in Nova Scotia. Potential members were already performing in multiple large and small ensembles in a variety of genres. We felt that there would be plenty of talented women who would love to be a part of an all-female wind ensemble and began to wonder what an all-female group could or would look like.

Getting off the Ground

We didn't want to rush the idea without thinking everything through. It was too important to us. We took our time so we could consider the logistics, the make-up of the ensemble, repertoire, communication, future goals and more. We discussed these topics at length, and agreed on the importance of clarity and unification of our goals and mission. On our combined student band trip to Toronto in 2019, there were many side discussions on

the bus (Halifax to Toronto and back again offers a lot of time to brainstorm) and in the evenings, our plans started to take shape. We also attended the University of Toronto's Wind Conducting Symposium in July 2019, hosted by Dr. Gillian MacKay. This experience boosted our motivation to finalize our plans and put them into motion. It was decided: 2020 was the year to unveil this ensemble to Nova Scotia!

No one knew about our plan, not even our potential members. While we were in Toronto, we sat down with pen and paper, and drafted our dream-team all-star list of Nova Scotia's finest women musicians. We then carefully created our invitation and before summer break ended, we sent out the following: "(We) are co-founding / directing the first all-women [full] wind ensemble here in Halifax, open to all women / those who identify as women from across Nova Scotia. As we crafted our dream ensemble, your name was put forward as a high caliber player who would be interested in joining our venture... Our first concert will take place on Sunday, March 8th (International Women's Day) with Friday night, Saturday, and Sunday dress rehearsal leading up to the show... We are excited about this new opportunity for women musicians in NS and hope you to be a part of it." To our surprise and delight, almost everyone on our list accepted our invitation to join. When all was said and done, we had a balanced band of 47 talented female players.

The musicians didn't know what repertoire they would be playing, but were curious and asked for music in advance so they could practice. They wouldn't receive any music until their first rehearsal in September where they would sight-read it together. All parts were assigned so that the chairs in each section were shared and everyone got their own folder of music with pre-assigned parts.

Rehearsals

Our rehearsals were set for once-a-month due to the high volume of performance commitments everyone had, in addition to their own holiday festivities. Our time together was organized with minimal group discussion to focus on rehearsing. We also had a long table at the local pub booked for after each rehearsal so members could have the chance to socialize. The rehearsal plans for subsequent rehearsals were shared in advance so everyone knew what to prepare and practice at home. Many found this schedule to be the perfect fit for their busy lives, as the onus was on them to learn their parts on their own time as professionals.

The atmosphere of the first rehearsal was interesting. As members were packing up and heading to the pub, comments such as: 'It's about time we had something like this,' and 'I don't feel like I need to prove myself' were made. Through these casual discussions, it was clear that we were a room full of equals in a professional, non-competitive environment.



What's in a Name?

After sifting through many thoughts and ideas, we settled on the name Glass Winds. The premise is that the glass ceiling isn't holding us back anymore. Instead, we have collectively shattered it simply by being an elite all-women's wind

ensemble. As players, composers and conductors, we are equals in abilities and achievements to our male counterparts; in some ways we even tip the scales here. For example, more than half of high school band directors across Nova Scotia are women; more and more Nova Scotia youth have women as musical leaders. We expect to see more representation on our university podiums in Atlantic Canada in the near future, just as we have been observing in some other provinces.

The glass also represents our transparency in how we work together as a team to accomplish our clear vision of equality among high-caliber ensembles, representing women's musical achievements through the voice of an all-female wind band. Further, our concert dress is standard all-black with a twist. You will see that we all wear a piece of 'glass' in some form (glass, crystal, rhinestone, diamond, etc.) to represent a piece of the shattered glass ceiling and the many years it took for us to get this far. It also symbolizes and reminds us of the women before us and our clear vision going forward. Our logo further represents our agency as activist women, as it depicts shards from the glass ceiling breaking apart.

Goals

Our primary goals for Glass Winds are to highlight and celebrate the talents and achievements of women in music and to inspire others. As one of our horn players, Julie Cumings, says: "Ensembles like Glass Winds are important to the musical landscape because they provide a role model for young female musicians who may want

GLASS WINDS: WE'RE PAST THE GLASS NOW

to first become performers and then push the 'glass' boundaries to become principal players, conductors and composers in a world historically dominated by males.”

While we both have access to large music libraries, it was rather uninspiring to see that wind band compositions by women were almost non-existent. As part of our mission, we are improving our resources and starting to fill the void. We want to introduce others to women's compositions over time through sight-reading sessions and special open-night events.

Our Glass Winds repertoire for our first season consisted solely of compositions by women. This meant the repertoire was new to nearly the entire band, so we were all stepping into uncharted territory together. Our second season is also made up entirely of women's compositions.

We would love to see greater accessibility to the music of women composers among our more popular go-to publishers. We also want to see more women's compositions at all playing levels on music festival repertoire lists. The trend is slowly shifting with the current percentages ranging between two and half percent to seven percent of female representation in some of the Canadian and International festival syllabus lists. We want to do our part to enlighten our fellow Nova Scotians and others about great musical works by women and to strengthen the momentum of this trend.

While we certainly respect and enjoy the vast amount of familiar standard band repertoire in the mainstream — which we intend to play and possibly record with the ensemble at some time — we feel there is much more work to be done in recognizing and sharing the vast amount of amazing, diverse music being written by women and under-represented voices. As one of our flute players, Amanda Mark, states, “We perform only compositions written by women, which is a powerful statement in itself. We are revolutionary in that way. Women bringing the voices of other women to life, supporting and embodying each other's voices. I've always enjoyed working with groups of both women and men, but sometimes men's voices take prominence. In our group, we know our voices will be heard, on so many levels!”



First Performance

We found it very fitting to hold our first performance on Sunday, March 08 — International Women's Day. The concert was a free, family-friendly event hosted by the Halifax Regional Library in their lovely performance space, Paul O'Regan Hall, which is open to anyone passing through. Our performance consisted of an array of genres by composers Cait Nishimura, Julie Giroux, Carolyn Bremer, Sally Greenaway, Nicole Piuanno and Erika Svanoe. The audience seats were full and many more were standing at the back. It was quite humbling to see so much support and enthusiasm for our first performance. Our oboe player, Nina Woulff, said that, “The energy generated by our two inspiring conductors, Melissa and Pam, infuses the entire ensemble with excitement and joy. They chose interesting and new compositions, and our inaugural concert was received with great enthusiasm and remains a most wonderful memory.”

There were also a few folks either recording or live streaming us, including C100, a local radio station. You can scroll through our Facebook page, Glass Winds - Nova Scotia Women's Wind Ensemble, to find some of these recordings. It turns out we were likely one of the last live concerts most of the audience experienced before our province went into pandemic lockdown five days later.



Below are the pieces we performed that day, along with our personal thoughts on comparisons to similar men's compositions that we have experienced as performers elsewhere. If you enjoy performing or conducting the mainstream music written by men, we recommend trying similar genres written by women. Also included are links for perusing and purchasing the composers' music to add to your libraries.

***Tiger Tail March*, by Julie Giroux**

Picture Gustav Holst and Alfred Reed collaborating on a march-style composition, this Grade 4 piece is quirky, with multiple time meter changes. Highly energetic, yet also has flowing melodic lines.

***One Life Beautiful*, by Julie Giroux**

If you've been inspired by the works of Eric Whitacre such as *October and Sleep*, then this piece will fit into that section of your program. It has richly-scored instrumentation with solos found in most instruments. Different time signatures and key changes will be a challenge for the more advanced ensemble. Grade 5-6. <https://www.juliegiroux.org>

***Solace Dance*, by Nicole Piunno**

This piece alternates between solemn slower sections and upbeat, syncopated, lively moments. It is aimed at the more advanced high school band. This piece fits nicely alongside R. Standrige's *Celebration*, or Ticheli's *Cajun Folk Tunes*. <http://www.nicolepiunno.com/works>

***Chasing Sunlight*, by Cait Nishimura**

This piece feels like it was composed by someone well advanced in their career. In fact, her writing is akin to Ticheli's *Joy*, or the early works of Robert W. Smith. The reception of this piece for a B300 level band has been overwhelmingly positive.

***In Dreams*, by Cait Nishimura**

With its challenging time and key signature changes, this piece is reminiscent of the works of Howard Cable. Her writing has the perfect combination of solo and tutti sections. It looks deceptively simple, but requires a seasoned ensemble to do it justice. <https://caitnishimura.com>

***Impulse Engine*, by Carolyn Bremer**

This unique selection is tough to compare with others. It shares similarities with some of the elements of Holst's *The Planets*, but in a more compact, fragmented form. *Impulse Engine*, Grade 4, highlights nuggets of brass fanfares, short spurts of melodies that leap from section to section, and varied rhythmic motifs in the background. <http://c-alanpublications.com>

***Aurora Musis Amica*, by Sally Greenaway**

For those who like repertoire depicting scenes of nature with a little bit of aleatoric writing, along with smooth and expressive melodic themes, there are similarities between Greenaway's whimsical *Aurora Musis Amica* (Grade 4), Christiian Venter's *Rocky Mountain Lullaby* (Grade 2.5) and Adam Gorb's *Sunrise* movement from *Sunrise and Safari* (Grade 4). <https://www.sallygreenaway.com.au/>

***Steampunk Suite*, by Erika Svanoe**

Are you familiar with Roger Cichy's *Bugs*, with his 6 quirky movements depicting his imaginative musical interpretations of them? Then you will love the four movements of *Steampunk Suite*, Grade 5 level. It is equally fun and demanding to play, as well as creative, expressive and fantastical. <http://www.erikasvanoe.com/compositions.html>

We also recommend Jodie Blackshaw's site as a great starting point to find more wind band repertoire options: <https://www.jodieblackshaw.com/female-band-composers>. Many of the composers on her list have vast amounts more than what we have included here, so it is worth visiting their individual websites.

COVID and More in Nova Scotia

As if the pandemic wasn't enough, Nova Scotia suffered a series of tragic events that hit the whole province hard during the first few months of our lockdown. The first was the deadly shooting rampage in April, the worst in Canadian history, with twenty-two people dead and three injured. It started in Portapique, a quiet little cottage-country setting, that then spread into other parts of the province the following day. The youngest victim of this senseless shooting was a young female high school fiddle player who had entertained many via the online "Nova Scotia Kitchen Party," set up on Facebook to lift spirits during the lockdown.

In addition to the mass shooting, Nova Scotia also lost members of its military family in two separate incidents, including three in a helicopter crash during an overseas mission at the end of April; the lone female sailor had been recorded the week before her death playing a haunting tribute on her bagpipes onboard the ship to remember victims of the Nova Scotia shootings. The second incident was the May 17 crash in Kamloops, British Columbia of a Snowbird Air Demonstration Squadron which took the life of another young female from Nova Scotia. The Snowbirds had been participating in a cross-country tour named "Operation Inspiration" designed to raise people's spirits during the COVID-19 pandemic. These were very difficult times for Nova Scotians.

Coping was difficult, but there was a bright side. Due to our Atlantic Bubble lockdown, we were able to gradually reopen much of our economy in June and July, and were in good

enough circumstances to travel freely among our neighbouring provinces (Nova Scotia, New Brunswick, Prince Edward Island, and Newfoundland and Labrador). However, given COVID-19 restrictions, we, along with all other large ensembles in the community, have been unable to arrange any rehearsal time or space. We did have one beautiful sunny day in September where we distributed music folders to our members, along with a photographer taking headshots with the Halifax waterfront in the background. With music for our second season in hand, members are practicing their parts at home and listening to recordings; now we're just waiting for pandemic restrictions to loosen enough for us to get together and play again. Playing and making music together will be the best medicine for all of us to recover and move beyond our pandemic experiences.

Second Season

Our performance goal for the second season is to perform on Sunday, March 7th, the day before International Women's Day. However, we will be flexible and adjust our plans accordingly to provincial health guidelines. Otherwise, we will aim for Mother's Day weekend in May. We have more selections by Cait Nishimura, Carolyn Bremer and Julie Giroux again, as well as Carol Britten Chambers, Jodie Blackshaw, Virginia Allen and Mollie Budiansky. Future performances will continue to include repertoire from a variety of female composers. There are so many that we have yet to explore! Although we educate and enlighten ourselves on the amount of amazing compositions for wind ensemble written by women - and which continue to grow exponentially - we also draw on the talents of our Glass Winds members as the means to share with and educate our fellow Nova Scotians, as well.

Future Plans

Our goal for the future is to evolve into a support system for both seasoned and new-to-the-scene female musicians while continuing to expand our repertoire experiences and resources. We plan to explore more performance opportunities to reach a broader audience. Although our project is only in its infancy, we have visions of expanding what we offer and how it's run under the umbrella of the Glass Winds name. But we're not going to give away all of our ideas just yet. Stay tuned for more.



MELISSA DOIRON

is the Assistant Conductor of Chebucto Symphony Orchestra and music director at Charles P. Allen High School in Bedford, Nova Scotia. She is a guest conductor and featured clinician with numerous ensembles such as Nova Sinfonia and the Nova Scotia Youth Orchestra. She currently sits on the board for the Early Music Society of Nova Scotia. Melissa has proven to be a leader in music education, presenting frequently at the Nova Scotia Music Educators conference on subjects

such as conducting basics and yoga for conductors. She was recently featured on a panel for the Canadian Band Association as a mentor for emerging music educators. Along with her colleague Pam Paddock, she is a co-founding director of the all female Wind Ensemble, Glass Winds, an ensemble focused on highlighting female performers and composers.



PAM PADDOCK

is a band director and music department head for Halifax Regional Arts (part of Halifax Regional Centre for Education). She directs the HRA Symphonic Band and oversees 25 staff members directing multiple instrumental and choral ensembles from grades 4 to 12. She has taught school bands since 1996 and has been a clinician for many others. Pam is the Assistant Conductor for the Nova Scotia Youth Wind Ensemble, a member of the artistic team for Music Mentors

International, has adjudicated for music festivals, and is co-founder of Glass Winds All-Female Wind Ensemble. Pam played clarinet and saxophone in various bands over the years and was actively involved with the Atlantic Region's summer cadet band programs. She conducted many workshops for cadet bands throughout the Atlantic provinces. Pam received her Bachelor of Music, Bachelor of Music Education and Master of Education degrees from Acadia University.

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My Love Letter to Labrador: Instrumental Music and 'The Big Land'

Kerri MacPhee

Think of a triangle with corners at Windsor, Sudbury, and Québec City. That's roughly the size and shape of Labrador. Move it a thousand kilometers closer to the North Pole, and give it the population of Orillia, Ontario. Now imagine the dedication it would take to build a music program to unite its people, and what that would mean to a girl growing up there.

When thinking back to my childhood, I remember things as if they were normal for everyone. I never thought or cared about how unique my situation might have been compared to the rest of the world, not even when I was going to and coming from school in darkness. Taking the shortcut my best friend's dad cut through the backyard with snow banks that were taller than I was? Also normal. Shifting my bed so the headboard was against the window and I could lay back and see out the window at night, however foolish of a choice that was during what we called "the deep freeze,"¹ where the temperature was usually the same in both Celsius and Fahrenheit? It was worth it, as the northern lights would frequently dance over my head as I drifted to sleep. Unique? Yes. But, I can't say I had the perspective to know just how unique it was back then.

The province of Newfoundland and Labrador has a rich cultural and musical heritage, which is partially rooted in the characteristics that make up its landscape. Half of the province is located on an island in the North Atlantic, and the other half includes the most easterly part of the Canadian Shield, where you cannot take for granted the rugged and extreme climate. This can pose unique challenges in establishing and maintaining any kind of music activities. Music education in Labrador depends greatly on individuals who have chosen to dedicate parts, and sometimes all of their lives to these communities. These individuals ensure that students have access to enriching musical activities and are a vital resource in understanding the needs and cultural contexts of Labrador communities.

I cannot dismiss the importance and uniqueness of the geography of Labrador; I believe it is a major contributor to fostering a strong sense of community within the people. Labrador is considered isolated from the major metropolitan cities and capitals of Canada. Typically, the land is frozen eight to ten months of the year and it sometimes only sees the sun for 6 hours a day during the winter months. We call it "The Big Land"; Labrador is a few thousand square kilometers shy of 300,000 and constitutes the largest part of Atlantic Canada. However; its inhabitants contribute to a mere 1.1% of the overall population of Atlantic Canada; Labrador's people are spread over fewer than twenty communities (of which only two have more than 4,000 people). All the more need, then, for people to come together and support each other; these communities need musical opportunities to

help foster and maintain a rich and fulfilled cultural experience. They need each other; everyone plays a part.

In writing this article, I sought out music educators, performers, residents, and researchers from many areas, and interviewed them to speak about their experiences. The interviews examined the specific characteristics of the music programs and events that exist(ed), and the unique experiences and challenges that they encounter in their everyday lives. Of particular note are the music educators who are the bedrock on which the local bands, choirs, ensembles, community gatherings, ceremonies, and celebrations are built.

One might think that the geographical challenges pose the largest threat to music-making in Labrador: it is difficult to connect with other schools, groups, populations, and when you try to make that happen, the costs are quite high. Even making digital connections has had its challenges, with some communities only receiving internet access and cell phone coverage in the past ten years; bandwidth speeds and reliability prove to be difficult. Although there are a few communities that thrive financially compared to others due to their rich resources and industry, this is not the case for them all. For the purpose of this article, I will speak of communities in two parts: larger communities that can subsidize their programs with an abundance of resources, and smaller communities that have music as a more integrated approach to living.

The two largest communities in Labrador are Happy Valley-Goose Bay and Labrador City. With populations of approximately 9,000 each, these communities are amongst the few that have different schools for different age groups. Between these two communities you will find Churchill Falls, a small town fed by the power of the Churchill River and the success of hydroelectricity. What remains are the coastal communities of Labrador, some inhabited by only a couple hundred people each. I will start with where I grew up, the Town of Labrador City (yes, that is its official name... with ever aspiring hopes).



**Figure 1: Illustration by
Duleepa Wijayawardhana.
©1999, Newfoundland and
Labrador Heritage Website.**

Labrador City and Wabush (collectively known as Labrador West) are two towns where iron ore mines drive the economy and habitation. I am proud to have spent 18 years growing up in Labrador City, but as a disclaimer, I speak from a very personal place, so please don't mistake my own experience for those of everyone who grew up with me. We are the only inhabitants in western Labrador, with the nearest Labrador community 240 kilometers to the east. To the west, the next town is approximately 600 kilometers southwest in Quebec. Labrador City is larger than Wabush, but as they are but a five-minute drive away from each other, the communities have amalgamated their school systems and combine resources for many aspects of community life. The two schools for instrumental music-making are J.R. Smallwood Middle School (grades 4-7) located in Wabush, and Menihek High School (grades 8-12) located in Lab City. These schools have had band programs that have ebbed and flowed with the different music teachers that have held those positions.

Jim Cooper was a major advocate for band programs, and fostered several successful bands throughout his 30-year career in Labrador West. In the 1990s and 2000s, Mr. Cooper had several bands of 60-80 students (would that they could get as many today!). He was his own feeder program and held positions at both the junior high and high school at the same. An extra treat with band in Labrador West was the possibility of travelling to a large city for a festival. Mr. Cooper and his wife, Judy (our very own band mom), turned out a dynamite band program that included a full concert band and jazz bands, as well as a parent committee, and a full sponsorship system with local businesses, in particular, the Iron Ore Company of Canada – which provided generous financial support. In my time as a student, I was able to travel to Boston and New York City to participate in the Heritage Band Festivals, which attracted bands from all over North America (and sometimes international locales). You can only imagine how incredible these trips were for a young girl growing up in such an isolated community. The anticipation and excitement would start in middle school, counting down the years until I was old enough to play in the senior band.

It was indeed a wonderful time, a time where company, community, family, and friends came together to give students the chance to explore the greater world and see outside the large scale but small-feeling bubble that was Labrador. Although I always felt a great need to include music in my life — always singing, taking piano lessons, and participating in anything I could that included music-making — not everyone felt the same way.

The schools in Happy Valley-Goose Bay have had a similar structure as those in Labrador West. Sean McLennon, who taught band at St. Michael's School in Goose Bay from 1990-2002, was actively involved in most musical and artistic activity in Happy Valley-Goose Bay. Sean speaks highly of his time there, remembering a vibrant arts community with dedicated groups of people who fostered activity in music, drama, dance and art. Primarily a beginner band instructor at St. Michael's, a K-9

school, his thirst to bring great band repertoire did not stop there. At the time, the local high school had a stronger choral program than band, so Sean began an after-school community band where the high school students had the opportunity to continue developing their instrumental skills. Similar to an honour band, they got to really dig in and make great music in this setting. Sean traveled back to the Maritimes after 12 years to be closer to family, leaving a great legacy and love for band in Labrador, and he continues to remember and reflect on his time there with great fondness.

Kathleen Hicks is a retired music teacher who taught in Happy Valley-Goose Bay, Rigolet, Lake Melville from 1982-2009. She spent a considerable amount of her career dedicated to music and the arts, and travelled for the school board to schools in every part of Labrador. Having spent the majority of her time in Happy Valley-Goose Bay, she remembers it well, discussing its numerous festivals, activities, and community events. She shared, "I only planned to stay a year or two, but the job was fulfilling, and I happened to meet my husband there. It was exciting to be in a place that was growing and there was always lots to do. If something didn't exist, you could start it up yourself. I loved dance, so I started a small ballet program with only a handful of people and when we left in 2016, there were 180 dancers participating." Kathleen spoke of the change in the community when the main industry there, the Royal Canadian Air Force Base 5 Wing, began to dwindle in activity after the failed promise of the base transitioning to a NATO base in 1988-89. After that, many of the stationed allied forces from Germany, Britain, and France began to move away, and she said the mosaic of culture began to dwindle a bit with this change. She also noted the vibrant drama scene in Happy Valley-Goose Bay, in particular the *Mokami* Players, who participated in productions and travelled to Newfoundland every year to participate in the Provincial Drama Festival.

Kathleen also remembers a time when the school board used to have a Fine Arts Coordinator position. An advocate and supporter of artistic endeavors, these types of positions no longer exist in the same form. This can create challenges when trying to communicate to a group of school board members who do not have the subject matter expertise to understand what it takes to make a music program thrive. Kathleen recalls the position of the School Board Music Coordinator, who at the time put together a songbook specifically containing music specific to Labrador. These types of historical and oral histories are difficult to document when you do not have a dedicated job in the area. Now, it is basically up to music teachers if they want to make it happen, finding support elsewhere through grants or organizations.

One of the music festivals that was mentioned multiple times in the interviews was the Labrador Creative Arts Festival. This was a non-competitive festival with many categories: art, drama, and music of all types (folk, concert band, classical, traditional)

MY LOVE LETTER TO LABRADOR: INSTRUMENTAL MUSIC AND 'THE BIG LAND'

that brought participants from many areas of Labrador to Happy Valley-Goose Bay for a week. The teachers mentioned how it was so nice to see such a variety of styles of art-based work in this festival. One minute you would hear a small concert band playing the newest Steve Reinecke piece, and the next, a dramatic recitation or musical theatre solo followed by a pair of Innu students throat singing. The varied types of performances made the festival open and welcoming to all without the pressure of competition or results. I believe that community music thrives with these types of festivals and events, particularly in rural areas where you have such a varied array of styles and art forms.

Churchill Falls, a small community of around six hundred people, is the location of the Churchill River Hydroelectric Generating Station. In 1894, geologist A. P. Low cited the Churchill Rivers potential of “generating several millions of horsepower.” The project, known as the largest civil engineering project in North America at the time, was completed in 1971. The town is a company town, owned and operated by Nalcor Energy, which makes the Eric G. Lambert School a *private* K-12 school. The results are a community and school blessed with an abundance of resources. Mark Bonnell taught K-12 music in Churchill Falls for twenty-five years, and impacted many students and community members over that time. Mr. Bonnell ran a program that included many different types of ensembles, as well as offering private lessons outside the school for community members and students alike. When it came to a band program, Mr. Bonnell allowed the students to shape the types of ensemble and repertoire themselves. With a K-12 student population of only 120 or so, depending on the year, he says:

If you want to keep your program alive, you need to give the students a taste of what they want sometimes, not just what you want them to learn, for the sake of art, to keep it going... to give those students a chance to express themselves and feel as if they have an outlet to do that. The isolation can be suppressing sometimes, and you have to provide them an opportunity to express themselves and foster any kind of art whenever you can.

Mark still lives in Churchill Falls and is now retired. As he awaits his wife's retirement, they plan to move back to Newfoundland in the next couple years. When asked if he will miss Labrador, he talks about how he feels as his time comes to a close. “I walk around in the wintertime, and I look at the lakes and the hills, and I see them as if it's the first time... I just love it, feeling the crisp air... you know it's unique.”

Some of the most historically significant music-making in Labrador lies in the histories of the most isolated of lands, in communities such as Nain, Hopedale, Makkovik, Rigolet, and even in communities that no longer exist or have been resettled. For example, the communities of Okak and Hebron were resettled after the 1918 Spanish Flu pandemic; their remoteness and population of mere dozens was not enough for sustainment. The current coastal communities are home to many populations of First Nations Inuit, Innu, and Métis – of which many of

the communities are influenced by the efforts of Moravian missionaries of the eighteenth and nineteenth centuries, the last recorded missionary leaving only in 2005.²

Moravian missionaries established churches and community buildings that housed many choirs and instrumental groups. Of particular importance are the Moravian chorales and hymns that choirs translated and sang in Inuktitut. They also added instrumental parts and made their own bands and ensembles. Moravian missionaries may have established many community structures and provisions in the eighteenth and nineteenth century, but as for the brass band tradition, this quickly departed from the Moravian's control and became a wholly Inuit tradition. Instruments and music were brought to the Moravian churches in Labrador; sheet music and the skills required to read it were taught to the people, and bands came to be a generational practice, fostering community pride and celebration. Dr. Tom Gordon, Professor Emeritus from Memorial University of Newfoundland, is a researcher and trusted friend of the Inuit communities in Labrador. He has spent a considerable amount of time dedicated to preserving the musical history of the Inuit. He spoke of his experience and partnership with many colleagues in the making of the film “Till We Meet Again: Moravian Music in Labrador,” a project of the National Film Board, produced and directed by Nigel Markham. Alongside Dr. Gordon was Dr. Mark Turner, who has since continued extensive research and support of instrumental music in coastal Labrador. When the documentary was completed, Tom recalls the response from the community before the film was released:

The people were really responsive in very positive ways... [A]t almost every screening, by the end of the film people began to sing along with the film... [A]nd then we held discussions after the screening of the film to get feedback and asked, “Where do we go from here?” The one very clear outcome was that they were very interested in re-launching the brass band tradition. Where the choral music was very much associated with the church, the brass band was a community activity, and it was something that was deeply integrated into many aspects of their communal life. So, for instance, if it was your birthday they would show up at your house and play. Anytime there was any kind of public event, they would be there. When there were parades and when the boat docked, they would be there to welcome everyone to the community.

Although Inuit brass bands held strong, generation after generation, there was an obvious decline of band activity in the communities towards the turn of the twenty-first century. Many reasons for this can be speculated, including the rise in technology use and access, as well as a change in political climate, societal focus, and support. Regardless of the reasoning, Dr. Gordon, Dr. Turner, and others who were a part of the making of the film knew that the community wanted help to rekindle the tradition of brass bands. This response created *Tittulautet Nunatsiavuttini*, a set of workshops both in-person and online that spanned over three years to help revive brass bands in the communities.

MY LOVE LETTER TO LABRADOR: INSTRUMENTAL MUSIC AND 'THE BIG LAND'

Each year, the workshop was held in a different location: Nain in 2015, Hopedale in 2016, and Makkovik in 2017. Participants from all communities were welcomed to help continue the tradition of community brass bands. With the assistance of grant funding sought out by Dr. Gordon, the workshops brought back several musicians from the documentary. Funding was also secured to provide the communities with two new sets of brass quintet instruments: four trumpets, two trombones, and two euphoniums.

From those workshops, what now remains is the *Nainip Tittulautingit* | Nain Brass Band, as a regularly performing ensemble in Nain, with members from Makkovik and Hopedale. They perform as much as they can for community events and milestone holidays that surround the Moravian tradition, Easter especially. Mark Turner observes, "Here in Nain, that tradition is one of the longest running amongst the church's global community. While the written story of the brass band tradition here in Nain may begin with missionaries, Nain Brass Band has been built by generations of Inuit."³ Historically, for example, the band acted as an ambassador for the community, performing for the arrival of the mission ship, *Harmony*, which rotated missionaries, brought visitors, and much needed provisions and supplies to the communities of Labrador. As Carl Simon noted in 1913, "[W]hen the *Harmony* leaves the station,... if time and circumstances are favourable, the brass band fetch their instruments, and row round the vessel in a boat playing chorales and other tunes. The closing piece is generally: "God be with you till we meet again," or "Shall we meet beyond the river?"⁴



Figure 2: Nain Band in Tender, (photographer and date unknown). Used with permission of Them Days magazine and archives.



Figure 3: Brass band on the roof of the Moravian Church in Nain, taken by Paul Hettasch in 1923. Produced with permission from Unity Archives, Herrnhut, Germany.

The brass bands were not recognized as imposed, but rather, adapted as their own. At first, the Moravians essentially provided a vehicle, but the Inuit were the ones who took that skill and interpreted it to make it their own, deeply integrating it into communal life. Over generations, brass bands in particular became less attached to the church, and more celebrated as a community tradition; they became a powerful symbol of community and a celebration of people unmistakably unique to Labrador. We continue to celebrate the brass band tradition in our province, with a recent recognition and award from Music NL: the *Nainip Tittulautingit* | Nain Brass Band received the 2020 Lifetime Achievement Award alongside the Moravian Church Choir.

There are many aspects of living in Labrador that some find undesirable; many people cannot see past the climate or simply cannot adapt. Others embrace the uniqueness of the land and choose to see past the challenges, figure out a compromise, solution, or possible substituted experience. As a musician, it's a different challenge from having to worry about planning next week's concert or which double-booked event to attend. One thing that many people who have lived in Labrador say is that no matter the difficulties they faced, the sense of community and connection to the people of Labrador is like none other; notwithstanding the major challenges, people come together in community to experience life together, however far removed from the masses. Was the young clarinet player sitting next to me in high school there for the vulnerability and need to express himself? Not really. He was motivated by the exciting possibility of a big trip that happened every two to three years. Did he still enjoy himself? Yes, I like to think he did. In fact, I actually remember being very impressed with his raw ability to play clarinet. Towards Grade 12, our repertoire was at a competitive level, and I remember him nailing the quick runs without fault. He tended to mask his talent because it wasn't really his priority as a teenage boy. But I know first-hand that he looks back on his time in band fondly and does not regret a minute spent

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experiencing the sense of community and comradery that the Menihek Senior Concert Band provided for him.

As I grew up and eventually moved away and experienced more parts of the world, I look back and realize how special a place "The Big Land" really is. An exceptional area geographically, but even more important is the intangible function and subsequent impact of community. I feel genuinely blessed to call it my home — a place, and more importantly, a group of communities — with which I will always stay connected.

ENDNOTES

- ¹ The 'deep freeze' season typically sees temperatures dip to approximately -40 to -55 Celsius on any given night, usually between late December and mid-February.
- ² "Moravian Missions in Labrador," The Canadian Encyclopedia, accessed December 15, 2020, <https://www.thecanadianencyclopedia.ca/en/article/moravian-missions-in-labrador-emc>.
- ³ Nainip Tittulautingit and Mark Turner "Tittulausijattet Nainimi | Our Nain Brass Band". *Them Days: Stories of Early Labrador*, vol 43 no 1, 2019, pp 28-31.
- ⁴ Simon, Carl "Hebron; The Arrival and Departure of the Harmony" *Periodical Account* 8, no. 96 (1913): 638.



KERRI MACPHEE

is a D.M.A. candidate at Texas Tech University, specializing in Wind Band Conducting. She holds degrees from Memorial University of Newfoundland, Mount Allison University, and was the first RBC Emerging Artist Resident Conductor of the Newfoundland Symphony Orchestra.

Kerri has conducted the Newfoundland Symphony Orchestra, the Mount Allison University Wind Ensemble, the MUN Wind Ensemble, and with the MUN Junior Band Week summer program. In her time in Texas as a graduate teaching assistant, she assisted with conducting the 400-member Goin' Band from Raiderland marching band, and has conducted all four Texas Tech University Bands.

Growing up, Kerri was an active member of the Canadian Cadet Movement and enrolled as an officer in the Canadian Armed Forces in 2007 to continue her work with the program. She has been an Aide-de-Camp to the Lieutenant Governor of Newfoundland and Labrador since 2016.

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Research in Review: The Journal of Band Research

Roger Mantie

Hudson and Silveira. 2020. "A Content Analysis of the Journal of Band Research: 1964–2016," *Bulletin of the Council for Research in Music Education*, no. 224, 61–75.

According to its website (<https://www.journalofbandresearch.org>), *The Journal of Band Research* "is the premiere scholarly publication in the world devoted to band music, band history and band methodology." First published in 1964, the journal — a publication of the American Bandmasters Association — claims to be the oldest academic band journal in continuous existence. "JBR," as it is sometimes known, has indeed been around a long time and undoubtedly has a devoted readership. I confess that I have often overlooked JBR, paying more attention to wind and percussion research and scholarship published in general music education journals. I suspect this may be due to JBR's relatively late transition to electronic publication. It was with great interest, then, that I read Hudson and Silveira's recent content analysis of JBR.

For those less familiar, content analysis is a form of research that attempts to capture "big picture" understandings of some sort of corpus (i.e., collection of materials). In the last issue of *Canadian Winds* (19:1), we published Pratik Gandhi's content analysis of festival lists ("Representation in Canadian Wind Band Festival Lists"); in issue 18:2, we published my content analysis of photographic images in *Canadian Winds* ("Mirror, Mirror on the Wall: 42 Years' of Pictures in *Canadian Band Journal* and *Canadian Winds/Vent canadiens*"). Other content analyses in music education have been conducted on such things as the programming at conferences and the topics of dissertations. Especially popular have been content analyses conducted on journals, typically of a delimited time period.

Hudson and Silveira's stated purpose was to examine the "breadth of content" in JBR published between 1964–2016. Their specific research questions were:

1. What are the frequencies and percentages of methodologies employed in articles published in the JBR?
2. What are the frequencies and percentages of primary topics of articles in the sample?
3. Which authors are most published and most cited within the sample (i.e., author eminence)?
4. What trends (if any) emerge over the 52-year publication history for the variables of methodology and primary topic? (2020, 65)

Hudson and Silveira analyzed 503 articles. They created 12 methodological categories to capture the research methods and 25 primary topic categories (e.g., repertoire, biography, composition).

The most common methods in the JBR corpus were historical (37%), analysis (25%), and descriptive (20%). The most common topics were repertoire/composition (24%), ensemble (18%), and

biography (15%). Somewhat surprising (to me, at least) is that only 2 (of 503) articles were classified on the topic of motivation. The most frequently published authors were J.E. Mitchell (7 articles), R. Hoe, Jr. (6 articles), and P. Yoder (5 articles). Nine authors were listed with four publications each. As Hudson and Silveira rightly point out, the frequency of method or topic appearing in JBR should not be confused with the issue of *impact*. The following are the names of the most-cited articles, in descending order, published in JBR:

"Performance Evaluation Reliability at Selected Concert Festivals" (1985)

"Comparison of Expert and Novice Conductors: An Approach to the Analysis of Nonverbal Behaviors" (1994)

"Effect of Strict and Expressive Conducting on Performances and Opinions of Eighth-Grade Band Students" (1991)

"Bringing the Art of Rehearsal Into Focus: The Rehearsal Frame as a Model for Prescriptive Analysis of Rehearsal Conducting" (1994)

"The Effect of Pre-Conducting and Conducting Behaviors on the Evaluation of Conductor Competence" (1998)

"Factors Influencing Participation in Community Bands" (2005)

"Instrumental Music in American Education: In Service of Many Masters" (1995)

"Nonverbal Communication: Its Application to Conducting" (1989)

"Characteristics of Band Programs in a Large Urban School District: Diversity or Inequality?" (2007)

"Pitch and Tempo Discrimination in Recorded Band Music Among Wind and Percussion Musicians" (1984)

Finally, the researchers, on the basis of sophisticated statistical analysis, noted a downward trend for historical methods and an upward trend for content analysis, correlational, and experimental research. They also noted an upward trend for the topics of hearing loss, motivation, and perception — however the value of such a finding is certainly open to question when motivation is noted as exhibiting an upward trend on the basis of only two articles.

One of the things I appreciated most about Hudson and Silveira's content analysis of JBR is that it helps to support something I have long-suspected: research is not taken very seriously in the academic wind band world.¹ It is notable, for example, that only two articles in the list above of most-cited articles are from the twenty-first century. Moreover, the most frequently-cited article, Burnsed and Hinkle's "Performance Evaluation Reliability at Selected Concert Festivals," is listed as having been cited 89 times. According to Google Scholar, my own most-cited article (from 2013) has already been cited 117 times. Hudson and Silveira report that, at the time of their writing (likely in late 2019), 632 JBR entries had been cited a total of 2177 times. This may appear significant, until you consider that Google Scholar indicates that my own published scholarship has been cited 742 times (as of January 30, 2021). For a single author with a 12-year record of publications to already have one-third the number of citations as

an entire journal's 52 years' of publications does not necessarily reflect well on the state of academic scholarship in a field.

I realize there are important occupational differences between elementary, secondary, and post-secondary levels. Unlike those at the post-secondary level, elementary and secondary teachers are typically not expected to *do* research. But should elementary and secondary teachers not want to avail themselves of the latest research? The cynic often retorts that learning from research isn't necessary because "music doesn't change." I might disagree, but even if one accepts this premise, surely our understandings of learners and the learning process changes. Imagine a family doctor who earned their credentials in 1970 and never again read any medical research. (Would you be comfortable with this person as your doctor?) Our understandings of learners and the learning process continue to evolve. (If you don't believe me, compare published music education research from 1970 and 2020.)

Antipathy amongst teachers (music and non-music) towards research and scholarship is nothing new. Teachers tend to trust in their own experience more than the experiences of others. Research often isn't considered relevant or applicable to what we do. What could teachers possibly learn from research that they don't already intuit on their own? Researchers are often dismissed as people who don't really understand the "realities" of the classroom. *I know research says "X," but I believe...*

But is there not something potentially dangerous about this stance towards research and scholarship? Has the political experience south of the border the past four years not taught us the dangers of mocking science and truth, and placing complete faith in one's own judgement. (*We don't need scientists; just drink bleach.*) The US has managed (for now) to turn a page on the kind of mentality that led people perilously close to anarchy. It is important to recognize, however, that what happened in the US stemmed from people rejecting external sources of "truth" in favour of their own beliefs. It is a very dangerous game when people reject as "fake news" anything that does not support or confirm with their pre-existing beliefs.

While it is unfortunately true that there is a lot of bad research out there, our professional response in the wind band world should not be to outright reject research and scholarship, but to critique and improve it. If we wish to be taken seriously by others (e.g., parents, administrators, politicians, community members), we need to adopt a mindset that critically embraces inquiry rather than pouring cold water on it. This does not necessarily mean *doing* research, but it does mean keeping up with research. Hudson and Silveira's content analysis of JBR should serve as a cautionary tale — one that hopefully helps us to re-evaluate our own claims to professional status.

ENDNOTES

¹ A casual perusal through academic job advertisements on the College Music Society's listserve reveals that post-secondary positions are inevitably split between "Director of Bands" positions and "Music Education" positions. The unfortunate result is the divorcing of "education" from wind band activity. Wind band faculty often teach music education students, but their "research" expectations usually take the form of "creative practice" rather than research and scholarship per se.

RESOURCES:

JBR is one of the few English-language journals dedicated to research in the wind band field. There are many individual research articles relevant to wind band teaching and learning published in other journals, however. When searching for wind band-related research, it is important to keep in mind the distinction between paid and open-access journals. There are only a handful of open-access journals in music education, in part because there is still a perception among some that paid journals are more respected. Arguably, the most prestigious open-access journal in music education is *Action, Criticism, and Theory for Music Education*. It tends to publish articles of a sociological, critical, and philosophical bent.

Paid journals protect their monetary interests with the "paywall." Professors can access literally thousands of journals through their university libraries. Most school teachers cannot. (Ironically, universities have to pay a lot of money for the research that university faculty have produced and provided free to for-profit publishers. Recently, for-profit publishers have begun offering a limited number of individual open-access articles — paid for by the authors!) For better or worse, the internet has put a dent in the for-profit journal monopoly. Rules vary from publisher to publisher and journal to journal, but many publishers have an "embargo period" for published articles, typically ranging from eighteen months to five years. (Some publishers insist on maintaining complete copyright ownership forever.) The bottom line is that people not affiliated with universities can now access a good deal of published research through sites such as Google Scholar, ResearchGate, and Academia.edu, where professors often "self-archive" their work.

The number of journals in music education has exploded over the past 30 years or so — with researchers increasingly publishing in journals that are more and more specialized with each passing year. Randall Allsup, for example, has an article entitled "The Moral Ends of Band" that is published in the education journal, *Theory Into Practice*. A very small and incomplete list of scholarly music journals (rather than trade journals like *The Instrumentalist*) where one might find research and scholarship relevant and applicable to wind band teaching and learning includes:

- Journal of Research in Music Education* (US)
- Bulletin of the Council for Research in Music Education* (US)
- Journal of Music Teacher Education* (US)
- International Journal of Music Education*
- Music Education Research* (UK)
- British Journal of Music Education* (UK)
- Psychology of Music*
- Research Studies in Music Education* (Australia)
- International Journal of Community Music*
- Philosophy of Music Education Review*



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Canadian Winds/Vents canadiens proudly announces the annual Canadian Band Association Undergraduate Critical Essay Competition. The goal of the competition is to encourage and foster emerging voices in the Canadian wind band community.

Essays should relate in some way to the year's competition theme. Submissions should include academic references and reflect critical thought and engagement, not just information sharing or expressions of personal opinion.

2021 Theme: Decolonizing the Band Room

2022 Theme: Post-pandemic Wind Bands in Canada

2023 Theme: Teaching for Lifelong Music-Making

The winning submission will be published in the spring issue of *Canadian Winds/Vents canadiens*. The winner and runner-up will both receive cash prizes.

\$500 **1st prize**
\$300 **2nd prize**

Review Process: Submissions will be judged in a blind review process by nationally-recognized scholars.

Eligibility: Open to university students currently studying at, or recently graduated from, a Canadian institution. [Students are eligible if they graduate in the same year as the submission deadline.]

Students are limited to one submission per year. Essays are accepted in English or French.

Essays submitted for consideration should be characterised by:

- Clarity and precision.
- Adherence to the Chicago Manual of Style (Chicago A and Chicago B are both acceptable).
- Length of no more than 4000 words (not including references).
- Error-free writing. Manuscripts with excessive “mechanical” errors (spelling, grammar, etc.) will not be sent out for review.

Format:

- Essays should be double-spaced with 12-point font.
- The author's name or identifying information (e.g., institution) should not appear in the manuscript, but should be included in the email.
- Tables, figures, graphics, and images (with photo credit, where applicable) are welcome with any submission. All images should be embedded in the body of the text.

Email submissions to: canadianwinds@gmail.com with the subject line “Critical Essay Competition.” Email submissions should include a faculty advisor name and contact email information.

2021 Competition Submission Deadline: December 17, 2021



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David Haskins *Horn, Vancouver Symphony Orchestra*

Sarah Jeffrey *Principal Oboe, Toronto Symphony Orchestra*

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From Band Camp to Clash Band: Musical Connections and Lifelong Learning on Prince Edward Island

Alison Meadows Peters

In the late summer of 1994, I moved to Prince Edward Island (PEI) to begin my band teaching career at Stonepark Junior High School in Charlottetown. As a young teacher, I quickly realized that I was now a member of a well-established band community led by a group of passionate music educators. In recent years, there has been a significant expansion in the opportunities Island musicians have to play in community band ensembles and to extend their involvement in bands beyond the public school experience.

In December, 2020, I had the opportunity to interview music leaders and participants in school, military, and community band programs here in Canada's smallest province (current population: 159,625). The responses I received demonstrate the diversity of the band landscape in PEI, a place where there are abundant opportunities for musicians of all backgrounds and ages to perform and connect with others as members of the PEI band community.

PEI Band Days Music Festival and Beginning Band Days: Rowan Fitzgerald, Retired Band Director, Past Organizer

Q: *There is a long standing tradition of excellence in band programs across PEI. In your view, what are some of the benefits students gain from participating in school band programs?*

A: For several decades, band programs have been a part of the intermediate school, high school and, in some cases, elementary school, course offerings. Thousands upon thousands of Island students have had an opportunity to experience the joy of music-making in an ensemble setting. The skills, the neural pathways, the aesthetic appreciation, the abundance of positive memories of curricular and extracurricular events developed by students in these programs are far too numerous to be mentioned here.

Q: *How did PEI Band Days begin, and what role does this event play in our band community?*

A: The PEI Band Days Music Festival is a two-day event which has been held annually since 1986. Teachers at the time developed a concept for the festival which included what they considered to be the most beneficial aspects of music festivals: an opportunity for students to hear other bands perform and to learn from constructive feedback, while reducing the emphasis on ratings and competition.

Q: *What is the guiding principle of this festival and how did this shape the festival experience?*

A: The PEI Band Days festival was born out of a desire to have a festival experience that encouraged students and teachers to strive for excellence in a non-competitive setting. One of the most

positive aspects of PEI Band Days is the opportunity the festival provides for music teachers to come together to exchange ideas and to share in a positive professional development experience. The PEI Department of Education and Lifelong Learning provides Island band teachers with professional development days to attend and to participate in the band festival. All teachers write adjudications for one another while listening to other bands, and these adjudications are provided to directors along with the formal notes and recordings from the two official adjudicators. Ratings are not announced at the festival. This cooperative and supportive format has contributed significantly to the development of quality music programs across PEI. In March of 2020, just a few days before COVID-19 lockdowns began, twenty-seven different bands participated in the annual two-day festival. The development of strong school band programs across PEI, and the collegiality shared amongst Island music teachers, can be attributed to the strong foundations that were laid for this music festival at its inception.

Q: *Another provincial event anticipated every year by Island band students is the annual Beginning Band Day showcase. What was the impetus for making this a separate event?*

A: First-year band students were initially included in PEI Band Days, but it was decided after a couple of years that beginning band students would benefit more from participating in a separate festival in a completely non-competitive setting. The result was the organization of a provincial Beginning Band Day, which is held in Summerside in April of each year.

PEI Intermediate Honours Band: Frank Nabuurs, Past Organizer and Retired Band Director

Q: *When did the PEI Intermediate Honours Band begin, and what does the program look like today?*

A: The PEI Intermediate Honours Band program was started in the early 1990s by the Island's intermediate band teachers to provide an enrichment program for their more motivated students. Over the past thirty-plus years, the program has become a catalyst for student continuation in band programs at the high school level and into post-secondary music programs. The program runs annually, with over one hundred students selected by teachers from all PEI band programs (no auditions). The program begins with repertoire rehearsals at individual schools in early fall, sectional rehearsals in early January, and culminates with a concert directed by a different guest conductor each year at the end of January.

Q: *What is the philosophy that guides this program?*

A: While the main goal for the group is to provide students with new musical challenges, motivating them to set higher musical standards for themselves, the learning atmosphere during the

performance weekend also provides an opportunity for social growth with “like-minded” individuals from around the Island, which many students find very refreshing.

Q: How does this program benefit students and music educators on PEI?

A: The PEI Intermediate Honours Band is a wonderful vehicle to showcase the work being done in band rooms across PEI to audiences including parents, teachers, principals, and even politicians at the municipal and provincial levels. One of the greatest benefits for me was spending time with other Island band teachers. This was a morale boost for me each year. Being able to be with my colleagues and friends for the weekend while we worked with one hundred-plus seriously motivated students made all that work worthwhile!

Q: In what ways does having the opportunity to work with guest conductors benefit Island teachers and students?

A: One of the most important benefits we received was the valuable professional development that came from watching a different guest director each year. These directors were chosen annually because of their reputations as exceptional music educators. Watching these individuals teach, rehearse, and inspire our students was a great inspiration for me to continue to deal with the challenges of teaching band at the intermediate level. The PEI Intermediate Honours Band program is an important Island band tradition and has been an inspiration for over four thousand motivated young Island band students over the past thirty-three years.

PEI High School Honours Band: Christine Blanchard, Past Organizer and Band Director



Q: When did the PEI High School Honours Band program begin and what was the purpose of the organization?

A: PEI High School Honours Band began in 2000 with the support of all Island music teachers and band programs. Each year the ensemble would meet for a weekend of intense rehearsals and a final concert. We agreed to the following philosophical statement and guiding principle: *The philosophy of the PEI High School Honours Band is to provide a band*

experience that is musically rewarding and accessible to all Island band students. In keeping with this philosophy, we selected music that was challenging yet accessible. We also selected students based on their musical skill as well as their enthusiasm about and commitment to music-making. Over the years, we adjusted and adapted to the changing needs and commitments of our students by offering opportunities for socializing, collaborations, and enhanced musicianship. The Honours Band weekend usually consisted of full rehearsals, sectional practices, and time to socialize. It was a wonderful experience for all involved.

Eastern Area Band Camp: Kirsten MacLane, Public Schools Branch Music Area Coordinator and Camp Director



Q: How have Island music camps become a beloved Island summer tradition for young Island musicians and their parents?

A: Ask any band student in PEI the name of the song they played at their very first concert and the answer will most likely be a jubilant “Beautiful Brown Eyes”! For more than thirty years, our Island band programs have benefited greatly from our two summer band camp programs.

What began as a program for beginner band students has become an Island tradition and culture of its own.

Q. What is the educational goal of camps?

A: The primary aim of both our Charlottetown and Summerside summer band camps is to provide beginning band students with an excellent foundation taught by specialists on their instruments. Using an intensive week long approach, beginner band students typically begin band in September at a level of ability that would have taken two months to achieve in a stand-alone band classroom model.

Q. Over the past thirty years, band camps on the Island have experienced incredible growth with a high participation rate from students at participating schools. As camp director, can you provide an overview of the band camp experience that students enjoy each summer?

A: Each year approximately three hundred and seventy-five beginning band students get their first opportunity to play a band instrument at band camp. Our Charlottetown camp also offers intermediate and senior programs to approximately two hundred second and third year players in order to provide them with the opportunity to advance their playing skills as they prepare for the new school year. As the program has expanded, so have the logistical challenges. The Charlottetown camp alone now requires seven full band set ups, two percussion rooms and music stands for approximately thirty-five sectional classrooms!

In addition to learning specific instrument and rehearsal techniques, campers also experience playing in both large and small ensembles, and learn basic music theory. We also have a lot of fun at camp — concerts, staff jazz performances, music trivia challenges, team building games, spirit dress up days, and a week long charity fundraising challenge all add to the excitement of camp.

PEI Regimental Band: Lieutenant Rory O'Donnell, PEI Regiment Director of Music and Captain (Ret) F.G. McKearney, CD



Q: Some of the roots of the modern wind ensemble come from the military. The PEI Regimental Band has a long and proud tradition in PEI, and the Regimental Band continues to fulfill an important role on the Island by performing regularly at military and public functions. When was this ensemble formed and how has it evolved over the years?

A: (Frank McKearney) The origins of The PEI Regiment and their associated bands, both Pipe & Drum and Brass & Reed, date back to 1875 when the federal government issued the Militia Act. A timeline of PEI military band looks something like this:

- 1875-1895: The Queens County Provisional Battalion of Infantry
- 1895 to 1914: The 82nd Abegweit Light Infantry
- 1914-1939: The 105th PEI Highlanders
- 1945-1958: The PEI Light Horse
- 1958 to present: The PEI Regiment

The present configuration of the band is Brass & Reed. I joined the band in 1968, and directed the band from 1978 to 2012. The number of musicians in uniform varied anywhere from the current fourteen to as many as thirty-five.

Q: *What is the role of the PEI Regimental Band in the community today?*

A: (Rory O'Donnell) We have fourteen members in uniform (enrolled in the Canadian Forces Primary Reserve) and seven associates (volunteer members) that perform with us on a regular basis. We perform at twelve to sixteen different events per year including military parades, community parades, joint concerts, as well as performing "O Canada" and some half-time music at various sporting events.

Cadet Bands: Zach Evans, Past Director

Q: *Another opportunity for young Islanders to perform band music in the community is offered by cadet squadrons. What kind of musical experience do cadet bands offer to young people?*

A: Our first priority is to learn the pieces of music that are essential to parades: O Canada, God Save the Queen, and a March Past. If we have the time, and the playing ability is up to par, we choose from an assortment of other marches and pop music. We typically gather to rehearse once or twice a week, so it is largely independent study. There are a number of cadet squadrons on the Island, each with their own respective band, and the number of cadets involved changes throughout the years. When numbers are low, we have been known to combine our cadet bands to make parades and performances more enjoyable for all involved.

UPEI Wind Symphony: Dr. Karem J. Simon, Professor of Music UPEI

Q: *The University of Prince Edward Island Wind Symphony comprises instrumental music students at UPEI and dedicated community musicians. In your view, what is the role of this ensemble within the PEI musical community?*

A: With performances throughout PEI and beyond each year, partnerships with PEI school music programs, and utilizing unique performance spaces, the Wind Symphony is among PEI's most respected large ensembles. Commissioning new compositions, featuring outstanding student and professional soloists, and showcasing masterworks of the wind band genre are all hallmarks of this ensemble. Each year, the Wind Symphony performs two recitals locally and tours selected areas of the region to provide its membership with additional performance experiences. The ensemble has been acclaimed for its progressive approach to performance and programming. During the past twenty-two years, the Wind Symphony has produced an annual compact disc featuring selected repertoire from each year's performances.

Holland College Welshmen Community Concert Band: Alan Dowling, Founder, Christine Blanchard, Current Director



Q: *The history of the Welshmen Community Band goes back several decades. What are the origins of this ensemble and what does the band look like today?*

A: The original Welshmen band played into the 1960s when Holland College was still Prince of Wales College. They played for college musicals, variety shows, and games. The Holland College Welshmen Community Concert Band had its first rehearsal in September of 2008. About twenty-five people came out to the first community band rehearsal to be held in many years in the Charlottetown area.

In the second year, a Jazz Band and Pep Band were formed. The latter was created to provide music at the Holland College Hurricanes football games and has performed at every home game since then. Alan Dowling retired as band director in December of 2012, and Mark Parsons took over the podium duties. Chrissy Blanchard accepted the band director position in January of 2015.

The band currently has fifty members. The group is made up of students, community members, music teachers, and professional musicians. We strive to create a welcoming atmosphere where community musicians can collaborate and connect with each other. Another initiative in recent years is to share our concerts with other community ensembles. Where possible, the two ensembles combine to perform one or two pieces. Every concert is also an opportunity for concertgoers to donate to the Upper Room Food Bank.

Great George Street Brass Band: Ken Mayhew, Band Member

Q: *In 2015, yet another opportunity emerged for Island wind and percussion musicians to perform together. What role does the Great George Street Brass Band play in the Island band community?*

A: The Great George Street Brass Band is PEI's only full brass band. We formed in 2015 and have approximately twenty-five members. Our director is Ron Murphy, a retired music teacher and the former director of Chester Brass in Nova Scotia. Over the years, we have performed in communities across PEI and a couple of times in Nova Scotia, too. One of our most popular events is our "Christmas in Brass." This has become a hit on Charlottetown's Christmas calendar!

We have performed for the Lt. Governor's annual garden party, played joint concerts with visiting bands and with local choral groups, and we have provided music for veterans' events such as Battle of Britain and Remembrance Day. Our purpose is to reintroduce this traditional music style to communities across the Island, to provide a venue for brass players to practice and perform the music they love.

Second Chances Community Band: Allie McCrady and Rowan Fitzgerald, Co-Directors



Q: *Many Islanders who played instruments in school or community ensembles earlier in life have found a new opportunity to perform in the aptly named Second Chances Community Band. What role does this ensemble play in the community?*

A: (Rowan FitzGerald): Our purpose is to provide a playing opportunity for interested post-secondary community musicians who wish to make music in a wind band setting. Allie McCrady and John MacDonald approached me eleven years ago about working with them to start a community band in Charlottetown. I was within two years of retiring from my position as instrumental music teacher at Queen Charlotte Intermediate School and was keen to see this happen. We got permission to work out of the band

room at Queen Charlotte, put out some advanced information, held a couple of meetings and away we went! Membership in the band now fluctuates between fifty-five to sixty-five members depending on the season.

Community Clash Band: Frank McKearney, Organizer



Q: *A highlight of the annual Gold Cup Parade for many spectators is seeing the Community Clash Band march by in their colourful and sometimes outlandish outfits. Despite the light-hearted tone, the band is often awarded the "Best Band" designation following the parade. How would you describe the Community Clash band for those who haven't experienced it?*

A: Founded in 1988, the Charlottetown Community Clash Band is a group of professional and amateur musicians who get together annually, exclusively to participate in the Gold Cup Parade held the Friday of Old Home Week. The band has two easily recognizable hallmarks: great marching music and outlandish outfits. No uniforms here! In the week preceding the parade there are two rehearsals — one a music read-through and the other a marching rehearsal.

Q: *Can you describe the origins of this unique Island band tradition?*

A: Prior to 1988, I was a member of the Gold Cup Parade committee. My job was to arrange for the band entries in the parade. Each year, we had a judge to review the bands as they marched past Confederation Centre. In 1987, there were no Island band entries in the parade. At a postmortem committee meeting, Rowan FitzGerald and I offered to put together a band for the following year. In 1988, the musical *Swing* was playing at the Centre, so we convinced most of Rowan's co-players in *Swing*, and most of the PEI Regiment Band, to participate in the parade in August of 1988. It was an awesome ensemble, with about sixty ace players. We had a ball going through town looking as bad as we could and sounding as good as we could; thus, The Clash!

Carolyn Crane: Community Band Member

Q: *As a high school student, you played the saxophone in the Bluefield High School Band and more recently, you have returned to music-making as a member of the Holland College Welshmen Community Band. In what ways has being a musician and a band member been important to you?*

A: I have gained so much as a person from playing an instrument, including problem-solving skills, attention to detail, learning to practice hard for something you love, and how to take instruction. But the most valuable thing I gained from being a musician is being empathetic. Music taught me to listen to others and to have a shared experience with a group — to feel what they are feeling. Empathy is needed for all sorts of careers, such as health care workers, researchers, lawyers, business owners, and artists. This is a skill I use every day now that I am a physiotherapist at the Queen Elizabeth Hospital.

Lorne Acorn: Intermediate School Teacher, Band Parent

Q: *There is a strong tradition of performing in band in your family, one that includes three generations. How has performing in school and community bands been a part of your family's life?*

A: My dad, Robert Acorn, was involved in bands at a young age. He went to the old West Kent School and he has a picture of the band that he was in. Later, when he was a teenager, he joined the army reserves and was a member of the PEI Regiment Band. I've heard many stories of him playing in dance bands while he was a student at Prince of Wales College as a way to make money.

My dad is now ninety-three years old and he has remained involved in music over the years. He plays his saxophone every Sunday in church and he still sings tenor in the church choir. He and a friend of his regularly go to seniors' homes to play music and entertain the residents, and he has been a member of the Second Chances Community Band for a number of years. He has also marched with the Clash Band on numerous occasions.

When I was in Grade 4 in Nova Scotia, I arrived home one day to find a new trumpet sitting in the living room. There was a band program in the elementary schools in Dartmouth and I played in that program. When my family moved back to PEI, I joined the bands at Queen Charlotte and Colonel Gray.

One year when I was teaching at Miscouche Consolidated School, my preparation period coincided with band class so I dusted off the trumpet and started sitting in with the band every now and then. It culminated with me playing in the Christmas concert that year!

A highlight in my band experiences came a few years ago when I borrowed a euphonium and my father and I both marched in the Gold Cup and Saucer parade as members of the Clash Band.

Two years ago, my son R.J., named after his grandfather, joined the Stonepark Band as a trumpet player. He has continued in the band program and is now in Grade 9. Judging by his band marks, he was lucky enough to inherit his grandfather's musical skills rather than his dad's!



R.J. and I get to watch Dad playing in church and we try to take in his Second Chances Band concerts whenever we can. I think it is incredible that R.J. gets to see first-hand from his grandfather that you can keep enjoying and playing music for a lifetime.



ALISON MEADOWS PETERS

has been teaching band at the intermediate school level for the past twenty-six years. She is actively involved in music education on PEI having served several terms on the executive of the Prince Edward Island Music Educators' Association. She has been a team leader for provincial Professional Learning Days, and she is currently a member of the Provincial Music Curriculum Committee. Alison is an active participant in PEI school

band events, and she was most recently a member of the executive for the PEI Intermediate Honours Band Association. Alison holds Bachelor of Music and Bachelor of Education degrees from Mount Allison University, and a Master of Music degree from the University of Wisconsin-Madison. She can be reached at ampeters@edu.pe.ca.

Norwegian Band Federation: The Conductor as a Crucial Resource

Rune Hannisdal, Guro Ansteensen Haugli, and Birgitte Grong

Norway is a country with strong band traditions. Norges Musikkorps Forbund (NMF), the Norwegian Band Federation, has their main office in Bergen and eight local offices around the country. There are approximately 60,000 members in a total of 1600 bands. NMF runs different summer schools, the national championships for wind and brass bands, national twirling championships, regional competitions, conducting courses, projects with focus on inclusion, life skills and music, and provides services to build and strengthen member bands. NMF also runs ten regional bands for young talents.

In the early days of the band movement in Norway, starting in the middle of the 1800's, the bands were only for boys. This changed in the 1950's, when girls were allowed to join. Today, NMF is Norway's largest organization for amateur musicians. NMF gathers members of brass bands and wind bands, as well as twirling of all ages. NMF's main purpose is to help each band develop and grow, to make banding¹ available to anyone who wants to join (regardless of financial situation), and to make playing in band a lifetime activity for their members.

Today, the bands in Norway consist of school bands for children and young adults, amateur bands, and professional military bands. All bands, except for the military bands, are for and run by amateur musicians in their spare time. If children want to play in a band, parents or guardians will be the ones in charge of the band. If adults want to play in a band, they have to participate in the daily running of the band. Each band usually has a board that hires music teachers and conductors, arranges the band's activities and takes care of the finances. Some of these teachers come from local music schools, some are freelance musicians/conductors, and some are amateurs. These last few decades, there have been increasing numbers of professional teachers and conductors in Norwegian bands.

As all bands are run by parents or volunteers, NMF holds an important role as a professional link between the bands' board and members, the conductors, and instrumental teachers. Many school bands also cooperate with the local music school. Local music schools are separate schools dedicated not only to teaching music, but also art, theatre and dance. It is common in Norway that the music school employs teachers and conductors who then work in the school bands and teach one-to-one instrumental lessons. This collaboration allows the majority of children who play a musical instrument to receive individual lessons and experience ensemble playing in the bands from an early age. For NMF, ensemble playing from the first day the child starts is important for our bands and the individual members to succeed.

In recent years, there has been a renewed and reinforced focus concerning the band conductor. Some decades ago, it was

common that some of the most eager parents or members of the band would step up and become the conductor of the band, resulting in dedicated, yet unschooled conductors. There has been a great change in this in recent years, and we will now look into what has been done to ensure this change.

The conductor, and the role of the conductor, has been an important point of focus in NMF for several years. Bands in Norway get approximately 10,000 new members every year, but one of our big challenges is to keep them in the bands. Many children only play for a few years before quitting their instrument and leaving the bands. Around 2013, NMF started working methodically to keep the children from giving up banding after a few years. One of the changes was to pay more attention to the influence and competence of the conductors who were teaching and conducting in the bands the first couple of years. The conductor is an important and crucial resource in making good rehearsals where the musicians experience well-being, mastery, and development which can keep the children in the band.

The important question was asked: *How can we use the conductor and build competence and provide good tools, so they succeed with their bands?* This became the starting point of a new focus on how to develop band conductors for musicians at the beginner level. This resulted in several new arenas and methodical tools to help the conductors in their daily work with their bands. One of the tools was a series of educational videos called "Alle dirigerer" ("Everyone conducts"). This is a method to give both conductors and children a better picture and understanding of the conductor's role, as well as a tool to understand the music and be active during rehearsals.



NMF established several new arenas to help conductors develop and inspire children to start conducting from an early age. One is "Young Conductors." This is a conducting course for youth who want to have a "taste" of being a conductor. It is run in all of NMF's regions and is led by a professional conductor. Some of these courses have a strong link to the band camps NMF runs throughout Norway. We also have a conducting course, Maestra,

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to encourage young female conductors to conduct bands at the highest level. In the Maestra programme, the conductors meet the best bands around the country. Together with a mentor, they are in charge of repertoire, rehearsals, and conducting the final performance.



NMF also runs the network meetings for conductors and “Conductor’s Week” in Stavanger. The network meetings include a series of local gatherings for conductors all across the country. Locations are chosen with the aim of being an easily accessible arena for all kinds of conductors. The purpose of the meetings is to create a space where they can meet, share experiences and ideas, attend masterclasses, develop, and connect with new and old colleagues. “Conductor’s Week” (in Norwegian: “Dirigentuka”) is Norway’s largest conducting course. It is arranged by NMF in collaboration with the University of Stavanger and is supported by Dextra Musica. The course takes place every year in Stavanger and was first arranged in 2012. Conductor’s week welcomes participants from all over Norway and the teaching staff includes some of Norway’s most prominent conductors and teachers, as well as teachers from abroad. Conductor’s Week has, over time, developed a reputation outside Norway and has regular participants coming from the Nordic countries, Europe, and North America. There are several masterclasses and programs to choose from during the course, making it suitable for conductors at all levels. The course has become a regular meeting place for over one hundred conductors every year.



In general, conducting education has seen a big change over the last years. At the start of the 2000’s, the only education for conductors in Norway was directed towards professional instrumentalists wanting to pursue a career in conducting. This education focussed mainly on conducting professional symphonic orchestras and was only available to a select few students. It was somewhat similar to what we today would call a master’s degree. Now, music institutions have established conducting studies at the bachelor’s level. Today, there are two institutions in Norway offering this education: University of Stavanger, Faculty of Performing Arts, and Norwegian Academy of Music in Oslo. In 2016, the University of Stavanger developed a master’s degree in wind band conducting.

NMF has also played an important part in the development of Digital Conducting Studies and Digital Studies for school and youth band conductors, especially the course for school band conductors which is directly focused on pedagogics and methodology. The Digital Conducting Studies are part-time and should be suitable to combine with work. The courses run for two semesters and give 30 ECTS² after passing the exam. The first students graduated in 2016. The courses include three weekends where the students have to be present in Stavanger. The rest of the course includes online one-to-one lessons with a teacher. Each student is required to hold a position with a band (school band or amateur band) with whom they regularly work. This allows the students to take video recordings which are later reviewed with their teacher. This way of teaching and studying has allowed the University of Stavanger to reach out to conductors from all parts of the country who would not otherwise have been able to study conducting. Both courses have been very popular and a successful part of ensuring high-quality conductors for bands all over the country. The University of Stavanger is now working in collaboration with the University of Aveiro (Portugal), the Open University (UK) and the Royal Northern College of Music (UK) on developing ConductIT, a new massive open online course.

NMF also played an important role in the development of three studies for conductors who work with bands at beginner, intermediate, and higher levels in the neighbouring country of Sweden. The first students graduated in spring of 2017 from Ingesund School of Music. For NMF, it is important that all education and courses have a focus on pedagogy and methods, as well as conducting technique. It is also important to address the opportunity we have, building both music and people (life skills) through banding activities.

The education programs at the University of Stavanger and Ingesund School of Music have developed a lot from the beginning. Today, the course has educated high-level professional conductors working with bands, orchestras and choirs at all levels. Most music students in Norway receive an introduction to conducting, even if they choose an instrument as their main area of study.

In 2018, Norway saw a dramatic change, when “Dirigentløftet” (English: “Conductors Programme”) was launched. “Dirigentløftet” communicates a promise to help and develop conductors and is funded by Dextra Musica (a charitable

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organization that sponsors an instrument loan program). It is a long-term commitment to strengthen Norway's national level of conductors. Dirigentløftet contributes to mobilize the entire music-life from volunteer organizations and music-schools, high schools and universities, and amateur orchestras, to all the professional Norwegian symphony orchestras and military bands. The program itself commits on many levels, ranging from the grassroot to the highest national and international level, and across the ensemble forms of choir, orchestra and band. Alongside all existing educational structures, this program helps to help raise the level of Norwegian conductors, nationally and internationally.

The Conductors Programme website gathers all the information about education on all levels for conductors in one place. It also contains several videos and articles. There are many programs where one can learn conducting. The goal is for the programs to have variety so they complement each other. NMF has been a very important contributor to the production of material for the conductor's programme and as an organizer of courses.

Through the years, a lot of Norwegian music has been written for bands. Noteservice Band Music has become one of Norway's largest publishers of Norwegian music. On their webpages you can find all the music in their catalogue, sorted by genre, ensemble, and difficulty of playing. In recent years, several composers have established themselves as well-renowned composers of original band music. Among the most sought-after composers are Stig Nordhagen, Svein Henrik Giske, Fredrik Schjelderup and Torstein Aagaard-Nilsen.

WEBSITES:

The Norwegian Band Federation:

<https://musikkorps.no>

Noteservice Band Music:

<https://musicwebshop.com/>

<https://www.youtube.com/channel/UCJw4IRUiabJU2I9fFebclyg/featured>

Dirigentløftet/Conductors Programme:

<https://dirigentloftet.no/english>

Conductor's Week:

<https://musikkorps.no/conductorsweek/>

Dextra Musica:

Dextra Musica | default site (sparebankstiftelsen.no)

ENDNOTES

¹ Editors' note: the term "banding" (and "banders") has lost its currency in North America, but used to appear in the pages of the *Canadian Band Journal* in the 1980s. It is sometimes associated with the brass band tradition.

² European Credit Transfer and Accumulation System.



RUNE HANNISDAL

Rune Hannisdal has been head of music in the Norwegian Band Federation since 2018. He is a conductor and trombonist, educated from the Grieg Academy and Guildhall School of Drama in London. Hannisdal

has conducted bands of all levels in Norway and was Musical Director for Manger Musikklag for three years. He had the same title for the Swedish National Youth Wind Band for four years. Before he became Head of Music, he worked as a freelance musician and was Head of Outreach in The Bergen Philharmonic Orchestra for nine years. He is still an active conductor, and teaches conducting at Ingesund School of Music (Karlstad University) in Sweden. He has also been teaching at Conductors week in Stavanger for many years.



GURO ANSTEENSEN HAUGLI

Guro Ansteensen Haugli (born 1994) is a Norwegian conductor, educated at the University of Stavanger, Faculty

of Performing Arts. She completed her master's degree in conducting in 2020. In addition to freelancing, Haugli is currently working as conductor for Stavanger Musikkorps av 1919. Since 2018, she has been working in the Norwegian Band Federation (NMF) as producer and co-ordinator for Conductor's Week. During a two-year period, she worked as a teacher of conducting at the University of Stavanger, teaching an introductory class to instrumentalists. In the same period she was also a part of the teaching staff at Conductor's Week, teaching at the two-day introductory weekend-course. In 2018, Haugli was accepted as a participant of Dirigentløftet's elite program for young conductors, Dirigentforum, and is now a participant in Dirigentforum level 2.



BIRGITTE GRONG

Birgitte Grong (born 1975) is a music educator and conductor from Skien, Norway. She works as National Music Consultant for the Norwegian Band Federation.

Grong has been a part of creating different conducting studies in Norway and Sweden with a focus on pedagogy working with amateurs, especially children and youth. She is now teaching at Digital Band Conducting Studies at the University of Stavanger, Faculty of Performing Arts, and at three different studies in methodology for wind band at Ingesund School of Music, University of Karlstad in Sweden. She also works as a wind band conductor at the beginner and intermediate levels in her hometown. Grong is educated from The Norwegian Academy of Music, NTNU Department of Music and University of South-Eastern Norway.



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Body Mapping: An Approach to Understand and Reduce Common Injuries in Musicians

Gabriela Sanchez Diaz

I am a percussionist and a Body Mapping Educator, and I want to tell you how my interest in injuries related to the performance of music started. One day, I started having pain in my right hand and in the muscles of my forearm. I was in my undergrad, and had recently started taking private percussion lessons with a new teacher where the focus on perfect technique was demanding. Most of the time in percussion, everything is about speed and control. I am sure these are not skills that only percussionists have to develop; the demands on the physical body for playing any instrument are very specific and the body movements need to be precise.

I do not remember exactly when a doctor diagnosed me with tendinitis. He did not explain anything to me, but I could see that the tendon on my palm below my index finger was inflamed, and I could feel that the muscles between my thumb and index finger were tight. I had to visit many different doctors to find someone who could help me; the only recommendation was to stop playing for some time. I am not covering here the mental and emotional distress that an injury produces, but I want to affirm that these effects can happen whenever you have an injury.

After six months of not practicing or playing, I thought that I was lucky to recover so “fast,” which happened through physiotherapy and acupuncture. I started playing again with sporadic and minimal discomfort. Ten years later, when I was pursuing a master’s degree in percussion, I found out about Body Mapping and took the course, “What Every Musician Needs to Know About the Body.” A new world opened up to me which allowed me to understand the design of the body and how it works when playing.

In this article, I want to explain what Body Mapping is and its origins. I will address fundamental concepts for its understanding: the kinesthetic sense, inclusive awareness, body maps, and mismappings. I will explain how Body Mapping educators teach. I will emphasize the use of anatomical images by giving exercises and explorations to understand tendinitis, carpal tunnel syndrome, and thoracic outlet syndrome from a Body Mapping perspective. I will also cover the ideas related to tension and relaxation which are present in our daily lives and permeate music lessons.

Introduction to Body Mapping

Body Mapping is a somatic method developed by William and Barbara Conable. The term “somatic” comes from the Greek root “soma,” meaning the “living body.” There is a difference between watching someone else on the street, identifying them as “a body,” and the view we get from the inside and being aware

of me, myself; this is the “first-person somatic view” (Hanna 1988, 20). Somatic practices help to develop people’s awareness of their internal perception of their own bodies; disciplines such as yoga, the Feldenkrais method, the Alexander technique, and Body Mapping are somatic methods.

Body Mapping is the only method I have encountered that is applied directly to playing a musical instrument, and that I have noticed produces perceivable changes in sound while playing or singing. Body Mapping helps with all instruments, singing, and conducting, as it focuses on the quality of movement in the body and not on a specific technique. It is important to note that this method does not replace medical advice.

Kinesthetic Sense

The first step in Body Mapping is to promote the training of the kinesthetic sense, the sense of movement. This sense is not often mentioned in Western culture and schools as are the other five (smell, touch, taste, sight, and hearing). Barbara Conable (2000, 45) explained that the definition comes from the word *kinesthesia*, from the Greek root *kinema* (motion) and *aisthesia* (perception). Using the kinesthetic sense is to be aware of the movements of your body, its position in space, and the size of the parts involved. As an exercise:

1. Put your hand by your back so you cannot see it.
2. Start wiggling your fingers, paying attention to the information that you get without seeing; you can know how rapid or slow you are moving your fingers.
3. If you stop randomly and keep the position of your hand, you can also know what that position is, all without watching.

This works because the receptors of the kinesthetic sense are the muscles and connective tissue. We have access to that information and we can use it to learn how to move without hurting ourselves. It is a door to understanding when we are tense or free, but we need to train it. Overall, this sense allows us to question ourselves and go beyond “How do I look?” and instead ask, “How or what do I *feel* in my body?” and “How do I *perceive* myself?”

Origin of Body Mapping

Body Mapping originated in the 1970s when William Conable, a cello teacher at the Ohio State University School of Music, discovered that the way that his students moved was related to their anatomical and physiological perception of their own bodies in terms of size, function, and structure (B. Conable 2000, Johnson 2009, Woodard 2009).

Conable's method consisted of looking at the bodies of his students while playing, identifying their false conceptions of the body, and asking students about their perceptions of the body. For example, he observed a student who was having problems in her playing. What he noticed was that she moved her arm as if the elbow joint was higher. Conable concluded that the false perception of where the movement happened was related to her idea of a smaller body since she started playing the violin as a child, and she did not change the perception of her body with adult dimensions (W. Conable 1995, 129, Mark 2012, 57). Barbara Conable further developed, wrote about, and taught this method. She also created the Association for Body Mapping Education (formerly Andover Educators) to help musicians correct their body maps, find ease in their movements, and avoid injuries while playing.

Body Maps and Mismappings

The body maps are a visual representation of our anatomical structures in our brains (in the motor and somatosensory cortex). We have all registered a perception of how our body is and we move according to those ideas. In the process of Body Mapping, we examine what we believe to be true about our body by comparing it to accurate physiological information (B. Conable 2000, 5). Another name used is "body representation" (Clarke and Davidson 1998, 75). An accurate body map will create effortless and free movements.

Neurophysiologists have verified that the body map is a real configuration in the brain and reference it using terms such as "internal representation" or "neural map" (Mark 2012, 58). Research has shown that these body maps have the ability to change the representation of anatomy in the brain (Nichols 2020, 293-94). Therefore, the body maps are not fixed; rather, they can change and new movements can be learned.

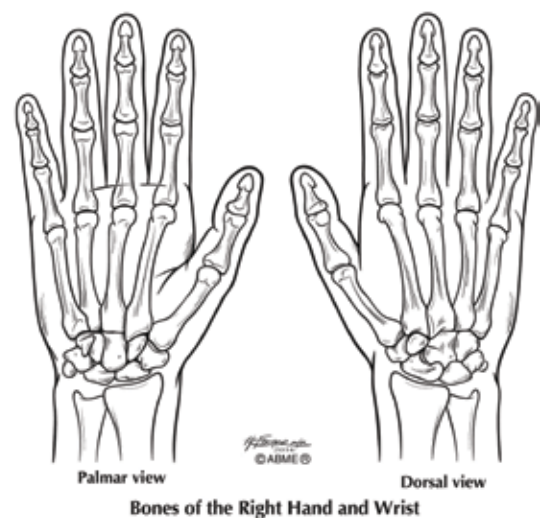
When a body map is inaccurate, it is called *mismatching*. This is false information about the body. Because body maps determine our movements, mismappings produce wrong (rigid or uncoordinated) movements, which can lead to injuries. Among the tools that Body Mapping uses to learn accurate information are: developing the kinesthetic sense, studying anatomical images and models, and exploration of our own movements through palpation (feeling bones and joints with the hands) (Johnson 2009; Mark 2003).

Barbara and William Conable are also certified Alexander Technique instructors, and Body Mapping is influenced by the Alexander Technique. In the Alexander Technique, the teacher helps students by guiding their movements with the hands. Hands-on work is not used in Body Mapping; rather, students palpate while trying to find joints and where the movement happens in their own bodies.

Applying Body Mapping to Overcome Common Injuries

Body Mapping promotes awareness of the body and its movement by understanding anatomical structures (bones and joints) and exploring these to experience free movements when playing. Although Body Mapping instructors may address a specific body part separately, they are always aware of the rest of the body and they teach students to observe the body as a whole. For instance, when having hand pain, we have to explore the hand and its relationship with the full arm structure. I explain this in more detail below.

Hand, Thumb and Wrist



Look at the image of the hand (Figure 1) [Bones of the right hand and wrist] and identify all the structures. What do you notice? Is there anything that stands out to you? In the image, you can see the fingers, thumb, wrist, and the two lower arm bones. The full arm structure also includes an upper bone, shoulder blade and the collarbone. The full arm is very important for musicians. However, I want to focus on a particular part that, if you have a mismatching, may seem small: the thumb.

Some musicians have misperceptions about the actual structure, function, and size of the thumbs. Sometimes musicians do not pay attention to this part of their body, or they think that it is the most important part for "holding" the instrument. For instance, percussionists tend to pay too much attention to the thumbs because it is the part of the hand we see when we play timpani, four mallets, and even other instruments like snare drum, *and* we think we need to *hold tightly* the sticks and mallets. This extreme and unhealthy concentration produces tension; we forget to include the whole arm and the totality of the body. In Body Mapping, we promote the development of inclusive awareness, an attention that initially includes all the parts within us. Later, we can bring in some external elements such as the space where we perform, other musicians, and the audience.

BODY MAPPING: AN APPROACH TO UNDERSTAND AND REDUCE COMMON INJURIES IN MUSICIANS

The following exploration will help you discover what you think about your thumb and if the information is right or not. In other words, you will access your body map or mismapping of your thumb. The questions will guide you to explore and understand the natural movement of the thumbs:

1. Look at your hand and point out where you think that your thumb starts.
2. Can you see your thumb and relate it to the image? Is there anything that surprises you?
3. With your other hand, palpate your thumb while looking at the image and start feeling the bones. How many bones are in your thumb?
4. Now pay attention to the joints. A joint is where two bones meet and where movement happens. Notice the movement close to the tip of the thumb and relate it to the joint. Keep exploring the thumb and its movement while looking at the image. How many joints did you find in your thumb?
5. The function of the thumbs is that they are opposable to the fingers. They are meant to move freely while crossing the palm and touch the fingertip of each finger.

This is easy to do *if* you move your thumb from the base (first) joint, the joint that meets the wrist bones. Explore and find this movement.
6. Now look at the full length of your thumb! Has the perception of your thumb changed? Have you changed the body map of your thumb?

With these steps, you recognized if your body map was accurate or had false information. You also had the opportunity to palpate your own thumb to find the bones and joints. The image was a tool to translate anatomical information into your own body. In the end, you explored and found what it is to move freely in your thumb and changed the idea of your thumb's size.

Carpal Tunnel Syndrome

A common mismapping is to think that the thumb structure has only two bones and two joints which causes us to think that the thumb is shorter than it actually is. This idea affects the movement, producing limitations, and changes the relationship between the thumb and wrist.

The wrist bones (carpals) are eight small bones that form an arch like a tunnel. Nerves and blood vessels pass under the "carpal tunnel." This can become "carpal tunnel *syndrome*" if we don't allow the free flow in the tunnel, for example when the thumb is mismapped. The thumb will start pushing the carpal bone closest to it. Then this carpal bone will push the next one, and this will be a continuous effect on each wrist bone. The wrist bones will get cramped and change their natural position, compressing nerves and blood vessels. This will create pain, cold and numbness in the hand, some of the symptoms of carpal tunnel *syndrome*.

One way to avoid this is for musicians to understand and explore the three-jointed thumb, find freedom in its movement, and apply this to their own instrument(s).

Tendinitis in the Forearm

Tendinitis is a common injury and we can see this type of tension in percussionists, as well as in other musicians. At the beginning of the article, I explained that when I had tendinitis, I was feeling tightness in the muscles between my thumb and index finger. I was tense, pressing sticks and mallets for several years. I was unable to identify my tension and I did not know that these muscles are essential for movements of the thumb. As I started studying Body Mapping, I noticed that my forearm was mismapped, as well as my thumb, and by consequence my wrist. Therefore, we can learn about and explore the thumb and wrist, but if there is tendinitis we must also examine what is happening in the forearm.

In this section, you have learned about the structure, movement, and size of the thumb. We have also talked about the consequences of a mismapped thumb, which affects the wrist, and that the thumb is related to the structures above it, the two upper bones in the arm: ulna and radius. It seems that misinformation about the body produces tension, but how do we change this?

Relaxation = Tension

Tension: n. Act of stretching or straining (Conable 2000, 74)

In Body Mapping, we want to transform ideas and patterns in our mind and body, but often the problems are tension and not knowing correct information about the body. Sometimes this confusion starts in music education; there are ideas, almost like myths, in the core of the teaching and practice of an instrument. Sometimes it is as simple as the ways we communicate with students, the instructions we give them, and the use of words that are not clear. In this way, we keep recreating the same ideas and advice because that is how we ourselves have learned.

For instance, imagine that you are playing a scale and your teacher asks you to "be relaxed" when playing. This indication is vague and it can create confusion. The teacher keeps telling you to "relax your shoulders." Saying this is the unconscious reinforcement of a mismapping. The word "shoulder" is ambiguous because the part that you point at is not a shoulder; there is no anatomical structure called "shoulder." In the best scenario, there is a shoulder region that includes bones, joints, muscles, etc., but it is still difficult to identify what a teacher really means by saying this. It will be very difficult to "relax" *something* that is not clear in your mind and experience.

Things can get worse if somebody tells you to "keep your shoulders down," and you follow this thinking that getting the shoulders down is equal to relaxation. We have an idea of relaxation as an experience of comfort, which could also suggest an absence of activity. Perhaps all of this is because people think that relaxation is the opposite of tension or the

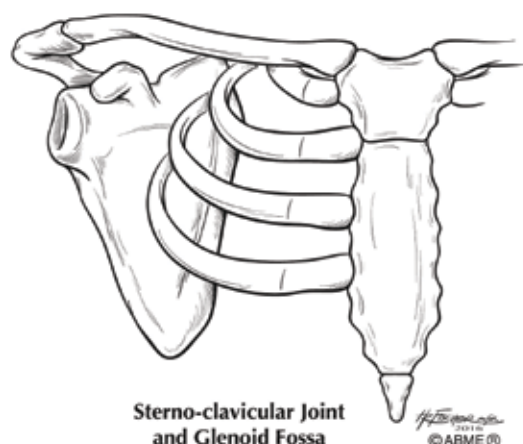
cure for it, but both are incorrect ideas. The question here is “What do you feel and how do you feel when keeping your shoulders down?” The development of the kinesthetic sense will help us to recognize how “relaxation” feels like tension; or in other words, “relaxation” leads to tension.

Instead of using the prevalent word “relaxation,” Body Mapping Educators use the verb “to release” muscles by being aware that there is a balance in the body. Some muscles work in pairs; when people move, one muscle contracts and the other releases.

Contracted muscles naturally release to their resting state once their work is done.
(Malde, Allen, and Zeller 2020, 70)

The problem of tension happens in each part of the body, but I took the shoulder region as an example. If you followed the teacher’s indication from the last example and you “kept your shoulders down” what is really going to happen is that you will be compressing nerves and blood vessels that run below the collarbone towards the hands.

Carefully read the next part to understand more and look at Figure 2. [sterno-clavicular joint]:



1. Identify the collarbone. You can also palpate this in your body.
2. Notice there are ribs below the collarbone and next to the sternum. The nerves and blood vessels are passing through the space between the collarbone and the first rib. (You cannot palpate the first rib because it is under the collar bone.) The compression happens between these two structures.

I want to emphasize that Body Mapping Educators cannot diagnose any injury, but their goal is to help musicians avoid and recover from these injuries by teaching how the body works in movement while performing. Musicians need to thoughtfully explore the *whole* arm and its movements to understand the natural position of the shoulder region and correct mismappings, if needed.

Conclusion

Body Mapping is a somatic method designed for musicians that encourages the exploration of the body through anatomical information, self-observation, and self-inquiry. The aim of the method is to avoid physical injuries that some musicians face due to the persistent practice of any musical instrument. Its goals are to discover how to produce effortless body movements and to develop awareness in the self and later, in external elements. I have focused on three common injuries in musicians from a Body Mapping approach: tendinitis, carpal tunnel syndrome, and thoracic outlet syndrome. I also highlighted some concerns and consequences in the body related to the use of the term “relaxation” in music lessons.

Sometimes Body Mapping can feel overwhelming. I hope you found the content of this article helpful and that it opened new possibilities for musicians’ health. I encourage you to learn about your body and movement; be curious and have more questions. Body Mapping is like learning an instrument, it is a continuous process.

If you would like to learn more about Body Mapping visit www.bodymap.org or contact me at contact@bodymapstudio.com

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BODY MAPPING: AN APPROACH TO UNDERSTAND AND REDUCE COMMON INJURIES IN MUSICIANS



GABRIELA SANCHEZ DIAZ

(Body Mapping Educator, MMus, MGS)

Gabriela is a percussionist who has played professionally with several orchestras and ensembles since 2001 in Mexico and Canada. Her first encounter with Body Mapping was while completing her master's degree in music at the University of Ottawa.

She also holds a master's degree in gender studies from Memorial University of Newfoundland. Her research explored the relationship between Body Mapping, music performance, and feminist theories. She wrote the workbook "Connecting Bodies: Music Performance, Femininity, and Body Mapping" as a guide for female musicians to look deeply into social interactions while studying or teaching Body Mapping.

Gabriela has presented about Body Mapping in St. John's, N.L.; Regina, SK; Portland, OR; Bangor, Wales; and Mexico City. She teaches Body Mapping privately and online. She is also developing Body Mapping materials for percussion performance and has recently been appointed to teach Body Mapping as part of the Seminar in Performance Issues at the School of Music at Memorial University.



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FLASHBACK: 1979-1980

Editors' Note: In an effort to remind readers of our shared CBA history, we are reprinting selected articles and features from the Canadian Band Journal. For purposes of authenticity, we have avoided editing the content, letting the prose of the day speak for itself.

International Band Festival

The second International Youth Band Festival has been scheduled for the summer of 1980 at the International Peace Garden. The festival will provide an opportunity for youth bands of all nationals to participate in a world-wide competition in both concert and marching performance. The festival will be held on four consecutive days beginning on Tuesday, July 15, and concluding on Friday, July 18.

The concert competition of the International Youth Band Festival will include divisions for symphonic bands, fanfare bands (brass with saxophones), and brass bands. Bands may enter in any one of the three categories of competition based on the level of proficiency of the performing group. The three categories are: Class AAA for bands of advanced proficiency, Class AA for bands of average proficiency, and Class A for younger and less experienced bands.

Three internationally noted adjudicators have been selected to judge the competition. They include Mr. Henk van Lijnschooten, former director of the Royal Netherlands Marine Band; Mr. Martin Boundy, one of Canada's most distinguished band directors; and Dr. James Jurens, Director of Bands at Southwestern Oklahoma State University. Plaques will be awarded to all bands receiving first, second, and third division ratings in each of the classes for both concert and marching competition. Special recognition will also be given to the top band in each of the three classes for both concert and marching performance.

The first international Youth Band Festival was held during the summer of 1976 as a part of the Bicentennial Celebration of the United States. Thirty-three bands from nine nations took part in the 1976 event. These bands represented the countries of Belgium, Denmark, Israel, Japan, the Republic of China, Norway, West Germany, Canada and the United States.

Bands wishing to participate in the second International Youth Band Festival may obtain information and application forms: International Music Camp, Bottineau, North Dakota 58318.

Columbia-Kootenay Band Directors' Association

The Columbia-Kootenay Band Directors-Association consists of 22 member Band Directors from the towns of Grand Forks east to Nelson, Creston, Cranbrook, Golden, Sparwood and many towns in between. Our purpose is to provide many and varied musical learning opportunities for our students.

The first activity of the 1979/80 year was our First Annual "Clinic Day" held in Cranbrook on Saturday, October 13th. Clinicians from Vancouver, Kelowna, Nelson, Calgary, Lethbridge and Red Deer helped to make this day a success, as 527 students took part in sessions on maintenance and performing techniques. We appreciate the work of the music industry in providing clinicians for this.

On December 8th and 9th, Stage Bands will meet in Rossland for "Stage Band" Weekend. Students from Washington State Jazz Band in Pullman, Washington will instruct the students and present a concert. Also, a professional jazz trumpet player from Spokane will instruct each Stage Band.

Our final activity for the school year will be "Honour Band" on February 29th and March 1st and 2nd in Castlegar. We are hoping to assemble three Bands of 60 students each at the Junior, Intermediate and Senior level. The guest conductors have not been finalized.

Many Band Directors from the East and West Kootenay will be bringing their Bands to Cranbrook for the Cranbrook Music Festival on March 17th - 21st. Our adjudicator this year is Dr. Vondis Miller of the University of Lethbridge.

— Patty Stock,
President, Columbia-Kootenay Band Directors' Association

Ontario Chapter News

Submitted By Frank McKinnon, Brantford, Ontario

The Tenth Annual Fanshawe College/Canadian Band Directors' Association (Ontario) Inc. Clinic & Workshop (Choral and Band) will be held at Fanshawe College, London, Ontario May 2nd to 4th.

The Youth Band of Ontario recruited through auditions held in Chatham, Toronto, London, North Bay, Thunder Bay, Belleville, Ottawa, Sault Ste. Marie and Sarnia for both the Band and the Youth Singers of Ontario. Our member Morley Calvert (Conductor of the Barrie Central Collegiate Band and well known composer), will be the conductor of the Band. Commencing Wednesday, April 30th with two sessions a day, plus sectional rehearsals.

Robert Cooper will conduct the Youth Singers of Ontario.

Featured artists will be The Canadians Brass and The Elmer Iseler Singers.

Clinics will also be held, plus concerts by various school bands and there will be displays.

All absolutely free except the grand concert featuring the Youth band & Youth Singers of Ontario at Centennial hall, London, Ontario on Sunday, May 4th at 2:30 p.m.

Saturday, November 17th, the Canadian National Exhibition Band Contest Committee of C.B.D.A. will have it's annual meeting at the Music Building CNE Grounds Toronto.

Election of officers will be held, by-laws reviewed and review of test pieces for 1980 as played by a professional 35 member band under the direction of Ontario Chapter President Ted Robbins.

The band is made possible through the generosity of the Toronto Musicians Union A.F. of M.

C.B.D.A. Manitoba Chapter

The C.B.D.A. Manitoba Chapter is very pleased to announce the establishment of the Second Annual C.B.D.A. Manitoba High School Honour Band. It is evident that both the quantity and quality of Manitoba school bands are developing at an extremely rapid pace. However, until recently, some of the usual inventive factors available to the above average students in more established Band areas have not been available in Manitoba. The C.B.D.A. Solo and Ensemble Festival made its modest but very successful debut last year. As this Festival expands to include centres throughout the province, hundreds of students annually will have another reason to improve their own personal proficiency and excellence. If your leaders have a reason to improve their own proficiency and interest levels, the natural result will be a better band. Often the development of just one really outstanding player on a given instrument will perpetuate the development of a long line of quality players who sound remarkably similar to that one first outstanding person. It is our hope that the C.B.D.A. Honour Band will provide many of Manitoba's more outstanding players with a personal goal which may help them become that one really outstanding player who would be such a valuable asset to your program. In areas where all-province or all-state bands have had time to develop a tradition, they provide a strong motivational factor for hundreds of outstanding young musicians. Hopefully a similar situation will soon exist in Manitoba.

Mr. Miles Johnson will be the Guest Conductor for this year's Honour Band. He is probably best known for his work with the St. Olaf College Band in Northfield, Minnesota. The Honour Band will rehearse during the Optimist Band Festival which will be held at the Winnipeg Convention Centre, February 25th to March 1st, 1980. This Band will be the featured group at the Final Awards ceremony.

The C.B.D.A. Committee responsible for the organization of the Second Annual Honour Band includes the following people: Mark Christianson, Chief Peguis Jr. High; Jim MacKay, Silver Heights Collegiate; Orvin Anderson, Fort Richmond Collegiate; Monty Schoen, Dakota Collegiate.

Sincerely yours,

The C.B.D.A. Honour Band Committee

Phi Beta Mu

Lervae Cahoon, Cardston; Dennis Jackson, Calgary, Vondis Miller, Lethbridge; and Fordyce Pier, Edmonton were elected to membership in Phi Beta Mu, International Bandmasters' Fraternity. All were installed during the annual meeting of the Mu Alpha Chapter which was held in conjunction with the Canadian Band Directors' Association Annual Convention, held in Calgary November 8, 9, and 10, 1979.

Phi Beta Mu is an honorary, non-political, non-profit fraternity established in 1938. The Mu Alpha Chapter was chartered in August of 1978 as a Western Canadian Chapter of Phi Beta Mu.



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Submissions

- ➔ Fall Issue deadline for authors: **August 10**
- ➔ Spring Issue deadline for authors: **January 10**

Canadian Winds encourages the submission of manuscripts on all phases of music education in schools and communities, about practical instructional techniques and professional philosophy, and about current issues in teaching and learning.

Canadian Winds articles are refereed by practicing professionals who judge manuscripts on their importance, originality, timeliness, scope, accuracy, and style. *Canadian Winds* does not publish articles that are promotional or endorsing of products or services. Articles submitted for publication should be characterised by:

- **Clarity and precision:** articles should be in a straightforward, conversational style. Format should adhere closely to the Chicago Manual of Style (Chicago A and Chicago B are both acceptable). Please consult the many free, online sources available.
- **Length:** articles should normally be 1800-3500 words. Short features of less than 1800 words will be considered, subject to content considerations.
- **Usefulness:** articles should address the interests of a broad cross-section of more than 2,000 instrumental music educators and community musicians who read the journal.

Manuscripts with excessive "mechanical" errors (spelling, grammar, etc.) will be returned to authors for revision before being sent to referees for consideration.

Format of submissions

- Articles should be submitted, via email attachment, to: canadianwinds@gmail.com
- The author's name or identifying information should not appear on the manuscript, but should be included in the email.
- A separate 150-word biographical sketch and a high-resolution JPEG headshot should accompany submissions.
- Photographs (with photo credit) or graphics are welcome with any submission. All images should be sent as separate attachments and not embedded in the body of the text. Images should be no less than 300 dpi.
- Authors are responsible for securing all permissions and clearances for copyrighted materials.

In our next issue / Dans le prochain numéro... Vol. 20, No. 1, Fall / automne 2021

- Policy as Practice for Band Educators
- Columbian Brass Bands
- In Profile: Ontario Band Association

Propositions d'articles

Vents canadiens encourage la soumission de manuscrits traitant de l'éducation musicale dans les écoles et les communautés, des techniques pédagogiques pratiques et de la philosophie professionnelle, ainsi que des questions d'actualité en matière d'enseignement et d'apprentissage.

Les articles de *Vents canadiens* sont examinés par des praticiens professionnels qui jugent les manuscrits selon leur importance, leur originalité, leur degré d'actualité, leur portée, leur rigueur et leur style.

Vents canadiens ne publie pas d'articles promotionnels ou endossant des produits ou services. Les articles soumis pour publication doivent respecter les critères suivants:

- **Clarté et précision:** les articles doivent avoir un style simple et conversationnel. Le format de citation doit respecter le style Chicago (Chicago A et Chicago B acceptables). Veuillez consulter les nombreuses sources gratuites disponibles en ligne.
- **Longueur:** les articles doivent normalement compter 1800-3500 mots. Les articles courts de moins de 1800 mots (rubriques, chroniques) seront pris en compte, sous réserve de considérations de contenu.
- **Pertinence:** les articles doivent répondre aux intérêts d'un large échantillon de plus de 2 000 musiciens éducateurs instrumentistes et musiciens communautaires lisant le journal.

Les manuscrits comportant des erreurs excessives de français (orthographe, grammaire, etc.) seront renvoyés aux auteurs pour révision avant d'être envoyés aux examinateurs pour évaluation.

Format des soumissions

- Les articles doivent être soumis par courrier électronique via une pièce jointe, à: canadianwinds@gmail.com
- Le nom de l'auteur ou les informations d'identification ne doivent pas figurer sur le manuscrit, mais doivent être inclus dans le courrier électronique.
- Une brève biographie de 150 mots et une photo portrait de haute résolution en format JPEG doivent accompagner les soumissions.
- Les photographies (avec crédit photo) ou les illustrations sont les bienvenues avec toute soumission. Les images doivent être envoyées en tant que pièces jointes séparées et non intégrées au corps du texte. Les images ne doivent pas être inférieures à 300 dpi.
- Les auteurs sont responsables d'obtenir toutes les permissions et autorisations pour les documents protégés par le droit d'auteur.

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