



The Manitoba Music Educator February 2014

MANITOBA MUSIC EDUCATORS' ASSOCIATION □

L'ASSOCIATION MANITOBAINE DE MUSIQUE EDUCATEURS

President's Message

Karen Tole-Henderson

Hello All

Welcome to the first newsletter of 2015! The MMEA board met early this month to get the ball rolling on a number of important issues. It is very exciting to meet with such a dedicated group of teachers to discuss music education in Manitoba. The MMEA table is unique across the country as we bring together voices from our four partner organizations as well as elected members of our board. We also have a number of dedicated individuals who hold specific portfolio positions that ensure the ongoing work of MMEA is in good hands. We have a great team!

MEETING WITH MINISTER

This past week, a delegation from the executive had the opportunity to meet with Minister Peter Bjornson in his offices at the "Leg". The MMEA is very fortunate to have cultivated a positive relationship with all levels of the Department of Education and Advanced Training. This relationship is key to fostering ongoing conversations regarding a number of important topics such as curriculum development, course codes, 20 K -3 and Celebrating Music Month. Our delegation appreciated the openness and positive feedback that we received from Minister Bjornson. It was evident that he values Music Education in Manitoba.

COURSE CODES

The MMEA has recently sent a letter to Manitoba Education and Advanced Learning staff regarding High School Course Codes. Our letter forwarded results from the voluntary Course Code Survey that was completed by 106 MMEA members representing 81 schools. In the reporting schools, there were 26 different full credit music courses offered to students. The MMEA values the variety and diversity in music courses as it provides students many pathways to music learning. As you may be aware, the Department is currently offering 8 course code numbers for music programming in high schools. The MMEA wants to ensure that this limit (8) will not force schools to discontinue courses and/or that the limit will impede schools from creating new options. If any teachers, schools or divisions require more than 8 course codes in order to continue offering a rich diversity of music options for students, please contact Beryl Peters beryl.peters@gov.mb.ca or Julie Mongeon-Ferre Julie.Mongeon-Ferre@gov.mb.ca.

ADVOCACY

The MMEA Advocacy Committee is working to support the mission and values of the MMEA. To that end, we plan to include articles in our newsletters that will relate to the MMEA Value Statements. The MMEA Mission and Value statements are available online at: <http://mymmea.ca/about/mission-and-values.html>. These values help to shape our ongoing work with students and our communities. Our goal in sharing articles is to broaden our understanding for these values. If you have suggestions for articles or any feedback to articles that are included, please feel free to contact myself karen.tolehenderson@lrsd.net or Virginia Helmer virginia.helmer@pembinatrails.ca .

CMEA CONFERENCE

The CMEA Conference, July 9 – 11, is fast approaching and I encourage all of you to attend this exciting event. Conference delegates will have access to the Opening Ceremonies at the Canadian Museum for Human Rights, the Keynote Address, a minimum of nine clinic sessions, two complimentary lunches and to the Delegate's Welcome Reception. There will be ample time to visit the Marketplace and Industry displays. The theme of the conference is "Connecting the Community" and we can look forward to connecting with teachers from across Canada. The early bird registration deadline has been extended to March 31st. The committee plans to release the full slate of presenters in the very near future. Please visit: <http://cmeaconference.ca/> for all of your conference information.

Best wishes for a year filled with beautiful music!

Musically yours,

Karen Tole-Henderson
President, Manitoba Music Educators' Association

MMEA – Calendar of Events and Activities.

MBA events - <http://www.mbband.org/?page=calendar>

MOC events – www.manitobaorff.org

MCGA events - <http://www.manitobaguitar.ca>

MCA events - <http://www.manitobasings.org>

Other events – check each events website for updated information.

<u>Date</u>	<u>Event</u>	<u>Location</u>	<u>Sponsor</u>
February 6-8	Provincial Honour Choirs	Gordon Bell/ Knox UC	MCA
February 13-14	WestMan Region Honour Band		MBA
February 14	MOC Winter Workshop w/ Tim Wiengand		MOC
February 24-27	Optimist Band Festival	Wpg Convention Centre	MBA
February 27	Building Bridges Workshop	Hanover School Division	MOC
March 2015	Parkland/Norman Region Honour Band		MBA
March 2015	Central Region Honour Band		MBA
March 5-7	Optimist Jazz Band Festival		MBA
March 19-21	Brandon Jazz Festival	Brandon	BJF
April 14-17	Level One Band Festival (Wpg)		MBA
April 18 or 25, 30 – May 2	Manitoba Jr. and Intermediate Honour Bands		MBA
April 26	Community Band Festival	Pinawa	MBA
April 27 - 28	Level One Band Festival (Brandon)		MBA
May 3-10	CBA – National Youth Band (Toronto)		MBA
May 4	Music Monday 2015		MMEA – CMEC
May 7 – 9	Manitoba Honour Jazz Bands		MBA - WJO
May 11	Building Bridges Workshop	Winnipeg School Division	MOC
May 12	Stay 'n Play		MOC
May 26	Journée pour enfants		MOC
May 27	Children's Day (Winnipeg)		MOC
May 29	Children's Day (Brandon)		MOC
June	MCGA Creative Music Festival		MCGA
June 4	Play!		MOC
June 6-7	Community Band Festival (The Forks)		MBA
June 2 – 15	University of Manitoba Orff Certification Programs Level I, II and III		U of M
July 9-11	CMEA – MMEA National Music Educators' Conference	Delta Hotel, Winnipeg	MMEA/CMEA
August 9-21	MBA Summer Band Camps		MBA
August 16 – 22	University of Manitoba Summer Jazz Camp		U of M

Please contact the sponsoring organization directly to confirm event times, locations and registration information.

Music & Music Education Advocacy from Critical Perspective

WAYNE BOWMAN
Brandon, Manitoba Canada

IMC World Forum on Music, Tunis, Tunisia (October 20, 2009)

What you want? Baby I got it!

- Aretha Franklin

For you, dear: anything!

- Constance Gee

In a moving world, solidification is always dangerous.

- John Dewey

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Advocacy is a tool. Like all tools, it may be useful. But like all tools it has its limitations and potential dangers, its proper and improper uses. Understanding the difference is critical, because using the wrong tool for a given task can make quite a mess of things. One of the things that worries me about music education's passion for advocacy is its substitution for other tools, tools that are arguably more important to the future of our profession than advocacy: philosophical inquiry, in particular.¹ Although they may appear to be asking the same questions, advocates and philosophers are really engaged in very different processes, pursuing very divergent ends. Philosophy is very poorly suited to advocacy's political ends, and advocacy arguments are seldom very philosophically sophisticated. Advocacy is inherently conservative, a plea for support of the status quo. Philosophy's relentless pursuit of truth may and often does threaten status quo practice. The advocate generally assumes and argues that things like music and music education are unconditionally good. But philosophical inquiry shows pretty unequivocally that musical engagements are not unconditionally good: they may harm as well as heal, subvert as well as advance the goals of education. Involvement in music does not automatically lead to desirable educational outcomes, and indeed, I would argue that the need for advocacy often arises precisely because of failure to deliver the discernible, functional benefits for which the music education profession exists. It becomes necessary to advocate when people cannot discern the

tangible benefits of music making and music study; when they cannot see clearly how education makes students' current and future lives clearly better; when they do not experience music as a vital cultural force. Both the validity and the persuasiveness of advocacy arguments depend upon particular musical and instructional practices—and ultimately upon the actions of specific individuals working in very diverse situations. I believe, therefore, that advocacy for music education should be undertaken judiciously, and locally, by the people responsible for delivering the goods. Far too often, advocacy claims are remote from what educators are actually attempting to do, “on the ground.” And all too often advocacy claims sound like last gasp efforts to defend instructional practices that have simply failed to keep pace with social and musical change. A move “from advocacy to policy”² is thus a precipitous one, because advocacy arguments do not really provide the kind of foundation that policies require, and also because advocacy diverts attention away from the pressing needs for innovation and change. If policy is where we want to go, we need much more than advocacy: we need rigorous philosophical praxis and we need to become more concerned about the kinds of action actually required to deliver on the promises we choose to make.

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In many parts of the world advocacy has become a new orthodoxy: it is argued that music advocacy is a crucial part of every music educator's job. You are not doing your job as a music educator unless you advocate, advocate, advocate. But don't worry, this doesn't require much thought on your part: most of the thinking has been done for you. All you have to do is download and circulate arguments prepared for you by others:

- Music makes you smarter
- Music enhances critical thinking & problem solving abilities
- Music makes people creative
- Music enhances communication and cooperation
- Music develops discipline
- Music enhances confidence
- Music develops good citizenship

I'm going to take a fairly "provocative" stance here and assert that music does **none** of these things, necessarily. **None** of these claims is true. Or, more accurately, they are true, if and when they are, only in very qualified senses.³ And that should concern us because I assume we don't want to become known as liars—or as the kind of people who will promise anything and stop at nothing in order to win resources and support. I will not argue here that there is no place in music education for advocacy. I will urge, however, that advocacy should be undertaken in clear view of its nature (the kind of tool it is), its serious limitations, and the kinds of professional obligations to which advocacy arguments commit music educators. If, for instance, music has the power to make some people, under some circumstances, smarter, I'm pretty sure it has the power to make others, under other musical or instructional circumstances, more stupid. And if that's the case, it is imperative that we choose our music, develop our curricula, and devise our instructional practices with the development of students' cognitive capacities foremost in our minds. I'm not sure that's the kind of professional strategy that's in music education's best interests.

What are we doing when we advance advocacy arguments?

1. As a music education philosopher, I spend a great deal of time thinking and writing and talking about what music is, and what it's good for. So do advocates. So it might seem that advocates and philosophers are doing the same thing, and that the two pursuits are more or less interchangeable. However, they're not really the same at all, and if advocacy replaces philosophical inquiry—or if we assume that the point of philosophical inquiry is to advocate, or that the worth of philosophy lies in its utility for persuasion—then we have made a serious mistake with very detrimental professional consequences. Advocacy is a fundamentally **political** undertaking, concerned above all with persuasion. The point of philosophical inquiry in a professional field like music education, on the other hand, is to understand and improve practice. Advocacy seeks to defend 'what is' and its success is straightforwardly determined by whether or not it 'works', with whether it gets its way; music education philosophy asks things like whether 'what is' is 'what should be', and 'why', and how it can be made better or done more effectively. It is entirely possible, then, for philosophical inquiry to undermine

what advocacy seeks to achieve, because, unlike advocacy, it does not start with the assumption that music or musical instruction are necessarily or invariably good. Advocates seek to convince others of the worth of 'what is', on the assumption its value justifies whatever means are necessary for success. The ends justify whatever means are necessary. The advocate seeks to find out what values her or his target holds dear, then says, in effect, "Oh! We can do that! We can be that!" In advocacy, promises are often made on which we cannot really deliver—but never mind, because that's not really the point. Advocacy also often promises things music educators **might be able** to deliver, but, as responsible professionals, we probably **should not**. What worries me, then, is the extent to which we have allowed advocacy to replace philosophy in the professional knowledge of music educators. These dangers are all the more worrisome when we turn over advocacy to people whose economic interests trump their educational interests, or to professional persuaders whose interest in the aims of our instructional efforts is secondary to their interest in winning resources, time, recognition, or whatever else is at stake for them. In short, winning support has become more important than asking whether we deserve it or what we might have to do to earn it. That troubles me deeply. Advocacy is a poor substitute for philosophy.

2. **Claims to musical value are not claims to educational value.** Therefore, establishing that music is important or valued is, at most, only half the argument that is required when attempting to justify musical instruction. Arguing that music is ubiquitous, or that it is economically important, or that it is deeply involved in all kinds of human affairs only states the obvious. **It is not music that is in a state of crisis, but rather music education.** Music is thriving. Modern technologies and our unprecedented capacity to exchange and interact with others throughout the world make easily available a rich array of types and styles and ways to be involved with music. But establishing that music is important and valued by everyone and useful in quite a number of ways simply does not address the case for music education. The fact that music itself is wonderful doesn't really say anything at all about education in music—about instruction in music—which, I submit, is all too often less than wonderful. Many people who love music have little patience for music education; or they may love music not because of but in spite of musical instruction they may have received. To establish the importance of music, then, is not to establish the

need for or the value of formal or systematic musical instruction. Love for music does not in itself implicate a need for formal music education.

3. Furthermore, **arguments or rationales for music education are not in themselves arguments for school music.** Music education is not synonymous with school music. A highly persuasive argument for music teaching and learning is not yet an argument that such teaching and learning take place in schools: it remains to be shown that the kind of teaching and learning we may have in mind is compatible with the formal and structural and cultural constraints typical of schools.⁴ We can argue the importance of music and the importance of teaching and learning it without necessarily having made a compelling case for its study in schools.
4. **Every single one of our claims to music's educational value is contingent.** Music's capacity to achieve educational ends always depends upon such crucial considerations as (a) how, (b) by whom, (c) for whom, and (d) under what circumstances we engage in the processes of music making and teaching. All our ambitious claims for music depend upon extenuating circumstances and contextual variables: circumstances and variables over which music educators often have relatively little control. Of course, musical instruction may and often does, under the optimal circumstances, achieve educational ends that are highly desirable. But in the wrong hands—or even in the right hands under the wrong circumstances—music instruction may do precisely the opposite: it may harm students, or miseducate; it may trivialize rather than enhance the imagination; it may thwart rather than stimulate creativity. In short, neither music nor music instruction are unconditional “goods.” There's nothing inherently or intrinsically good about teaching and learning music, our passion and enthusiasm notwithstanding. It all depends. And what philosophy, as distinct from advocacy, does, is attend very closely to these contingencies, in an effort to improve educational praxis.
5. **The need to advocate strenuously for music education is often due to musical or educational (and professional, and, I would even say, ethical) failings—failure to**

provide students and society the discernible benefits for which the music education profession arguably exists in the first place. Where the power and value of music and the usefulness of educational endeavors are evident to people, it is seldom necessary to mount advocacy campaigns. Music's meaning and potency and rich contributions to people's lives are what drive the demand for educational endeavors, not noble sounding promises or inspiring speeches, or high profile campaigns. And what assures continued support for music education are people's convictions, grounded in personal experience, that music education adds value to life and living that clearly exceeds what musical involvement can provide by itself.

6. **Music advocacy is typically conservative**, in that it takes as its object the defense or justification of 'what is'.⁵ Advocacy efforts generally focus on convincing people of the need to support (or to support more adequately) what is presently being done. Where fundamental change is urgently required, then, advocacy is not necessarily a helpful undertaking; nor is advocacy likely to succeed where the need for change is readily apparent to those we seek to persuade. When music education is in trouble, advocacy too often seeks to address the symptoms rather than to treat the disease. Instead of addressing music education's shortcomings, asking what music education needs to do better or differently, advocacy seeks support for status quo practice. But the hard truth is that when music education advocacy becomes urgent it is usually because people are no longer interested in buying what we are selling. I submit, then, that when we find music education in trouble, advocacy may often point us in the wrong direction; and where promises are not, or cannot be backed by actions, advocacy may, however well-intended, do more harm than good.
7. Put differently, advocacy without critical self-reflection enables us music educators to continue to do what we do because that is what we do—in hope that things can be improved without much change on our part. This resembles Einstein's definition of insanity: doing the same thing repeatedly, hoping to get different results. Continuing, in the face of adversity, to do what we do will not narrow the conspicuous gap between those doings and people's lives and values. Instead of addressing people's

actual musical wants and needs, or striving to expand their range of musical satisfactions and involvements—giving them things they can use throughout the course of their lives to make those lives richer and more worth living—music educators increasingly resort to the recitation of advocacy arguments crafted by others, arguments that seldom relate directly to their pedagogical or curricular practices.

What are music's values? (What's good about music?)

8. Music's values are radically diverse and multiple, perhaps innumerable. Whether a music or a musical practice is valuable or not, whether it is good or bad, can only be determined by the ends it serves, the uses to which it may be put. Questions about musical value, then, are really questions about **how music works in the human world, and how those potential 'workings' relate to ends desired by the people concerned**. Since these things are diverse and fluid, so is musical value. Now, you've all heard the claim that music's value is "intrinsic" or "inherent"—that its value doesn't depend on anything outside itself. If this were just nonsense (which it is), it wouldn't be so bad; but actually, it's worse than nonsense, because it's a notion that diverts us from our professional and ethical obligations to continually examine and revise what we do in light of the way music changes, the ways people and society are changing, and the fluidity and diversity of musical value. All value is human value, and human value is always value-for something. The appeal to a musical value that "*just is*" is an underhanded attempt to pre-empt other value claims by establishing a value outside the realm of human interests and action—a kind of value in comparison to which utilitarian or functional values are supposed to be inferior.⁶ But music and musical instruction have no value "in themselves." Nothing does. Music and music education take their value from the uses to which they are successfully put, and from the ways they demonstrably improve life and living. **Music and musical instruction are not inherently good**: they're only good-for certain things (or not). Because the creation of meaning and value are fragile, precious processes, I am deeply suspicious of the unqualified, universalist claims that are music advocacy's stock in trade.

What has all this to do with education?

9. Please don't get me wrong. I believe music and musical instruction can be tremendously powerful things that bring to the process of education things that *nothing else can*. Only, music doesn't do these things alone—if it did there would be no need for teachers, after all. And music teaching doesn't do these things automatically or necessarily or for everyone, regardless. Musical instruction isn't educational just because we say so. It's educational, when and if it is, because informed, astute teachers make it so—for real people, with real needs and interests, in concrete circumstances. And what constitutes an educational outcome differs from place to place, situation to situation, person to person, culture to culture, and from one point in time to another. Thus another of my concerns about the hegemony of advocacy: Advocacy arguments all too often appeal and contribute to simplistic, monochromatic, and technical visions of music and of music education. Global advocacy arguments are often **incompatible with the richness, the complexity, and the fundamental unpredictability of educational processes**.
10. The point I want to make above all others is that **every claim for music, every educational claim, carries with it a broad range of personal and professional obligations**. We must advocate, if we find it necessary to do so, with a view to the kind of practices and changes that would be required of us in order to deliver the goods. None of the things advocates promise happen necessarily or automatically, just because students have been involved in activities considered musical, or in instructional activities we are inclined to think of as educational. Deciding what courses of action are appropriate in light of particular circumstances, in light of present needs and resources, and in light of the unpredictability of educational outcomes—these are the difficult decisions that lie at the heart of what it means to be a professional music educator. When we make advocacy claims for all music (everywhere, for all times, regardless of how it's taught or experienced) we advance arguments that are indefensible, and ultimately false. That's not the kind of foundation a

profession like music education needs or deserves. Nor is it a secure basis for the development of policy.

In conclusion: Advocacy is a useful and sometimes an important tool. It is no substitute, however, for philosophical inquiry or for professional decision making based on local needs and circumstances. Providing people the kinds of musical experiences and musical educations that change lives and, ultimately, change societies for the better demands extraordinary levels of ethical discernment and considerably more professional latitude than advocacy can accommodate.⁷

¹ A brief but important caveat: By philosophy I do NOT mean the academic study of the history of philosophy and philosophers; rather I mean the process of critical inquiry, directed, in music education's case, to such crucial questions as what "music" means, what "education" means, how the two terms should come together, and the implications of concerns like these for instructional and curricular action. Those who think of philosophy as abstractly theoretical rather than concrete and practical will completely misunderstand the points I make here: music education philosophy is (or should be), by its nature, devoted to bring theory and practice together. A second caveat, and an important one: Because this is a very brief talk, it is not possible to make the many subtle clarifications I would attempt in a longer address.

² 'From advocacy to policy' was the title given the IMC session for which this talk was prepared.

³ The assertion that music does none of these things is, as I say, intended to provoke. But on one level, it's only common sense. Music alone (if such were possible) does none of these things. I assume that when people make such claims they typically have in mind musical engagements that go well beyond mere exposure to music. One of the points I will try to make later is that these musical engagements are diverse, contingent in their consequences, and considerably more complex than advocacy arguments typically acknowledge.

⁴ I hope it's clear that the formal arrangements typical of schools are simply incompatible with many kinds of musical endeavors. To acknowledge such limitations is not to say that schools are ill-suited to music, period, but to say that they are suited to some kinds of instructional activities, and ill-suited to others. Perhaps one of the reasons schools engage more extensively in musical training than musical education (a distinction I explore in other writings, elsewhere) is that the former are simply better suited to the time-frames, for example, typical of schools. We might want to ask more generally whether schools are well suited to an endeavor called "education" – but that would obviously complicate this short talk even further.

⁵ I grant that this need not always be the case; but in my experience it usually is. And in any case, it is very important we consider the possibility.

⁶ "Underhanded" is strategically hyperbolic here: clearly, most people who invoke the notion of intrinsic or inherent or immanent value do not intend something deceptive by it. However, its effect is negative, and seriously so. The idea of intrinsic worth is, I think, part of what prevents us from thinking about music as a social and cultural undertaking. In the end, I think we need to learn to get along without ideas like this, because they stem from the erroneous assumption that "music" exists separately and distinctly from so-called "contextual" considerations. I think that is fundamentally wrong. Music and its meaning and its value are always socioculturally situated. The idea of intrinsic value depends upon the creation of an imaginary boundary between music's "insides" and its "outsides." Music is not that kind of thing!

⁷ Again, this isn't to declare advocacy worthless or a waste of time. It is simply to urge that we recognize its proper place and limitations: the kinds of tasks to which it is well-suited and those to which it is not.

Tempo

Manitoba Music Conference, October 23rd, 2015

A Happy New Year to each of you!

It is that time of year when both my committee and myself are in the beginning stages of planning and organizing your October 23rd, 2015 SAGE Music Conference. As usual, there is much to do, but we are confident that as we move forward we will provide each of you with a wonderful and fulfilling day of professional development.

I know that by now you will have received an email from MMEA in regards to a **Tempo 2015 Session Proposal Application**. If you are interested in being considered as a session presenter please complete the proposal form found on mymmea.ca and submit by **Friday, February 13th, 2014**.

We are very excited to welcome back Dr. Tim Lautzenheiser as our 2015 keynote speaker. Dr. Tim is a trusted friend to anyone interested in working with young people in developing a desire for excellence and a passion for high-level achievement. Dr. Tim created Attitude Concepts for Today Inc., an organization designed to manage the many requests for workshops focusing on the area of positive attitude and effective leadership training. He is a nationally recognized voice touting the importance of arts education for every child. His books continue to be bestsellers in the educational world.

Further information about conference presenters and sessions will follow in the next MMEA Newsletter.

I look forward to seeing each of you on Friday, October 23rd, 2015 at Mennonite Brethren Collegiate, 180 Riverton Avenue.

Judy Giesbrecht-
Tempo: Manitoba Music Conference Chairperson

The gift that keeps on giving

If you have received “Noteworthy”, or are even simply thumbing through its pages or reading it online, the chances are that you are connected to one or more of the extraordinary number of choirs in Manitoba.

We feel it is important to let you know about a potentially valuable resource for your choir – namely the availability of supporting funds from the Foundation for Choral Music in Manitoba.

This fund is unique in Canada, and the Manitoba choral community is indeed fortunate to possess such a source of support for their projects. The existence of the fund is due thanks to the extraordinary generosity of William and Shirley Loewen, who, in 1997, gave one million dollars to the Manitoba choral community. To administer this gift, the Foundation for Choral Music in Manitoba was established under the able leadership of Henry Engbrecht, and ground rules for the administration, investing and the dispensing of funds were established. The original gift is still intact, and grants to the Manitoba choral community are made from the revenue generated by the investments.

If you visit the FCMM website <http://www.fcmm.ca/>, you will find details of how the Foundation operates, and how you can apply for funds.

The main purpose of this article is to encourage more “grass roots” choral organisations to initiate projects which could be funded, and to apply to the Foundation for support. The present Board that administers the funds is committed to making the application process more accessible, and we are presently exploring ways to pursue that goal.

Examples of some of the proposals which have received support recently have included:

- the hiring of soloists or instrumental accompaniment for a choral performance
- the making of a CD
- commissioning a choral work (especially by a Manitoba composer)
- support for bringing in an experienced conductor or vocal specialist to work with a choir or group of singers
- support for a performance of a work requiring authentic period instruments

Members of the Board feel that it is important that choral organisations (such as school, community and church choirs) be encouraged to seek support. Apart from the type of project listed above, a choir might, for example, want to apply for help to:

- purchase some equipment which could enhance the rehearsal or performance experience
- undertake a project to improve the cataloguing and storage of choral library materials

However, it has been decided that the foundation cannot offer support to:

- On-going operations of a choir, although a vital one-time project or capital cost that helps the organization could be supported
- Choir tours
- The total cost of a project or special event (except to fund a commissioned work)

Another concern facing would-be applicants is the requirement for organisations to have a registered charitable number with Revenue Canada. There may well be legitimate ways of surmounting this obstacle and a phone call to Executive Director, Robert Neufeld, in the Manitoba Choral Association office (204 942 6037) or an e-mail (see below) may help you in this regard.

The awarding deliberations, as for any funding agency, are quite rigorous, and the application needs to be well researched and presented. Again, help and advice can be sought from Robert in the MCA office.

Application Deadlines

Application must be postmarked on or before: May 1, September 1 and January 1.
The Foundation's decision will be made within 90 days of the application deadline.

Further inquiries

Foundation for Choral Music in Manitoba
5-276 Marion Street
Winnipeg MB R2H 0T7
Website: www.fcmm.ca
E-mail: info@fcmm.ca
(204) 942-6037



Manitoba Classroom Guitar Association

Winnipeg Music Festival

A full day of school guitar ensemble classes will take place on Wednesday, March 11, 2015 at the Westworth United Church. Please visit the Winnipeg Music Festival for more details:

www.winnipegmusicfestival.org

Creative Music Festival

The 5th annual MCGA Creative Music Festival will take place in June 2015. The goal of this festival is to promote creativity in the music classroom and to showcase an evening of original music, composed and performed by students. Specific date and location to be announced shortly.

- The Creative Festival is open to any grade 6-12 student of teachers that are registered members of the Manitoba Music Educators Association (MMEA)
- All works must be original compositions, composed and performed by students
- Compositions should ideally evolve from class curriculum or extra-curricular assignments
- Any combination of instruments/voice is permitted.
- Performers must provide their own instruments
- Only one composition per student (s) Performance time will be limited to no more than 10 minutes
- Registration forms must be received by the last Friday in May
- There is no cost to participate in the MCGA Creative Music Festival

Please fax registration form c/o Randy Haley, 253-2149

Music Monday

Music Monday celebrations will take place on Monday, May 4th, 2015. To learn more about this national event and to download the guitar arrangements, please visit the Music Monday site:

<http://www.musicmonday.ca/>

Under the Anthem Tab, click on arrangements to view and print all of the vocal and instrumental configurations. Don't forget to register your school!

MCGA

manitobaguitar.ca

MANITOBA CLASSROOM GUITAR ASSOCIATION
Creative Music Festival

Registration form (please fax c/o R. Haley - 253-2149)

Student (s) performing

School _____

Teacher _____

Composition Title

Composer (s) _____

Instrumentation _____

Length _____

Equipment you will be bringing

Please provide any relevant info about the composer or composition to be introduced by the MC prior to the performance.

Brief Composer bio

The composition

Please note: Microphones will be available for vocalists and instrumentalists. No drum kits allowed; auxiliary percussion is welcome.

MCGA

manitobaguitar.ca

Making Decisions: Learning from the Honour Band Experience

by Fraser Linklater

(Originally published in the MBA Band News, Fall 2013. Reprinted with permission of the author.)

“Who’s driving the school bus?” I used to ask my students. Of course, the implicit answer was: “*I’m* driving the bus.” But what if *everyone* drove the school bus? What if *everyone* was listening and making musical decisions? Actually, I’m guessing most of us would like to achieve this kind of group focus and involvement, but that we all too rarely do — perhaps because we have not thought enough about it or lack the strategies to help make it happen.

Bill Kristjanson is a music educator who has thought a lot about these sorts of issues. Bill recently conducted the Manitoba Intermediate Honour Band (students in grades 9 and 10) and I had an opportunity to observe him put some of his beliefs into action.

Characteristically, Bill had already paved the way for success. Two weeks before the Honour Band met he had emailed all the students in the ensemble a link to a quality recording of each piece to be performed. In his email, he also quoted this oft-heard statement: “Practice is where we learn our part and rehearsals are where we learn everyone else’s part.” He then followed that up: “My intention is to treat you as professionals during the rehearsal process... a professional comes to the first rehearsal being able to play correct notes, rhythms, dynamics, articulations, and intonation.” Students emailed Bill back with their self-assessments in terms of these five issues along with what they hoped to gain from the honour band experience.

One of the first things Bill told the ensemble was: “There are seventy of you and only one of me. Let’s use your brains, not mine, to make musical decisions and we’ll collectively be a lot smarter.” And Bill’s teaching during rehearsals kept coming back to that decision-making process. Bill stressed musical concepts in his teaching — here’s three: balance (foreground and background), rhythmic emphasis, the quality of the beginning, middle, and ending of a note. But then he would say to the ensemble: “Please take one minute (no talking; no playing) to pencil into your part two concepts you want to be aware of before we play this section again.” This idea ties in with another of Bill’s aphorisms: “Not over and over, but better and better.”

As the ensemble progressed, Bill might say, “Look through the piece, and on the back of your part pencil in three concepts we need to pay attention to, along with very specific examples of where these concepts come into play.” Focused silence. “Now, speak to the people on either side of you and share with them your ideas for improvement.” Bill would also ask individual players for their specific ideas. As he stated to the group: “I can give you my ideas, one at a time, and yes, we will improve. However, if 70 of you each have three ideas, that’s 210 improvements. And if you each share those with two others, that’s 630 improvements!” Further, Bill explained *why* sharing is useful: “If you share your musical decisions with others, it increases your commitment to those ideas.”

Bill would also challenge the students to do their best, but always in a humanitarian way. For example, he might ask the ensemble: What’s your next step? Every musician has a next step... even YoYo Ma will have a next step; something he would like to do better. It would be disrespectful of me if I didn’t tell you there was a next step.” He would then split the ensemble into three sections: #1 plays; #2 listens and comments on what is being done well; #3 listens

and comments on what the next step might be. Now trade. After this process had gone through a cycle, Bill asked everyone to play at one, but cautioned: "This will be $3 \times 3 = 9$ times harder, since now you need to play, assess your own playing, and assess the playing of the people on either side of you, all at the same time!"

Bill also constantly urged students to "make a musical decision about every note!" He frequently had the group sing, explaining: "Nothing should come out of your instrument that you haven't first heard inside your head." He explained to the ensemble: "Speaking or singing the music allows you to make musical decisions without getting caught up in the technicalities of having to make sound on your instruments. Sing the beginning phrase of *Emperata Overture*; really interpret it; what musical decisions do you need to make? Now play it that way." Further, it's not enough to merely make a musical decision, you need to commit. Bill referred to the joke about having eggs and bacon for breakfast; at that meal the chicken is involved but the pig is committed! Commit to your musical decisions! Finally, apropos of focus and listening, Bill made a statement that is not only a great musical idea but also a wonderful management suggestion: "The people who are learning the most in the rehearsal are the ones who are not playing."

I've always been big on the idea of teaching by modeling. And Bill often modeled for the ensemble, playing or singing the way he wanted something to sound. However, Bill got some of his most spectacular results by being deliberately vague, by not explaining exactly what he wanted. For example, when the music was sounding choppy, Bill mentioned; "Professionals pay close attention to the ends of phrases." A miraculous change ensued in the sound of the group! How is this happening, I wondered? Perhaps when you tell the ensemble you make the decisions for them. When you suggest metaphorically, you allow the ensemble to make their own decisions, thereby empowering them by further inviting them into the music-making process.

On the second morning of rehearsals, Bill drew a triangle on the board. I thought: "OK, now we're going to hear about ensemble balance." But no, Bill was drawing a musical pyramid, not a sound one. He told the ensemble that the right side of this pyramid is intelligence; that is, all those musical concepts they'd been working at. However, the left side of the pyramid is passion. What are some words to describe this music? What would a person who entered the room to this music look like? What would they be wearing? How would they walk? What are you trying to awaken in the listener with this music? What emotions do you wish to share with your audience? As an example, Bill suggested that *Salvation is Created* might lead the listener on a journey from hurt, to hope, and eventually to peace. Then Bill drew the bottom line of the pyramid — purpose. "All our musical passion and intelligence may be wasted unless it is guided by a noble purpose, for that is the foundation of what we do. We wish to share our most noble thoughts, our deepest feelings, and our most sincere beliefs with our audience."

Bill summed up the last rehearsal with a statement I've heard from him before, but which has never seemed so true: "The purpose of music education is to get us to love music, not as amusement or entertainment, but for its ennobling power to make us better by arousing in us what is good, just and beautiful."

Characteristically, Bill closed by expressing his appreciation to the students: "Thank you for this; it's been an absolute joy!"



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Please join us for
Winter Workshop 2015

With

Tim Wiegand

Early Years' Music Specialist from Las Vegas, Nevada

**Bring a
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Free!**

Location: St. John's Ravenscourt School,
400 South Drive, Winnipeg

Date: Saturday, February 14th, 2015

Time:	8:30 am - 9:00 am	Registration
	9:00 am - 10:30 am	Session 1
	10:30 am - 10:45 am	Break
	10:45 am - 12:15 pm	Session 2
	12:15 pm - 1:15 pm	Lunch
	1:15 pm - 3:00 pm	Session 3

**Register by
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1st for your
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Tim Wiegand
resource!**

Morning & Afternoon Snacks & Lunch will be provided!

Energize Your Music Room: Then Light Up the Stage! In this two part workshop you will walk away with several practical, creative classroom lessons that will energize and motivate your students like never before! For a detailed description of Tim's workshop and his bio please see the attached flyer and visit www.manitobaorff.org for more details. Join us and Tim on our Facebook page as we begin to anticipate this upcoming event!

WINTER WORKSHOP 2015 REGISTRATION

Early Bird Deadline: February 1st, 2015

Deadline: Wednesday, February 11 , 2015

Name: _____

Home Address: _____

City: _____ Postal Code: _____

Email: _____

Phone (School): _____ (Home): _____

Current MOC member:

(please circle) yes no

I am bringing a Non-Moc Member friend for free
(please circle) yes no

Note: Please fill out a separate form for your friend.

REGISTRATION:

Reminder: All MOC membership renewals are now done online ONLY. Please visit www.manitobaorff.org for details.

MOC Member \$45

Non MOC Member \$70

Total Submitted: _____

(cheques are payable to "Manitoba Orff Chapter")

Please send form and payment to:

Manitoba Orff Chapter
83 Vanderbilt Drive
Winnipeg MB R3Y 1M9



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February 14th, 2015

Energize You Music Room: Then Light up the Stage!

For this workshop Tim will be presenting a continuation of his 2010 AOSA Conference session titled "Engaging Games, Activities that Work". In this two part workshop you can expect to walk away with several practical, creative classroom lessons that will energize and motivated your students to participate like never before. We will then experience some original performance pieces for choirs, recorder clubs, dance teams, and mallet ensembles intended to raise the level of students' musicianship. Along the way Tim will share some great percussion techniques, classroom management ideas, and give examples of incorporating technology into your performances.

Tim Wiegand was born and raised in upstate N.Y. and attended Syracuse University to receive his BA in Music Education. Tim began teaching K-5 elementary music in 1997 in the Clark County School District in Las Vegas, where he was named C.C.S.D. new teacher of the year. Tim quickly found that Las Vegas is renowned for their amazing Orff Curriculum and teacher training based out of the University of Nevada Las Vegas. Tim received all three Orff levels and his MEd from UNLV.

In 2004, 2005, 2010, and 2013 Tim presented sessions at the AOSA (American Orff-Schulwerk Association)



Tim Wiegand

www.viegansong.com

Tech Tip: iPads in the Music Room

Amanda Ciavarelli, Manitoba Orff Chapter Technology Officer



iPads can be used in the music room to enhance student engagement and learning. Whether a teacher has access to one, five, or more devices, there are many ways to use iPads as a teaching tool.



NoteWorks Note Reading Game

Help Munchy catch each note as quickly as possible!

The app allows students to practice reading notes and naming them using a piano keyboard, letter names, or solfeg. Best of all, this app has many language options and can be set to French!

There is a free version of the app for use in the music room or for students to install on their own devices to practice at home. The full version is available for \$4.99 and offers some advanced options such as naming notes in different clefs.

Aidez Munchy à retrouver toutes les notes musicales qu'il peut!

Cette application permet aux élèves de pratiquer la lecture et l'identification des notes musicales en se servant des clés du piano, les noms des notes ou le solfège. En plus, l'application a plusieurs choix de langue d'utilisation, y inclut le français.

La version gratuite est parfaite pour la salle de musique où pour les élèves qui veulent l'installer à leurs propres appareils technologiques. La version complète est disponible pour 4.99\$ et offre plusieurs différentes options telles que l'identification des notes en différentes clés musicales.

CMEA/ACME 2015

National Conference/Congrès national

July 9-11 2015
Winnipeg, MB

Join us at the CMEA 2015 National Conference!
July 9-11, 2015 - Winnipeg, MB
<http://cmeaconferenca.ca>
Early Bird Deadline: March 31, 2015

CMEA 2015 National Conference/Congrès national ACME 2015 welcomes Canada's music education community to come together for an exciting three days of professional development and networking with conductors, directors, performers, music educators, administrators, industry representatives and musicians from coast to coast to coast. Marking the first time that the CMEA/ACME has hosted a national conference in more than 20 years, this event is shaping up to be the music education event that everyone will be talking!

The CMEA/ACME is delighted to be partnering with the MMEA to present three days of "Connecting the Community" of music educators from all regions and disciplines. Our dedicated Programming Committee, chaired by Brandon University's Dr. Wendy McCallum, has compiled an all-star list of clinicians representing band, choir, strings, early years, jazz, and special topics. Our Research Committee, headed by University of Manitoba's Dr. Francine Morin and past CMEA Journal editor Dr. Ben Bolden of Queen's University have assembled a unique Research Stream to augment the 'usual' conference experience. In this stream alone, 20 speakers are scheduled to present papers and host round table discussions on all manner of topics facing today's Canadian music educators. Pre-service teachers, practitioners, and researchers will be together in one location sharing in the experience and in the value of connecting with their counterparts from all corners of the country. This opportunity is not to be missed!

The strong Manitoba representation on the conference planning committee is a point of considerable pride for the province.

Eric Marshall - Past President, MMEA
Tanya Derksen - Conference Co-Chair
Wendy McCallum - Programming Committee Chair
Matt Abrahams - Equipment and Facilities Chair
Alexis Silver - Musical Performances Chair

Barbara Warrack - Volunteer Coordinator Chair
Anna Bond - Programming Committee Strings Chair
Judy Giesbrecht - Local Liaison
Jennifer Walker - Treasurer

Prior to the conference, Winnipeg will be host to two other MEA Executives as they hold annual meetings in conjunction to this historic event. The full boards of both the British Columbia Music Educators' Association and the Saskatchewan Music Educators' Association will be in attendance. Remember, you can join the CMEA through the MMEA (<http://mymmea.ca/cmeamembership.html>) and receive a \$50 discount on the conference fee. See you at the conference in July!

Presented
by:



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Friday
Nov 28
8:00 P.M. Wind Ensemble &
Concert Band
Jubilee Place, MBCI

Friday
Feb 6
7:30 P.M. Wind Ensemble &
Concert Band
Jubilee Place, MBCI

Sunday
Mar 8
7:30 P.M. Chamber Winds
Eva Clare Hall
U of M campus

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Mar 27
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Note: No class on Saturday, May 16.

For Information contact
Francine Morin, Ph. D.
204-474-9054 (office telephone)
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