

FEBRUARY 2017

MANITOBA MUSIC EDUCATORS' ASSOCIATION
L'ASSOCIATION MANITOBAINE DES ÉDUCATEURS DE
MUSIQUE



PRESIDENT'S MESSAGE KAREN TOLE-HENDERSON

Hello All

The Manitoba Music Educators' Association values **Collaboration**. We believe that collaborations among music educators, and between educators, parents, music industry, educational leaders and other stakeholders are fundamental to the future advancement of music education initiatives.

Collaboration is key to the success of the MMEA. The MMEA brings together voices from across our music education community - this unique structure provides a variety of opportunities for each of us to connect and learn from others. Our four partner organizations do an amazing job of providing students and educators a variety of music learning experiences – festivals, honour bands, honour choirs, workshops, children's days, conferences, mentoring opportunities and many more. The MMEA Calendar of Events is an impressive example of the ongoing collaboration that is happening across our province.

Since November 2014, the MMEA Board has been collaborating to update our Constitution and to expand our policy manual with detailed job descriptions for all Board and Portfolio positions. This project has required hours of detailed work in order to ensure that the governance and work of our organization is transparent and principled. As a SAGE group of the Manitoba Teachers' Society, we worked closely with MTS staff in order to ensure the language was accurate as it was necessary for our constitution to be approved by the MTS Provincial Executive. This approval was confirmed mid-January.

The next step is for our MMEA membership to approve the proposed constitution. In the coming weeks, MMEA members will receive an email with the draft constitution, a brief outline of the significant changes to the document, a timeline for submitting questions and details on the voting procedure. We hope that all of you will take some time to become familiar with the constitution and to share your opinions by voting.

As we head into another busy season of festivals, concerts, workshops and daily music making with our students, I hope that each of you finds an opportunity for collaboration.

"Alone we can do so little; together we can do so much" – Helen Keller

Musically yours,

Karen Tole-Henderson
MMEA President

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>

Concerts and Other events – check each events website for updated information.

<u>Date</u>	<u>Event</u>	<u>Location</u>	<u>Sponsor</u>
Februaury 10-11	WestMan Region Honour Band		MBA
February 21-24	Optimist Band Festival	Wpg Conv. Centre	MBA
Feb. 22 - March 19	Winnipeg Music Festival		WMF
March 1-4	Optimist Jazz Festival	CCFM	MBA
March 16-18	Brandon Jazz Festival	Brandon	MBA
March	Parkland/NorMan Region Honour Band		MBA
March 18	Community Band Workshop	Roland, MB	MBA
March 22	Central Region Honour Band		MBA
March 27-31	Spring Break		
April 19-20	Level One Band Festival	Brandon	MBA
April 21-22	Eastman/Interlake Regional Honour Band		MBA
April 23	MBA Community Band Festival	Pinawa	MBA
April 25-28	Level One Band Festival	Winnipeg	MBA
April 26-27	Children's Day/Journey pour infants	CCFM Winnipeg	MOC
April 28	Children's Day	Brandon	MOC
April 29 and May 4-6	Manitoba Jr. & Int. Honour Bands		MBA
May 1-31	Manitoba Music Month	Manitoba	MMEA/MET
May 1	Music Monday		MMEA – All Partners
May 4-6	MBA - MB Jr. & Int. Honour Bands		MBA
May 18	Stay 'n Play		MOC
May 29	Creative Music Festival		MCGA
June 3-4	Community Band Festival	Forks	MBA
August 21-22	Avenues – Exploring Band/Jazz Methods	Brandon	BU

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

Advocacy Committee

As teachers continue to face the challenges of framing their subject areas in terms of so-called 21st century employability skills, this piece highlights the role of **collaboration** in the music industry. The article is part of a series published on the Virgin website, targeting innovative ideas for improving business practices. It includes an interview with George Clinton, the “father of P-Funk”, where he talks about creative collaboration across musical genres. Being more aware, and making others aware, of how collaborative skills can be developed in the music program provides us with another excellent reason to advocate for music education as an essential part of every child’s education.

Happy reading!

<https://www.virgin.com/music/three-lessons-in-collaboration-from-the-music-industry>



TEMPO

Manitoba Music Conference, October 20th, 2017

It is that time of year when both my committee and I are in the beginning stages of planning and organizing your October 20th, 2017 Tempo: Manitoba 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 2017 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 10th, 2017**.

We are pleased to welcome Alvin Law from Calgary as our keynote speaker for this year's Conference. Like you, attitude expert and bestselling author Alvin Law has heard a lot of clichés about cultivating a positive attitude. But are any of them true? Does a positive attitude really guarantee success in life? Should we force ourselves to think positively, no matter what our situation? With over three decades of professional speaking and over five decades of experience living life without arms, his view is radically different. Alvin's mission is to spark a worldwide Attitude Revolution. Attitude Revolutions happen because people are inspired, from within themselves, to practice cultivating a more proactive and effective outlook on their lives.

Alvin uses his story to challenge audiences to rewrite the negative stories they tell themselves about themselves; to stop feeling like victims in their lives and get proactive; to stop making excuses and start making choices. His fusion of storytelling, musical performance and down to earth humour connect with his audiences at an intimate, intense and individual level.

Born with no arms as a result of the drug Thalidomide, Alvin was adopted by a family who taught him to use his feet for hands and who by doing so gave him the gift of freedom. In addition to being a professional speaker, he is a trained broadcaster, fundraiser, award winning musician and bestselling author.

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

I look forward to seeing each of you on Friday, October 20th, 2017 at Mennonite Brethren Collegiate, 180 Riverton Avenue.

Judy Giesbrecht-
Tempo: Manitoba Music Conference Chairperson

Music Monday 2017

The Coalition for Music Education in Canada

The Coalition for Music Education will celebrate the power of music in the lives of all people living in Canada with this year's **Music Monday (May 1, 2017)** celebration - Canada's only national celebration of the importance of music in our country that actively engages children and youth where they live in schools and communities. Highlighting Canada's sesquicentennial, we celebrate our musical heritage with a brand new Music Monday Anthem which captures the musical diversity of our many regions.

Canada lives music. It's essential to our culture and history. Canadians will celebrate so many aspects of Canada this year, let's RAISE OUR VOICES for the value of learning and making music! There are a variety of ways for schools and communities to become involved and show how music lives where they do - raise your voice!

Co-written by award winning songwriters Marc Jordan and Ian Thomas, this year's Music Monday Anthem *Sing It Together* focuses on the power of voices, and asks us to sing for joy, for truth, for healing and for freedom. -Creating *Sing It Together* was a journey of discovery and the songwriters encourage music makers to continue this discovery where music lives in their schools and communities. "*Music is the landscape of Canada,*" explains Marc Jordan. "*We hope it will be a song that illuminates the mosaic of music and cultures that thrive in every corner of the country*". The recording and video feature Inuit throat singing, Métis fiddling, indigenous drumming, and children's choirs in celebration of Canadian musical heritages. *Sing It Together* also features Youth4Music musicians and advocates who are part of a national network of youth leaders. Visit www.musicmonday.ca for FREE resources including a variety of choral and instrumental arrangements, audio learning tools.

#MMC2C2C - Music Monday Coast to Coast to Coast. Schools are encouraged to submit videos of music and messages to show how their region celebrates music. We want to engage young people to tell the musical heritage stories of their schools and communities by creating video submissions. We are calling on students, teachers, and schools to show the rest of Canada how music lives in their community. Submit a video by March 15th for the chance to have your video seen during our day long #MMC2C2C webcast on Music Monday. For more information visit www.musicmonday.ca.

This year's nation-wide simultaneous sing-along will be led from our nation's capital. The 2017 National Showcase concert will take place in Ottawa on Monday, May 1st, live-streamed for everyone to *Sing It Together* across the country. The link will be live on May 1st through www.musicmonday.ca. You believe in music in schools! Sign up now so we can start counting the voices who stand for music education across Canada. Register your celebration and get your school on the Music Monday Map!

Working together as co-operating & student teachers, Part 1

An interview with Dr. Andrée Dagenais and Dr. Wendy McCallum

Being a cooperating or student teacher can be both exciting and challenging, especially if it's the first time. With March placements coming up, February is the perfect time to talk about how cooperating teachers and student teachers can work together and share some advice from Brandon University, School of Music professors Dr. Andrée Dagenais, Dr. Wendy McCallum, Dr. Sheelagh Chadwick and Dr. Sheila Scott. All of these professors have experience working with students in practicum placements and cooperating teachers, and have valuable information that may help these educational experiences to be the best that they can be.

In the first of this interview series, Dr. Andrée Dagenais and Dr. Wendy McCallum discuss basic competencies of student teachers, daily routines and what to expect during placements. Please use the tips below to help you work effectively with your student teachers.

Dr. Andrée Dagenais was asked what basic competencies co-operating teachers can expect for a student teacher in music, and this was her response:

There's not a basic standard. All student teachers begin their practicum placements from different backgrounds and places. One of the most important goals, however, is for students to expand their teaching skills throughout their teaching placements.

As co-operating teachers, we expect our student teachers to be open and receptive to learning, through both observation and practice. An example for a choral placement might be that the student self-starts by finding their own repertoire, helping the teacher beyond the regular school schedule, and shadowing the teacher.

A list of qualities to look for might be:

- *Strong aural skills*
- *Good keyboard skills*
- *Good conducting techniques*
- *Enthusiasm and willingness to try new teaching techniques and practices*

During our interview, I asked Dr. Dagenais the following question: "What are some strategies that establish co-operating teachers as effective mentors for student teachers?"

I think that it's important to remember first time student teachers are still figuring it out. They're still students, and limitations are normal. Years ago, a university student would have typically only observed in their first placement, but now many [practicum students] are given the opportunity to teach based on their level of skill. The demands on both co-operating and student teachers get higher and higher each year. It's vital to have good, open communication between the co-operating and student teachers, and keep in mind that each student teacher will be different.

Dr. McCallum was asked how much time student teachers should expect to be actively teaching during their placements, and what daily routines a cooperating teacher can encourage to develop professionalism in a student teacher.

On the topic of daily routines, Dr. McCallum said this:

A student teacher should be completely immersed in a placement without university course or work distractions. By participating in the cooperating teacher's entire day, they can focus efforts on examining details of curriculum, instruction, management, and administration. Key words for a student teacher to embrace in any situation are "anticipate, anticipate, anticipate!"

Tips for student teachers from Dr. McCallum

- *Shadow the co-operating teacher, all day every day and be immersed in the school environment*
- *Schedule regular times to discuss questions or concerns that student teachers and cooperating teachers may have.*

The purpose of planning is to focus thoughts about what teacher and student actions, responsibilities, and expectations are in a lesson. Pre-service teachers need consistent opportunities to plan lessons and prepare/study materials in order to develop skills and “habits of mind” in their work. Benjamin Franklin said it best - If you fail to plan – you are planning to fail! There is no benefit to having student teachers “save time” or abbreviate lesson preparation; there are no successful shortcuts to good planning.

How much time should teachers actively teach during their placement?

The amount of time spent teaching during a placement is directly related to the location of the placement in the students’ program of study. In the first field placement students begin by observing, assisting with routine tasks, interacting with individuals and small groups, and becoming familiar with school and division policies. Responsibility for instruction increases with each subsequent placement. However, cooperating teachers’ supervision and constructive instruction is important during each and every level of students’ development. More specific guidelines for student teaching placements at Brandon University are found in the Field Experience Guidelines handbook. (<https://www.brandonu.ca/music/files/Field-Experience-Guidelines.pdf>)

Many thanks to Dr. Dagenais and Dr. McCallum for taking part in the interview series.

Working together as co-operating & student teachers (Part 2):

Interviews with Dr. Sheelagh Chadwick and Dr. Sheila Scott

In the first part of this interview series, Dr. McCallum and Dr. Dagenais from Brandon university discussed basic competencies of student teachers, daily routines and what to expect during student placements. In the second instalment of this series, Dr. Chadwick and Dr. Scott discuss daily routines, communication, how co-operating teachers can support their student teachers, and what cooperating teachers can and should expect from student teachers. Please use the tips below to help you work effectively with your student teachers.

Dr. Chadwick listed four basic expectations for the co-operating teacher to student teacher relationship: observe regularly, ask questions, communication is key and, be a model for your practicum student.

Communication is Key

Communicate your expectations for student teachers clearly and early on during the placement. Co-operating teachers are the student teachers’ access to the school culture, as well as the culture in classrooms.

Observe Regularly

Observation is the core of effective mentorship for student teachers and feedback should be given in a way that helps students modify their teaching behaviours to become better educators.

Student teachers should expect to be observed regularly by their co-operating teachers. Formal (written) or informal (verbal) feedback should be provided regularly and student teachers should be ready to engage with that feedback and take note of any concerns, changes or suggestions for development.

Ask Questions

Co-operating teachers should ask questions of student teachers. Be specific. Ask student teachers about their planning prior to teaching, how they make decisions during their lessons, and help them work through their own thinking and planning processes as they relate to music education.

Be a Model

Serve as a role model for student teachers. Initially encourage observation of your own teaching and have student teachers use focused questions as a structure for observations. Be prepared to ask student teachers to describe what they learned from their observations. Also, ask student teachers what was not clear to them during their teaching observations.

Dr. Chadwick also provided valuable advice for student teachers in the field.

Be open to feedback

Expect to make time for feedback from your co-operating teacher. Be prepared to discuss short and long term plans, and make connections between planning and teaching in the classroom.

Be ready for constructive criticism

Co-operating teachers are expected to be supportive, but they are also mentors. Be prepared for constructive criticism from, but also difficult discussions with your co-operating teacher. Your growth as a music educator is what matters and while change is challenging it is also a necessary part of learning and growth. Make the best of your situation and learn as much as you can from your co-operating teachers. An important part of learning how to teach is learning how to deal with the unexpected. If you receive unexpected negative feedback, use it as an opportunity to ask follow up questions of your co-operating teacher.

Encouragement

Remember that your co-operating teachers were once practicum students. Co-operating teachers will encourage student teachers to take risks, experiment with teaching, and make their own decisions regarding goals, focus, strategies and assessments when executing lesson plans. As practicum students, you will be expected to try new things, and perhaps get outside your comfort zone. Taking risks can be scary. Nonetheless, student teachers are expected to branch out, and co-operating teachers are there to encourage them as they expand their knowledge and skills as educators in safe environments.

Dr. Scott was asked about the regular communication students should maintain with cooperating teachers during their placement and the daily routines co-operating teachers should encourage in student teachers. First, she discussed communication prior to and during field placements.

Prior to practicum placements

It is advantageous for student teachers and cooperating teachers to meet prior to the placement, either face-to-face or through a variety of electronic means. This provides cooperating teachers with an opportunity to assess the background and preparedness of student teachers as well as strengths and areas for growth. Initial meetings also assist cooperating teachers in anticipating the arrival of the student teachers and making long-term plans for what student teachers will do during the practicum. Cooperating teachers and student teachers may be able to discuss the topic and/or content of a unit/units of study for which student teachers may be responsible during the practicum, allowing students to begin planning as time in their busy schedules permits.

During placements

It is important to establish a routine for meetings between cooperating teachers and student teachers. The specifics of this contact will depend, in large part, on the schedules of the particular individuals involved. Ideally, student teachers and cooperating teachers meet toward the end of the school day (or after school) to discuss successes and struggles of that day, to deal with some of the challenges, and to discuss what will be taught the following day. This discussion will include what tasks student teachers will assume the next day, including, but not limited to, teaching entire classes or rehearsals, leading portions of classes or rehearsals, and facilitating small group or one-on-one work with students who may require extra assistance.

Similar to Dr. McCallum and Dr. Dagenais, Dr. Scott notes that beginning student teachers may need to review lesson planing with co-operating teachers prior to teaching; more experienced student teachers may be responsible for plan lessons, and ask for assistance only if needed. In all cases, student teachers are expected to grow towards the competencies needed to independently plan and deliver lessons in the classroom.

For daily routines, Dr. Scott provided a list of six fundamental principles that can help student teachers grow professionally.

They are:

- Punctuality – Be there for students, and ideally, be ready and in the classroom before the students arrive.
- Be Organized – Have materials ready prior to the start of the lesson.

- Be Prepared – Student teachers are responsible for knowing the schedules and routines of the classrooms.
- Focus on students – It's **not** all about the student teachers, but how the student teachers foster relationships that focus on the needs of students in schools.
- Equity – Respect all students as individuals and connect with all individuals in ways that are appropriate to their skill levels and backgrounds.
- Be Flexible – Be prepared for interruptions such as fire drills, special guests, and students who may not arrive for class all at the same time.

Many thanks to Dr. Chadwick and Dr. Scott for taking part in this interview series.

For those looking for more information, the following articles were recommended by Dr. McCallum and Dr. Chadwick.

Bell, C. L., & Robinson, N. G. (2004). The successful student-teaching experience: Thoughts from the ivory tower. *Music Educators Journal*, 91(1), 39-42.

Hoffman, J. V., Wetzell, M. M., Maloch, B., Greeter, E., Taylor, L., DeJulio, S., & Vlach, S. K. (2015). What can we learn from studying the coaching interactions between cooperating teachers and preservice teachers? A literature review. *Teaching and Teacher Education*, 52, 99-112.

Hole, S., & McEntee, G. H. (1999). Reflection is at the heart of practice. *Educational Leadership*, 56(8), 34-37.

Tranberg, C. (2008). A Plan of Action: When Student Teachers and Cooperating Teachers Are on the Same Page, Everyone Benefits. *Teaching Music*, 16(3), 26.



French Elementary Music Educators.... Join Carl Orff Canada's Rendez-vous francophones Orff!

Les [Rendez-vous francophones Orff](#) are launching their Google+ forum to create a special network among those who teach music in French all over Canada. From what we have been hearing at the National Conferences, this seems to be needed by teachers who want to know more about practical Orff in French for their classes.

As more and more French immersion schools are established in the country, we decided to address this need by creating a Google+ forum to support our colleagues. As you are in a good position to reach your members and especially those who teach in French, we would be very grateful if you could let them know about us.

Please do not hesitate to spread the news, this contributes to our common goal as COC members. Our common goal is to spread the Orff pedagogy in schools as much as possible because music can make wonders when it is lived in a cheerful, creative and effective way.

Françoise Grenier et Julie Mongeon-Ferré
Correspondantes francophones - Carl Orff Canada rendez-vous@orffcanada.ca

The Manitoba Orff Chapter Children's Day events are coming up in Winnipeg on April 26 (English) and April 27 (French) and on April 28 in Brandon. Children's Day is a day of music making for students from across Manitoba. Students attend different sessions throughout the day that are prepared and presented by experienced music educators. The day is a lot of fun for students and teachers alike. This year's theme is "BLAST FROM THE PAST" and each session will feature material from the Orff Schulwerk Volumes! If you have not already registered, please send in your completed and submit your registration forms before the deadline of **MARCH 24, 2017**. Registration forms can be found online at <http://www.manitobaorff.org/children-s-day.html>. Please contact Lori Arthur, chair of the Children's Day Committee if you have questions. She can be reached at lori.arthur@lrsd.net.

The Manitoba Orff Chapter Children's Day Committee is asking for your assistance in making our event more meaningful to all. We value your input whether you have participated in MOC Orff Children's Days or not. The survey will take you approximately 3 minutes. To respond, please click on the following link at: <https://fr.surveymonkey.com/r/WMV5YRG>. We would appreciate your response by January 31, 2017.

If you have any questions, email Lori Arthur, chair of Children's Day committee at lori.arthur@lrsd.net.

Thank you for your time and feedback,
2017 Orff Children's Day Committee

Le comité de la Journée Orff pour enfants du chapitre Orff manitobain demande votre aide pour rendre l'événement le plus profitable possible. Nous apprécions votre participation, que vous ayez ou non participé aux Journées Orff pour enfants du chapitre Orff manitobain. Le sondage ne vous prendra qu'environ 3 minutes. Pour y répondre veuillez cliquer sur le lien suivant : <https://fr.surveymonkey.com/r/WMV5YRG>. Pourriez-vous y répondre avant le 31 janvier 2017?

Si vous avez des questions à ce sujet, veuillez communiquer avec Lori Arthur, présidente du comité de la Journée Orff pour enfants à : lori.arthur@lrsd.net.

Merci pour votre temps et votre rétroaction,

Le comité de la Journée Orff pour enfants 2017

UPCOMING EVENTS

FEBRUARY 4, 2017

Winter Workshop with Angela Leonhardt

APRIL 26/27, 2017

MOC Children's Day/ Journée pour enfants, Winnipeg

APRIL 28, 2017

MOC Children's Day, Brandon

MAY 18, 2017

MOC Stay n' Play, Winnipeg

JUNE 1, 2017

MOC Play!

JULY 4 - JULY 15, 2017

University of Manitoba Orff Levels Certification





A conversation with Brent Campbell

with Graydon Cramer

(April, 2016)

Recently I had the pleasure of sitting down for coffee with one of my mentors, Brent Campbell, in his office at the Brandon School of Dance. Brent has recently retired from teaching band at Vincent Massey high school in Brandon where he taught for thirty years. He continues to keep himself busy directing the Brandon Jazz Festival, running his dance school, now working as well for Group Travel Planners, and in countless other ways simultaneously (anyone who knows Brent will know this is typical). Over the years he has been heavily involved with numerous organizations such as IAJE Canada and Jazz at Lincoln Center. Brent has had a tremendous impact on music and music education in Brandon, Manitoba, and beyond over the last few decades and I feel very grateful to have had the opportunity to learn from him in my first years of teaching.



Where and when were you born and where did you grow up?

Edmonton, 1958. Then we moved to Winnipeg right away, and I lived in Winnipeg through first grade. Then I moved to Toronto, that's where I grew up until I went to University.

Where did you go to University?

At Potsdam State in upstate New York, at the Crane School of Music where I took a bachelor of music education 4 year degree as a trombone major.

What first got you interested in music?

Taking piano lessons as a little kid and I was always in the band program throughout high school and junior high and had lots of great experiences going to camps and playing in youth orchestras and different Jazz bands. I played with a military band in Toronto, the 48th Highlanders, and there was nothing else that I really wanted to do so I went into music.

Give a brief synopsis on how you became a music educator.

I just always knew that I wanted to go to university and take music. When I was in university I had a chance to play one summer with the Jimmy Dorsey Orchestra, so I played with them and that really made me decide that I didn't want to do that as a living. Playing the same show twice a night, every night, where the guy that was singing with the band, Bob Eberle, he was good but it was the same lines, the same jokes so it got old really fast. It was fun for a summer, but then I went "no, I don't want to do that for a living".

Why did you choose to go to school at Potsdam?

The music coordinator for our school division in Scarborough, Don Coakley, was a graduate from there and he knew a lot of the profs from Crane. He'd do a music camp for ten days in the summer and bring all of those guys up here. I would be working with Tony Maiello, Elliot Del Borgo, Arthur Frakenpohl, Robert Washburn, and all of these guys that we all know about and they always said come on down and check it out so I did. Potsdam is a small town, about ten thousand and there's two colleges so it's just a university town and so I went down there and it was great.

Who are/were important musical and educational inspirations for you?

When I grew up in Toronto I was always going to listen to Jazz downtown so guys like Rob McConnell, Phil Nimmons, and the Jazz players that were in Toronto and also the educators like Elliot Del Borgo.

Where was your first teaching job?

In Winnipeg. My first year I taught half time at Sturgeon Creek and half time at Ness Junior High and the following year both positions went full time and I got to choose which one I wanted to go to so I went to Sturgeon and I stayed there for two more years. The second and third summers I took summer courses at Brandon University towards my masters and then I took a year off to work on my masters full time and then I just stayed here and got a job at Vincent Massey. I was half time my first year working with Dave Schmidt and then the next year I went to full time so there were two full time positions at Massey which was grades 7-12. This was great because we would get the kids in grade seven and then have them all the way through grade twelve. After Dave moved to Crocus Plains I also taught with Wendy McCallum and Jacquie Dawson and Roger Mantie was there I believe when I took a year of deferred salary when my son was born.

Is your family also involved in music?

My wife is an elementary music teacher and my kids all play. Emily played trumpet and French horn all the way through, Meredith played bassoon, and Duncan played clarinet all the way through grade 12. All of my kids also sing.

Who are some of the people that have made a significant impression on you over your years of teaching?

I think watching Wendy McCallum starting in Neepawa, and then teaching with me, and just watching the path that she's taken, I'm inspired by her. Jacquie Dawson for sure, even though I only taught with her for one year. All the colleagues that have these fabulous programs and know how to relate to kids and build community. Dave Schmidt was a big inspiration to me, although I didn't realize it at the time, but the way he taught was great. Even some of the other teachers at Massey, not even music teachers, that had great respect from their students.

What advice do you have for younger directors and recent graduates?

Keep doing it as long as you love it, and when you stop loving what you're doing, do something else because you have to love it or it will just consume you. The only people that put in as much time as music teachers would maybe be coaches in the phys-ed program and even then they do it for three months of the year or for one season, we do it all year long. Take advantages of all the opportunities that it offers you for travel and things like that. Don't be afraid to reach out to all your colleagues and peers for advice and support because you can be pretty lonely in the school when you're the only one doing what you're doing, so get involved that way. Make sure that especially when you start a family that you leave the job at work, it shouldn't be all consuming. A big part of your program and the success of your program and your retention is building that sense of community with your kids and showing them that you care about them.

What is a memorable teaching experience from your teaching career?

Trips are a part of that. Going to Europe, to China, to Italy with kids and showing them more than just music, showing them the culture of the world. One of the most memorable was when we went to Italy and our choir got to sing five o'clock mass at St. Peters. That was spine tingling special. Also, providing any kid that wanted to the opportunity to go into music. I never pushed any student to go into music, but if they wanted to I would help them. I met my wife on a band trip, in University on a Jazz band trip to Thompson.

You always seem to have a lot of things on the go at the same time. What's drawn you to what you do outside of teaching?

I guess I just like to be busy. I like administration and Jazz Festival work. I like running the dance studio and am now involved with *Group Travel Planners*. If I was going to go back to school I would love to take a masters in business administration and might take some business courses at BU in the future.

Why do you feel it is important for teachers to get involved in associations like the MBA?

It can be lonely just being the only one at your school doing what you are doing and the MBA is super strong. I think most people in Manitoba realize it but if they don't, Manitoba is the envy of the country in terms of band programs here and how strong the musical scene is here. It's super important to be involved with the MBA for the networking and the supports and everything that you get from your peers here. It's truly unique. If you look at the quality of the bands here, there are a lot of exemplary programs.

Why do you think the band association here in Manitoba is so strong?

The biggest factor was Ken Epp. I was here when this really got off the ground and started. Having Ken Epp at the helm being super organized and encouraging, he did everything in the nicest way possible. He was great for the association and that's one of the reasons why it's so strong here; his legacy.

What is the value of being able to participate in a school band program?

As a teacher, it's different every day and usually your administration leaves you alone to do your job. It's allowed me to do a lot of things outside of the job such as be involved with IAJE and Jazz Canada and I worked with Jazz at Lincoln Center for a while and with other organizations. It was great to go to conferences all over North America and network with people. As a student, to be able to explore their creative side, to travel, to be part of likeminded community of people who want to make music.

How did the Brandon Jazz Festival come to be?

Two guys started it: Wayne (Bowman) and Dave (Schmidt) and they invited twelve groups that first year (1983), two adjudicators, and then it just kept going every year and got bigger and bigger and bigger. The second year I brought a band because I was still teaching in Winnipeg, and then the third year I got involved because I was here working as a grad student. I took over running the festival a couple years later. The third year we had maybe something like 28 bands and then it grew to 56 and then something like 80 and then I thought, "oh man it can't get any bigger than this it's crazy". Then I took a couple of years off and Roger (Mantie) ran it and Sean McManus ran it and things kept developing from there. Now, we can host about 170 or 175 groups.

What advice would you offer educators who also seek a long and successful career?

Never stop learning and knowing that there are always things you won't know; don't beat up on yourself. Make sure that you love what you're doing and when you stop, do something else, because if you don't . . . the kids are the ones who will suffer. Have fun at our job and don't let it be all consuming.

Anything else you'd like to share with the MBA?

It's something unique that we have here in the province. It's been a great place to work and to have my career and I think that the future is strong here for band programs, the strongest across the country. If you're going to teach band this is a great place to do it!

News from the WSO—February, 2017



Don't miss the chance for your students to be among the 16,000+ who will participate in this once-in-150-years musical event!

They will experience the full WSO as we celebrate and honour this great land and the people that have made Canada home in the 150 years since before confederation and beyond.

This engaging 55-minute concert showcases orchestral music with the Winnipeg Symphony Orchestra live on stage featuring student choirs, student recorder and student string ensembles. Other highlights include a tabla soloist, swing dancers, a new setting of Canada's first full-length ballet, *Rose laTulippe*, by Odette Heyn Projects, a new arrangement of Métis Songs, works by WSO composer-in-residence Harry Stafylakis as well as Balfour and Forsyth.

This program is proudly presented in both official languages, and a comprehensive, bilingual study guide full of lessons that connect closely with the Manitoba Music Curriculum Framework of Outcomes. This concert will inspire your students and deepen their connection to the music will enhance the entire experience. Take it all in by participating in the visual art component, and your students' work may be projected for all to see in the concert hall.

Tickets are just \$7.25 and are still available at four performances. Contact us today!

See you at the concert hall,



Brent Johnson, *Education & Community Engagement Manager*

Check wso.ca for more concerts!

IMPORTANT DATES

Adventures in Music (Gr. 4 -6)

CANADIAN MOSAIC - [Order Form](#)

- Fri, Feb 10—Artwork Submission Deadline
- ~~Wed, Mar 15 10:30AM—SOLD-OUT~~
- ~~Wed, Mar 15 1:00PM—SOLD-OUT~~
- ~~Thu, Mar 16 10:30AM—SOLD-OUT~~
- **Thu, Mar 16 1:00PM**
- ~~Tue, Apr 4 10:30AM—SOLD-OUT~~
- **Tue, Apr 4 1:00PM**
- ~~Wed, Apr 5 10:30am—SOLD-OUT~~
- **mercredi le 5 avril 13h00**
- **Tue, May 16 10:45AM (in Brandon)**
- ~~Tue, May 16 1:15PM (in Bdn)—SOLD-OUT~~

Student Matinee (Gr.6-12)

FIREBIRD

March 10 - [Order Form](#)

Great-West Life Kids Concerts

**MELODIUS PRIME vs THE BOYZ
OF NOISE**

March 26 - [Tickets](#)

Great-West Life Kids Concerts

FRED PENNER

May 7 - [Tickets \(only a few left!\)](#)

Canadian Mosaic—Repertoire

O Canada	LaVallee/Ridout
Wa Wa Tey Wak: Sound Prayer for Mother Earth	Balfour
Three Metis Songs	Trad arr. Stafylakis
Rose LaTulippe: Entrance of the Guests	Freedman
Student Composition Project	Stafylakis
White in the Moon the Long Road Lies	Widjeratne
Canada	Gimby
Canadian Mosaic: Contented House	Coulthard
Atayoskewin: The Dance	Forsyth
My Own Way to Rock	Cummings/Cousins
Chanson de la Terre	Lavoie arr. Stafylakis