

MAY 2018

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 **Advocacy** – We believe that the best advocacy for music education is strong music programs. We believe it is the responsibility of MMEA to individually and collectively take all practical and appropriate action steps to promote the mission and values of the organization. (MMEA Mission and Values Statement)

May is Music Month in Manitoba. This annual event is unique across Canada and provides the opportunity for music students to perform at the Manitoba Legislative Building. The kick off concert will be held Music Monday, May 7 followed by concerts on Wednesdays, May 16, 23 and 30. This concert series will allow 867 student musicians and their teachers to share their music with policy makers and the public. Ensembles will represent 15 different school divisions from across the province. The MMEA values the partnership with Manitoba Education and Training for this project. Thanks to Leanne Jensen, Beryl Peters and Julie Mongeon-Ferré for your leadership and hard work on this important advocacy project.

Music Monday sponsored by the Coalition for Music Education in Canada is a national advocacy event. The MMEA encourages all members to register at <https://www.musicmonday.ca/> Registration information is key for the Coalition to communicate valid numbers to government and granting organizations. There is strength in numbers, please remember to register!

Winnipeg has been chosen to host one of six Music Monday Spotlight Concerts. The Manitoba spotlight concert will take place under the canopy at The Forks from 11:00 a.m. – 1:30 p.m on Monday, May 7. Thanks to Leslie MacCorby, Ingrid Pedersen and Ashley Boychuk for your leadership on this event.

As well as concerts, festivals and events, advocacy for quality music education happens daily in our classrooms. Some strategies for day to day advocacy are:

- Creating lessons that excite students about music learning
- Creating report card comments that educate parents
- Hosting student led conferences that allow students to share what they know and understand about music
- Inviting administration and staff members for impromptu performances in the music room
- Communicating with parents through emails and phone calls
- Using social media to celebrate successes
- And many, many more....

Strong music programs are our best advocacy! Thanks to each of you for your work on providing Manitoba students with quality music education.

Musically yours,

Karen Tole-Henderson  
President, Manitoba Music Educators' Association

PS

This is the final MMEA newsletter for the 2017-2018 school year. In the coming months, the MMEA Nominating Committee will be tasked with finding volunteers who are willing to serve on the MMEA Board. If you are interested in being a part of MMEA Board, please contact MMEA Past- President, Eric Marshall at [emarshallsjsd@gmail.com](mailto:emarshallsjsd@gmail.com)

## MMEA – Calendar of Events and Activities

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

MOC events – [www.manitobaorff.org](http://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.

<b>Date</b>	<b>Event</b>	<b>Location</b>	<b>Sponsor</b>
****2018****			
May 5	MB Junior and Intermediate Honour Band (Aud. Deadline March 5)		MBA
May 7	Music Monday		
May 17	Stay 'n Play		MOC
May 21	Victoria Day		
May 28	Creative Music Festival – J. H. Bruns		MCGA
June	Eastman/Interlake HB	TBA	MBA
June 2-3	Community Band Festival at the Forks		MBA
June 22	Concert Band Reading Session – (St. John's Music)		
June 23	WJO Honour Jazz Bands – Application deadline May 29		WJO
July 8-13	Fikamusic Choral Music Intensive PD		U of M
July 3-13	Orff Certification Courses Level I & Level III		U of M MOC
July 16-27	Kodaly Level 1		U of M
August 12-17	Jazz Camp		MBA – U of M
August 8-9	Prairie Percussion Workshop for Teachers		MBA
August	MBA Summer Band Camps, MBA Prairie Percussion Workshop <u>Prairie Percussion Workshop:</u> Winnipeg – University of Manitoba - August 7-10 <u>Summer Band Camps:</u> Winnipeg – Mennonite Brethren Collegiate - August 12-17 Winnipeg – Vincent Massey Collegiate - August 13-17 Oakbank – Springfield Middle School - August 13-17 Dauphin – Dauphin Regional Secondary - August 13-17 Winnipeg – Garden City Collegiate - August 20-24 Winnipeg – Golden Gate Middle School - August 20-24		MBA
August 20-21	Exploring Band and Jazz Methods		BU
August 30	Elementary Music Reading Session (St. John's Music)		
September 4	First Day of School		
September 18	Make 'n Take		MOC
October 18	Music Leadership Conference		MMEA/AMAM
October 19	TEMPO: Manitoba Music Conference		MMEA
October 20	Fall Fiesta		MOC

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

# Advocacy Committee

As we anxiously await our government's new Literacy and Numeracy Strategy, here are two "timely" articles about the link between being able to keep a steady beat and learning to read. Enjoy!

<https://eric.ed.gov/?id=EJ1073174>  
<https://highscope.org/timing-study>

## TEMPO

### **Tempo: Manitoba Music Conference, October 19th, 2018**

As your Conference Chairperson, both my committee and myself have been working diligently to put together a well "orchestrated" October 19th, 2018 Tempo: Manitoba Music Conference. We have finalized the session topics along with the clinicians and we know that each of you will be provided with a wonderful day of professional learning.

This year's keynote speaker is Marcia Neel. Marcia served as a public school music educator for 36 years headquartered in Las Vegas, Nevada. She currently serves as President of Music Education Consultants, Inc., a consortium of music education professionals working with a variety of educational organizations, arts associations, and school districts to foster the growth and breadth of standards-based, music education programs. She also serves as Education Advisor to the Music Achievement Council, whose purpose is to enable more students to begin and continue in instrumental music programs through effective professional development programs for educators. In 2016, Neel was named Senior Director of Education for the Band and Orchestral Division of Yamaha Corporation of America and in 2018, she accepted a position on the Board of Directors of the Percussive Arts Society. Her keynote address is entitled *One is Too Small to Achieve Something Great!* Currently, Scott Rush is the Director of Fine Arts in Dorchester School District in South Carolina. He serves as conductor of the Charleston Wind Symphony. Scott is the author of ten highly touted books and is lead author for the "Habits" series by GIA Publications. Having recently retired as Head of Brass at Humber College, Alastair (Al) Kay is busy as a clinician, arranger, composer, and a virtuosic jazz and classical soloist. Al's association with Yamaha has led him to Japan helping design the YSL 697Z/897Z trombones and the Al Kay mouthpiece. He will be sharing on becoming "creative musicians" and "fearless improvisers". Mike Christiansen is Professor Emeritus in the Music Department at Utah State University. He founded the guitar program at USU where he was Director of Guitar Studies. Mike averages over 80 performances annually as a soloist, with the group *Mirage*, and with the *Lightwood Duo*, and is author and/or co-author of 44 books. Mike will address topics such as beginning improvisation and composition for the classroom guitar as well as presenting materials that will assist in teaching classroom ukulele. Florida State University Professor Emeritus, Rodney Eichenberger continues to maintain an active professional life. He leads weeklong conducting workshops in Virginia and Oregon each summer through George Fox University. His conducting DVDs, *What They See Is What You Get* and *Enhancing Musicality Through Movement* are widely used in university conducting classes. Rodney will be sharing on the value of effective conductor stance and gesture as well as the value of artistic rehearsal design. In a career spanning 33 years, Brian Hiller has taught Kindergarten, First Grade, General Music and Instrumental Music in Westchester County, New York. He has completed all levels of Orff Schulwerk Teacher Education, the Master Class, and is an approved AOSA teacher educator. Brian is co-author, along with Don Dupont, of twelve publications. Come prepared to experience four dynamic pieces celebrating global connections. These are just a few of the presenters and sessions that you will have an opportunity to partake in.

I look forward to seeing you on Friday, October 19th, 2018 at Mennonite Brethren Collegiate Institute, 180 Riverton Avenue, Winnipeg.

Judy Giesbrecht  
Tempo: Manitoba Music Conference Chairperson

# A Music Educator's Journey to Jazz Composition

Greg Crowe

## Introduction

The composer, Eric Whitacre, suggests, "If you want to learn to compose, compose a piece of music. Don't ask anyone how to do it. Look at other scores, write your best piece, *finish it*, and then get real human beings to perform it. You will learn more from that single experience than you ever will from a teacher."<sup>1</sup>

His words resonate with me. I am a novice jazz composer, with no formal training in composition, but I have a passion for it and am trying to learn more every day. I am inspired by colleagues who have written beautiful music, and I aspire to be like them.

I am finding my way, and I hope this article encourages other music educators who have had an "itch" to write for their students to give it a go. Below, I've outlined some of the successes and obstacles I've experienced in my short time as a jazz composer, and I invite you to take what you will from it to find your own path to sharing your music with your students and community.

## Where to Begin

One thing I've learned over the past few years is that composing is a craft not unlike the craft of playing an instrument. Viewed in this light, the concept of composing certainly seems more attainable. When you were learning your instrument, it likely began with a spark, an interest. At first, you experimented and played more than you practiced.<sup>2</sup> You improvised and took risks. You found others who played the same instrument and asked questions, shared ideas. You eventually found a teacher who showed you systematic ways to progress, allocating time to work on technique and *études*, and time to devote to repertoire.

Following a similarly systematic path to learning composition would also meet with success. In my case, it happened more organically. But now that I see those parallels, I'm making greater efforts to embrace the commonalities and extend my methods in that direction.

To get your musical ideas written down, it's wise to start small. Taking baby steps and working slowly and methodically will usually produce results. The power is in the process. So, if you don't have a looming deadline, start by writing one note at a time, and be patient and forgiving with yourself as you grow and learn.

A great way to start writing for a jazz ensemble is to write a full-

This article was originally published in the Volume 16.2 of the *Canadian Winds* journal, and has been reprinted with the permission of the Canadian Band Association.

band unison/octave *sol*i chorus using the chord sequence of the head or bridge to a tune currently in your ensemble's folder. Writing to the abilities of your players can help them build confidence, especially those who may be nervous about having to improvise. Now the whole band will have something they can play as a team, with vocabulary and a model they can use to create variations for their own solo playing.

Demonstrate what you've written as a guide, able to be embellished or altered using passing tones, rhythmic changes, repeating or omitting notes, playing licks backwards, inverted, and so on.<sup>3</sup> Start with one of these ideas and build their confidence slowly. Your 16-bar "composition" will give students something to work with and to boost their confidence in soloing.

In performance, you can have individual students solo and then end with a rousing full-band *sol*i chorus. Another great benefit of doing this kind of exercise is that it can double as test material for your players: encourage your drummers to find the melody in their drum kit so they can play the *sol*i material as well! For a great example of full-band *sol*i writing in unison/octaves, I would recommend checking out Ralph Ford's arrangement of Gershwin's *'S Wonderful*.<sup>4</sup> Another master of full-band *sol*i writing was the leader of the Toronto-based Boss Brass, Rob McConnell.<sup>5</sup>

A next step after unison/octave writing is two-part writing for a specific instrumental group, again using a pre-existing set of chord changes. Consider creating a sax or brass *sol*i in two parts, tailoring it to the abilities of your players. Moving beyond that, I would recommend writing a full, four- or five-part sax *sol*i. One of my teachers recommended I try that as an exercise, and I learned a great deal from the experience.

It's important to keep things simple, even sparse, at this stage. As the composer, Pete Meechan, has taught me, "Sometimes one note will do." A recent lesson I had with the trombonist/ composer, Jeff Presslaff,<sup>6</sup> focused mainly on what to remove from a work I had written. I learned that "sparse and simple" becomes an end in itself for some composers, not just the starting point, though both are okay. Jeff will sometimes write to what he terms "100%," then edit it down to 75%, then 60%, and so on, until there's a real clarity of ideas.

Music notation software such as Sibelius offers many advantages to writing, helping to analyze your process and speed up your workflow. But whenever possible, try to get your writing played on real instruments, and don't rely on MIDI playback as your only point of reference. I often break out my horn to see how single lines sound, or I get my students to read through a current draft quickly. It's a great opportunity for them to work on their sight-reading skills, while giving me a mini-workshop on my own writing. I appreciate the opinions of young players, who are usually honest and constructive with their feedback.

Welcome and embrace your errors and frustrations; they're invitations to improve your skill-set. There's a solution to every compositional problem: time, patience, and/or help from a colleague can go a long way. Trust your instincts, and don't be afraid to take a risk or two in the process.

### A Process

My journal is probably my most valuable tool; it's almost always within arm's reach. Shostakovich once quipped, "What you have in your head, put down on paper. The head is a fragile vessel."<sup>7</sup> Experience has taught me that there is much truth in that statement. When the muse hits and fragments of melody, harmony, and rhythm enter my consciousness, I need to get them down on paper or record them into a voice memo on my phone.

The composer, Kenley Kristofferson, has a mantra covering this issue: "Transcribe and thrive, or forget and regret." Have a place to keep your ideas, be it analog or digital. I created a coil-bound manuscript journal that includes an appendix of materials I am always referencing: handouts from conferences, excerpts from textbooks,<sup>8</sup> instrument ranges, Sibelius shortcuts, and a grid of all the items I need to review in my scores before submitting them to performers or the publisher.<sup>9</sup>

This is especially important with rhythm-section parts. Working in Sibelius, I first input common voicings for piano, chord symbols with slash notation for guitar, a simple bass line, and a repetitive drum part. This is a temporary foundation while I'm developing the work, not something I would ever want musicians to see. Once I am satisfied with the horn parts, I go back over all the rhythm-section parts to ensure they are varied and interesting.

I used to begin all my writing at the piano or guitar, but have since found that some of my best writing happens in a peaceful place when I quiet my mind and let ideas come to me. My new favourite places to write are at the dog park and in the garden. Learn how to audiate. Make it a practice. Teach yourself to hear form, melodic contour, rhythm, orchestration, and voicings in your head, and then write them down. You don't need a piano for this kind of work. Isn't that liberating?

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Most importantly, be sure to understand the meaning and intent of your composition. Early in the process, a lot of my time is spent asking myself questions: "What are you trying to accomplish? Why do you want to start this work? What are you trying to say with this piece? Why is that important?" Sometimes, I don't hear any music at all, just questions and possible answers.

### Resources

There are many fine books on composing and arranging for jazz ensembles. Five I highly recommend are: *The Complete Arranger*,<sup>10</sup> *Modern Jazz Voicings*,<sup>11</sup> *Arranging for Large Jazz Ensemble*,<sup>12</sup> *Modern Arranging Technique*,<sup>13</sup> and *The Jazz Theory Book*.<sup>14</sup> I have learned a lot from these books, and I return to them often for answers to questions.

I recently read Peter Pettinger's biography of the great jazz pianist, Bill Evans,<sup>15</sup> and I've since made a list of other biographies I want to read. Although that book didn't improve my skill-set, it pointed me to musicians and recordings, and was a great inspiration. A Billy Strayhorn biography<sup>16</sup> is next in my queue. (He was Duke Ellington's chief arranger and composer.) I am a huge fan of his music, and I can't wait to delve into the life and circumstances that laid the groundwork for such beautiful compositions.

Whenever I get the chance to pick a composer's brain, I ask about how they write. My lessons with Ron Paley, one of my finest teachers, involved many questions concerning process (both micro and macro), and he pointed me to *Composers on Music: Eight Centuries of Writings*.<sup>17</sup> This book contains a wealth of knowledge, and, though not specifically jazz-related, its insights into the compositional process are enlightening.

While books have been beneficial to my growth, they are only one part of a large universe of materials available to help budding composers, including online resources. An excellent weekly podcast, *Learn Jazz Standards*, covers practice habits, improvisation, and composing, amongst other topics. One of the best things about this podcast is its resources page<sup>18</sup> which lists numerous print and Web-based aids of value to teachers and students alike.

Another invaluable resource has been the growing body of YouTubers who have created channels that deliver tutorials on jazz and jazz education. My three favourites so far are Aimee Nolte Music, Adam Neely, and Jeff Schneider. Some of Nolte's videos are hour-long lessons on re-harmonization, style, and analysis of jazz masterworks. Her channel has been a big factor in my growth.

Beyond all of these incredible resources, there is no greater place than your own music library. So much of the information we need is in the conductor scores: the elements of composition, how to

write jazz articulation, harmony, voice leading, orchestration, etc. Jazz is an imitative art form, and the composer of the score you are studying has probably borrowed liberally from others already.

### **Listen, Listen, Listen**

We know the best way to learn a language is to immerse ourselves in it. Similarly, the recordings you study will help bring the jazz language to your instrument or your writing.

The way I listen to jazz has evolved over the years. These days harmony, voicing, and orchestration are at the forefront of my aural focus. While still enjoying the artistry (i.e., spontaneous composition) of the soloists, I really listen to the compositional function of the backgrounds and supporting parts. It's been an exciting journey for me to listen to all my old albums again, as if for the first time.

Choosing what to listen to, and why, is important. Listening to Maria Schneider, Charles Mingus, and George Russell<sup>19</sup> reminds me to be bold and take risks. I find real mystery in that music, an enigma in the process those writers use that I haven't figured out yet, and may never. I listen not so much to emulate as to jump-start my mind, to discover the importance of many possibilities.

I listen to Basie, Nestico, Hefti, Ellington, and Strayhorn for earnest study. To me, they are the fundamentals, the place where I have decided to anchor myself firmly. They are, almost certainly, the best amongst the most frequently imitated artists, and I can always count on them for inspiration. I also have a great number of their scores in my school's library, and can study with my ears, eyes, and head at the same time. Many of their charts are easily obtained, and one can never get too much of these giants.

If I know that I want to write for very specific means, then I will binge on related audio: e.g., I recently set out to write a Basie-style piano solo, so I pulled out my Basie recordings, scanned them for piano solos, and listened repeatedly to the piano solos, deconstructing what he did (or didn't!) do, and then tried to mimic it in my own writing.

I do the same when I need to write sax *solis* or intros or bridges, etc. Listening to a specific section of a tune over and over can help you soak up ideas. This summer I plan to write an Afro-Cuban piece, so I'm compiling a list of recordings to study before the summer. Letting the sound steep for a while in your brain is great preparation before putting pencil to paper.

Beyond recordings, seeing local, live jazz is essential. It's important for harnessing ideas, it will make you a better writer, and it will help support the very musicians who may one day be playing your music.

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It is also vitally important to seek out music written by women. Keeping a diverse set of voices in our playlists gives us a fuller breadth of language acquisition. Women's voices (jazz and otherwise) are expressions of a different perspective. Maria Schneider<sup>20</sup>, Montréal-based Christine Jensen<sup>21</sup> and Lorraine Desmarais,<sup>22</sup> Michelle Grégoire<sup>23</sup> from Calgary, and Renee Rosnes,<sup>24</sup> originally from Vancouver, are among the many fine female jazz artists today.

### **Helping Hands**

There is a long list of people who have played a part in my development as a jazz composer. At first, I was afraid to ask anyone for help, partly out of insecurity and partly out of reverence for these people. But I have found that the composers I've met are very approachable, and generally happy to discuss music and provide assistance wherever they can. Of course, each of them benefited from people who showed them the way. A lot of them have a "pay it forward" mindset about those still learning. In your community, there is someone who writes, and who would be willing to spend some time with you. Take the risk, seek them out, buy them coffee or lunch, and be grateful for what they have to offer you.

In just a couple of years, I have managed to build a network of friends who have given me so much. I have a few local, well-established composer friends<sup>25</sup> who never fail me when I ask for assistance; private teachers who have given me an abundance of knowledge and encouragement;<sup>26</sup> educators who advise me on how to write to the needs of students; drummers and pianists<sup>27</sup> who help me write the most intuitive rhythm-section parts possible; my publisher;<sup>28</sup> music retailers<sup>29</sup> who advise and help me edit my arrangements to make them user-friendly; faculty from local universities<sup>30</sup> who spend time with me and encourage me to keep writing and trying new things; and a teaching partner<sup>31</sup> who is always there at a moment's notice to listen to my work and give me honest feedback.

Perhaps the most unexpected piece of this fabulous web is my colleague, Brady Gill, a wonderful teacher who has been wanting to do more writing himself, and who approached me last summer proposing that we be writing partners. We have been working together over the last few months, keeping each other motivated, and assisting each other in our endeavours. I'm grateful for his friendship, and hope readers can be inspired by such a collaboration to seek out a partnership of their own. It's well worth the effort.

Remember, too, that if ever you're approached by younger, inexperienced composer, be ready and willing to pass on what you know. I see it as a sort of obligation.

## Residual Effects

I have been pleasantly surprised by many of the residual effects of my compositional work. Although I'm not a pianist, my piano "chops" have improved significantly. I hear music in more detail than before. I sometimes surprise myself with what I can pick up from a MIDI playback or from an ensemble during rehearsal. My score analysis has become more efficient: I see things more quickly, and can make better decisions when planning my lessons, thanks to the skills I've picked up from writing music.

I have built better relationships with the music community and have had community bands offer to workshop my music before I go into the final editing stage. I have been asked to give workshops at schools where students are playing *my* music, a rewarding (and daunting!) experience for me. I'm eternally grateful that students are playing my music and teachers are choosing to program it. Composing has opened many doors for me, and I'm eager to continue down this path to learn what possibilities and experiences are still waiting for me.

## Final Thoughts

I would be remiss if I didn't mention my wife, Erin, who recently decided to pursue her dream of being a photographer, and opened her first studio. Her endeavours have been very successful. She's taught me that if you approach your passion with a sincere and genuine sentiment, coupled with commitment and hard work, opportunities will follow. Her drive and enthusiasm have been an inspiration to me. In a lot of ways, I try to follow her lead.

What is your inspiration? How does it find its way into your creative process? Erin composes with light and I with sound, and, although they're very different media, the spark behind the

creative process is the same. It is important to us, so we make time to be creative people.

Set aside some time to write. If you are open to receiving creative ideas, they will come. Practice gratitude when writing. Narrow expectations and focus on appreciation. Don't expect good writing to happen. Appreciate the opportunities you get to compose and the rest will fall into place, one note at a time.



**Greg Crowe** holds a Bachelor's degree in Music and Education from the University of Manitoba. He teaches Band, Jazz Band, Choir, and Musical Theatre at Glenlawn Collegiate in Winnipeg. Although new to writing for jazz ensemble, Greg is a member of the Clovertone roster of composers. His composition, *La Máquina*, was recently premiered by the Winnipeg Jazz Orchestra. Greg is also a member of the Manitoba Band Association board of directors.

## NOTES

<sup>1</sup> Eric Whitacre, "Distilled," in *Advice for the Emerging Composer*, ericwhitacre.com/blog/advice-for-the-emerging-composer-distilled, 21 December 2012.

<sup>2</sup> "Play more than you practice" is an idea from a TED talk by Victor Wooten, *Music as a Language* [video file]. Retrieved from <https://ed.ted.com/lessons/victor-wooten-music-as-a-language>.

<sup>3</sup> Saxophonist and composer, Jim Snidero, has published a set of books based around this vocabulary-concept called *Jazz Conception*. Click on the "Education" tab at his web site, [www.jimsnidero.com/](http://www.jimsnidero.com/).

<sup>4</sup> George & Ira Gershwin, 'S Wonderful, arr. by Ralph Ford (Van Nuys, CA: Alfred Music, 2002).

<sup>5</sup> See a Boss Brass discography at [www.discogs.com/artist/931123-Rob-McConnell-The-Boss-Brass](http://www.discogs.com/artist/931123-Rob-McConnell-The-Boss-Brass). Many of his big-band arrangements are available to purchase at [www.ejazzlines.com/big-band-arrangements/by-arranger/rob-mcconnell-boss-brass-big-band-charts/](http://www.ejazzlines.com/big-band-arrangements/by-arranger/rob-mcconnell-boss-brass-big-band-charts/). The Boss Brass can also be heard on YouTube and via audio streaming.

<sup>6</sup> I highly recommend Jeff's album, *The Complete Rebirth of the Cool*, Universal Music Canada, #B00G0PMK6M, 2013.

<sup>7</sup> Dimitri Shostakovich, *Testimony*, ed. by S. Volkov, trans. by Antonina W. Bouis (San Francisco, CA: Harper & Row, 1979).

<sup>8</sup> Mostly saxophone-related items. As a brass player, I always keep reference info available for non-brass instruments.

<sup>9</sup> These include articulations, auxiliary percussion, bass variation, composer's notes, copyright date(s), guitar part, piano part, drum part, dynamics, formatting each separate performing part, second time only, score transpositions, solo changes, title page.

<sup>10</sup> Sammy Nestico, *The Complete Arranger* (Carlsbad, CA: Fenwood Music Co., 1993).

<sup>11</sup> Ted Pease & Ken Pullig, *Modern Jazz Voicings* (Boston: Berklee Press, 2001).

<sup>12</sup> Dick Lowell, & Ken Pullig, *Arranging for Large Jazz Ensemble* (Boston: Berklee Press, 2003).

<sup>13</sup> Gordon Delamont, *Modern Arranging Technique: A Comprehensive Approach to Arranging and Orchestration for the Contemporary Stage Band, Dance Band, and Studio Orchestra* (Delevan, NY: Kendor Music, 1965).

<sup>14</sup> Mark Levine, *The Jazz Theory Book* (Petaluma, CA: Sher Music Co., 1995).

<sup>15</sup> Peter Pettinger, *Bill Evans: How My Heart Sings* (New Haven, CT: Yale University, 1998).

<sup>16</sup> David Hajdu, *Lush Life* (New York: North Point Press, 1996).

<sup>17</sup> Josiah Fisk & Jeff Nichols, eds., *Composers on Music: Eight Centuries of Writings* (Boston: Northeastern University Press, 1997).

<sup>18</sup> [www.learnjazzstandards.com](http://www.learnjazzstandards.com).

<sup>19</sup> Listen to Russell's 1956 album, *The Jazz Workshop* (New York: Sony BMG No. RGP – 1167).

<sup>20</sup> [www.mariaschneider.com/](http://www.mariaschneider.com/).

<sup>21</sup> [www.christinejensenmusic.com/](http://www.christinejensenmusic.com/).

<sup>22</sup> [www.lorrainedesmarais.com/](http://www.lorrainedesmarais.com/).

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<sup>23</sup> [www.michellegregoire.com/](http://www.michellegregoire.com/).

<sup>24</sup> [www.reneerosnes.com/](http://www.reneerosnes.com/).

<sup>25</sup> Peter Meechan ([www.meechanmusic.com](http://www.meechanmusic.com)) and Kenley Kristofferson ([www.kenleykristofferson.com](http://www.kenleykristofferson.com)).

<sup>26</sup> Many thanks to Ron Paley and Jeff Presslaff.

<sup>27</sup> Graydon Cramer, Matt Abraham, and Jon Alexiuk.

<sup>28</sup> Clovertone Music: see a list of my published jazz compositions at <https://clovertonemusic.com/composers/greg-crowe/>.

<sup>29</sup> I am grateful to Trish Howe of Long & McQuade and Shashi Ramu of Harknet music for their guidance and support.

<sup>30</sup> Richard Gillis (Winnipeg Jazz Orchestra & University of Manitoba) and Greg Gatién (Brandon University) have been very kind to me in this regard.

<sup>31</sup> Rob Monson, my teaching partner at Glenlawn Collegiate in Winnipeg.



WHAT↓

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ORFF?↓

An approach to teaching music created by Carl Orff, developed by Gunild Keetman, and introduced in Canada by Doreen Hall.

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Orff educators create a holistic learning environment by teaching with a process that starts with the child at the center of music-making.

Join our international network of elementary music educators and become a member of Carl Orff Canada and your local chapter!

For more information go to [www.manitobasorff.org](http://www.manitobasorff.org).

Check out [THIS](#) amazing video by the Ontario Orff Chapter that encapsulates the meaning of Orff education!



**MMEA Newsletter Submission**  
**Spring 2018**  
**The Coalition for Music Education in Canada**

**Let the music take you home - Music Monday 2018**

Sing for life  
Sing for freedom  
Sing for love and for healing  
Sing for those who have no choices  
Sing for those who have no voices

One Voice for Music Education  
Sing It Together from Coast to Coast to Coast  
**Monday, May 7th**  
Music Monday 2018

We all need music. Music helps us to thrive in every area of our life and connects us as a global community. Whether it's singing in the car to lighten the rush hour commute, rehearsing your team's game day song before the school championship game, or jamming with friends on the weekend to your favorite jazz standards; this Music Monday, let's sing for the joy of it, for music's comfort in times of sorrow, and because we have a voice to make a difference for the importance of music in our schools and communities.

Regional events are taking place across the country including hundreds of local school celebrations. SIGN UP at [www.musicmonday.ca](http://www.musicmonday.ca) to get your celebration on the Music Monday Map and to be connected with others in this musical experience. We want to hear about how you're celebrating! After you've registered your event, use the official #musicmonday hashtag so we can retweet your celebration's social media announcements.

Too busy for Music Monday? Any kind of music making on May 7th supports music in schools! Play things you and your students know, or get together and host a creative jam session over the lunch hour. If you can't join in on Monday Monday, any music making during the month of May still supports music in schools!

"Sing It Together" with the rest of Canada during the national sing-a-long at 12:30pm EST. Musical arrangements, lyric translations, and audio clips are available on our website and by [clicking here](#).

The Institute for Research in Music and Community (IRMC) at Brandon University invites participation in *Digital Strategies for Musicians*—May 2-4, 2018. This conference is designed to help musicians in all genres connect with their audience in the digital world. Building your website, managing social media and producing effective video content will all be covered, as will discussions about travelling with gear, digital marketing and various options for production funding.

The keynote speaker will be Adrian Fung, who has been featured in Fortune magazine among the Best and Brightest Executive MBAs and as one of Musical America's *30 Innovators of the Year*. He is also a celebrated cellist and Associate Dean at University of Oklahoma's Weitzenhoffer Family College of Fine Arts. Other presenters will include: Michael Morreale (Director of Digital Content, Toronto Symphony Orchestra), Elise Roller (Manitoba Music), Stephen Carroll (Manitoba Film and Music), Graham Street and Malena Gonzalez (Interactive Media Arts, Assiniboine Community College), as well as T. Patrick Carrabr , Scott Howarth and Megumi Masaki (IRMC, Brandon University).

All sessions will take place in the School of Music, Brandon University. Registration is \$40, \$30 for Manitoba Music members and \$20 for students.

Conference details available at <https://irmc.ca/digital-strategies-for-musicians/>



May 2-4, 2018  
Brandon University  
School of Music

Visit [www.irmc.ca](http://www.irmc.ca) for  
more information

# DIGITAL STRATEGIES FOR MUSICIANS

 Conseil des arts  
du Canada  Canada Council  
for the Arts  BRANDON  
UNIVERSITY  ASSINIBOINE  
COMMUNITY COLLEGE  manitoba  
music  MFM  
MANITOBA | Musique et Film  
Film & Music | MANITOBA



SEASON  
**45**

*the*  
**WINNIPEG  
SINGERS**



YURI KLAZ ARTISTIC DIRECTOR AND CONDUCTOR

CONCERT IV

# Accent on Youth: **Young Canadian Talents**

Friday, May 4, 2018, 7 pm

Steinbach Mennonite Heritage Museum

With Steinbach Regional Secondary School Chamber Choir and Crystal Springs School Choir

Sunday, May 6, 2018, 3 pm

Westworth United Church

With the Winnipeg Boys' Choir and École Sisler High School Chamber Choir

**DISCOUNTS FOR SCHOOL CHOIRS**

**Groups of 10 or more qualify for \$10 tickets**

Contact Pat Wray at [exec.dir@winnipegsingers.com](mailto:exec.dir@winnipegsingers.com)

**SAVE THE DATE! SATURDAY MAY 11, 2019**

The Winnipeg Singers is bringing Ola Gjeilo to Winnipeg!  
Join Ola, The Winnipeg Singers and invited guest choirs in a performance  
of his works, accompanied by Ola himself! Details to follow.





*Manitoba Orff Chapter*

MUSIC FOR CHILDREN - CARL ORFF CANADA - MUSIQUE POUR ENFANTS



*Join us!*

# STAY 'N PLAY!

led by Karen Tole-Henderson

Shamrock School

831 Beaverhill Blvd

Thursday, May 17, 2018

5:00 pm – 7:00 pm

Click [HERE](#) to register!

Mark your calendars for the 2018/2019 school year!

Make 'n Take – September 18, 2018

Fall Fiesta with Brian Hiller – October 20, 2018

Winter Workshop with Aimee Pfitzner – February 9, 2019

Stay 'n Play – May 19, 2019

Click [HERE](#) to subscribe and save 20%!

Subscriptions for rural members available [HERE](#)!

## Orff en français

Cette année, les personnes qui s'inscrivent à la formation intensive Orff de niveau 1 pourront choisir de faire la composante Orff de Base en français ou en anglais. Guylaine Myre d'Orff Québec assurera la formation en français si le nombre d'inscriptions est suffisant. Cette formation aura lieu à l'Université du Manitoba du 3 au 14 juillet. **Si vous avez déjà fait Orff niveau 1**, on vous invite à venir à la composante Orff de Base pour un frais réduit (chaque matin pendant le cours).

Guylaine Myre a complété ses études de Maîtrise en Éducation à l'Université du Québec à Montréal. Elle a suivi sa formation en pédagogie musicale Orff I, II et III à Montréal et a complété le Master Class à l'Université d'Alberta avec Jos Wuytack. Auteure de plusieurs comédies musicales pour enfants, animatrice d'ateliers Orff auprès d'enseignants et conférencière à divers Congrès nationaux, Guylaine a écrit Mon français, je le chante!, dans lequel elle propose une panoplie d'activités musicales originales. De plus, elle a écrit les chansons, dirigé la narration et conceptualisé la trame sonore du livre CD Maman est une tortue/ Papa est un dinosaure, édité chez Dominique et Compagnie. Elle enseigne auprès des enfants de l'école primaire Félix-Leclerc à Longueuil depuis 1989 et donne les cours Orff de niveau 1 dans différentes villes du Québec.

Voici le lien pour vous inscrire :

<http://umanitoba.ca/faculties/music/prospective/summer/Orff.htm>

Pour plus d'informations et/ou d'assister à la partie d'Orff de base seulement :

Jody Stark, Coordinatrice

204.474.6194

[Jody.Stark@umanitoba.ca](mailto:Jody.Stark@umanitoba.ca)

Pour des informations de Kodály 1

<http://umanitoba.ca/faculties/music/prospective/summer/787.html>

Pour des informations de Fikamusik

<http://umanitoba.ca/music/prospective/summer/fikamusik.html>



## **Summer Opportunities for Professional Growth!**

This summer, the Desautels Faculty of Music at the University of Manitoba is proud to offer Orff-Schulwerk levels 1 & 3, and level 1 of a new Kodály program. In case you're wondering, here's what both of these approaches are all about:

### **Orff-Schulwerk**

The Orff approach is unique in that it foregrounds the development of creativity of the child, tapping into the natural way that young children think and learn. Using singing, speech, pitched and non-pitched percussion instruments, recorders, and movement, Orff pedagogy aims to provide holistic experiences with music making in a way that bring joy and fulfillment to the student. Orff-inspired teacher education focuses on a specific learning process progressing through imitation, exploration, literacy, and creation. Teachers who participate in an Orff levels programs have an immersive experience of this unique approach and come out with principles, strategies, and repertoire to adapt Orff pedagogy to their specific school, studio, and community teaching contexts.

### **Kodaly-Inspired Pedagogy**

Kodaly pedagogy focuses on the systematic development of musical skills and understanding beginning with children's traditional games and songs, and moving to folk repertoire, music from the western classical tradition, and contemporary genres and music of the world. Students are guided to gradually develop their ability to think in music as they hone their ear, explore the connection between sound and symbol, develop their technical ability in music, and progressively gain theoretical and historical knowledge and a personal sense of self as a musical person. Teachers who participate in Kodály teacher education come out with principles for sequencing musical development and analyzing music materials for teaching, model activities, and suggestions for repertoire in classroom, studio, and choral contexts.

### **Orff & Kodály Together**

Used together, these two approaches provide an even more well-rounded music experience for students than one approach alone. Early-years music specialists will find that they can use strategies and principles from Kodály-inspired pedagogy to facilitate the development of musicianship within Orff process. The reverse is also true. Orff pedagogy can be used to help students embody musical concepts and develop their creativity within the sequential approach facilitated by Kodály pedagogy.

**We hope you will join us!**

Further questions? Please contact Dr. Jody Stark at [jody.stark@umanitoba.ca](mailto:jody.stark@umanitoba.ca)



**Desautels**  
FACULTY of MUSIC

## U of M Summer Program Dates and Details

### **Orff Level 1 & 3**

**July 3-14, 2018 (Tuesday-Saturday)**

<http://umanitoba.ca/faculties/music/prospective/summer/Orff.htm>

Scholarship information

<http://www.manitobaorff.org/scholarships---awards.html>

### **Kodály Level 1**

**July 16-27, 2018 (Monday to Friday)**

<http://umanitoba.ca/faculties/music/prospective/summer/787.html>

### **Fikamusik Choral Music Intensive**

**July 8-13, 2018**

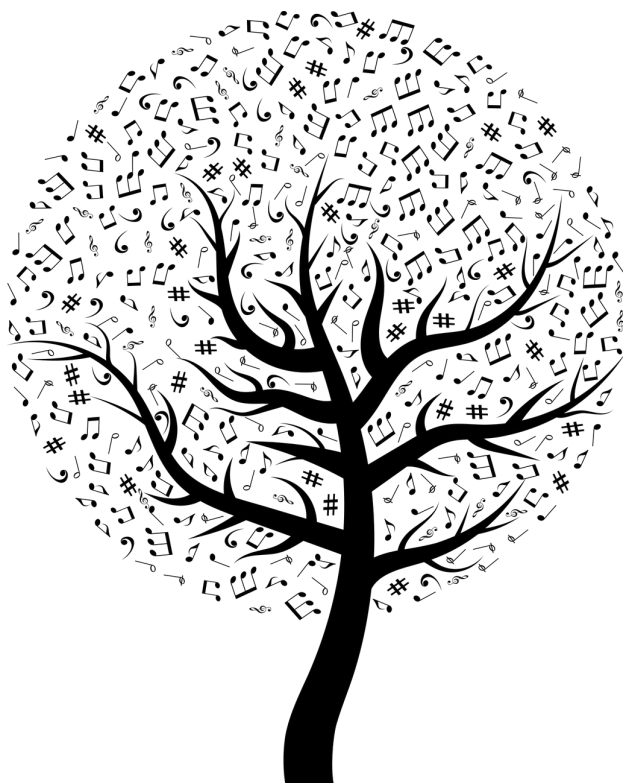
See <http://umanitoba.ca/music/prospective/summer/fikamusik.html> for details and to register.

### **Jazz Camp**

**Proudly offered in partnership with the Manitoba Band Association**

**August 12-17, 2018**

U of M is proud to partner with the MBA to offer a summer jazz camp for instrumentalists and vocalists of all ages. Please let the aspiring jazz musicians in your music program and community know! See <https://www.mband.org/summer-jazz-camp> for details and to register.





July 8-13, 2018

# fikamusik

Advanced Choral Conducting  
Intensive for Conductors  
and Music Educators

*with*

**Dr. Catherine Robbins**

**Dr. Elroy Friesen**

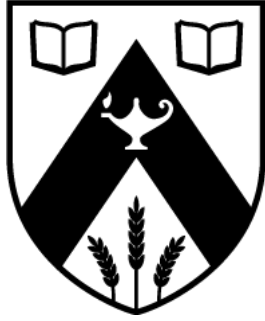
***REGISTRATION DEADLINE: JUNE 1, 2018***

For detailed session descriptions, program schedule, and registration please visit our website at [umanitoba.ca/music/fikamusik](http://umanitoba.ca/music/fikamusik)

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***Registration fee: \$485***

\*This course may be taken for graduate credit in both Education and Music Faculties  
For more information please contact Dr. Elroy Friesen at [Elroy.friesen@umanitoba.ca](mailto:Elroy.friesen@umanitoba.ca)



# BRANDON UNIVERSITY

School of Music

and

Kodály in Manitoba

*present*

Kodály Music Education in Canada: Historical Perspectives  
and Current Implications

Friday and Saturday

September 14 and 15, 2018

Queen Elizabeth II (Music) Building, Brandon University

270 18<sup>th</sup> Street, Brandon, Manitoba

***Guest presenters: Edna Knock, Bea Finta, David Stark, Dr. Jody Stark***

Conference schedule and brochure available at:

<https://www.brandonu.ca/kodaly-conference/>

For more information, contact Dr. Sheila Scott at: [scotts@brandonu.ca](mailto:scotts@brandonu.ca)