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Cover Photo / Photo de la page couverture
Westwinds Music Society at Jack Singer Concert Hall, 30th Anniversary Concert, April 2018.
Dear Colleagues,

We have navigated another Canadian winter and, if you are anything like me, are relishing the warmth that is embracing us now!

I would like to extend a warm welcome to Roger Mantie and Lynn Tucker, our new editing team for Canadian Winds/Vents canadiens. Roger and Lynn have worked with our outgoing Editor, Tim Maloney, to see that Canadian Winds keeps spreading the amazing word of Canadian band music and band education. A whole-hearted thank you to Tim as he retires from his sixteen-year term at the helm of Canadian Winds. The work Tim has done with this journal is astounding. On behalf of all Canadians… Thank you. You can learn more about our new editors in this issue of Canadian Winds.

The CBA has had a busy winter. We saw many of you at the Midwest Clinic in Chicago, where we met new friends and caught up with old ones at the two Canada receptions. Thank you to the organizers of both socials. It was great to see so many of us together for a night of cheer.

Two-thousand nineteen is shaping up to be a magnificent year for the CBA. The Howard Cable Memorial Prize in Composition is bursting at the seams this year with twenty-one submissions from composers that span the far reaches of Canada. Our consortium list has grown to forty members, the largest it has ever been! Thank you to everyone for your fine support of this project. If you are interested in joining the consortium, please visit www.canadianband.org.

The twenty-seventh annual National Youth Band of Canada will meet in Winnipeg in May. The NYB Manager and the Manitoba Band Association have been working diligently, and we are looking forward to another great year. Under the baton of Dr. Mark Hopkins from Acadia University, the NYB will perform a series of concerts in Manitoba, culminating in a joint concert with the Winnipeg Winds. Once again, Yamaha Canada Music will be sponsoring a guest artist for the NYB. This year we are very excited that Patricia Evans, Principal Horn with the Winnipeg Symphony Orchestra, will perform with the NYB. Thank you, Yamaha, for the gracious support of the NYB program!

If you are a Facebook user, head on over to the CBA Facebook page and click on that “Like” button… We share information on Facebook about our projects and all things band in Canada.

I hope that all of you enjoy your summer — whether you are taking it off, teaching at camps, attending festivals, taking courses, going to symposiums, or working a part-time job. Remember that the summer is for recharging your batteries. Take some time to enjoy the weather so you can continue the great work you have been doing.

Go Band!

Scott Harrison
President, Canadian Band Association

Chers collègues,

Nous venons de traverser un autre hiver canadien et, si vous êtes comme moi, nous savourons maintenant pleinement la chaleur qui nous enveloppe!

J’aimerais souhaiter la bienvenue à Roger Mantie et à Lynn Tucker, notre nouvelle équipe éditoriale responsable de la revue Canadian Winds / Vents canadiens. Roger et Lynn ont collaboré avec notre éditeur en chef sortant, Tim Maloney, pour veiller à ce que Vents canadiens continue de faire rayonner la musique d’harmonie canadienne et son enseignement. Un grand merci à Tim, qui quitte son mandat après seize ans à la barre de Vents canadiens. Le travail accompli par Tim au sein de ce journal a été formidable. Au nom de tous les Canadiens… Merci. Vous pourrez en apprendre davantage sur nos nouveaux éditeurs dans le présent numéro de Vents canadiens.

L’Association canadienne des harmonies (ACH) a eu un hiver chargé. Nous avons vu plusieurs d'entre vous à la clinique du Midwest de Chicago, où de nouvelles amitiés se sont formées et de plus anciennes ont été renouées lors des deux réceptions organisées au Canada. Merci aux organisateurs des deux événements. C’était incroyable de nous voir rassemblés en si grand nombre pour une soirée de célébration.

Deux mille dix-neuf s'annonce être une année magnifique pour l'ACH. Le prix commémoratif de composition Howard Cable surpassera les attentes cette année, avec vingt-et-une soumissions de compositeurs provenant de l’ensemble du Canada. Notre liste de consortiums compte désormais quarante membres, le nombre le plus important jamais enregistré! Merci à tous pour votre excellent soutien à ce projet. Si vous souhaitez rejoindre le consortium, veuillez visiter www.canadianband.org.

La vingtième Harmonie nationale des jeunes du Canada (HNJ) se réunira à Winnipeg en mai. Le directeur de l’HNJ et l’Association des harmonies du Manitoba ont travaillé avec diligence et nous prévoysons une autre belle année en perspective. Sous la direction du Dr Mark Hopkins de l’Université Acadia, l’HNJ donnera une série de concerts au Manitoba, le tout culminant par un concert en collaboration avec l’Ensemble à vents de Winnipeg (Winnipeg Winds). Encore une fois, Yamaha Canada Music commanditera un artiste invité pour l’HNJ. Cette année, nous sommes très heureux que Patricia Evans, cor solo au sein de l’Orchestre symphonique de Winnipeg, se produise avec l’HNJ. Merci, Yamaha, pour le généreux soutien offert au programme de l’HNJ!

Si vous êtes un utilisateur de Facebook, rendez-vous sur la page de l’ACH et cliquez sur le bouton “J’aime”… Nous partageons de l’information sur Facebook à propos de nos projets et de tout ce qui concerne les harmonies au Canada.

J’espère que vous profiterez tous de votre été, que vous le passiez à enseigner dans des camps, participer à des festivals, suivre des cours, aller à des symposiums ou travailler à temps partiel. Rappelez-vous que l’été sert à recharger vos batteries. Prenez le temps de profiter du beau temps afin de pouvoir poursuivre votre excellent travail.

Vive l’harmonie!

Scott Harrison
Président, Association canadienne des harmonies

Traduction: Audrey-Kristel Barbeau, PhD (en collaboration avec Nadim Émond)
Westwinds Music Society: 30 Years of Learning, Playing and Having Fun!

Tina Holgate

As the city of Calgary entered 1988, the population was 657,000, Ralph Klein was the Mayor, gasoline cost 41 cents/litre, and the average price of a detached home was $90,000. It was an exciting time in Calgary, as the city prepared to enter the world stage and create an enduring legacy by hosting what was to become one of the most successful Winter Olympics in history.

Meanwhile, six like-minded friends were preparing to launch their own exciting venture, one that is still going strong over thirty years later. It started small, but continued to grow, evolve and expand. Today, there are over 300 people in six concert bands, four choirs and five jazz groups. In a city as young as Calgary, it is difficult to find many organizations that have lasted thirty years, let alone ones that have thrived and grown.

The organization in question is Westwinds Music Society, a non-profit community music program for adults of all ages, musical abilities, and experience. The founders were Dennis Orr, Rod Pauls, Dennis Jackson (music directors), Lyle Bennett (St. John’s Music manager), and Peter and Ildi Paulson. According to Dennis Orr, it was Harry Pinchin who planted the seed that would grow into Westwinds. Mr. Pinchin was keen to develop community bands in Alberta, and so approached Dennis Orr, who then enlisted the help of his friends and associates – the multi-talented, visionary, and dedicated people who started Westwinds Music Society. One has to wonder if they ever anticipated how big this organization would become — that hundreds of people from all over the world would join the Westwinds family, welcome music into their lives, and share it with even more people locally and around the world.

Westwinds started out as Calgary Music Society, with just one band of thirty-nine members. The founders decided that each member needed to be a beginner, so anyone who had previous experience had to start on a new instrument. This ensured a level playing field and learning curve for all. Even Peter Paulson, an accomplished trumpet player, put down his horn and picked up a trombone. Lyle Bennett, with his music store connections, was “instrumental” in getting the new musicians set up on their instruments, arranging clinicians, and even donating a tuba and recruiting his wife Wendy to play it. Bennett’s generosity and expertise ensured that the group had balanced sections and artistic integrity.

The first performance of the band was at Calgary’s Heritage Park in 1991. At the end of the year, a Christmas concert at Market Mall brought over 130 members together. In 1992, with a membership of just over 200, the name “Westwinds Concert Band Society” was introduced. That same year, a benefit concert for the Alberta Children’s Hospital took place at the Jack Singer Concert Hall, and the first band workshop was held. By 1993, the first choir was added, and two years later the organization was re-named “Westwinds Music Society” to reflect the changing membership. The following year saw the addition of jazz to the Westwinds family. This brought about the first Big Band Dinner and Dance in 1995, a popular annual event where members and guests groove to the tunes of the jazz bands.

In the ensuing years, Westwinds groups would perform at various venues and events in Calgary and the surrounding area – Spruce Meadows (Radetzky March, anyone?), Calgary Zoolights, Heritage Park, shopping malls, seniors’ homes, churches, Remembrance Day ceremonies, fundraisers, jazz clubs, concert halls, Mozart on the Mountain, cultural celebrations, and festivals. The concerts would host acclaimed performers such as Michael Hope, Cindy Church, Jens Lindemann and the Heebee-Jeebees.

Westwinds has held annual Christmas concerts at the Jack Singer Concert Hall with former news anchor, and local celebrity (and mayoral candidate) Barb Higgins as emcee. Ms. Higgins even joined the band one year (along with several other media personalities), playing clarinet as a true beginner in Green Band. “We learned eight notes,” she said at that year’s Christmas concert, “and we are going to play ALL of them!” Imagine the excitement and thrill (and fear) of playing on the stage for the first time in front of family and friends! How many parents have watched their kids perform on that stage and wondered what it would be like to be up there? This is what makes Westwinds Music Society special: it provides an opportunity for adults to learn how to sing or to play a new instrument in a group, and to progress with the organization up to an advanced level. People from a multitude of professions and lifestyles come together in rehearsals and performances to create something truly bigger than themselves. Lifetime friendships and romances — and even marriages — are formed along the way as people share their love and passion for learning and making music.

“Eating good food is for the body; problem-solving is for the brain; exercising is for the heart; making music is for the soul.”

—Clinician advice to a Westwinds group

Westwinds has welcomed numerous guest directors and clinicians from all over North America, many of whom have expressed amazement and praise for the unique contribution
and opportunity that this organization provides for the music community. According to Dr. Dale Lonis, a frequent guest clinician and fan of Westwinds, “Playing in a community band is one of the most joyful and meaningful experiences you can have because everyone is there for the same reason: to share the passion of pursuing and creating beauty.”

In 2003, Westwinds took the show on the road for its first international tour. Nearly one hundred members travelled through Germany, Austria, and the Czech Republic. In 2005, Scotland was the destination for band and choir members, and Cuba welcomed a Westwinds jazz group. In 2008, it was back to Germany. During these years, Westwinds also hosted groups from Germany and Australia. On a 2010 trip to Spain, the concert band performed on the Explanada de España in Alicante for an audience of over 1000, including the Spanish composer of one of the pieces. The choirs took to the Maritimes in 2012, performing many pieces from and about this colourful part of Canada. It was China for the band and choir in 2013, where Westwinds’ banners could be seen on the way to a performance at the Great Wall. Love was in the air on a tour of Eastern Europe in 2015, when two members got engaged in Budapest. In 2018, Westwinds was back to Scotland, adding Ireland to the tour. These tours served to showcase to the world the members’ joy of performing as they built camaraderie and lifelong memories of beautiful sights and beautiful music.

This past year marked Westwinds’ thirtieth anniversary, which was celebrated in grand style with a dinner/dance and gala concert. Esteemed jazz musician, composer, and Juno nominee Al Muirhead headlined the Jazz Orchestra at the dinner. The gala concert at the Jack Singer Concert Hall welcomed world-renowned musician Jens Lindemann in a moving tribute to the late Tommy Banks. And, for the first time ever, all the Westwinds “families” gathered separately and then together for the grand finale, performing a specially-commissioned piece composed by long-time Westwinds director, Mike Gardner. “On the Winds of a Dream” was a truly spectacular showcase for the over 300 performers assembled to celebrate thirty years of making music. When the curtain fell, the joy and pride reverberated across the auditorium long after the last note died out.

Spanning three decades, Westwinds Music Society has created one of the largest community music societies in North America. With a strong organizational framework, hard-working volunteers, highly-qualified and experienced directors and accompanists, and, most importantly, enthusiastic and dedicated members, Westwinds has continued its mission of learning, playing, and having fun. As any member will tell you, Westwinds is so much more than music instruction: it is friendship, enrichment, confidence, pride, and joy. It is a family. The founders can certainly be proud of this legacy.
As a leader in music education services, Long & McQuade has created a series of tools to assist directors in developing and maintaining strong, musical programs. One of those tools is help with repertoire selection. There are some basics that should be applied to all repertoire choices, regardless of genre. The focus of this article will be on community ensemble focused repertoire.

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

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

Community bands often develop a personality of their own that comes from its members as much as it does from the person on the podium. There is a fine line in keeping that personality without getting caught only playing one style, tempo, or other category of music. Some other categories to consider in selecting new repertoire are to ensure that there are differences from current repertoire in: Key Signature, time signature, style, length of selection, number of movements, mode, compositional devices, era, and tempo. Community ensemble concerts are also an excellent venue for feature pieces. It’s really important to perform different forms and styles to avoid limiting the ensemble.

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

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

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

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

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

TRICIA HOWE is Regional Manager of Education Services for the Prairies with Long & McQuade. She works with new music and back catalogue promotions, individual teachers and ensembles, works with many music education service organizations, and compiles the CBA Canadian Band Repertoire Feature.
Robert Buckley’s Windjammer (Voyage Aboard a Tall Ship)

Emily Hodge

Unit 1: Composer

Robert (Bob) Buckley (b. 1946) was born in England and moved to Canada at the age of nine. His musical career started when his older brother began taking piano lessons. Buckley would sit outside the lesson room to listen along, and later play through his brother’s lesson material. Buckley began writing melodies almost immediately. When he enrolled in band class in the sixth grade he learned the clarinet, and soon thereafter the saxophone in order to gain access to the school’s jazz ensemble. He later picked up other woodwind instruments, including the flute and the piccolo. Throughout this time he often arranged pieces for his classmates, who would play through them for fun, either during class or after school. He wrote his first work for concert band, The Vancouver Suite, at the age of fourteen in a hospital bed in Germany (recovering from jaundice), while touring with The Vancouver (Kitsilano) Boys Band. Buckley went on to study composition, conducting, and arranging at the University of Washington with William Bergsma. He later continued his education by studying electronic music at the University of British Columbia while working as a performing musician.

Since his formative years, Buckley has worked as a composer, arranger, performer, producer, recording artist, and conductor. He has released five rock albums with the bands Straight Lines and Body Electric. He composed music for both the Commonwealth Games in Victoria and the Calgary Olympics, as well as the song, “This Is My Home,” for the Canadian Pavilion at Expo ’86. He has written string arrangements for artists such as Michael Bublé, Bryan Adams, Céline Dion, and Aerosmith, as well as composed original scores for companies such as Disney, ABC, FOX, and CBC. He has also scored music for several movies, including Casper’s Haunted Christmas.

Among his more recent activity, Buckley was invited to be a composer-in-residence at the thirty-seventh annual Southeastern United States Concert Band Clinic held at Troy University. He also composed music for the opening ceremonies of the 2010 Olympics, the opening ceremony of the FIFA World Cup with Cirque du Soleil, and recorded a CD, Undercurrents, with the Naden Band of the Canadian Navy.

Today, Buckley holds both Canadian and European passports, dividing his time between Vancouver, Holland, and Montreal, alongside his wife Marlise McCormick, a choreographer and writer. He rehearses and performs with professional jazz and wind ensembles most nights of the week and continues to compose, often taking his inspiration from the nature that surrounds his home. His concert band music is published by Hal Leonard.1

Unit 2: Composition

Notes from the composer are printed in the score:

Windjammers were the last of the great sailing ships and this piece is a reflection of the majesty and excitement of these amazing vessels. This music was inspired by a voyage on the “Nova Spirit” through the spectacular forested islands off the west coast of Canada.

Windjammer (Voyage Aboard A Tall Ship) was written in 2010 and published by Hal Leonard in 2011. It runs approximately 5:40 in length and is composed in ABB(A) form. It is classified as a Grade 3 piece, though some consider Windjammer to be closer to the technical level of Grade 4. It was premiered by the West Vancouver Youth Band in the year prior to its publication. Jimmy Pattison, the ship’s owner, and the crew of the Nova Spirit were in attendance.

As young men, Buckley and Canadian multi-millionaire James Allen (Jimmy) Pattison were both members of what was known as The Vancouver (Kitsilano) Boys Band. Many members of this band have remained friends throughout their lives and still casually gather to make music. One of these informal jams took place on Pattison’s boat deck while in the area of the Gulf Islands. Buckley was in awe of the way Pattison’s trumpet melodies bounced off the surrounding scenery. It was this moment that inspired Windjammer’s trumpet echo motif. Buckley dedicated this score to Jimmy Pattison in honour of their long lasting friendship and shared love of music.2

Unit 3: Historical Perspective

Windjammer shares its name with a specific model of cargo boat used in the nineteenth century. Windjammers were made of iron and steel as opposed to wood. They had between three and five masts, and were known as fast, efficient boats. They were most common until the 1890s, but remained popular until the 1930s.3

The decision to set this piece to the image of an old cargo boat was made by Buckley due to the notion that a Windjammer is “much more romantic” than the modern boat he rode on with Pattison.4 On that note, there are connections one can make between Windjammer and music from the Romantic era. For example, this programmatic piece depicts sounds of water (nature) and is written about Buckley’s home (nationalism). Romantic composers who featured nature and nationalism include Claude Debussy, Frédéric Chopin, and Bedřich Smetana. The fact that Windjammers were most present in the world during the Romantic era is no coincidence. One might say that Windjammer is specifically reminiscent of Bedřich Smetana’s Vltava (The Moldau), owing to their shared 6/8 time signature, rolling eighth notes, and dynamic swells used to depict water of their homeland.5
Unit 4: Technical Considerations

*Windjammer* is scored as follows:

- Piccolo
- Flute 1/2
- Oboe
- Bassoon
- E-flat clarinet
- B-flat clarinet 1/2/3
- Bass clarinet
- Alto saxophone 1/2
- Tenor saxophone
- Baritone saxophone
- Trumpet 1/2/3
- Horn 1/2
- Trombone 1/2/3
- Baritone
- Tuba
- String Bass
- Percussion 1: snare drum, bass drum
- Percussion 2: suspended cymbal, triangle, tambourine
- Mallet percussion: vibraphone, bells, xylophone
- Timpani

While the score has full instrumentation, it may be adapted for a smaller ensemble if necessary. The piccolo and E-flat clarinet parts are usually doubled in the upper woodwinds, though they do have independent entrances. The bassoon part is covered in the low woodwinds and brass, and the string bass part is covered by the tuba. While there are only four percussion parts, having five percussionists perform is preferable, considering the simultaneous snare and bass drum lines in Percussion 1. The percussionist selected to play the mallet part needs to perform in different styles, as the mallets are featured on contrasting melodies. The timpanist is required to play four different notes. They will either need four timpani, or have the ability to retune a drum during performance.

Directors should consider the soloists necessary for this piece: three trumpets, one flute, one oboe, and one clarinet. While the woodwind soloists play for only a short time, the echoed trumpet solos return several times. This score also requires the trumpet soloists to stand in specific places: one on center stage, one off-stage and to the right, and the other off-stage and to the left. For this reason, the soloists selected should be confident individuals and strong musicians, as hearing one another from different areas of the room may present a challenge.

*Windjammer* primarily sits in a medium range for the wind band. Some of the higher written ranges are found in the flutes (G6) and the clarinets (E6). The trumpet range is moderate, only reaching a written A5 in the first part. The tuba part extends down to a written F1, with the option of playing these phrases up the octave if necessary. Consistency of tone and articulation throughout this range will be a challenge for musicians. Directors may consider isolating these issues in warm ups by playing articulation patterns and long tones on a wide range of pitches.

The key signature of C in this piece may prove to be unfamiliar for some ensembles, though the major tonal center is a comfortable G minor. In order to perform this piece with clarity, runs in the upper woodwinds will have to be rehearsed with precision, and alternate fingerings may need to be introduced. Melodic lines in the baritone and horn parts may also require attention for clarity. Directors should remain aware of the many tempo and time signature shifts throughout. Tempi range between 72 bpm and 138 bpm, and the time signatures include 2/4, 3/4, 4/4, and 6/8. These shifts will demand the attention of both conductor and musicians as they often occur suddenly, and occasionally for only one measure at a time.

Unit 5: Stylistic Considerations

The composition is in ABB(A) form and consists of two main themes. Articulation will be a challenge during any passages that feature a wide range of pitches for musicians. Ensuring the ensemble understands and can demonstrate the difference between “du” and “tu” articulation will be crucial in achieving clarity and avoiding repetitiveness. This can be addressed during rehearsals both in and out of context to build positive articulation habits in the musicians. This focus will also assist in avoiding heaviness during phrases in which different articulations occur simultaneously (the slurred, legato melody in m. 39 accompanied by staccato and accented swells being one example). Attention to the ends of notes and leaving space for rests will also assist in attaining this contrast and clarity.

Dynamics also play a role in defining the ways in which Buckley has embellished each occurrence of the two themes. Dynamics range from pp-fff and often occur suddenly. These sudden dynamic shifts are another musical aspect one could incorporate into warm-ups. Another factor in making *Windjammer* sound as intended by Buckley are the dynamic swells representing the boat rocking back and forth. These crescendos-decrescendos are found in every instrument’s part, primarily during the first theme and transitional melodies. Emphasis on these swells will assist those playing the main theme in using musical phrasing, and will allow listeners to experience the programmatic experience of *Windjammer*. In all cases of articulation, dynamics, and phrasing, directors are encouraged to use percussionists and their percussion instruments as aural examples and cues for wind instrumentalists, as they are often the highest frequency heard.

Unit 6: Musical Elements

**MELODY:**

The piece consists primarily of two themes, with the addition of a transitional theme and an echo motif played by three trumpet soloists. Theme 1 is a legato, cantabile melody intended to evoke the scenery of Canada’s west coast. This theme features many leaps (spanning an octave) and swelling dynamics. Tonal consistency will be the biggest challenge during these sections. Theme 2 is a marcato melody intended to portray the boat gaining speed in a playful nature. The score directs musicians to play this theme majestically with a maestoso marking. The challenge of the second theme centers around the relationship between the 6/8 time signature and the melody’s use of quarter notes.
ROBERT BUCKLEY’S WINDJAMMER (VOYAGE ABOARD A TALL SHIP)

The transitional theme occurs in both the A and B section of this piece. The transitional theme appears augmented in the B section. Other transitional sections are fanfare-like, intended to introduce the excitement of a section to come. Percussionists will be important in any transitional passages, as they are often the first ones to cue this upcoming excitement and sound new tempi.

The trumpet echo motif (occurring five times throughout the piece) represents the sounds of nature as they bounce off surrounding islands. This is a simple motif that borrows the first five notes of Theme 1. The placement of these echoes may be difficult, due to the physical arrangement of the soloists, the fact that the rhythmic value is not consistent, and the changing time signature. The opening and closing sections, which feature this echo motif, may also prove to be difficult in terms of tone quality and intonation because musicians are relatively exposed. The example below displays this motif as it appears in the score (mm. 1-6).

[Example of trumpet echo motif]

HARMONY:

Despite its key signature of C, G minor serves as the central tonal focus. The transitional theme (appearing in mm. 30-34, 87-123) and other transitional areas of the piece move through different tonal centers quite quickly, including B-flat, E-flat, C, and F. These key areas are closely related due to their key signatures, and are intended to provide a sense of ambiguity. Buckley used the key signature of C to avoid quick and frequent key signatures changes, as well as to provide musicians with some stability.

Windjammer often features the interval of a perfect fifth by isolating the first and fifth scale degrees of passing chords. These open fifths add to the sense of tonal ambiguity and forward motion. One interesting colour Buckley has included in the A section is descending quarter notes against a held perfect fifth. This results in the chord beginning with a suspension in the fourth scale degree, resolving to a major triad, then a minor triad, and finally resolving to a D minor chord in second inversion (mm. 25 and 34). This can be seen in the example below featuring the low brass parts as they appear in m. 25.

[Example of descending quarter notes against perfect fifth]

In order to ensure ambiguous and colourful harmonies are heard by the audience, musicians will have to perform rhythmic accompaniment lines as they would sustained chords. Directors may address this by having musicians hold accompaniment lines out of context to develop an aural concept of the harmony.

RHYTHM:

As stated previously, some musicians may find the speed of the sixteenth note runs in the upper woodwinds to be technically difficult. These will have to be rehearsed with precision in order to be performed with clarity, and alternate fingerings may need to be introduced. The placement of the trumpet echo motif may be another rhythmic challenge to face, as it changes slightly depending on the meter and tempo.

A strong understanding of subdivision will be necessary in order for musicians to navigate the changing meters. However, it is important for musicians to first feel and hear the difference in meters before looking at these concepts in any kind of mathematical sense. A strong sense of pulse will also be necessary during the hemiola featured in the 6/8 sections of the piece. The percussionist playing snare drum will be crucial here, as this part often maintains a steady pulse and will be heard clearly by the entire ensemble. Directors may want to rehearse this hemiola with musicians by way of stomping or clapping the pulse while playing or singing the melody.

TIMBRE:

There are only two main themes. As a result, musicians will need to focus on the changes in texture Buckley has included in order to avoid sounding repetitive. Musicians will need to have an understanding of what to listen for and how important their individual line is in order to achieve the optimum pyramid balance and transparency. Directors are encouraged to assist students in identifying and classifying their lines as either the melody, countermelody, sustained harmonic background, rhythmic harmonic background, or the bass line. This classification will allow musicians a deeper understanding of the music and the information needed to balance properly.

The instrument pairings Buckley has scored sometimes include the baritone and French horn playing the melody alongside treble-dominant instruments such as piccolo, flute, oboe, alto sax, and trumpet. This provides an excellent opportunity for musicians to listen across the ensemble. In terms of cueing, the piccolo and E-flat clarinet will need to display some degree of independence, as they are the only wind instruments that have individual entrances.
### Unit 7: Form and Structure

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<thead>
<tr>
<th>SECTION</th>
<th>MEASURE</th>
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<tbody>
<tr>
<td><strong>A Section</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Echo motif)</td>
<td>1-6</td>
<td>Meter is 4/4 and quarter note = 72; key center = G_; three trumpet soloists play echo motif, hinting at theme 1; mf.</td>
</tr>
<tr>
<td>(Echo motif)</td>
<td>7-12</td>
<td>Ensemble enters while trumpets repeat echo motif; upper voices play ascending quarter notes while low voices play sustained harmonic background; p.</td>
</tr>
<tr>
<td>(Theme 1, echo motif)</td>
<td>13-21</td>
<td>Theme 1 introduced in bassoon, tenor sax, French horn, baritone; melody harmonized by oboe, B-flat clarinet, bass clarinet, trombone; trumpet echo motif returns in m. 20; m. 21 in 3/4; mp.</td>
</tr>
<tr>
<td>(Theme 1)</td>
<td>22-29</td>
<td>Meter returns to 4/4; theme 1 returns in the B-flat clarinet, alto sax, trumpet, joined by all upper woodwinds and bells in m. 26; ensemble plays swelling sustained harmonic background; mf.</td>
</tr>
<tr>
<td>(Transitional theme)</td>
<td>30-34</td>
<td>Key center = B-flat, E-flat; transitional theme introduced in bassoon, alto sax, trumpet, baritone; ensemble continues playing rhythmic harmonic background, percussion rests; mf.</td>
</tr>
<tr>
<td>(Theme 1)</td>
<td>35-38</td>
<td>Key center = G_; flute, oboe, B-flat clarinet solo echoing theme 1; runs in the woodwinds and low brass in m. 38; mp.</td>
</tr>
<tr>
<td>(Theme 1)</td>
<td>39-42</td>
<td>Theme 1 in piccolo, oboe, trumpet, French horn, baritone, bells; accompanied by runs and rhythmic harmonic background in ensemble; meter change in m. 41 to 2/4; mf.</td>
</tr>
<tr>
<td><strong>B Section</strong></td>
<td>43 – 50</td>
<td>Meter is 6/8 and dotted quarter note = 132; previous section ends while percussion state new tempo; band enters in m. 47 with fanfare-like transitional material; mf.</td>
</tr>
<tr>
<td>(Theme 2)</td>
<td>51-66</td>
<td>Theme 2 introduced in French horn, trombone, baritone; accompanied by sparse rhythmic harmonic background; crescendo into next section; mf.</td>
</tr>
<tr>
<td>(Theme 2)</td>
<td>67-86</td>
<td>Key center = G_; theme 2 in saxophone, trumpet 1, French horn, trombone 1, baritone; accompanied by upper woodwind runs and harmony in rest of ensemble; m. 75 theme 2 in upper woodwinds; ensemble accompanies with fanfare-like transition, decrescendos into next section; f.</td>
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<tr>
<td><strong>B(A) Section</strong></td>
<td>144-150</td>
<td>Meter is 4/4 and quarter note = 72; theme 1 in oboe, clarinet, trumpet; ensemble plays sustained harmonic background; new countermelody heard in B-flat clarinet 3, alto sax, tenor sax, French horn, baritone; mf.</td>
</tr>
<tr>
<td>(Theme 2 and augmented theme 1)</td>
<td>155-170</td>
<td>Key center = G_; theme 2 in oboe, B-flat clarinet 1, trumpet; theme 1 appears augmented in tenor sax, trombone 1/2, baritone; fanfare-like rhythmic harmonic background in rest of ensemble; begins f and builds.</td>
</tr>
<tr>
<td>(Theme 2 and augmented theme 1)</td>
<td>171-182</td>
<td>Theme 2 joined by the piccolo, flute, E-flat clarinet, B-flat clarinet 2/3; theme 1 continues; trumpet 2/3 joins the fanfare; ff.</td>
</tr>
<tr>
<td>(Echo motif)</td>
<td>199-207</td>
<td>Key center = G_; meter is 4/4 and quarter note = 72; band decrescendos; trumpet echo motif returns in m. 201; mf decrescendos into nothing, piece ends.</td>
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<tr>
<td><strong>(Augmented transitional theme)</strong></td>
<td>87-102</td>
<td>Key center = B-flat, E-flat; augmented transitional theme in B-flat clarinet 2/3, trumpet; accompanied by swelling sustained harmonic background, ascending/ descending runs, rhythmic bass line; percussion rests; mf.</td>
</tr>
<tr>
<td><strong>(Augmented transitional theme)</strong></td>
<td>103-122</td>
<td>Key center = B-flat, E-flat, G_; augmented transitional theme restated by upper woodwinds; countermelody in alto sax, tenor sax, French horn, baritone; dynamics build during fanfare-like transition into next section; f.</td>
</tr>
<tr>
<td><strong>(Theme 2, echo motif)</strong></td>
<td>123-143</td>
<td>Key center = G_; E-flat, F, G_; meter is 3/4 and quarter note = 138; theme 2 in bassoon, bass clarinet, bari sax, trombone, tuba, string bass; accompanied by runs in upper woodwinds and countermelody; maestoso marking; trumpet soloists return with echo motif in m. 139; ff.</td>
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<tr>
<td><strong>(Theme 2 and augmented theme 1)</strong></td>
<td>183-198</td>
<td>Key center = C; themes end with decrescendo, background crescendos to ff; runs in upper woodwinds until m. 195; subito p in m. 196; runs reminiscent of A section until m. 199.</td>
</tr>
<tr>
<td><strong>(Echo motif)</strong></td>
<td>199-207</td>
<td>Key center = G_; meter is 4/4 and quarter note = 72; band decrescendos; trumpet echo motif returns in m. 201; mf decrescendos into nothing, piece ends.</td>
</tr>
</tbody>
</table>
Unit 8: Suggested Listening

Robert Buckley:
- Cathedral Grove (Mvmt II from Cascadia Suite)
- Continuum
- From the Highest Peak
- Iditarod (Dog Sled Race) (Mvmt III from Portraits of the North)
- Land of the Midnight Sun (Mvmt II from Portraits of the North)
- Memento

Claude Debussy:
- La Cathédrale Engloutie
- La Mer

Giovanni Gabrieli:
- Canzon à 12 in Double Echo

Owen Reed:
- La Fiesta Mexicana

Bedřich Smetana:
- Vltava (The Moldau) from Ma Vlast

Paul Suchan:
- Swift River Passage

Unit 9: Additional References and Resources


REFERENCES
1. Biography adapted from bobbuckley.com and the Windjammer score, supplemented with information gathered during an interview with Buckley via Skype.
2. Interview with Buckley.
4. Interview with Buckley.
6. Email correspondence with Bill Kristjanson.
7. Email correspondence with Bill Kristjanson.
8. Reprinted by permission of Hal Leonard LLC.
9. Interview with Buckley.
10. Email correspondence with Bill Kristjanson.
11. Email correspondence with Bill Kristjanson.

EMILY HODGE is a recent graduate of Brandon University (Brandon, MB), where she received a Bachelor of Music and Bachelor of Education. Upon her audition in 2013 she was awarded the Brandon University President’s Jazz Festival Scholarship; upon her graduation she was inducted into the President’s Honour Society and awarded with the Brandon University Gold Medal for the B. Mus/B. Ed (A.D.) Concurrent Program. She currently resides in Winnipeg, MB, where she works as the middle years band director at Robert Andrews School and conducts the First Mennonite Church Orchestra.

WEB SITES:
Naxos Music Library: www.naxosmusiclibrary.com
Teaching Music through Performance: www.teachingmusic.org

COMPOSER’S WEBSITE:
bobbuckley.com

INTERVIEW WITH ROBERT BUCKLEY:
HAL LEONARD IS PROUD TO FEATURE THE MUSIC OF
ROBERT BUCKLEY

MUSIC FOR BEGINNING BANDS
04005116 Attack of the Cyborgs (Grade 1) $45.00
04005521 Eagle Song (Grade 1) $45.00
04005020 Snow (Yuki) (Grade 1) $40.00
04003742 Where Mountains Touch the Sky (Grade 2) $50.00

MUSIC FOR HIGH SCHOOL BANDS
04003169 Cathedral Grove (Grade 3) $60.00
04005515 The Gathering of Eagles (Grade 3) $70.00
04005359 Jitterbug! (Grade 4) $85.00
04004422 Let the Bells Ring! (Grade 4) $75.00

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By way of introduction to the Canadian Winds audience, we offer a condensed and slightly edited version of an article we wrote for the International Journal of Community Music, published in 2008 as “Closing the Gap: Does Music-making Have to Stop Upon Graduation?” At the time (c. 2005-2008), we were both doctoral students who found ourselves conducting “recreational” wind bands (Roger two ensembles, Lynn three) in the Toronto area. While most (but not all) players were university-aged, and most (but not all) were university students, they were not music majors. Given that we faced similar issues and concerns about the connections between school music and music making later in life, we decided to interview about twenty people, drawn from our five ensembles, as part of a research study into lifelong participation in music. For whatever reason, the article seems to have struck a nerve in the academic community, having been cited over 40 times (and counting) since its original publication over ten years ago. Although slightly dated, we offer a reprint here (with permission, courtesy of Intellect Publishing) as a way of stimulating thought and reaction to issues of lifelong participation in music.

For those less acquainted with “situated learning theory,” it arose in the late 1980s and early 1990s as a way of explaining how and why “school learning” doesn’t always generalize to the rest of life. The gist of the idea is that how something is learned determines what is learned. Lave and Wenger used the somewhat contrived term “legitimate peripheral participation” to try to capture a kind of learning where students become part of a real-world “community of practice.” Put differently, the least artificial kind of learning is the kind where we learn in order to do. Too often, according to Lave and Wenger, school learning becomes a thing in itself where students only learn how to “do school.” What we attempted to demonstrate through our study is that school music teaching and learning is, regrettably, too often little more than learning how to do school music rather than learning as legitimate peripheral participation into a lifetime of music making.

David Myers’s keynote address at the 2005 “Music and Lifelong Learning Symposium” sounded an alarm regarding the growing irrelevance of formal music education processes to informal music-making as lifelong participatory engagement. Links between community and school music were once stronger than they are now, as the shift in focus within the music education profession has moved toward maintaining the status quo and surviving within schools. Melissa Arasi’s (2006) examination of the high school choir experience concluded there was little lasting impact of school music on lifelong music-making. The self-perceived outcomes of the music programme, such as critical thinking and self-confidence were found to be influential in the development of lifelong learning skills, but traditional performing ensembles in secondary schools were not found to encourage lifelong involvement in music. Although research on the issues of student participation, retention and attrition in music education exists, much of it focuses on programme or ensemble participation within formal (usually educational) contexts (Abeles 2004, Corenblum and Marshall 1998, Papinchak 1992, Rogers 1989, Sandene 1994, Schmidt 2005).

Our research interest concerned the gap existing between school music teaching and learning practices, and lifelong engagement with active music-making. As former school band directors who, from 2005-2008, conducted community music ensembles, our awareness of this gap was exacerbated. This paper focuses primarily on the teaching and learning of music in schools. It is our contention that the profession’s practices inadvertently militate against lifelong participation and engagement with music. Our discussion includes interview data we collected from three of the five community music ensembles we directed, as viewed through the lens of Jean Lave and Etienne Wenger’s (1991) theory of situated learning.

As a caveat, we are not suggesting involvement with music over the lifespan be defined simply in terms of playing or singing in a community band, orchestra, or choir. Lifelong participation may take many different forms, but we stand with David Myers in claiming that far too few graduates of school music programmes continue to actively participate in music-making (Regelski 1998), however one wishes to define it.

Situated Learning

Lave and Wenger’s theory of situated learning is directed at explaining the sociocultural nature of learning. “Painting a picture of the person as a primarily ‘cognitive’ entity,” they insist, “tends to promote a non-personal view of knowledge, skills, tasks, activities, and learning. As a consequence, both theoretical analyses and instructional prescriptions tend to be driven by reference to reified ‘knowledge domains’” (1991, 52). This leads to views of learning as internalization,
“an unproblematic process of absorbing the given, as a matter of transmission and assimilation” (47). In contrast, they propose the concept of “legitimate peripheral participation” (LPP) whereby “learners inevitably participate in communities of practitioners and that the mastery of knowledge and skill requires newcomers to move toward full participation in the sociocultural practices of a community” (29). Becoming a participant in any given community of practice involves learning to engage in actual, in-the-world social practices, and subsumes, as a result, the learning of such things as “knowledgeable skills” (29).

As described by Steven Morrison (2001), the types of learning taking place in school music programmes would appear to support an LPP model – albeit one very different from what we believe Lave and Wenger have in mind. For Morrison, established music cultures (in school contexts) are strong and can have a positive impact on student membership within programmes. Students may identify with and engage in particular ensembles, which may serve as a tremendous asset for music programmes during school years. However, it seems many of these programmes are relatively self-contained with a sense of finality upon reaching the end of grade twelve. Morrison suggests that most students discontinue their music participation beyond the school years not because of any lack of effort or passion by music teachers, but because of the shift away from the familiar environment with which students have strongly identified (28). In other words, they do not see their high school music practice as leading to music participation within the community — something central to LPP in the sense Lave and Wenger articulate.

Courtney, a first-year university Life Science major, exemplifies the kind of situation Morrison describes. She was part of a music programme that felt like family to her. Courtney had felt closeness throughout the music department, from both students and teachers. Students were, in this case, encouraged to continue playing beyond high school. It appears, however, that this discussion only took place during their graduating year and not as an ongoing part of the process of music learning and engagement.

From grade five to grade twelve you’ve been involved in these music programmes, and this strong sense of family and closeness and these communities. You’ve made friends and great relationships with your conductors and all that sort of stuff. The end of grade twelve comes and then what?

I was like, OH NO! MUSIC IS GOING TO END! I was like, NO!!! And so, I just had to figure out...I had to be part of some band, choir – like continuing on through university. So I asked [the teacher], what do I do...I was like, are there any community bands here or something like that. And [the teacher] was like, yeah, I’ll help you search for some. And I’m pretty sure...I heard that [the university] has a music programme. I was like, really? That’s awesome ...

Although some discussion of music participation beyond formal school years had taken place, this form of dialogue was the exception. The following example was more the norm in our findings:

So, I asked you earlier about when you got to OAC [grade thirteen] all of a sudden it was the end of school – what do I do now? Well, you’re getting to the end of your undergraduate programme.

Yeah, yeah.

What now? What next? Have you thought about that?

In terms of music?

Yeah.

Yeah, I guess you’re right. It’s kind of the same situation (laughs). It really does suck.

It’s getting to the end here. Does that mean it has to be an end?

No, no. Umm, I’d say like, I’m always trying to look out for opportunities to do something fun and like, you know, contribute, like whatever skill sets I have. Um, I don’t know, like right now, there’s nothing in sight that I could see that I could continue my music. But, I’m pretty sure like I don’t want to close myself to any options in the future.

PROBLEM ONE: students do not view their learning as co-participating in a real social practice

Legitimate peripheral participation requires the existence of a mature field for what is being learned (Lave and Wenger 1991, 110). In cases where a mature field does not exist (and occasionally even when it does), a division arises between a “learning curriculum” and a “teaching curriculum.” When learners are not motivated by participating in “real” practices, but instead by “didactic caretakers,”...the focus of attention shifts from co-participating in practice to acting upon the person-to-be-changed” (112). This frequently happens in schools, where “pedagogically structured content organizes learning activities” (112).

There are at least two consequences here:

First, the identity of learners becomes an explicit object of change. When central participation is the subjective intention motivating learning, changes in cultural identity and social relations are inevitably part of the process, but learning does not have to be mediated – and distorted – through a learner’s view of ‘self’ as object. Second, where there is no cultural identity encompassing the activity in which newcomers participate and no field of mature practice for what is being learned, exchange value replaces the use value of increasing participation. (112)

This is to say, changes in identity are inevitably part of the learning process. All learning results in some sort of change in who and what we are. As Lave and Wenger have pointed out, however, there are two fundamental differences at play when students do not view themselves as co-participants. When students do not see themselves as co-participants, the motivation for learning is distorted. Students turn their attention to such things as test marks, grades, or the next festival or performance. They simply do not envision what they do as leading towards an in-the-world social practice.
In the next example, Steven reflects on his music experience toward the end of secondary school and the decisions he would have to make regarding music-making. Of particular interest here are his comments concerning the type of people who would be eligible to carry on at the post-secondary level, his musical options as a science student, his perceptions regarding what it takes to participate and his feelings surrounding his membership in a local Filipino community band with a close friend.

So when you were in high school and grade twelve came along, [grade thirteen] came along, like the end of school, what did you think about what was going to happen with your music then?

Um, oh yeah. Actually, okay, to be honest, I didn’t think I was going to continue music besides from the piano. For the saxophone, I was kind of like, it was a very good experience. It’s probably going to end here. Ah, going to university, I know everything, a step way up from high school and I wasn’t going to a music programme at all. I was going to the science programme, and at least from my point of view at that time, was that I’m probably going to have to spend all of my time like just studying, and there wouldn’t be any time for music. And if there was a music programme, it’d be probably for like the elites and for students who are studying music. So, I thought the saxophone was most likely over. Except the sax for Doug’s band [the Filipino band], which is like I viewed more as extra-curricular on the side thing.

And were there, did any of the teachers ever talk about music after grade thirteen for you? I don’t mean necessarily as a career, but I mean participating. Do you remember them talking about that at all?

Yeah, I remember talking about a career, like for music. They just mentioned it on the side.

But even just participating for fun.

For fun? Besides the jazz band, which I stayed in for the whole year of grade thirteen, no.

PROBLEM NUMBER TWO: teachers do not view their teaching as leading toward the goal of lifelong participation

To account for the complexity of participation in social practice, it is essential to give learning and teaching independent status as analytic concepts. Primary reliance on the concept of pedagogical structuring in learning research may well prevent speculation about what teaching consists of, how it is perceived, and how – as perceived – it affects learning. Most analyses of schooling assume, whether intentionally or not, the uniform motivation of teacher and pupils, because they assume, sometimes quite explicitly, that teacher and pupil share the goal of the main activity. (Lave and Wenger 1991, 113)

We asked recent high school graduates to describe both their time leading up to graduation and their thoughts and goals for future involvement with music. Jack, a first-year undergraduate life science major, had a fairly typical response.

When you got to grade twelve and it was your last year of high school, what did you think was going to happen the year after with your music?

It’d be gone. Like, I thought I’d be, it was my last year doing anything musical.

But was it ever talked about in school, about carrying on?

Um, talked about?

Do you remember? Like continuing to play after high school?

Not really. It was more like being like, I’m going to miss this a lot and everything.

So there was definitely this feeling of ending?

Yeah

*****

What types of opportunities do you think are available to you out there [after graduating university], to continue playing?

Mm, just like for fun? I know a few people who are actually in music, so it’s like, I don’t know, maybe, or maybe teaching my brother how to play. I don’t think I’d be, if I didn’t get into the music programme, I don’t think I’d have any, have the skill level to go in for like, any symphonies or anything. But if I did like develop amazing skill on my trombone, I guess I’d try out for those bands and those orchestras.

Jack sensed finality as he approached the end of secondary school. He felt that music-making, particularly playing in a band, was over. It appears little communication had taken place about the opportunities available to him beyond his formal school years. Furthermore, Jack concluded that a certain skill level was required in order to be accepted into a musical ensemble or musical community.

A teacher in our next example recognized the potential for Doug to carry on with music as a career. However, once the student made it clear that music was not part of his career plan, the conversation regarding continuing music in another form did not take place.

Do you remember in grade twelve, your teachers ever talking about continuing on with music beyond grade twelve?

(laughs) Yeah, my teacher, he really tried to push me into getting into a music programme after, post-secondary. But, yeah, I really didn’t have any interest in that at all.

What about more generally speaking, with you, know, with students in the whole group. Not necessarily pursuing it as a career, but just continuing to participate.

Um, we didn’t really talk about it in class. It was always, either out of class or during summer break, but we wanted to like hang on close to music. But, it was usually me.

The teacher and student did not view his participation in music through the same lens; unfortunately this did not reach beyond the narrow vision of music as a career.
Conclusion

We are left, then, with two overarching questions regarding traditional school music instruction:

1. Why do students not view community bands, orchestras or choirs as the object of their learning?

2. Why do teachers not view community bands, orchestras or choirs as the object of their teaching?

These are somewhat rhetorical questions, but ones we find troubling nonetheless. Is large ensemble music-making an anachronism in an era of hip-hop and electronic instruments? Are live bands, choirs and orchestras of no value to a society with ready access to canned and downloadable music? Is social music-making irrelevant in an era of iPods, YouTube, and MySpace? And are the educative benefits of music considered sufficient even if students never participate in music beyond their school years? The answers to these questions might indeed confirm that traditional performance programmes do not belong in the school curriculum. On the other hand, perhaps if music learning were conceptualized more along the lines of legitimate peripheral participation — assuming, of course, that this is possible — then the connections between life in and out of school would be more obvious. Our data were collected from people who have made the volitional choice to continue participating with their instruments past grade twelve. They represent, to the best of our knowledge, a very small minority of instrumental music graduates. We can only speculate on how many instruments are currently sitting in closets collecting dust.

We leave you with Jennifer, a 33 year-old engineer, who responded to a question about why she continues to play her trumpet. Note how her motivation, ironically, came not from her school experience or her perception of music-making as an enjoyable activity. She responded to a question about why she continues to play her trumpet. Note how her motivation, ironically, came not from her school experience or her perception of music-making as an enjoyable activity.

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Reflective Commentary

Roger: Invariably, there are elements of apprehension and amusement whenever one looks back at one’s earlier work. References to iPods and MySpace rather than smart phones and Facebook serve as a reminder that times change. Reading one’s words a dozen years later also serves as a reminder that our thinking and writing sometimes changes over time. Although I am proud of how well this article has stood up over the years, we were clearly novice scholars at that point. That said, I have now interviewed well over a hundred “recreational” music makers as part of my interest in music making and leisure, and my subsequent research continues to confirm the basic finding of our 2008 article: music, as learned and taught in school wind bands, is too often not conceived as part of a lifelong practice. This is troubling to me on many levels, but mostly because so much research continues to affirm multiple benefits of active music making throughout the lifespan. Due to their scale, wind bands hold amazing potential for supporting lifelong participation. Realizing this potential cannot be assumed, however. “Closing the gap” requires deliberate and continual enactment by everyone involved with music learning and teaching!

Lynn: Just as it was when we wrote this article, my students continue to be Bachelor of Arts and Bachelor of Science students, studying various disciplines and subject matter that may or may not be music-related. A while back, I was chatting with two current students and two alumnae. We were talking about their experiences and the reasons why they continue to include music as part of their lives at the point of graduation and after. I listened intently as they told me about their work and projects that intersect with music. They mentioned such things as arts administration, behavioural science, entrepreneurship, advocacy, communication, psychology, adult education, recruitment, translational research, health and wellbeing, and community development. I expressed my enthusiasm and happiness for them with congratulations for continued success. And then one of them said something I will never forget: “You know you are the common denominator, right?” In a nutshell, they saw my role as a guide and a key component of where they arrived and how they got there. They went on to describe some of my activities that they considered impactful on their lives: how I talk regularly about ways to make music alongside their other priorities and interests; how I teach through the myths that the only professional fields possible in music are performance and teaching; how I support co-curricular projects that encourage others to make music outside the rehearsal hall; how I talk about work-life balance and the role music can play in health and wellbeing; how I invite students to join discussions with their peers, my colleagues, senior administrators, and off-campus music organizations to share their own stories; how I express my belief that they have the ability to carve and create new paths with music that don’t yet exist.

Individually, none of these activities are particularly earth-shattering. Collectively, however, they appear to have made an impact. Reflecting on our study ten-plus years later, I still
have the same conversations with incoming students as I did back then, and I still see the gap that exists between high school and post-secondary studies. I am more and more convinced that conversations and actions around lifelong music making are integral for my students and their continued engagement with music regardless of their choice of career. My hope is that more and more teachers will take up these conversations and actions!

ENDNOTES
1 Myers is not the first to alert the profession to this concern. He cites multiple authors, extending over a 70-year period, who make similar assertions regarding the potential irrelevancy of formal music education.
2 Ontario had thirteen grades of schooling until 2002–2003, when grade thirteen (known at the time as the Ontario Academic Credit), was phased out.

REFERENCES

ORIGINAL PUBLICATION:
Red Deer College | Alberta

July 8 - August 2, 2019

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PART TWO

Erik Leung

In the second part of this three-part series into Canadians teaching in American universities, the author had a chance to speak with two exceptional Canadian woman band directors: Danielle Gaudry, Director of Bands at California State University, East Bay and Shelley Jagow, Associate Director of Bands at Wright State University. Danielle and Shelley offer their thoughts on a variety of topics, including the differences between the Canadian and American music education systems, Canadian identity in the United States, and advice for Canadians looking into studying and teaching music south of the border. The author would like to thank Danielle and Shelley for taking time out of their busy schedules to contribute to this article.

Erik Leung: Can you briefly describe yourself? What part of Canada are you from? Where did you study and with whom?

Danielle Gaudry: I’m originally from Winnipeg. I grew up in a family that valued music very much – my dad played guitar and bass and played in many different rock bands, and my mom loved music. My three sisters and I all started organ lessons at a very young age and all of us went on to play several instruments. I took violin lessons and played in the Winnipeg Youth Orchestras and later played electric bass in the jazz band at school. I was also very involved in the pop/rock music scene in the francophone community, having grown up in St. Boniface, Winnipeg’s French quarter. In the concert band at school I played percussion and ultimately decided to pursue that when I did my Bachelor of Music in Music Education degree at McGill University. Later, I earned my Bachelor of Education from the University of Toronto. As I began my public school teaching career, I did the three-summer Calgary Conducting Workshop where I had the incredible opportunity to work with many different conductors and teachers. I taught band and jazz band for seven years at Collège Jeanne-Sauvé, a French-immersion high school in Winnipeg before pursuing graduate studies. I studied wind conducting with Dennis Glocke at The Pennsylvania State University where I did a Master of Music degree, and then with Rodney Winther and Glenn Price at the University of Cincinnati College-Conservatory of Music, where I earned a Doctor of Musical Arts degree.

Shelley Jagow: I grew up with four other siblings on a grain and hog farm near the small town of Elrose on the Saskatchewan prairies. Being from a small community afforded me the opportunity of being involved in a variety of activities, from sports to drama club to 4-H Light Horse Club to choir and band. If I wasn’t doing chores on the farm I was participating in a sporting event, engaged in music or drama practice, or traveling to a horse show. The school band was quite small and numerous directors rotated through the program, which regrettably contributed to an unseasoned music curriculum. However, I received excellent training in piano studies with Mrs. Gloria Hintze in Rosetown, and was fortunate that my mother would always carve out the time in her busy schedule to drive me a half-hour every week to Rosetown and support the cost of lessons. I progressed through the music history, theory, and piano curriculum of the Royal Conservatory of Music examinations to Grade IX Certification.

I had always thought I would pursue veterinary medicine upon high school graduation, but instead went into music education as a saxophone major and piano minor. I would like to say that I have a great story about selecting saxophone as a beginner, but I don’t really have anything more exciting than I thought it was “shiny.” And of course I liked how my older sister sounded on her saxophone, so I was thrilled to receive her beginning Vito when she upgraded to a Yamaha 62. I entered the University of Saskatchewan and studied saxophone under the tutelage of Marvin Eckroth, who was also the Director of Bands at the time. I received extensive music education instruction from Professors Don Harris and Dwaine Nelson.

Upon graduating with my Bachelor of Music Education degree in 1989, I taught beginning through high school band for five years in the Saskatchewan public school system. I then moved to Columbia, Missouri where I completed a Master of Music in Music Education degree under the mentorship of Dr. Dale Lonis, Dr. Wendy Simms, and Dr. Martin Bergee. After teaching for one year in Missouri, I accepted an Assistant Professor of Music position at Wright State University in Dayton, Ohio in 1996. I then earned a PhD in Music Education at the Union Institute & University (Cincinnati) where Colonel Timothy Foley, Frank Battisti, and Edward Wingard served as mentors.

EL: Briefly describe your teaching situation. Where do you teach? How long have you been teaching in your current situation? What does your current teaching “load” entail (e.g., graduate conducting students/basic conducting ensembles/etc.)?

DG: Since the fall of 2013, I have been teaching at the California State University, East Bay, located in Hayward, just across the Bay from San Francisco. As Director of Bands and Coordinator of Instrumental Studies, my main responsibilities are directing the Wind Symphony and Chamber Winds, teaching classes in conducting, other instrumental music education classes, and applied conducting lessons both at the undergraduate and graduate level.

SJ: I am Associate Director of Bands and Professor of Music at Wright State University in Dayton, Ohio, where I have been teaching for the past twenty-two years. In over two decades at WSU I have taught a potpourri of courses and served in various capacities
on numerous college and university committees. When I first started at WSU I was not only assigned as the Director of the Concert Band but was also asked to lead the Varsity Pep Band, which was both challenging and rewarding. The Pep Band had historically been directed by students and did not have a close relation to the Department of Music. It became clear to me that both musical and logistical issues had to be defined, and it was certainly a daunting task to effectively lead the Pep Band with “department authority” and still provide a “fun” experience. I learned much about the flaws in the existing system and worked hard to create an ensemble that had pride in how they sounded. We were then able to collectively engage in school spirit at basketball games. In my first three years as Pep Band Director I helped create an ensemble we were proud to reflect on our Music Department, and I relentlessly met with the Provost and Athletic Director until they approved my proposal to secure scholarship funding for every student, repaired and upgraded the instruments, and established a system to equitably represent both men’s and women’s games.

Entering as the Associate Director of Bands in 1996, a fledgling program provided many challenges to cultivating a richer musical environment for music majors in the second band (Concert Band), the membership of which included several non-music majors. In a short number of years we were able to recruit enough players to start a third band, which allowed me the opportunity to better manage the instrumentation in what is now the Symphonic Band. I felt it my responsibility to treat the “second” ensemble with great respect and high musical demands, expecting no less from them as if they were members in the “primary” ensemble. I continue to explore methods to strive for excellence and achieve maximum performance potential from the ensemble.

As for classroom courses, I have taught Band Methods, Conducting, Woodwind Methods, and online courses in Music in Western Culture and African American Music. It is also quite common for many of us in the department to take on Independent Study courses for Honours students, transfer students, and graduate students. I also teach Applied Saxophone and have been teaching private studies and saxophone quartets. The saxophone studio has been quite successful at Wright State University, and I am proud of the accomplishments of the students, many of whom go on to graduate studies at acclaimed universities, play in professional quartets, and teach at some of the finest high schools across the United States.

**EL: What drew you to teaching in the United States? What factors have led you to remain in the country?**

**DG:** My current position is what drew me to teaching in the US, and what has led my family to stay here for the past six years. There are many incredible things about living in the Bay Area aside from the community we have built for ourselves here. I must say that hearing regular winter weather reports from our family members in Canada often make us thankful that we live in sunny California!

**SJ:** I initially moved to the United States to pursue graduate studies at the University of Missouri (Columbia). Upon graduation I had full intention of returning to Canada to teach but instead took the opportunity to teach in the US on an H-1B Visa and remain for another year or two to explore the school instrumental programs.

**ES: Did you have preconceived notions (either positive or negative) about the United States and Americans prior to teaching in the country? Do these notions still exist or have they changed over time?**

**DG:** Since I had already spent five years living in the United States prior to teaching here, I don’t think I arrived at this position with any preconceived notions. Over time, I have come to the realization that most people want the same things out of life, regardless of their nationality: a happy and healthy family, a fulfilling job, and a comfortable living situation. When you think about it this way, we’re really not so different from each other.

**SJ:** I was amazed to see how much more time the American schools dedicated to instrumental music in the academic curriculum. The positions I held previously in Saskatchewan were itinerant, teaching band at several feeder schools while using my car as an office. My first assignment at a rural school in Canada included teaching Elementary Music, Grade 3 Language Arts, and Grade 7 Health, in addition to the entire band program, grades 5 through 12.

When I made the decision to stay in the United States, I interviewed at a rural school, somewhat equivalent to my position in Saskatchewan. When I asked the Superintendent what days I was able to see my beginners, he looked at me a bit puzzled and replied “9:00 am”. I said, “Yes I know, but what days of the week?” He chuckled and said, “Well every day, of course!” I felt like I had just...
Regarding program advocacy, one of the most prevalent issues introduced to a variety of literature outside their own state “lists.” I proceeded to explain to the interviewing members that I knew very little about marching band but would figure out whatever I needed to in order to have leadership of a program that met with every band every single day. I had an absolute blast with the beginning band, especially since I felt that they attained a performance level in four months that took almost a year to achieve when I had to “pull” students out of classes to meet for thirty minutes once-a-week. Imagine the possibilities in many Canadian programs that only get to see their students once or twice per week, if this same American model was adopted? Instead, I have seen too many rural band programs in Canada often trimmed or eliminated altogether. It saddens me to have watched my own school’s program eliminated back in the late 1990’s knowing that my nephews and nieces in the same town never had the opportunity to experience an instrumental ensemble.

Another issue I observed more in the United States than I did in Canada was a bias towards women conductors at the high school or college level. To be honest, I knew more female than male high school directors in Saskatchewan, so I never felt a gender prejudice existed. But when I started teaching high school and college in the United States I became more aware of the rarity of females being awarded Director of Bands positions at both the high school and college level. Ohio has more than fifty universities and colleges that offer music programs, yet when I started teaching at Wright State University twenty-two years ago there were only two other females in positions of higher education band conducting. The statistics in the US are changing, but there is still some room for progress.

EL: To what extent does your Canadian identity influence either your teaching, your interactions with students, faculty, staff, and/or your programming?

DG: When programming repertoire, I try to include Canadian works as much as possible. Often, these works are new to the students and to other directors, so at once I am able to support Canadian composers and introduce new music to my musical community here in the United States. Also, my students unanimously agree that my homemade butter tarts and my tarte au sucre are second to none!

SJ: I can only think of a couple factors in which my Canadian identity may have influenced my teaching in the United States: one is repertoire selection, and the other is program advocacy. I found that very few directors here knew of any Canadian composers, and rarely programmed any Canadian repertoire. This too is slowly changing with the progress of social media, streaming audio with scores, etc. But I do try to program a few Canadian works in my Symphonic Band and my Honour Bands so that music educators in attendance, and music education students in the ensemble, are introduced to a variety of literature outside their own state “lists.”

Regarding program advocacy, one of the most prevalent issues I first noticed when teaching at the high school in Missouri was that most everything revolved around sports. Growing up in Elrose, I was always highly involved in sports as much as I was in music and academics. Maybe I was naïve, but I never felt any pressure to put more effort into one subject or another — they were all important. I can even remember our school awards ceremony where awards were given for sports and clubs, but the evening always concluded with the academic awards and the final presentation of the Governor General’s Academic Medal awarded to the student graduating with the highest grade point average. At the high school in Missouri it felt like academics took a back seat to the athletic programs. In fact, I used this issue to make a successful presentation to the school board to secure funding for quality mouthpieces, ligatures, and reeds as an equivalent to football or basketball players not being required to purchase their own equipment when it was worn out. Although it seems unfair that many music programs appear to be involved in advocacy far more than sports, it remains necessary. Advocacy aids the promotion of the school music program, and encourages active support from parents, administrators, and community members. A successful and visible music program often advocates itself.

EL: What sort of commonalities, if any, do you find between the Canadian and American music education systems?

DG: Too many to list! What I find more fascinating is the huge presence of marching bands here in virtually all music programs, from middle school all the way through to college. It’s such a different animal than even the marching I did as a Canadian military musician. I enjoy watching really great marching bands perform, as it’s truly spectacular when it’s done well.

SJ: One commonality between both the Canadian and American music education system is that one must still actively advocate for commitment to community and government funding. The economy rises and falls in both countries, and politics are always fluctuating, so it is important to maintain the quality and visibility of your music program so that it never becomes number one on the budget chopping block. I did find it much easier to implement non-performance standards, such as music theory and history, in the United States when the band program was included as part of the curriculum with an assigned classroom meeting every day of the week.

I found my undergraduate studies at the University of Saskatchewan 1985—1989 to be quite rigorous, and I am thankful for the academic preparation for both teaching in the profession and for graduate study readiness. I find the undergraduate curriculums in both countries to be quite similar, but there can be a variation on when student teaching and observations take place in the degree programme. In the United States, student teaching practicums are typically mandated to be a minimum of 10—12 weeks (although most schools require 15), and many institutions do not begin field placements until the Junior/Third year of study. In contrast, I believe Saskatchewan still requires a minimum of 16 weeks student teaching practicums, and begins field placements as early as the Sophomore/Second year. My personal philosophy is to get the students into the schools as soon as possible. [Editors’ note: Bachelor of Music degrees at schools accredited by National Association of Schools of Music in the United States are limited to four years, thus impacting practicum options.]

EL: Lastly, what advice would you give Canadians who are looking into studying at an American university and perhaps settling into a collegiate position in the United States?

DG: To anyone thinking about pursuing a graduate degree in the US and perhaps staying here, I would encourage them to teach for a
few years before applying, particularly for doctoral degrees. Many graduate programs require applicants to have 3-5 years of teaching experience, and I think it’s an important part of the growth process. In addition, you are able to focus your energy in different ways when you have taken time away from school to develop and hone the craft of teaching. You gain maturity and insight that you wouldn’t have otherwise. I would also recommend trying to secure an assistantship or some form of scholarship, as tuition in this country can be astronomical and I have seen many friends leave with a degree and a large amount of debt to go along with it.

For many people, the US remains a path to teaching at the college-level that might not be available to them in Canada. Since there are so few wind conducting jobs in Canadian universities, getting a job here in the US is perhaps the best way to enter the profession.

SJ: My advice to anyone who wants to pursue graduate studies, in any country, is to first acquire a few years of teaching experience, especially if they are pursuing a music education degree. If only interested in music performance, then sometimes it is beneficial to continue straight into graduate performance studies while you are at your best! I can tell you that once you start teaching full-time there is little left to carve out any practice time. As for preparing for a collegiate position in the United States, most colleges and universities require a doctoral degree and it is becoming more difficult to find full-time tenured positions. I hesitate to say that some university administrators are starting to adopt a business philosophy that usually hurts the liberal arts programs first. When a tenured, Full Professor retires, many administrators are opting to not preserve the tenure-track line, and instead hire full-time instructors (non-tenure track) or adjunct instructors. For the most part, salaries are considerably lower for teachers in the United States than in Canada.

Dr. Danielle Gaudry
is Assistant Professor of Music at California State University, East Bay where she serves as Director of Bands and Coordinator of Instrumental Music. She conducts the Wind Symphony and the Chamber Winds, and has conducted the Orchestra, the String Ensemble, the Brass Choir, and the contemporary music ensemble Orchestre dB, in addition to teaching classes in instrumental music education and conducting.

Dr. Gaudry holds a Doctor of Musical Arts degree in Wind Conducting with a Cognate in Music Education from the University of Cincinnati College-Conservatory of Music and a Master of Music in Conducting (Band/Wind Ensemble) from The Pennsylvania State University. She earned a Graduate Diploma of Fine Arts (Wind Conducting) from the University of Calgary, a Bachelor of Education from the University of Toronto, and a Bachelor of Music with Honours in Music Education from McGill University in Montreal, Canada.

Dr. Erik Leung,
A native of Calgary, Alberta, Canada, Erik Leung is an Assistant Professor of Music at Fresno Pacific University where he serves as the Director of Bands and Chair of the Music Department. In addition to teaching graduate and undergraduate conducting, he directs the Fresno Pacific University Chamber Winds, Symphonic Band, and the Pacific Brass Ensemble. Leung completed his DMA in Wind Conducting from Northwestern University and has earned degrees from the University of Toronto (M.Mus) and the University of Calgary (B.Mus with distinction, B.Ed). His teachers include Mallory Thompson, Gillian Mackay, Glenn Price, Mark Hopkins, and Jeremy Brown.

Leung has written articles for the Canadian Winds and recently created the critical edition of Jan Meyerowitz’s Three Comments on War for concert band, published through E.B. Marks Music Company. He has presented at a variety of conferences throughout North America and Europe including the Midwest Band and Orchestra Clinic, the national College Band Directors National Association convention, and the World Association of Symphonic Bands and Ensembles in Utrecht, Netherlands.

Leung has been nominated for the Edwin Parr Teaching Award, was a semi-finalist for the Alberta Excellence in Teaching Award, and received the Merit Award for teaching excellence at Fresno Pacific University. He holds memberships in the College Band Directors National Association, World Association of Symphonic Bands and Ensembles, the California Music Educators Association, and the Canadian Band Association.

Dr. Shelley Jagow
(Wright State University; Dayton, OH) serves as Director of the Symphonic Band and the student Avion Saxophone Quartet (heard on CDbaby.com), and Professor of Saxophone. "Dr. J" enjoys working with school bands and presents clinics, performances, adjudications, and serves as honour band conductor at state, national and international events. She is a contributing author to both The Music Director’s Cookbook (Meredith), and Teaching Music through Performance in Band (GIA). Shelley also authored the book and DVD, Teaching Instrumental Music: Developing the Complete Band Program (Meredith Music). Her recent publications include Tuning for Wind Instruments: A Roadmap to Successful Intonation (Meredith), Intermediate Studies for Developing Artists on the Flute, Oboe, Clarinet, Saxophone and Bassoon (Meredith) and The Londeix Lectures — a multi-DVD set archiving the historical lectures of Jean-Marie Londeix (and translated by William Street, University of Alberta) available at www.adolphesax.com or www.wright.edu/musicstore.
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I Got Lost, But Look What I Found!
A Kinaesthetic Approach to Developing Tactile Keyboard Awareness in Student Percussionists

Victoria Sparks

When I ask young players what makes them the most nervous about playing keyboard percussion parts, they tell me that they feel intimidated. They can’t find the right notes on the instrument, and if they look down at their hands to find the notes they get lost on the page when they look back up at the music. This problem of having to look at both their hands and at the music is a challenge and is especially complex when discussing keyboard percussion. We don’t teach woodwind or brass fingerings by looking at our fingers, we teach the tactile memory of the fingerings (or slide positions). This kinaesthetic approach can also be used to develop physical memory on the keyboard.

Our young keyboard percussionists are asked to look at the notes on the page, the bars of the instrument, and (hopefully!) look up at a conductor every once in a while. The complexity of learning to see the notes on the page and learning to find the notes on the keyboard combines the cognitive development of learning to read music with the tactile skill of learning to place the mallet heads in their physical space. It can be overwhelming for young musicians just beginning to learn to read music to manage the simultaneous challenge of visualizing note placement on the instrument.

Finding note placements can be a challenge, but, unlike with many wind instruments that face physical challenges at the top or bottom of their ranges, range is simply not an issue for keyboard percussionists. The same skill and technique is used from bottom to top. We just move over and strike with a rebounding piston stroke, just as we would when developing snare drum technique. Unfortunately, the music given to young keyboard percussion players is usually in the same limited range as that of young wind players. We end up implying to our keyboard percussion players that the notes that are farther away (i.e., farther to the right or to the left) are more difficult or harder to play. This simply isn’t true.

Which notes can they play? All of them! They have to move their feet and rotate their arms to reach the middle of the bar on the notes on the far rack (the black notes if we are thinking in terms of a piano keyboard). This physical work will help them get used to playing the instrument and help remove some of the stigma around “playing the right notes” (which can cause them to feel so much apprehension that they simply freeze up and don’t play any notes at all). The availability of range to even the least experienced of players is why one of my favourite warm-up exercises for young percussionists is a chromatic scale from the bottom of the instrument to the top and back down. I have them play every single note on the instrument. Why? Because they can. The students don’t need to worry about the name of the note they are playing, though I sometimes integrate that knowledge as they get comfortable with the instrument. They don’t need to go fast, but they will probably find that after a few days of playing up and down the keyboard a couple of times, that they can move fairly fluidly all across the range of any keyboard instrument.

Gordon Stout (world-renowned keyboard percussionist) wrote an in-depth book detailing an extensive series of exercises that develop tactile awareness. His work *Idea-Kinetics: A Workbook for Marimba Technique* is a collection of exercises that are designed to develop a player’s ability to play accurately by their sense of the physical distance between the notes and their peripheral vision instead of relying only on their direct visual perception of where the notes are.

One of the earliest exercises in the book is a chromatic exercise that expands outwardly.


In the book it works on both the left and right hand simultaneously but when I introduce these exercises to new students I adapt them to work on the hands separately.

Each individual interval can be repeated many times, and the interval size can be limited to a smaller range at first and then can gradually expand in range as far as the student feels comfortable. The goal of the exercise starts with simply finding the notes on the keyboard, but then this changes as the student becomes more comfortable with the notes. They should attempt (over time) to move through the following goals:

1. To play the notes.
2. To play the notes while maintaining eye contact with only the starting note.
I GOT LOST, BUT LOOK WHAT I FOUND!

3. To play the notes while maintaining eye contact with something at the height of a music stand. (What they are looking at isn’t the primary concern; they can be looking at sheet music, but the goal here is to develop multi-directional peripheral vision.)

4. To play the notes while looking up at the wall or towards a podium where a conductor would stand.

Most of the time students are able to move from goal one to goal two fairly easily. They laugh when they realize how strange it feels to look at the notes from the side of their eyes (using their peripheral vision) but they realize fairly quickly that they can do it, and that it is not as difficult as they originally thought. Moving the eye up to a music stand and trying to see peripherally below as well as to the left and right takes a little more getting used to, but it is possible. After many repetitions students begin to feel in their wrists and elbows what the distance of leaping a perfect fifth, a major seventh, a minor third or an octave feels like. This makes it possible for them to start looking at the steps and leaps on a page of music and to relate those distances on the staff to physical distances on the keyboard.

It is especially important to distinguish between the distances leapt upwards with the right hand and the distances leapt downwards with the left hand because of the added challenge of graduated bars on the various keyboard percussion instruments. The bars get gradually bigger (length and width) as the notes get lower and the bars get gradually smaller as the pitches get higher. Leaping up a M6 with the right hand will not be quite as big of a leap as leaping down the same interval with the left hand. This difference is exacerbated with intervals that change between the upper and lower rack on the instrument. For example, a leap from C to E will not feel that physically far for a student, but a similar leap from Db to F will feel noticeably different. Similarly, a leap from D to F# will start close to the body and will have to move to the right, away from the body and upwards to get over the edge of the bar to the middle of the note, making this leap feel very different from the original leap from C to E.

The graduation of bars is less extreme on a xylophone, and more pronounced on a vibraphone or marimba. In addition, the vibraphone doesn’t have the vertical height difference between the two racks of bars. Because of the different sizes of the various bars, it is important that students try these exercises on all of the keyboard instruments available so that they get comfortable with the various distances associated with the intervals.

The chromatic version of this exercise is more likely to be used as an independent exercise for private practice, but the basic concept of this tactile approach can be adapted to the warm-ups that percussionists play along with the band during class. Typically, many teachers ask the keyboard players to simply roll whole notes on the keyboard instruments while the band plays long tones. By using a form of the exercise outlined in this article, percussion-specific skills can be developed without disrupting the work that needs to be done with the wind players. For example, while the band plays a concert Bb Major scale, percussionists could play a diatonic version of this exercise, giving them a chance to work with this technique while the wind players work on their breath support by doing long tones.
I think this pattern is more useful than simply rolling whole notes on the keyboard percussion instruments because it builds a strong connection to the distances between the intervals while developing dexterity and confidence. It can be played in any range, on any keyboard instrument, giving all of the players in the percussion section the chance to familiarize themselves with the layout and tactile sense of the instrument.

These tactile keyboard percussion exercises are not a magical solution. It takes time, but as students get to know their way around the instruments with these kinaesthetic exercises the hope is that their confidence will grow and they will associate the notes that they are learning to read on the page with the notes that they are playing on the instrument. There will be some stumbling along the way, but as the great Irving Berlin said: “I got lost, but look what I found!”

VICTORIA SPARKS
Winnipeg based Victoria Sparks is an active solo, orchestral and chamber percussionist. Victoria performs regularly with the Winnipeg Symphony Orchestra, and is principal Timpani/Percussion with the Manitoba Chamber Orchestra. In 2016 she had the honour of premiering Sid Robinovitch’s Concerto for Percussion and Strings with the MCO. Victoria works closely with clarinettist Cathy Wood in their collaborative project Vidarnesi.

In 2018, Sparks joined the Desautels Faculty of Music at the University of Manitoba teaching percussion and directing the percussion ensemble. She is the founder and director of the MBA Prairie Percussion Workshop (2012), an education and performance based event for students in middle and high school. She also maintains an active schedule as an adjudicator and clinician in Manitoba and Saskatchewan through various organizations and festivals. Victoria is a part of the Yamaha Artist family and is proud to endorse their world-class instruments and artistic initiatives.
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Perhaps the most remarkable outcome for us has been our own personal growth and deeper understanding of the educational process. From teaching thousands of students at every level, from elementary school to professional conductors, we have recognized that teaching music truly is about assisting learners to identify their own unique gifts. By doing so, they have greater potential to reach the highest levels of creativity and success. Through inspired and organized teaching in collaborative and trusting learning environments, intrinsically-motivated learners will develop the imagination, skill, and abilities to see and share the world around them in their own unique ways.

To assist teachers, we offer our four essential pillars of music learning. By embracing the tenets of each pillar, coalescing them, and then creating an environment where the essential elements of trust and a learner-centred approach are present, learner success is enhanced.

The Four Essential Pillars

**ARTISTRY: THE COALESCE OF INTENT AND BEAUTY**

🎵 **Start with keeping beauty front-of-mind.**

- Begin with intent.
  - Explore the musical intent of the composer.
  - Determine the performer’s intent and ability to express it.
  - Gauge the audience’s response to the moment.
- Provide examples of beauty to which learners can aspire.
  - Play recordings as learners enter the room.
    - It is an opportunity to listen to quality music.
    - It allows you to influence their values by demonstrating yours.
    - It allows you to play “cool” music they appreciate to build trust in you.
- Plan how you will use your limited amount of class time to pursue beauty at every step.
  - Plan for the unexpected.
  - Schedule automaticity development time throughout the plan.
  - Add a midpoint “faux performance.”

🎵 **Learners must automatize the skills and concepts required to achieve artistry.**

- Co-construct a definition of artistry.
- Teach learners how to differentiate between skills and concepts.
  - Skills require practice; concepts require understanding.
- Develop a checklist of the skills and concepts required to create beauty.
  - Consider all the elements of music and how to manipulate each of them.

🎵 **Artistry is achieved by coalescing philosophy, psychology, and pedagogy.**

- Subsume all levels of learning to create new knowledge and understanding that leads to artistry.
- Combine individuals’ unique experiences, mindsets, and abilities to create artistry.
- Transcend any one idea, motive, or action to express the inexpressible.

**PHILOSOPHY: THE EMBODIMENT OF YOUR VALUES**

🎵 **Start with your goal in mind.**

- Make value and transfer leading to creativity your ultimate goal.
- Work to move learners from being extrinsically motivated to intrinsically motivated.
- Understand your role and place in the learner’s continuum of learning.
  - Which stage in their lives are they in?
    - Inspiration stage, drill-the-skill stage, or creating stage?
- Honour Your Mentors.
  - It will inspire you and your learners.
  - You can take the greatness you learned from them and pass it on.
THE FOUR ESSENTIAL PILLARS OF MUSIC LEARNING™

♫ Trust is essential.
• It takes time to develop; it can be lost in an instant.
• Consistency builds trust.
• Good communication is essential to developing trust.
• Developing shared values and goals enhances trust development.
• Fear inhibits trust.
  ○ Fear response mechanisms kick in.
  ○ When afraid, people focus on being afraid and little else.
• Insecurity is a shared human trait that inhibits trust.
  ○ Insecurity is a type of fear, once identified it can be overcome.
  ○ Understanding that others are insecure improves collaboration and empathy.

♫ Create a consistent and positive learning environment that leads to higher achievement and joy.
• Inconsistency is confusing and leads to lower achievement.
  ○ For example, telling learners to practice outside the classroom and then drilling during the rehearsal to make up for their lack of practice sends the wrong message.
• Making excuses for learners enables them to not succeed.
• Being boring and uninspiring leads to disengaged learners and uninspired music-making.
• If the teacher is condescending or loses patience, learners will respond in kind.
• Do not allow a single learner or group of learners (e.g., the “cool” kids) to negatively influence the classroom atmosphere or take control of the room.
  ○ It is destructive to the teacher’s confidence in themselves.
    » It causes the teacher to question their every act and word.
    » It leads to inconsistency and frustration that is noticeable to all.
  ○ It is destructive to learning.
  ○ It fosters the notion that learners do not need to do what they are asked.
    » It empowers and encourages disruptive learners to increase their offensive behaviour.
    » It inaccurately portrays that the teacher is weak and doesn’t know what they are doing
  ○ It undermines learners’ trust in the teacher.

♫ Collaboration leads to increased engagement and satisfaction.
• Identify and understand your own strengths and weaknesses.
• Identify the weaknesses and strengths of learners.
• Co-construct strategies and tactics with learners.
  ○ It helps you learn more about how learners think.
  ○ It leads to creating new solutions you may not have considered.
  ○ It leads to stronger collaboration.
  ○ It promotes interaction over reaction (not just do what the teacher says, but consider the concepts and skills and offer solutions).
• Working together makes us all stronger.
  ○ Together, cohorts of learners can exceed the potential of individuals.
  ○ The power of the cohort is unlimited.
• Creating a sense of community and sharing goals generates stronger results.
  ○ It is harder to fail when learners know that others are supporting or counting on them.

♫ The best predictor of future success is past success.
• Success is on a continuum and is subjective.
• Prepare for success.
  ○ Know how you will measure it.
  ○ Coach learners on how they will measure their success.
  ○ Understanding how all stakeholders measure success leads to better collaboration.
• Defining success is essential to achieving it.
• Collaboration is a key ingredient to success.
• Co-constructing what success will look like focuses everyone on the goal.

♫ Know why your learners are in the room (extrinsic or intrinsic).
• They want or need to create beauty every day.
• They love music.
• They want to be part of a group.
• Their parents want them to be there.
• They want to be lifelong active musicians.
• They want to be lifelong music lovers and supporters.

♫ Hold learners accountable.
• Have high expectations for all learners and inspire them to reach for it.
  ○ Low expectations enable learners to underachieve.
• Hold learners accountable for their actions and attitudes.
  ○ This should not be viewed as punitive.
• With accountability, the amount of time on task is increased.
  ○ Without accountability, learners will not achieve their greatest potential.

🎶 Know why you teach.
• Demonstrate and share your personal values.
• Share your passion.
• Live what you believe and model it.

🎶 Heart and stamina = the will and the way.
• Heart = passion and empathy.
• Stamina = the will to stay true to your values.
  ○ A belief that all children can learn.
  ○ Learner-centred methods take longer than just telling learners what to think, feel, or do.
  ○ Success is a co-constructed measure.

🎶 Due but not Done is an essential notion that leads to constantly striving to get better.
• Musicians are often pleased, but seldom satisfied.
  ○ Just when we believe we have achieved a goal, and are pleased with our effort and achievement, we set a higher goal.

♫ PSYCHOLOGY: UNDERSTANDING HOW HUMANS LEARN

🎶 Start with knowing why you teach.
• Sharing your passion for:
  ○ Making music;
  ○ Assisting young musicians;
  ○ Creating beauty;
  ○ Building community through music-making.
• Other reasons that resonate with you.

🎶 Know what motivates learners.
• Some learners are motivated by competition; others through continuous, positive feedback.
• Identify where learners are on the continuum.
  ○ Prepare yourself to move them from extrinsic to intrinsic.

🎶 Know your own strengths and weaknesses and address them.
• You cannot possibly be proficient in everything.
  ○ Get help with issues that challenge you.
• Share your strengths.

🎶 Understand and apply Benjamin Bloom’s taxonomy.

♩ Know how to apply and extend Jerome Bruner’s spiral curriculum.
♩ Know how to apply and extend Howard Gardner’s theories on intelligence.
♩ Know how to apply and extend the tenets of philosophers and psychologists of your choosing.

♫ PEDAGOGY: THE TOOLS TO ASSIST ALL LEARNERS IN REACHING THEIR GREATEST POTENTIAL

🎶 Start with building trust in the room.
• Be consistent:
  ○ With your expectations.
    » Learners must know what you expect from them.
  ○ In your personality and demeanor.
    » Learners should not have to guess who is in front of them each day.
  ○ In your preparation to provide all learners the required skills, concepts, and motivation.
    » Not just some of the learners.
  ○ In your assessment schemes.
    » How you will use formative and summative strategies.
  ○ In the way you use language.

♩ Co-construct performance goals.
• Be sure all learners understand and share these.
• Stay on task while continuing to inspire.

♩ Plan your own daily preparation and practice regimen.
• Prepare lesson plans in advance, and adjust them in the moment of rehearsal.
• Practice conducting your scores.
• Check your emotional temperature to ensure trust and beauty in the rehearsal.
  ○ Be consistent in your emotional projection as you enter each rehearsal.
  ○ Avoid extreme emotions – too high or low, angry, grumpy, etc.
• Keep beauty front of mind as you prepare and practice.

♩ Select appropriate repertoire.
• What you value is demonstrated by the repertoire you choose.
  ○ Encourage the pursuit of excellence as a means to attain beauty.
• Support your philosophical, artistic, and co-constructed performance goals.
• Consider where learners are on the value and transfer continuum leading to artistry.
  ○ Appropriately challenge the level of most of your learners.
  ○ Value every learners’ unique qualities and what they add to the cohort.
  ○ Create opportunities to develop intrinsically motivated learners.

* Apply and extend constructivist teaching. *
• Co-construct goals and assessment strategies.
• Share and model your values.
• Chunk the concepts and skills.
  ○ Demonstrate how to connect constructs.

* Be learner-centred in your teaching. *
• Creativity is your goal for every learner.
• Inspire learners to want to learn.
• Address the needs and fears of individual learners.
• Teach to the appropriate level of learners.
• Become the facilitator and coach rather than the purveyor of all knowledge.
  ○ Learners take ownership of their learning.
    » Provide learners with the tools to learn, not just the information.
  ○ Consider how each learner best learns.
    » Provide learners with the appropriate learning strategies.

* Create an assessment plan. *
• Determine how learners will best demonstrate their understanding.
• Guide the development of learning opportunities.
• Involve learners in co-constructing the learning targets.
• Develop efficient and effective formative and summative assessments.

Closing Thoughts
Although the delivery of teaching and learning continues to change due to a variety of influences, including technology, social media, the nuclear family, etc. the tenets of learning do not change. Teachers must still inspire and excite learners to become intrinsically motivated if they are to successfully engage in the beautiful world of making music. We continue to be inspired by our graduate students and all the teachers and students with whom we work in the schools. We hope that the joy of teaching music and helping learners to acquire their own understanding and love of music will be your lifelong pursuit. May you be as fortunate as we have been as you continue to grow and learn throughout your careers.

**Suggested Readings**


**DALE LONIS AND ARDITH HALEY**

are co-founders of Music Mentors International. They have co-authored numerous books on teaching and learning and continue to learn and teach at all levels. In 2012 they created and founded the Master’s Degree Program in Curriculum and Instruction with an Emphasis in Music at Acadia University in Wolfville, NS. In 2018 their new online Master’s Degree in International Music Pedagogies was accepted by Western Australia University. They continue to provide workshops in teaching and learning internationally. More information can be found by visiting their website: mmiachieve.com
The festival itself was fabulous. My kids loved the choir venue, my jazz band was stoked to play in a “real club”, and the Winspear totally blew the kids away. All three adjudications were exactly on mark for our needs to get to the next level. The evening concerts delivered a very rich mix of ensembles and variety of repertoire that really opened the ears of my young musicians. MISSION ACCOMPLISHED.”

-James Caswell with White Rock Christian Academy

For more information and to register, visit our website:

www.cantando.org

or contact Festival Director, Dr. Dennis Prime:

dprime@cantando.org
**Why Saxophonists Need A Jazz and A Classical Saxophone Mouthpiece**

**Chuck Currie**

Your imagination of your own sound is the biggest factor in your musical identity, but for saxophonists, the mouthpiece design and type of reed is almost as important. This setup governs the tone spectrum more than the instrument, as long as you have a decent saxophone in good repair. In order to play with the appropriate sound for the musical style you are inhabiting, a quality mouthpiece of the right design with an appropriate reed strength is critical. If you want to be a well-rounded player comfortable in all musical languages you need two mouthpieces.

### Classical versus Jazz Saxophone Mouthpieces

These are vastly different designs. The single biggest difference between the two is the “baffle” on the inside of the mouthpiece.

That convex shape of the baffle on the “roof” of the jazz mouthpiece makes the biggest difference. It speeds up the air the moment it enters the mouthpiece and gives more edge, projection and buzz to the sound so the saxophonist can compete against amplified instruments in commercial music and the brass in a big band. The straight or concave baffle makes the classical sound rounder and sweeter, purer and more burnished.

There is no way you can compete with the louder instruments in jazz with a classical mouthpiece and there is no way you can blend with woodwinds and/or strings beautifully in classical music with a jazz mouthpiece.

In addition, very generally speaking, classical mouthpieces will have narrower tip openings and shorter facing curves. The more open tip and frequently longer lay of jazz mouthpieces allows the jazz musician more options for bending notes and “subtone” playing.

If you want to be accepted by both musical communities (including players and audiences) you must have an authentic sound that is true to the music and the history of its greatest players. You will not have much success playing Sammy Nestico charts with a classical mouthpiece or Bizet solos with a jazz mouthpiece.

### Choosing a mouthpiece

This is highly personal, since everyone’s oral cavity, teeth, and lips are different. Still, there are “sweet spots” in all mouthpiece design that will tend to lead us to a “normal” facing curve, tip opening, baffle height, and reed strength. These will generally allow our imagination to achieve the desired sound with ease. You need the help of an open-minded and knowledgeable teacher to guide you, along with the chance to experiment and test for a few weeks with a given setup before making a decision.

The best advice on mouthpieces and reeds I received as a very young student was from James Morton, the Principal Clarinetist of the National Arts Centre Orchestra. He visited our school for a concert with a wind quintet made up of all the principal woodwinds. Inevitably, some kid asked him, “What strength reed do you play?” His answer? “A moderate strength reed on a moderate mouthpiece.” After measuring over 500 mouthpieces for all sizes of saxophones and clarinets and carrying an inventory of 450 reeds of different brands and strengths in the studio for students to try, that has proven true for my twelve different saxophones and clarinets.

Luckily, some manufacturers have worked for decades to design mouthpieces that are highly consistent and have good value. I own 200 mouthpieces, chosen out of over 500, and have been researching them for decades. I have ended up with some personal recommendations that I update every year as new mouthpieces are released. These have worked very well for my students and are respected by many great artists.

**CLASSICAL ALTO**

Vandoren Optimum, D’Addario Reserve or Selmer Concept. The Vandoren AL3 can be too polite for wind ensemble. The Optimum AL5 has a similar but “bigger” sound. The AL4 is a
WHY SAXOPHONISTS NEED A JAZZ AND A CLASSICAL SAXPHONE MOUTHPIECE

little brighter than the AL5 or AL3 and can be used by beginners for both classical and jazz for their first year. The AL4 can have a little too much presence for chamber or orchestral work. The newer D’Addario Reserve mouthpieces are great, particularly the D150, with the lowest baffle and longest facing. The Selmer Concept is fantastic for everything classical, but it is almost double the money!

JAZZ ALTO

Vandoren V16 A6M (medium chamber), D’Addario Select 6M or JodyJazz HR* 6. All three of these mouthpieces are modeled after Vintage Meyers, and they are all great. In my opinion, medium chambers are a little darker and sweeter than small chambers. These tip openings and facings allow for easy response, but with plenty of power, making them appropriate for players new to jazz mouthpieces. D’Addario Select and JodyJazz mouthpieces are fantastic, but are not as consistent as Vandoren in hitting their design specs of tip openings and they can have slightly asymmetric side rails, so you have to try a few and may want your teacher to measure the tip openings and check the rail symmetry. I have evened up all the asymmetrical side rails in my mouthpiece collection and only Vandoren and Backun mouthpieces have never needed this.

JAZZ TENOR

Vandoren V16 T6, Vandoren Java T45, JodyJazz HR*6 or D’Addario Select 6M. Generally, the V16 series is a great for a classic jazz sound, but on tenor I prefer the T45. Compared to V16s, it has a lower baffle, which gives it a little darker smoother sound. Both the T6 and T45 respond easily, which makes them a good choice for people new to jazz mouthpieces. The JodyJazz HR* Tenor is also a modern version of the Vintage Otto Link mouthpiece. JodyJazz mouthpieces are fantastic on soprano, alto or tenor...but are not as consistent in quality control as Vandoren...no-one is! The D’Addario Select Tenor mouthpieces are also excellent, but in my opinion, they need at least one more facing — one more closed than the rest of the lineup. The numbering is also confusing. They are actually about one more step open than the model numbers would indicate. Their 6M is more like a 7 Link or JodyJazz and so on. I think we need a D’Addario Select 5M, which would be similar to a 6 in all the other brands.

CLASSICAL TENOR

This is the single hardest mouthpiece to source. Classical tenor sax is seldom heard and very few professionals specialize in tenor, so there is not a big market. The Vandoren Optimum or T20 seem to have the best balance of warmth and projection to me. Like the alto version, the Optimum TL3 offers a beautiful sound but is very gentle. I cannot see using it for anything but chamber music with strings or woodwinds; probably not even saxophone quartet! The TL4, the new TL5, and the V5 T20 are better for players looking for more presence. Like the alto AL4, the TL 4 can be used for classical and also beginning jazz. The TL5 has a much better balance for classical. The Selmer Concept Tenor is a disappointment compared to their stellar (but expensive!) soprano and alto mouthpieces. It is nice and warm, but there are not enough higher partials to really project.

CLASSICAL BARI

The easy response and warm tone of the Optimum BL3 has made it a very popular classical baritone mouthpiece, and a great choice for students. That being said, it is a little on the “polite” side, like all the Optimum “3’s.” The Vandoren B35 is more open and versatile and still easy for students to play. The BL4 has much more authority and can even stretch to jazz, but can be a little aggressive for chamber or orchestral work and can take more air and support than most beginners can provide. The BL 5 is more resistant and smoother, and takes even more air. The much longer facing curve can make it difficult to get quiet and immediate response on leaps to staccato low C’s and below. You will also need a jazz mouthpiece with any of these, although beginners can use the BL4 at first.
**JAZZ BARI**

The JodyJazz HR* Baritone mouthpiece sounds nothing like the rest of the JodyJazz lineup. It is a bit dull and muted. What a shame! Luckily the Vandoren V16 mouthpiece is the baritone jazz mouthpiece of your dreams! It has been chosen by two of the greatest modern bari players to replace their Vintage Otto Link ‘pieces: Denis DiBlasio and Gary Smulyan.

https://www.youtube.com/watch?v=L47F51OmZXo

Vandoren V16 B5 is my choice. The smallest tip opening, but still powerful, centred, dark, and warm, with just enough edge to cut through the trombone section. Ideal for big band or combo work. Way cool looking — like a magic bullet and plays like that! A very slim profile that fits a tenor ligature rather than a bari ligature.

[Editors’ note: opinions expressed are the author’s. Canadian Winds/Vents canadiens does not endorse products or services.]

**CHUCK CURRIE**

is a clarinetist and saxophonist who performs with the Pacific Symphonic Wind Ensemble, Vancouver Island Symphony, Sax Noir, Pacific Blackwood, the Vancouver Saxophone Ensemble and the BC Clarinet Choir. He is a Backun Canada, Conn-Selmer, Das Blashaus and Vandoren artist clinician performing on Backun Lumiere Clarinets, Selmer Privilege Bass Clarinets with Das Blashaus Neck, Yanagisawa Silver Sonic Saxophones, Vandoren mouthpieces and V21 reeds.

He has performed at Canadian Music Educator Association conventions, World Association of Bands and Ensembles conferences, North American Saxophone Alliance conferences and at International Clarinet Association Clarinetfests.

He teaches at his own Sax Noir Studio, and conducts clinics and master classes throughout British Columbia, and at BCMEA conferences. Students have auditioned successfully for provincial, national and international ensembles.

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Interview with Colleen Richardson

Mark Hopkins

Dr. Colleen Richardson is Coordinator of Bands and an Associate Professor of Music Education and Music Performance Studies in the Don Wright Faculty of Music at Western University. She was interviewed for Canadian Winds by Mark Hopkins. The following is an edited transcript of their in-person conversation.

CW: Where did you grow up?
CR: I grew up in the St. James region of Winnipeg, Manitoba.

CW: Do you come from a musical family?
CR: No, not really. My father didn’t finish grade twelve. He was an entrepreneur. The business he built in Winnipeg is still up and running to this day. My mom was a stay-at-home mom. She finished high school and was working as a waitress until she married. Neither one of them had any musical training.

CW: Were school music programs important to your musical development?
CR: Very much so. I attended Silver Heights Collegiate. At Silver Heights my music teacher was Jim Mackay. I was so lucky to go to this school. Jim ran a great music performance program. I went to Golden Gate Junior High, and I asked to play clarinet, but Miss Marks said, “No, your family owns a saxophone” (because my brother had a saxophone he played for a year before quitting). So when I hear teachers say, “I just give them the instrument they want to play because otherwise they will quit band,” I say, “No, the wand chooses the wizard.”

I went from Golden Gate to Silver Heights Collegiate, and I loved jazz band; I was all about the jazz band. Through my high school jazz band program I met Gordon Foote (then at St. Francis Xavier University) and Wayne Bowman. They both came in as guest artists to work with our jazz band. Wayne Bowman recruited me and I attended Brandon University. When I arrived at Brandon I had taken about three lessons, half-heartedly, because I didn’t know any better. I quickly figured out I knew nothing. No theory, no music history, I just played. That was it. So, I had to retake my first year of music theory because I had never taken it before.

CW: What inspired you to enter music as a career? Was it Jim Mackay?
CR: The root of it all was my high school jazz band. They were so good. We were playing “Time for a Change” and “Pegasus” by Hank Levy. Mike Downes (bass) was a year behind me, and also played trombone in the jazz band. This group was full of exceptionally talented musicians. I was average, but I worked hard. As I started university I felt like I was behind, and I knew I had to work very hard to catch up — except in jazz band. I was in Wayne Bowman’s jazz ensemble. He knew I was discouraged, because it was his second year at the university and my high school jazz band was better than the university jazz ensemble. But within a year Bowman transformed the group. I had no idea he was an important figure in philosophy of music education. I just thought he was “Dr. Jazz.” So at the heart of my career, it was high school jazz band that led me to a music career. The fact that these days I am doing nothing in the jazz field is kind of ironic.

CW: When did you decide to pursue music education?
CR: During my first year I considered leaving because I was discouraged with the level of the group I was playing in. I had a talk with Wayne Bowman, and he suggested that maybe performance wasn’t what I should be doing. I knew deep down I wanted to be a band teacher, and I was not as interested in the life of a gigging musician. I just wanted to be like Jim Mackay and get to do that all day long.

CW: Who was influential in your early development as a teacher/conductor?
CR: I student-taught with Fraser Linklater out in Niverville Collegiate, and also with Marilyn Bourbonnais at Happy Thought School in East Selkirk. I learned so much from these generous humans!

CW: Glenn Price came to Brandon University in your final year. Was his work with the Brandon University Wind Ensemble influential in your development as a teacher-conductor?
CR: Well, I had always played in one or two bands through university, but when he showed up, suddenly I needed to have a pencil in rehearsals. I really enjoyed all of my bands at Brandon, but with Glenn I discovered that wind ensemble could be as fulfilling and inspiring musically as jazz band. And when we played Lincolnshire Posy, I was hooked. I got to play the soprano saxophone solo. I loved the repertoire and the seriousness of purpose behind the rehearsals. I appreciated the musicality — the idea that playing every detail on the page was just the start, that we had to go further. After I went out to teach, Glenn moved to the University of Calgary and took over the conducting program there, so he was on my radar. Before I went to the Calgary summer program, I did my Kodaly Level One, an advanced percussion course, and I also did that six-week summer jazz course at St. FX University. Along the way, I taught Cadets at Penhold for five summers as a civilian instructor with Greg Lindahl. In my early years as a teacher I was always looking for some sort of professional development. Some friends were nagging me to go to the University of Calgary Summer Conducting Institute, so Greg, myself, and Sheryl Bowhay ended up starting the program in the same year.
**INTERVIEW WITH COLEEN RICHARDSON**

**CW: Where was your first teaching job?**

**CR:** The Pas, Manitoba, six hours north of anything. Before internet. I was a full-time junior high band teacher and there were two hundred band kids. They had been allowed to choose their instruments, so there were a hundred saxophones out of two hundred kids. There was one tuba player in grade 7, one struggling trombone player in grade 8, that was all of the low brass in the entire school. Everything else was flute, clarinet, and trumpet. There were no French horns, no euphoniums, and a whole lot of drummers. Running a band rehearsal was constant crowd control. I found myself saying things like, “Let Joey out of the percussion cabinet.” In my second year, I started my tradition of never starting saxophones and never starting percussionists. I was there for three years.

**CW: Where was your next teaching position?**

**CR:** I wanted to teach in a city again, so I took a half-time position in Winnipeg at Windsor School and at Glenwood School, both of which fed into Glenlawn Collegiate. I loved my job and my kids in The Pas, but I didn’t want to be the only music teacher in the town for my whole career. I wanted the stimulation of being around colleagues. Bill Kristjanson invited me to work with his his woodwind players, so the job became a .55, and I started a before-school jazz band. Funny story: a young man named Darrin Oehlerking [currently Director of Bands at the University of Saskatchewan] from Bill’s school came over to help me run that extracurricular, early-morning jazz band. He had to remind me of this fact years later! In my third year I became half-time at Collège Jeanne-Sauvé.

**CW: Collège Jeanne-Sauvé really blossomed into a powerhouse program with lots of support.**

**CR:** The previous band director had instilled this great love of music into the students, but the program was still very new and small. The students were lovely, although they gave me a really hard time in my first year. It was a really supportive place, and my principal, Terry Borys, allowed me to build the program. He looked at the neighboring English high schools, Glenlawn Collegiate and Dakota Collegiate, which had vibrant music programs, and decided that his French immersion students deserved something similar. In 2008, he received the Outstanding Administrator Award from the Manitoba Band Association.

**CW: How long were you at Collège Jeanne-Sauvé?**

**CR:** About eight years. I thought that I would go back to university sooner. Instead, I searched out professional development in the form of summer courses and extra ensembles, including a jazz band at University of Manitoba, the Kildonan Community Band, and the Long & McQuade All-Star Band.

**CW: At some point you made the decision to head into academia.**

**CR:** The University of Calgary summer program was really influential. The exposure to so many different conductors, professors, composers, and performers was amazing! My first week at that symposium was the Karel Husa Week (July 1994). I had only been at Collège Jeanne-Sauvé for a few years, and they were still playing developing band repertoire. That week we had to choose from Husa’s *Concerto for Alto Saxophone*, *Apotheosis of this Earth*, and *Music for Prague 1968*, and then conduct in front of Karel Husa himself! Before that, I had never really heard of him. Calgary was great for that.

One important moment for me: after I led a section of *Music for Prague*, Husa said to me, “For a while there, I almost thought you were from Prague…until you started to rush.” [Laughs] Rushing aside, the positive feedback and the inspiration I received from Calgary changed my career path. I had been thinking about going back to school, and had been accepted into the Master of Music education degree program at Northwestern University. However, when I told this to Mallory Thompson at a Manitoba Band Association conducting symposium, her response was, “Why would you want to to do that? You should do a conducting masters.” Around this time Glenn Price approached me and offered me an opportunity to work with him at the University of Calgary. Getting this vote of confidence was important.

**CW: What were some of the highlights from your time at the University of Calgary?**

**CR:** I played in the wind ensemble that went to perform at the national conference of the College Band Directors National Association. It was really cool to see how Glenn prepared our little Canadian ensemble for such a prestigious event. U of Calgary, like many schools, is a school where a lot of teaching is required — where conducting is also teaching. It was fascinating to see how Glenn moved the band from not understanding at all, to a point where the playing level was not only accurate, but also incredibly musical and confident.

**CW: Did you return to Collège Jeanne-Sauvé after finishing your master’s degree?**

**CR:** Yes, for one year. However, the lure of further study was strong; I wanted to continue learning and working with more advanced literature. Also, I love teaching band, and I wanted to find a position where I could pass on that passion.

**CW: What led you to doctoral studies at Cincinnati Conservatory of Music (CCM)?**

**CR:** Rodney Winther came to Calgary. Glenn Price suggested I should meet him, because he thought that Rodney and CCM might be a good fit for me. Rodney’s breadth of chamber music knowledge is vast, and CCM has a huge number of outstanding ensembles, including two full-time chamber ensembles. Calgary required strong pedagogical skills, but CCM, with its monster players, required me to become a better musician. And again, Rodney Winther’s knowledge of chamber music was extraordinary. He had created two full-time chamber ensembles at CCM. Studies included a smorgasbord of theory and history classes, tons of podium time, as well as weekly lessons, seminars, and wind lit and/or chamber wind lit classes with Rodney. The volume of music you encountered was amazing, and the people you got to stand in front of were astounding.
CW: What was the topic of your graduating research document?
CR: I did a lecture-recital on Messiaen’s *Colours of the Celestial City*. My document compared the early twentieth century rhetoric and techniques found in Varese’s *Integrales* with avant-garde techniques used in Marcel Duchamp’s works of art. That was really interesting because it propelled me way out of my comfort zone. Because of the CCM players’ performance abilities, I was lucky enough to get to conduct these works as a student.

CW: Tell us about your first college job at Converse College.
CR: Converse College is a small women’s university in Spartanburg, South Carolina. I was probably the most opinionated and aggressive woman in the state! The students cried when I arrived, and they cried when I left. Ha! The faculty were great. It was very small, and because it was a women’s college, the band was a “town and gown” group. Rehearsals were in the evening and we needed community participation to make the group work. However, most people would not describe me as prim and proper. Some might call me “forthright.” I had to temper some of that while teaching at Converse. This was one of the reasons why I am so pleased to be working at Western University. I could ask my Converse College students a question, and nobody would answer. At Western, before I ask a question, my students are already formulating their own questions. That’s what I like — a good discussion. I don’t want my students to replicate what I say or think, verbatim. I want them to question and reflect. Maybe they’ll change my mind. If so, great! As soon as I interviewed at Western and met the students, I was home.

CW: Tell us how your role has evolved at Western.
CR: Well, I was lucky because the students immediately accepted me when I arrived. The faculty had been waiting a long time for a hire, and I was welcomed by my colleagues. Before this hire, the two bands had had a revolving door of directors. It is very difficult to create a culture of passion, preparation, and artistry when the director changes every one or two years. The locals and alumni would ask me, “Are going to stay?”

I embarked on our first CD (*Apparitions*) as an educational project. My message was, “If you need four takes to play your part correctly, then you won’t be able to do this in a one-off live performance.” We embarked on our second CD for the same reason. These projects have been great for musical development. Other initiatives have included summer conducting and instrumental pedagogy courses, six Ontario Band Association one-day symposiums, the Western/OBA Intermediate Honour Bands (grades 8-10), yearly guest lecturers and conductors, and the Western Young Winds program. Dr. Kevin Watson and I are the co-supervisors for the Western Young Winds program, which is now in its seventh year of existence. This is a program for band students in grades 6-9 that is taught by our undergraduate music education majors. Our undergrads benefit greatly from this experience and feedback. Also, watching our undergrads teach actual children has completely changed how I deliver my instrumental ensemble techniques classes.

My regular teaching load includes the Wind Ensemble and two undergraduate instrumental ensemble classes, which include conducting and rehearsal techniques. When I have graduate wind conducting students, I teach their lessons and repertoire seminar classes. In addition, there is quite a bit of administrative work involved. Recently, there have been quite a few positive curricular changes at Western. It’s exciting.

CW: Can you tell me about your views of the state of wind music education? CBC published a study in 2017 stating that only 41% of elementary schools in Ontario have a specialist music teacher, down from 48% a decade ago, and 60% percent 20 years ago.
CR: I think that wind music education is under attack from a variety of sources. It is a rare teacher who does not have a music degree that is going to be effective in the music classroom. In the high schools, seniority and union rules do not always match the best person to a job. In Ontario, you may have been teaching music successfully for ten years, but if you move to a new district, you have to start out on the substitute list. There are a lot of people who are struggling, because in order to have any kind of job, they have been placed into situations that they are not really qualified to teach.

Extracurricular music programs are changing, too. When teachers and unions go on work-to-rule or go on strike, music programs suffer because they rely on the willingness of the teacher to run the programs over and above their teaching load. In a province like Ontario, where “repertoire class” is loosely connected to classroom music, bands are hurt by this kind of action. But in a province like Manitoba, the negative effects are lessened because most of the band repertoire classes are part of the teacher’s scheduled timetable.

I also think that the economy is causing many parents to direct their kids away from pursuing a music degree. When people say to me, “Kids don’t like band,” I think that is a load of malarkey. Kids love band when it is taught well. I don’t care if they go into music when they leave a high school program. That’s not the point. If they want to use the skills that they learned in band class to join a ska band, awesome! The value of a musical education is not job or commerce-driven, it is personal. I think bands are actually very strong, and we need to protect and help out the teachers, and we have to make sure that qualified people are getting into those positions, so students are getting a quality musical education.

CW: Which composers today are inspiring you these days?
CR: Because I’m on the WASBE board, the conferences expose me to a multitude of composers and pieces that I would normally never hear. I’m currently revelling in the music of Alarcón, Vilaplana, Husa, Oquin, Gjeilo, Goto, and Koh.
INTERVIEW WITH COLLEEN RICHARDSON

CW: Recently you have been very busy and in demand, making recordings and guest conducting around the world.

CR: In August, WASBE held a seminar in Brazil, and I was lucky enough to work with a community band on Marajo Island in the Amazon. Wow! The people and the place were amazing. In November, I was invited to do a residency at the Taipei American School for about two weeks, working with six of their bands, from beginners up to their elite wind ensemble. It was a hoot! Also, I finally decided to apply to present at the Midwest Clinic. To my surprise, it was accepted. When it rains, it pours? In the past, I’ve also been lucky enough to do some presentations or work in The Netherlands, Wales, Japan, Italy, Switzerland, Indonesia, and Ireland. Also, I’ve been requested to contribute to eight volumes of the Teaching Music through Performance in Band series.

CW: Presenting at the Chicago Midwest is a an exciting challenge and honour.

CR: My session was “The Heart of the Matter: Selecting and Rehearsing Slow Repertoire.” This topic is based on many years of adjudicating and workshopping ensembles. It has become apparent to me that directors overlook certain difficulty level indicators when selecting slow repertoire. For instance, precision problems are worse at slower tempos, notes in extreme ranges last longer at slower tempos, and if the duration of your slow piece is longer than your faster pieces (i.e., the slow piece lasts six minutes, but your faster pieces last 3 minutes), you are in trouble. You can’t hide anything in slow music. Most of the clinic offered and demonstrated ideas for remediating common performance deficiencies and advocated for a stronger musical interpretation. We all need to be braver when making interpretive decisions. We don’t need to agree, but we need to have an opinion. I also took this as an opportunity to champion some great Canadian content, such as your arrangement of Don MacDonald’s Tabula Rasa. People loved the transcription, and the clinic was very well-attended. A representative from the Texas Music Educator Association Conference asked me to apply to present the same session for them. We’ll see what happens. You never know what life will hand you. I feel quite privileged to do what I do.

DR. MARK HOPKINS is a Professor in the School of Music at Acadia University in Wolfville, Nova Scotia. In addition to leading the Wind Ensemble, Dr. Hopkins teaches undergraduate and graduate Conducting, Instrumental Music Education courses, SoundPainting, and chamber music courses. He is Artistic Co-Director of the Denis Wick Canadian Wind Orchestra, and Artistic Director of the Nova Scotia Youth Wind Ensemble (2008-2011, 2013-present). In November 2016 Dr. Hopkins received an Established Artist Award from Arts Nova Scotia for contributions as a conductor and leader of new music projects, including Shattering the Silence, an innovative new music festival (www.shatteringthesilence.ca) His recent work as a conductor includes the CD recording In Sonorous Falling Tones (2017, nominated for a 2018 East Coast Music Award). In Canada, he has guest-conducted bands and orchestras across Canada as well as in the United States, Bermuda, Hong Kong, China, Japan, Italy, Switzerland, and Romania.

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National Band Award: Bill Kristjanson

A native of Winnipeg, Bill Kristjanson is a graduate of Minnesota State University, Moorhead. He retired after many year teaching at Vincent Massey Collegiate in Winnipeg.Formerly, Bill taught concert and jazz bands at Glenlawn Collegiate for 13 years, and Minnetonka Junior High School for the previous 9 years, where his bands earned many honours. Notably, his Jazz Band performed at the International Association of Jazz Educators Conference in Miami, FL in 1992, and his Wind Ensemble was invited to present at the British Columbia Music Educators’ Association Conference in 2000. The Glenlawn Wind Ensemble was featured at the Canadian Rocky Mountain Festival in 1996, 1997, and 2000. Band programs that Bill has directed and co-directed have received the Optimist Festival Chairman’s Award in 1989 and 1992 and the Commendation Award for consistently high level performances in 1994.

Bill has served as the Divisional Music Consultant for both Louis Riel and Pembina Trails School Divisions. In these capacities, Bill worked tirelessly to build strong working relationships with senior administrators, board members, and parent communities alike. He consistently forged healthy relationships with his administrators, with whom he fostered an understanding of the unexplainable values that a robust, vibrant, and engaging band program bring to any school, division or community.

Bill is Past President of the Manitoba Music Educators Association and was instrumental in guiding the restructuring of the Manitoba Music Educators’ Association to embrace Elementary Music Educators, Classroom Guitar teachers, Manitoba Choral Association and the Manitoba Band Association under one unified voice. He is the recipient of the “D.W. Penner Award for Exceptional Service in Education,” the University of Manitoba “Excellence in Music Education Award,” the Manitoba Band Association “Award of Distinction,” the University of Manitoba “Teacher’s Recognition Award, and the Canadian Music Educators’ Association “Builder’s Award.”

In addition to listing Bill’s many achievements, Irene Nordheim, current Assistant Superintendent and former Principal of Bill’s at Glenlawn Collegiate wrote the following:

AS A TEACHER, BILL
• taught perseverance, work and ethic
• invented differentiated instruction, and could hear a B-flat in a cacophony of a grade 7 band class and reward the musician with a public compliment
• created teamwork; providing a place for kids to belong – a place to belong for some kids that they experienced for the first time in their lives
• instilled, created, and nurtured beauty in music and in his students
• brought meaning, and demonstrated learning to be about joy and the human spirit

She went on to note,

It has been my observation that if anything positive happens that impacts on band or music education in general in Manitoba, Bill Kristjanson has had some degree of influence on that success. He is a master teacher, a tenacious promoter, a deep thinker and a leader in education. We have all been fortunate to have Bill work in our field and his contribution to the promotion, growth, and development of the musical, educational, and cultural values of band throughout Canada is immeasurable.

The CBA congratulates Bill Kristjanson as the recipient of the 2018 CBA National Band Award.
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- Carla Goldberg  Horn, Stuttgart Philharmonic Orchestra
- David Haskins  Horn, Vancouver Symphony
- Sigal Hechtlinger  Bass Clarinet, Jerusalem Symphony Orchestra
- Sarah Jeffrey  Principal Oboe, Toronto Symphony Orchestra
- Russ Little  Trombone, Count Basie Orchestra
- Fergus McWilliam  Horn, Berlin Philharmonic
- Julianne Scott  Principal Clarinet, Edmonton Symphony Orchestra
- Gregory Williams  Associate Principal Clarinet, Minnesota Orchestra
- Robert Woolfrey  Clarinet, Cleveland Orchestra

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Starting the French Horn: Step-by-step to Ensure Success

PART 1: THE OUT-OF-CLASS SETTING

Drew Phillips

The first few days of learning to play the horn can be scary. Ask any middle school band director: their newly beginning musicians or formerly competent trumpet players are unable to control any note or sound they are making (sometimes even seeming like they are avoiding correct pitches on purpose!). The carriage seems awkward, the intonation is haphazard, and this doesn’t remind you of the horn solos that John Williams wrote at all. How can we develop these students into the glorious horn sections that we hear in our favorite movie soundtracks or in the soaring lines of the beloved Strauss tone poems?

In an ideal world of beginning horn players, you as the teacher would have certain resources to help you. The beginning horn player ideally already has a well-developed ear. This can be found by starting students on another brass instrument such as trumpet or a woodwind instrument such as the flute (which has a similar embouchure shape to the horn’s), or by doing simple pitch matching exercises with the mouthpiece or voice. Also, you ideally have time set aside for the student (or students if multiple are beginning) to work one-on-one or in a small group with them (although the more realistic situation is that you hand the instrument to the students along with a fingering chart and must manage the rest of your forty-student class). In a perfect world, the student horn player (or players) would meet with you and you could start them off without the distraction of the rest of the band.

Let’s look at a step-by-step process of beginning a student with the horn in a one-on-one or small group setting:

1. Open the horn case. Get very excited because they have chosen to play the glorious instrument that is the horn. (Optional discussion: identify the horn’s identity crisis with being called French; because modern horns are more closely related to being German, we just call it the “horn”).

2. Concern yourself with proper carriage of the instrument. It’s only as awkward as the student/teacher makes it; it shouldn’t hurt to hold the horn to play.

   a. Say “Look how neat it is that you get to put your right hand in the bell while you play! No one else gets to do that. How cool are you?” Have them make a pageant wave or pretend to hold a small amount of water in their right palm so that they understand the hand has to be cupped with the thumb not laying across the palm, naturally laying on the side of the hand.

   b. Ask students to hold the instrument parallel to the ground with their mouthpiece on their mouth, left hand on the valves, and their right hand inside the bell. Many times, they will place the right hand in the exact perfect position, with the knuckles and thumb touching the bell wall and supporting the weight of the instrument. Have them lower their right elbow until the horn is at a 45-degree angle to the ground. Adjust the elbow as necessary so that it naturally is a little behind the student as they hold the horn. If the elbow is sticking out awkwardly, tell them they can move it to make it more comfortable, but leave the right hand where it is.

   c. Since most beginners are not very tall and the horn may be large relative to their size, allow them to rest the bell on their right leg. Ask that their left leg foot/knee point straight towards the music stand they have in front of them. Swing the right leg out to make a 90-degree angle with their left leg, and have them naturally set the bell on their thigh. Warn them that it may be a little cold or feel strange if they are wearing shorts, but they can bring a towel to put between the bell and their leg if they wish. Their torso should point forward like their left knee and should not rotate with the right leg. Remind them that as they get bigger and stronger they may not have to rest the bell on their leg for long if they choose to play in the “off leg” position.

3. Find the best mouthpiece placement for them. Play a game where you find the place where the mouthpiece makes the strongest buzz on the lips. Try with lots of bottom lip. Try with both lips equally distributed. Try out of the corner of the mouth. They will eventually realize that the middle of the top lip is the strongest and best tool they have to make sound. Identify and use the mouthpiece placement where the buzz is the strongest in volume and the most easily manipulatable in pitch, based on the next step.

4. Ask them to mouthpiece buzz. Have them to follow your lead and buzz any noise for them. Play a game where you buzz a note a certain length and they have to buzz the exact same length, making extreme choices of long durations, short durations, etc. Play a game where they buzz a certain length and you copy them (to see what they picked up from you buzzing for them). Play another game where you ask them to match the pitch you buzz. Have them buzz a note that you match. Play a siren game where they copy how far you manipulate the pitch both up and down. Ask them to siren and you’ll copy them. Play all sorts of monkey-see,
monkey-do games with buzzing. By being asked to match you, they will unconsciously try to copy everything you do, in buzzing sound, pitch, duration, range, etc., thereby reinforcing good fundamental sound production. Buzz nursery rhymes. Buzz radio tunes. Buzz anything that encourages them to be accurate on the mouthpiece alone.

5. Demonstrate tonguing with the mouthpiece alone by incorporating it into duration practice. Tell the students to use a “tah” or “dah” syllable and practice saying that syllable by itself so they can feel where the tongue strikes behind the teeth. Encourage them to end to the sound without a cut off with the tongue by emphasizing the “ah” syllable. Play a game where they copy your note durations by tonguing, with shorter durations first and gradually getting longer. Play a game where you copy their durations.

6. Place the mouthpiece into the horn. Ask them to play any pitch and play it loud. Then play it soft. Play a game where they match your dynamic level, regardless of pitch (they will unconsciously try and match your pitch if they can — loud sound-making can result in perilous accuracy). Play the game only on open notes. Play it again with second valve notes. Then first valve. Play on all possible combinations the student has. If the student has a double horn, play with all possible combinations on the Bb side as well. Incorporate elements of dynamics, durations of notes, and articulations if appropriate for the student(s).

These steps and games can be done within a matter of 15-20 minutes individually or with a group of beginning horn players. The key to these games is that students have the creativity to experiment in a fun and enjoyable copycat game to see what the horn is capable of without fully concerning themselves with a right/wrong note system from the very beginning. Let the beginning hornists experiment and have fun making sounds without the paralysis of either physical introspection (“Is my embouchure right?”) or right/wrong note qualification. Modeling is critical at this stage, and they will look to you for every little thing.

This is the first in a series of teaching successful horn players throughout the school years. The next article will feature ideas for when you don’t have the opportunity to isolate and spend time with students individually or in a small group outside of class.
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BAND TOGETHER (PART 2)

The intersection of qualitative interviews and research about culture in the instrumental music classroom

Kenley Kristofferson

Part One is published in Volume 18, Issue 1 (Fall 2018) of Canadian Winds/Vents canadiens.

Culture is ubiquitous in the band room. It is in the way the chairs are set up, it is in the pictures on the bulletin board, it is in the overflowing stack of permission forms for band camp, and in the handful of students who show up for the noon-hour clarinet sectional. A culture can be positive or negative, but it is never absent from our programme, regardless of whether or not we are thinking about it. But how do we know what is happening in our room’s culture?

As part of a major project for a master’s-level course I recently took on Research in Music Education, I interviewed six instrumental music educators from varied communities about what they do intentionally to foster the growth of a positive classroom culture:

- Michael Brandon teaches at a large, rural high school (with me, in fact);
- Alexis Silver teaches at a large, urban high school with a large immigrant population;
- Marissa Hirsch teaches at a small, rural middle school;
- Rob Chrol teaches at a small, rural high school; and,
- Matt Abraham and Shannon Little co-teach in a large, urban high school with a diverse ethnic population.

In Part One I explored how culture is delivered. In Part Two I consider the metrics or measures involved in its maintenance. In other words, how do we know if what we are doing is working?

The two most prominent examples of a negative culture are student apathy and a lack of student accountability.

Matt: [When students say] “I can’t do this, and I’m trash, I’m useless, I can’t do it, I’ll never be able to do it, I’m not as good as so-and-so…” Those words suggest, to me, a hopelessness.

Shannon: I always wonder what’s motivating it. Is it fear? Is it that you’re not prepared? Did you not totally understand the question? What do you think is going to happen? It is, like Matt said, a disengagement.

Disengagement and student apathy are consistent terms that came up in response to the question on negative student indicators. In fact, many of the reported negative indicators were the direct opposite of the reported positive indicators (i.e. engagement/disengagement, accountability/lack of accountability). For the educators of younger band students, misbehaviour also ranked highly, but this was less so for educators of high school students. A lack of accountability replaced the misbehaviour: students were not completing homework, not practicing, not being punctual, and acting with general apathy. The conversation between Matt and Shannon (above) was striking in that it explored behaviour through a student-centred focus. They were looking at the students’ emotional struggles and, through a lens of band room culture, exploring what the cause of the student disengagement might be.

Rob’s response was similar to Matt’s and Shannon’s. Michael’s response considered the students’ lack of engagement through the lens of lack of community. He was troubled by the lack of connections within the group: “If you see kids that are more isolated… that goes against our ideas of inclusion. So, if someone is isolated, there’s work to be done with the rest of the group — you know, not drawing attention to them, but...
maybe drawing attention to the concept of inclusion.” He also addressed a lack of volunteerism and a lack of musical quality as negative indicators. Some research on low musical quality suggests it is as much about culture as it is about pedagogy and rehearsal strategies, particularly because musical quality is often a product of self-perceived abilities: “Because less experienced [musicians] are prone to feelings of vulnerability, the environment where they begin to form beliefs about their capabilities matters a great deal” (Silvey 2014, 54). Furthermore, many adolescents use music to help form their identity. “Musical competency and the desire to demonstrate a personal relationship with music or identity in music would seem more likely to foster engagement and through this, creative behaviour, processes, and outputs” (Saunders 2010, 75-6). If there is a culture problem in the room that results in student apathy, students’ emotions and identities are collateral damage.

**The first step in the maintenance of positive classroom culture is teacher self-reflection.**

Rob: [It’s] hard to look in the mirror in a way that’s loving and not self-critical and sort of go, “Okay, what role did I have to play in this? And what role was theirs to own?”

The question regarding a time where the band room’s culture was influenced by their own actions was a challenging one for many participants. All were forthcoming in sharing stories that were more about the negatives than positives. What I found particularly interesting was that almost all of the participants ended with moments of self-reflection. Michael’s story ended in just such a way: “I could have lost a quarter of them and I wondered: ‘What’s going on in the music programme? What’s going on with these kids?’ It’s me. It’s the culture I’m setting. It’s the tone I’m setting.”

**Music, as a subject area, is a powerful means of connecting with kids. It is more effective when the quality is high.**

Rob: One thing I think music does beautifully is connect with whatever is in the very middle of you and doesn’t need words to describe. You just feel it.

Michael: I mean, nobody wants to come hear a bad band at the festival, or they don’t want their band to go to the festival and play sixty percent of the notes correct and say, ‘yeah, but we had a great time.’ Right? The quality is important, it’s part of the music education experience.

On building strong teacher-student relationships in music classrooms, Ruth Gurgel claims that relationships must be warm and caring, “but simultaneously should focus on high musical achievement” (2015, 78). Gurgel calls this type of teacher a “warm demander” (78). As students improve their musical capacities, their feelings of value and identity improve as well. Silvey’s earlier claim about the relationship of students’ vulnerability, their capacities, and their identities is relevant here as well. When students project their sound from their instrument, they are projecting a part of themselves and, as educators, we have a unique opportunity and responsibility to make that part the best it can be. As Michael observed about helping students find those musical moments:

We’ve got to show them how to get there because there are mechanical reasons why that moment didn’t happen, right? The pace of the crescendo or wrong notes or all sorts of things. There’s so much pedagogy in place of that, but we also need to teach them to search for that moment and, when it happens, point it out… They want to know what that is. They want to know what we’re describing. They want to experience that and it’s not a score on a test, it’s something inside of them.

Shannon stated that “good music-making together is reflective of healthy, thriving people.” Matt concurred, saying “it’s the reason everyone’s there… It’s the thing that brought everyone into your class in the first place… We’re all there because we love music. In high school, you have to love music in order to be there because it means that you’re giving something else up.”

**Community outreach is an effective way of strengthening the culture.**

Alexis: Music as service and you’re in charge. I will totally help—you want me to drive a baritone sax over? Sure can, but I am not your conductor. I am just here for you, but you do it.

Marissa: Chicken Days! So that’s our local carnival in June and they have a little parade that goes down the main street and everything. [Springfield Collegiate Institute] is so good at this, seriously. SCI even has a float! The band kids have a float!

In two of the four interviews, “music as service” was a prominent theme. It was very important for those two programmes to get out into their communities and play at the seniors’ home, in the “local co-op,” for businesses, church groups, or government organizations. Michael described playing for residents in Manitoba Housing and how special it was, both for the kids and the listeners, but also how our pedagogy needs to reflect that experience for the kids:

We don’t just play and then come home. They’re prepared [in advance], “What are we going to do? And why are we going? And why is our presence of such value? And how do we contribute to these people’s lives?” And then we hear feedback from them about what a difference it made, so then you share that with the kids and now they understand that that is a contribution to the community.

How the students behave during the outing is also an effective way to evaluate how the culture operates once it is removed from the room. While away at band camp, Michael described how surprised the kitchen staff is at the manners of his students: “We always get comments at camp from the staff, like ‘Oh your kids are so polite!’” To take it one step further, the ideals of band room culture are on display once the students are away, so what has been taught (or not taught) is immediately visible in the students’ behaviour:

The general behaviour at the camp, in the inclusion that we see at camp, of course, is taught (nothing is accidental). You want a group to be inclusive. You’ve got to teach them how to be
inclusive and you’ve got to teach them what it looks like when you’re not inclusive. Like: “Where’s so-and-so? They’re not at the bonfire.” So, the answer is not, “Who cares?” It’s, “let’s go see if they’re okay. Let’s bring them.”

The culture is enhanced when the physical space reflects the values of the programme.

Matt: They’re going to be able to eat lunch with their friends... or do homework. The room is a hub.

Rob: ‘You are capable,’ I love that one. That one came up a bunch of times. So like, when they see themselves, then they recognize that they do matter, and when you know you matter, there is hope.

Every participant discussed, in some fashion, that the band room was a space for students to be. Both Marissa and Rob have posted text throughout their room that passively promotes the culture of their space. Marissa has memes and signage. Some are silly, like Ron Burgundy from Anchorman playing the jazz flute beneath text reading, “Meanwhile, in the flute section,” or Captain Picard from Star Trek: The Next Generation proclaiming, “They still think I can’t see their gum.” Others are deeper and more sensitive, like white text on a black background that reads, “You are important,” or others about saving dogs and treating animals kindly (Marissa is a founding member of Manitoba Musicians for Mutts, an organization of musicians who rescue dogs and advocate for their ethical treatment). While the silly memes tell the students something about her room and her relationship with music, the insightful ones convey an authenticity and depth that shows students what her programme is about. Rob has several inspirational posters, but his room is plastered with sticky notes written by students, with messages like, “Don’t wait for the opportunity, create it,” or “Don’t wish for it, work for it.” When asked about the signage, Rob said, “We are reminded by the things we see often… and what you visibly see often can’t help but influence you.”

Two of the band rooms also prominently displayed ensemble photos from past festivals. When asked about them, both participants underscored the importance of tradition. Curiously, one used the phrase, “a tradition of culture,” whereas the other said, “a culture of tradition,” signalling an understated symbiosis between the themes. There was notable difference in the tidiness of each room and, those with the less tidy rooms wished that they were more organized, but have reconciled with the fact that that is who they are. In that sense, the room is still a reflection of the teacher and the culture they are providing — which is not necessarily a bad thing; if anything, it is authentic.

Conclusion

As demonstrated by their responses, educators have given significant thought to fostering a positive and inclusive culture in their classroom spaces. The conversations referred to here are available in podcast form at www.bandtogetherpodcast.com. They are a wonderful resource for hearing some thoughtful teachers talk about how they develop a positive culture in their own band rooms. Each educator was asked the same fourteen questions and, because every music programme is personality driven and unique to its own geography and demography, their answers have a diverse range of tools, skills, and stories.

As educators, we have a tremendous opportunity to create spaces not only where kids belong, but where they thrive, both as individuals and as groups. Though it works exceptionally well in a music space, culture-building is not limited to it and can be applied to any space in any subject area. There is research and there are strategies. It has less to do with music or the space and more to do with validating and valuing adolescents. As Alexis said, “Music is the vehicle, learning is the goal, and people are the reason.”

REFERENCES


KENLEY KRISTOFFERSON is an emerging composer for concert band, concert choir, symphony orchestra and video games. Growing up as a band kid in Gimli, MB, he later went on to complete his B. Mus and B. Ed degrees from the University of Manitoba and his M. Mus in Composition from Brandon University, studying under Dr. T. Patrick Carrabrè. He currently teaches instrumental and academic music at Lord Selkirk Regional Comprehensive Secondary School in Selkirk, Manitoba.

He has written commercial work for video game franchises such as Betty Boop, Disney’s DuckTales, KRE-O and Warhammer 40,000, though his music puts clear focus on melody and texture, resulting in an often singable theme overtone of evocative and warm harmonies. The score for his short film on the early life of astronomer Carl Sagan, Star Stuff, was nominated for Best Original Score in the “Short” category in the 2016 International Sound and Film Music Festival in Croatia.

His concert band music is published by Grand Mesa Music and C.L. Barnhouse and has been recorded by the Cleveland Symphonic Winds, the University of Northern Colorado Symphonic Band and the University of Manitoba Wind Ensemble. His orchestral tone poem, Morgan, celebrates the 125 anniversary of the Icelandic Festival in Gimli and was premiered by the Winnipeg Symphony Orchestra in 2014. His choral music has been published by Cypress Choral Music in British Columbia and has been recorded by the Vancouver Chamber Choir and Prairie Voices.
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Editors’ Introduction: In this issue of Canadian Winds/Vents canadiens we introduce a new column entitled, “What do you think? / Qu’en pensez-vous?” This regular column provides a space for opinions intended to provoke reflection and engagement. In this first offering, Tom Dust asks us to consider the label, “band geek.” A long-standing epithet, usage today would seem to be mixed. Some readers, for example, may be familiar with a recent flattering documentary on Burlington, Ontario’s Teen Tour Band entitled Band Geeks. Ontario Band Association members may be familiar with pencils proudly embossed with “BAND GEEK.” It would seem that many in the band world have come to own this descriptor. So is “band geek” affectionate or derisive? What do you think?

I am Not a Band Geek!

Tom Dust

The opening quotations from two established and reputable dictionaries provide the standard definition of “geek.” To my mind, the standard definition is unflattering and not a descriptor of a typical band student, just as the “emerging” definition of “geek” is not appropriate to apply to band students. Moreover, the Collins English Dictionary augments the standard definition by including, “If you call someone ... a geek ... you are saying in an unkind way that they are unfashionable and behave awkwardly in social situations.” Saying in an unkind way — certainly not something that I espouse in the realm of education and interpersonal interactions.

Back to my conversation with the principal. I tried to stop myself, but I could not. “Band students are not geeks, they are the coolest kids in the school.” The principal, the skilled administrator, back-tracked quickly, proclaiming that “band geek” was a term of endearment, just like “jock” for the kids on the sports teams. I recently asked one of the Physical Education specialists in my department if kids in sports appreciated being referred to as jocks. Apparently not.

Jock, nerd, geek: these are all terms that label individuals as being different from the “norm.” These labels are applied in a disrespectful and demeaning manner that attempts to trivialize the interests and accomplishments of certain individuals and groups. Should we not celebrate the industry, talent, learning, and successes of these individuals and groups? Instead, we denigrate them with unkind labels.

When I think of the band students I have known over my lifetime of performing, teaching, and conducting, I do not think of geeks. Band students are on sports teams, student council, the drama improv team, and the honour roll. Band students can speak and converse intelligently and knowledgeably about many and all disciplines. Band students work part-time jobs where they interact with the public. Band students volunteer at seniors’ homes and with charitable organizations. Band students learn to work collaboratively for the greater good of all. Band students are the school leaders of today and the societal leaders of tomorrow. Band students are not geeks. Band students are

Geek – An unfashionable or socially inept person.1

Geek – Someone who is intelligent but not fashionable or popular: He’s such a geek.2
“good people” who deserve better than to be referred to by a derogatory term, whether in jest or as a misnomer for the admiration and appreciation these young people have earned and deserve.

If there’s an option to enrol your child in some kind of school music program, always take it. . . . The music crowd is usually a nice group of kids for yours to hang around with.4

The quote above, from Kropp and Hodson, captures the essence of students in the band program. Band students are industrious, responsible, and respectful. I think it is time to respect our band students and stop this trend of referring to them by the unflattering term, “geek.”

REFERENCES

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