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**Dr. Susan O'Neill, President
International Society for Music Education**



the prelude

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33rd World Conference of the International
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Canadian Music Educators' Association
L'Association canadienne des musiciens éducateurs

The official voice of the
Canadian Music Educators Association
La voix officielle de l'association canadienne
des musiciens éducateurs.



Leslie Linton

The cover photo of this journal features Dr. Susan O'Neill (Simon Fraser University). In July 2018, she became President of the International Society for Music Education (ISME) at the World Conference in Baku, Azerbaijan. This is a tremendously significant and well-deserved achievement. Not only is Dr. O'Neill an internationally recognized scholar, distinguished educator, and prominent researcher, but also a dedicated CMEA member having served in various roles such as the Senior Editor of the biennial book series. There has not been a Canadian president of ISME since Arnold Walter, in 1953. On behalf of all Canadian music educators, Congratulations Dr. O'Neill! We are so proud of you, delighted that you represent Canada, and are reassured knowing that the future of music education is in excellent hands.

Congratulations also to Dr. Roger Mantie (University of Toronto) and Dr. Patrick Schmidt (Western University) on their appointments as Board Members of ISME. There are 12 Board Members, which makes this current Canadian representation quite remarkable. For more information please visit ISME's website at www.isme.org.

At the ISME conference, Dr. Lee Willingham invited Canadian attendees to write about their experiences, thoughts, and reflections. This collaborative piece reflects the excitement, learning experiences, and cultural exchanges that embody the purpose and vision of ISME's World Conferences. The authors included in this article are; Lee Willingham, Mary Kelly, Susan O'Neill, Patrick Schmidt, Roger Mantie, Cathy Benedict, Benjamin Bolden, Andrea Creech, Alison Lublink, **Shahriyar Jamshidi**, Adam Patrick Bell, Glen Carruthers & Julia Brook.

The winning essay in the 2017 Pat Shand Essay Contest is included in this issue. Congratulations to author Laura Benjamins, who writes about the social mobility of immigrant families. She focuses on the various roles that provide music educators opportunities to assist their students and families in the process of acculturation and integration.

Congratulations to Dr. Bernie Andrews on receiving the Fred L. Bartlett Memorial Award for Outstanding Service to Public Education! He was presented with this award in July, 2018 in Ottawa, Ontario.

On a sad note, we are deeply sorry to say goodbye to CMEA Past President Allan Anderson. Dr. Betty Hanley and former student Michale Mikulin have both written lovely tributes in his memory. Our thoughts are with Mr. Anderson's family and friends at this difficult time.

Doug Friesen, Anais Kelsey-Verdecchia, and Adriana Ro-

drigues visited the home of R. Murray Schafer and his wife Elenor James. They have each written a personal reflection on their visit, their memories of Schafer's teachings, and how he has influenced their own pedagogies. The CMEA is grateful for the generosity of Mrs. James for permitting the authors to share their experiences, personal photographs, and Mr. Schafer's work with the journal.

In the peer review section, Melissa Cole offers an interesting perspective on an overlooked area in music education research. In her paper, Ms. Cole acknowledges the important role of Educational Assistants in the music classroom, and expands upon the potential engagement they may experience, a result of more direct involvement during music class. She provides ways of creating and maintaining a collaborative relationship, one which proves to be extremely beneficial for students and their teacher.

Melissa Morgan writes about school musicals, and provides valuable information on how to plan, prepare, and execute these monumental tasks. With a month-by-month check list, along with suggested musicals and even links to licensing companies, her suggestions for musicals will ensure that you will have a 'wonderful experience' with yours!

Substance Use Disorder in adolescents and young adults is a large concern in Canada, according to Dr. Amy Clements-Cortes. Music is an integral of part of the lives of youth, and Dr. Clements-Cortes suggests that the strength of this connection may provide an opportunity for music therapists to assist in the recovery when typical therapies are not successful.

Steve Giddings is the author of a new music-makers column on Popular Music Education. Mr. Giddings is the author of, "Rock Coach: A Practical Guide for Teaching Rock Bands in Schools" (Steve's music room publishing, 2017) which is available on Amazon in digital and print format. He has extensive experience teaching popular music education/informal learning. Mr. Giddings understands and addresses the concerns of traditionally trained music teachers who attempt to teach using unfamiliar instruments, unfamiliar pedagogy, and perhaps even unfamiliar music. His first article features an excellent chart that lists activities for both the teacher and student. He not only describes the ways in which popular musicians learn, but also states that popular music education is, "only sustainable and useful if taught in an authentic and relevant way." Welcome Steve!

Happy Teaching Everyone!

Leslie

I have admired and learned from, to put a face to the name, and perhaps even find the courage to strike up a conversation, and so learn a little more.

Andrea Creech

There were many highlights. For example, we witnessed a hugely significant moment at the General Assembly, when several years of hard work carried out by the ISME Constitution and Bylaws committee was presented, with changes approved that I believe will give each and every ISME member a greater sense of ownership in our Society. Unquestionably, another highlight was Kathryn Deane's Keynote, bringing such insight and criticality to the field of community music, and its potential as well as its position within the wider music education landscape. Other moments stand out: thinking deeply about the meaning and implications of cultural appropriation in community music, experiencing an 'aha' moment during Patrick Schmidt's presentation where he carefully and patiently demonstrated that a policy perspective is embedded in all that we do as music educators, planning new collaborations with international colleagues, renewing old friendships and forging new ones.

Finally, one cannot reflect on ISME 2018 without mentioning the most beautiful Baku. This is a stunning city, with an impressive mixture of old and new. We took lovely evening strolls along the shores of the Caspian Sea, and through the city's many wide open spaces, where families gathered. A wonderful Baku colleague, Imina Aliyeva, was my host for some stunning sight-seeing and beautiful local meals. This was truly a memorable conference!

Alison Lublink

The 33rd World Conference of ISME may have now come to a close, but I have greatly appreciated its impact on me personally as a music educator. As a Canadian living and working in Kuwait, I have the opportunity to consider music and all of its cultural ups and downs on a regular basis. At the Conference, I was grateful to be able to connect with researchers and educators who cared about making the world a better place through music. But how do we do that in our ever-changing political, social and cultural landscape? As musicians we know that we cannot be stagnant in our methodology or philosophy. During the conference I had the opportunity to reflect on the 'musical baggage' that I've carried throughout my life's journey, and how that impacts my own teaching, and as a result, my students. What is it that I, a Canadian woman, working in Kuwait, teaching the British curriculum, am imparting on these young musicians? It's important to help my students understand how they perceive music through their cultural lens and what that means for them individually and as a musical community. Going forth into this new school year I hope to continue to impart the love of music into the students with whom I work, all the while critically thinking through the part I play in their journey through music.



Alison Lublink and Alexandra Killham at ISME 2018. Both are Canadians teaching in Kuwait.

Shahriyar Jamshidi

Attending the ISME 33rd World Conference in Baku, Azerbaijan, was out of my imagination until the last hour of the conference registration deadline when I heard the positive result of the Award I applied for. In the remarkable five days of multi-disciplinary music education conference which was held in the gate of Central Asia just in the North of Caspian Sea in Azerbaijan, the young country with ancient culture, I found countless events from traditional to modern performances in a wide range of stage activities including educational meetings, several productive speeches and community engagements. I am thrilled to be granted the World Conference Sponsored Delegate award 2018 from ISME board. As a Kurdish-Iranian-Canadian, I was the only person from Kurdistan and Iranian music community attending this significant music education conference in Near East. I performed the Kamanche (Four-Stringed-Spiked-Fiddle) recital at the Baku Music Academy, there was a reunifying moment to concentrate on my life-long exploration on Kurdish ethnic music on Kamanche.

Adam Patrick Bell

"Where is it?" my wife asked after I told her that I planned to attend the 2018 ISME conference in Baku. "Azerbaijan," I said. "Where's that?!" This brief exchange between me and my partner is representative of the many conversations I had with family, friends, and colleagues as my trip to Baku drew closer. To most Canadians I conversed with prior to traveling to Baku, Azerbaijan was perceived as a mysterious place near all of those "stan" countries that broke off from the former USSR in 1991.

Initially, I had some reservations about attending. Would it be better to stay put in Calgary to demonstrate my opposition to the values of some Azerbaijani people? I thought about an interaction I had as a music teacher in Mississauga with a fifth-grade student whom had immigrated from Afghanistan. "Mr. Bell, do you think Afghanistan is a bad place?" I related honestly that I knew little about the country. "Everyone here tells me it's bad a place," the girl informed me, "but it's a big country, and it's only bad in some places. I like going back in the summer with my family." Over a decade later, this lesson has stayed with me, and I decided to go to Baku.



Andrea Creech
Dr. Andrea Creech is Professor of Didactique Instrumentale at the Faculty of Music, Université Laval, where she holds a Canada Research Chair in music in community. Andrea has presented at international conferences and published widely on topics concerned with musical development and lifelong learning and participation in the arts, including the Music for Life Project, funded by the UK Research Councils and winner of the Royal Society for Public Health's award for research in Arts and Health, 2014. Her current research projects focus around intergenerational music-making in the community and creative ageing with music technology. Andrea is Editor of *Psychology of Music*, author of *Active Ageing with Music*, and co-editor of *Music Education in the 21st Century* in the UK.



Shahriyar Jamshidi

Shahriyar Jamshidi is a Kurdish-Iranian-Canadian Kamanche player, composer, vocalist, director of Dilan Ensemble and co-founder of Kamancello. He is a graduate of Tehran University of Art and a former artist-in-residence at the Banff Centre. He is also well known as a creative Kurdish kamanche (four stringed-spiked-fiddle) improviser. He has devoted his artistic career to the preservation and transmission of Kurdish musical heritage. Shahriyar has received several International and Canadian awards including "World Conference Sponsored Delegate Award" International Society for Music Education

ISME, "Arts Abroad" Canada Arts Council and SOCAN Foundation. He has performed in many Iranian cities, and he has also performed on several well-known Kurdish TV channels including Kurdistan and Newroz. Since settling in Canada in 2012, Shahriyar has consistently sought new musical languages, thereby crossing cultures with his Kamanche Solo music. He has performed at Toronto's Tirgan Festival, International Society for Improvised Music ISIM conference in Switzerland and Canada, High-Fest in Armenia, Festival du Monde Arabe de Montréal, Ontario Contact, and the International Society for Music Education ISME in Azerbaijan. Mr. Jamshidi frequently appearing at the Aga Khan Museum and the Small World Music series in Toronto. He has released four albums; *Alvanati* (2004), *Call of the Mountains* (2008), *A Yellow Flower* (2014) and *Kamancello* (2017). For further information please visit shahriyarjamshidi.com



Mary Kelly

Mary Kelly completed her Master of Arts in Community Music at the University of Limerick in 2016. She is developing her practice in a small northern city of Yellowknife, NT. Mary is well known for her monthly drop-in pop choirs for adults (SingPopYK), and fun foundational program for children (4-6 years old) called "Kids Sing Music Classes". She is the Director for a Music Together Centre, a program where parents participate alongside their children (0-4 years old), and also teaches piano. Mary, along with a local literacy organization, are developing a program for newcomers to facilitate community building through singing, songwriting and drumming. You can find more information on her website and blog at www.musicinterchange.ca



Alison Lubnik

Alison Lubnik is the Head of Primary Music at New English School, one of the leading British schools in Kuwait. She completed her Bachelor of Music at McMaster University, a Post-Graduate Certificate in Education (UK), and has accomplished her Master's Degree in Education (Curriculum and Instruction). Her greatest joys in teaching are leading the annual Primary School Musical and using music as a means to affect positive social change.



Roger Mantie

Following appointments at Boston University and Arizona State University, Roger Mantie is currently Associate Professor in the Department of Arts, Culture and Media at University of Toronto Scarborough. His teaching and scholarship, informed by fourteen years as a school music educator, emphasizes connections between learning and participation, with a focus on lifelong engagement in and with music and the arts. A widely published author, he is co-editor of the *Oxford Handbook of Music Making and Leisure* and the *Oxford Handbook of Technology and Music Education*.



Susan O'Neill

Susan O'Neill is Professor and Associate Dean, Academic and Research in the Faculty of Education at Simon Fraser University in Vancouver, Canada. She is President of the International Society for Music Education (2018-2020) and Senior Editor of the Canadian Music Education Association's (CMEA) book series *Research to Practice*. She has been awarded major grants for international collaborative research and has developed music education advocacy and intercultural programs in several countries. She has published widely in the fields of music psychology and music education, including chapters in 15 books published by Oxford University Press. Her current research includes a large-scale survey and interview study of young people's engagement in music activities and creative technologies and the social impact of music making on young people's lives.



Patrick Schmidt

Patrick Schmidt is chair of music education at University of Western Ontario. Previously he served as Associate Director of Florida International University's School of Music in Miami, Florida and at the Westminster College in Princeton, USA. Schmidt's innovative work in critical pedagogy, urban music education and policy studies is recognized nationally and internationally. His most recent publications can be found in the *International Journal of Music Education*; *Theory into Practice*; *Arts Education Policy Review*; *Research in Music Education*, *Journal of Curriculum Theorizing*; *Philosophy of Music Education Review*; *Action, Criticism, and Theory for Music Education*; *ABEM Journal* in Brazil; and the *Finnish Journal of Music Education*. Schmidt serves on the editorial boards of the *Journal of the Council of Research in Music Education*, *Arts Education Policy Review*, the *ABEM Journal*, the *Revista Internacional de Educación Musical* published by ISME, and the *Journal of Popular Music Education*. Beyond his ongoing research projects, Schmidt has led several consulting and evaluative projects including recent work for the National YoungArts Foundation, and the New World Symphony in the United States, as well as for the Ministry of Culture and Education in Chile. Schmidt co-edited the *Oxford Handbook of Music Education and Social Justice* released in 2015. His co-edited book *Policy and the Political Life of Music Education* was released by Oxford University Press in February 2017.



Lee Willingham

Dr. Willingham is a Professor in music education at Wilfrid Laurier University where he coordinates the MA in Community Music program as well as Music Education and the Choral Studies. He is also the Director of the Laurier Centre for Music in the Community, Director of the Laurier Singers, and Coordinator of the Master's of Arts in Community Music graduate program. His most recent co-authored book, "Engaging in Community Music" was published in 2017. In addition, he co-edited the CMEA/ACME book, "Creativity and Music Education". Dr. Willingham has authored many chapters, research papers, and articles in various journals across North America and Europe. He was the Editor and Peer Review Editor of this journal for over 10 years (*The Canadian Music Educator/Musicien éducateur au Canada*). He is the Past-President and an Honorary Life Member of the Ontario Music Educators' Association. Over his distinguished career he has received several awards such as; the Teaching Excellence Award for Innovation (Wilfrid Laurier University), Award of Merit (Wilfrid Laurier University), Teacher of the Year (Ontario Institute for Studies in Education, University of Toronto), and the Prime Minister's Citation for Outstanding Community Service.



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