



Canadian Music Educator

Musicien éducateur au Canada

VOLUME 62 - NUMBER 4



Teaching violin "through the looking glass"

Mentoring in community-based fieldwork

A safe place to land:
Music classes as havens for anxious and other youth

The power within:
Self-awareness, identity, and innovation in music education

Where the Music Begins

SALES · RENTALS · REPAIRS · LESSONS

SERVING CANADA SINCE 1956 WITH 84 LOCATIONS NATIONALLY
ONE OF THE LARGEST PRINT MUSIC DEPARTMENTS IN NORTH AMERICA
THOUSANDS OF PRINT MUSIC TITLES TO SHOP ON OUR WEBSITE



Visit [long-mcquade.com/locations](https://www.long-mcquade.com/locations) for the store near you.

 **Long & McQuade**
MUSICAL INSTRUMENTS 
l o n g - m c q u a d e . c o m



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



Photo: Hayley Janes

the prelude

EDITORIAL
Charlene Ryan

PRESIDENT'S MESSAGE
Donalda Westcott

Publication Information
CME Guide for Contributors

canadian connections

NEWFOUNDLAND
Decolonizing the Music Room
Décoloniser la classe de musique
Michelle Collins

SASKATCHEWAN
Where do we go from here?
Advice from Dr. Peter Boonshaft
Et maintenant, où allons-nous?
Conseils du Dr Peter Boonshaft
Jennifer Jungwirth

book review

In Search of Meaning:
Frank L. Battisti, the Conservatory Years and
Into the New Millennium, by Mitchell Lutch
Mark Tse

peer review

Place-Based Music Education in a
Canadian Sistema-Inspired Music Program
L'éducation musicale ancrée dans le milieu : un
programme musical canadien inspiré du El Sistema
Julia Brook & Anja-Xiaoxing Cui

Mentoring in Community-Based Fieldwork:
Drawing from Experience
Le mentorat en communauté :
tirer profit de l'expérience
Kelly Bylica and Morgan Kuepfer

in the spotlight

Essay Winners 2020

essay winners

2 The Power Within: Self-Awareness, Identity,
and Innovation in Music Education
La force intérieure : conscience de soi,
identité et innovation en éducation musicale **29**
Sara Joy

5 A Safe Place to Land: Music classes as havens
6 for anxious and other youth
Créer un espace sécurisant : les classes de musique comme
refuge pour les jeunes anxieux et tous les autres élèves **35**
Heather Lewis

6 Modern Recording Technology and the Music Student:
How Formal and Informal Recording Facilitates
Music Learning
Les nouvelles technologies d'enregistrement et
l'étudiant en musique : comment l'enregistrement formel
et informel facilite l'apprentissage de la musique **41**
Allesandro Rotondi

8 **principal themes**
What Can Music Education Teach Children about
Cultural Diversity?
Qu'est-ce que l'éducation musicale peut apprendre
aux enfants sur la diversité culturelle? **47**
Sara E. Delgado

Teaching Violin 'Through the Looking Glass'
Enseigner le violon « De l'autre **52**
Hayley Janes

music makers

MUSIC AND HEALING
Music Matters: How Music Therapists Across Canada
Responded to the COVID-19 Pandemic
L'importance de la musique : comment les
musicothérapeutes du Canada ont réagi
à la pandémie de COVID-19 **57**
Hope Pascoe & Amy Clements-Cortés

on the cover

Photo: Alice Hong Photography



Charlene Ryan

Friends—we made it!

Months ago, in the thick of a pandemic winter, it may have seemed like the intensity of the year would never end. But here we are, once again, tying up the ends of a school year—different from all others, to be sure, but still an end—with many of the familiar events and activities that June brings: saying goodbyes to graduating students and departing colleagues; packing up, whether literally or figuratively, from a busy year; and planning for the year to come, a year that we all hope will bear more familiarity to what we have built our careers on than this past one.

As the dust of this extraordinary year begins to settle and we've relaxed the last of our stressed-out mental, emotional, and physical muscles, summer 2021 will undoubtedly, as summer always does, take a turn toward reflection, rejuvenation, and preparation. And as we do so—in spite of our initial fears, doubts, and anxieties about pandemic teaching—many of us are likely to find that the challenges of this past year have inspired some innovative, creative, and enduring practices for our pedagogies. Some of these practices involve technologies, curriculum planning, and teaching strategies, while others may pertain to relationships that have been forged with educators and educational leaders in our communities, country, and across the globe. They say that necessity is the mother of all invention, and I think this extends to relationships, too – some of the best professional relationships are built in times of need, and certainly this year was that. I hope that these connections will be long-lasting. Music teaching can be a lonely profession with many pressures and the wearing of many hats. The more we connect with and build each other up, the stronger our profession, programs, and students will be.

In this summer edition of the journal you will find plenty to get your cognitive wheels turning. Articles from our student essay contest winners reveal the spark and forward thinking of our new generation of colleagues. The Pat Shand Competition winner examines music educator identity and its impact on our programs and progress. Our choral and music therapy columnists con-

sider pandemic innovations and reflections in their respective fields. Peer-reviewed researchers share new knowledge about community collaborations and contributions. A book reviewer introduces a valuable summer read. And finally, two educators of young children share their perspectives on working with this age group—one in navigating virtual violin lessons, and the other in considering the benefits of increased musical diversity from an early age. Something for everyone—enjoy!

Charlene

Mes amis, nous avons réussi!

Il y a quelques mois, au cœur d'un hiver pandémique, tout semblait sans fin. Mais nous entrevoyons enfin, une fois de plus, la fin de l'année scolaire (une fin d'année sans précédent, certes, mais une fin d'année tout de même) qui amène tous ces événements habituels en juin : dire au revoir aux étudiants nouvellement diplômés et collègues retraités; faire ses bagages, au sens propre comme au sens figuré, après une année bien remplie; et planifier la prochaine année, une année qui, nous l'espérons tous, ressemblera davantage à la carrière que nous nous sommes bâtie.

Lorsque la poussière de cette année particulière commencera à retomber et que notre stress mental, émotionnel et physique diminuera, l'été 2021 nous permettra, sans aucun doute, comme chaque été, d'approfondir nos réflexions, de nous ressourcer et de nous préparer. Malgré nos craintes, nos doutes et nos angoisses concernant l'enseignement en temps de pandémie, beaucoup d'entre nous constateront probablement que les défis vécus l'année passée ont inspiré des pratiques pédagogiques novatrices, créatives et durables. Il s'agit par exemple de pratiques en lien avec les technologies, la planification des programmes et les stratégies d'enseignement, ou encore, ce sont des relations qui ont été créées avec des éducateurs et des leaders en éducation de nos communautés, notre pays ou de partout dans le monde. On dit que la nécessité est la mère

de l'invention, et je pense que cela s'applique également aux relations – certaines des meilleures relations professionnelles se développent souvent lorsqu'on a besoin de s'aider les uns les autres, et cette année, ce fut certainement le cas. J'espère que ces relations perdureront. L'enseignement de la musique peut parfois être une profession solitaire comportant de nombreux facteurs stressants et impliquant plusieurs chapeaux à porter en même temps. Plus nous tisserons des liens et nous entraiderons, plus nous pourrons en faire bénéficier notre profession, nos programmes et nos élèves.

Dans ce numéro d'été, vous trouverez de quoi agiter vos méninges. Les articles des lauréats de notre concours étudiant d'essais révèlent la passion et la qualité réflexive de notre nouvelle génération de collègues. La gagnante du concours Pat Shand examine l'identité des musiciens

éducateurs et son impact sur nos programmes et notre progrès. Pour ce qui est des auteurs qui traitent du chant choral et de la musicothérapie, ils se penchent sur les innovations et les réflexions pandémiques dans leurs domaines respectifs. Des chercheurs proposent des articles, soumis à une révision par les pairs, qui partagent de nouvelles connaissances sur les collaborations et les contributions en communauté. Un critique littéraire présente une lecture d'été intéressante. Enfin, deux éducateurs partagent leur point de vue sur le travail auprès des jeunes enfants : l'un dans le cadre de leçons de violon virtuelles et l'autre à propos des avantages de favoriser la diversité musicale dès le plus jeune âge. Il y en a pour tous les goûts, profitez-en!

Charlene

CMEA/ACME Corporate Members

Help to support music education across Canada.

Please visit the Corporate Members
page on the CMEA/ACME web site
for a complete listing.

For more information on the benefits of becoming
a Corporate Member contact

journal@cmea.ca



Where learning is key
BrandonU.ca/Music



BRANDON
UNIVERSITY | MUSIC



Donalda Westcott

Hello CMEA Members!

As I sit and write this message, the election for CMEA directors has just concluded, Nova Scotia has just entered into their second lockdown of the Covid 19 pandemic, and music educators in British Columbia, and indeed across the country, are struggling daily to ensure that their programs remain intact for the coming school year. I applaud each and every one of you! Your dedication to music education and the future of music education in your province is staggering. It is because of you that CMEA is alive and thriving and that our students are being given top notch music education, despite the challenges of a global pandemic.

Although the last year has been extremely difficult, I have hope that our music programs will emerge stronger and even better than before. This will be my last message to you as your President, as I assume the role of Past President in July. I have enjoyed the privilege of being your representative and I know that Rebecca Brown, incoming President, and her slate of officers will continue to serve the membership well.

There are many new and exciting things on the horizon for the CMEA including a totally revamped and more user-friendly website designed with our ever changing needs in mind. As always, feel free to reach out to any of the CMEA board members with questions, concerns, or compliments. We love to hear from you.

Again, thank you for all that you do for our children on a daily basis.

Together we are stronger.

Donalda

Donalda Westcott, President

Bonjour membres de l'ACME!

Voici ce qui se passe au moment où j'écris ce message : l'élection des directeurs de l'ACME vient de se terminer; la Nouvelle-Écosse vient d'entrer dans son deuxième confinement dû à la Covid 19; et les musiciens éducateurs de la Colombie-Britannique, mais aussi de partout au Canada, se battent quotidiennement pour s'assurer que leurs programmes se poursuivront l'an prochain. J'applaudis chacun d'entre vous! Votre dévouement envers l'éducation musicale et son avenir dans votre province est stupéfiant. C'est grâce à vous que l'ACME est vivante et prospère, et que nos élèves bénéficient d'une éducation musicale de haute qualité, et ce, malgré les défis de la pandémie mondiale.

Bien que la dernière année ait été extrêmement difficile, j'ai espoir que nos programmes musicaux en sortiront plus solides et même meilleurs. Ce sera mon dernier message en tant que présidente, car je quitte ce poste en juillet prochain. J'ai apprécié ce rôle, ce fut un privilège de vous représenter et je sais que Rebecca Brown, la nouvelle présidente, et les administrateurs à ses côtés continueront de bien servir les membres.

Il y a plusieurs nouveautés excitantes à l'horizon pour l'ACME, notamment un site Web totalement renouvelé, plus convivial et conçu pour s'adapter et répondre à nos besoins changeants. Comme toujours, n'hésitez pas à contacter nos membres du conseil d'administration de l'ACME si vous avez des questions, des préoccupations ou des félicitations. C'est toujours un plaisir de vous lire.

Encore une fois, merci pour tout ce que vous faites pour nos jeunes au quotidien.

Ensemble, nous sommes plus forts.

Donalda

Donalda Westcott, President



CMEA | ACME

Canadian Music Educators' Association
L'Association canadienne des musiciens éducateurs

Canadian Music Educator Musicien éducateur au Canada VOLUME 62 - NUMBER 4

Editor

Dr. Charlene Ryan
School of Early Childhood Studies
Ryerson University
journal@cmea.ca

Editorial Assitants

Véronique Daigle
Zara P. Vaillancourt

Design/Layout/Advertising

Jody Paul
Chrisan Communications
chrisan.jody@gmail.com
647-295-7289

French Translation

Marie-Audrey Noël

Printed by

Britannia Printers Inc.
print@britannia.ca
416-698-7608

Memberships and Subscriptions

communications@cmea.ca

Postmaster, if undeliverable please return to:

Mandart Chan
c/o Belmont Secondary School
3041 Langford Lake Rd
Victoria BC V9B0L9

The Canadian Music Educator

is the official journal of the
Canadian Music Educators Association/
L'Association canadienne des
musiciens éducateurs
www.cmea.ca

ISSN 0008-4549

Mailed under Canada Post

Publications Mail Sales

Agreement No.40040473

Journal Deadlines

	Article Submission	Ad Booking	Ad Submission	Publication
63-1	06-Jul	06-Aug	13-Aug	13-Sep
63-2	06-Oct	06-Nov	13-Nov	13-Dec
63-3	06-Jan	06-Feb	13-Feb	13-Mar
63-4	06-Apr	06-May	13-May	13-Jun

If you request a printed copy please allow 4-6 weeks for delivery.

CMEA/ACME Editorial Board

Editor

Charlene Ryan, Ryerson University

Editorial Board

Cecil Adderley, Berklee College of Music

Nicholle Andrews, University of Redlands

Ben Bolden, Queens University

Hélène Boucher, Université du Québec à Montréal

Diana Dumlavwalla, Florida State University

Sommer Forrester, University of Massachusetts Boston

Beatriz Ilari, University of Southern California Thornton School of Music

Jennifer Lang, University of Saskatchewan

Sarah Morrison, Appleby College

Nasim Niknafs, University of Toronto

Jason Nolan, Ryerson University

Nan Qi, Universidade Federal do Rio Grande do Norte

Gina Ryan, Université du Québec à Montréal

Jody Stark, University of Manitoba

Edwin Wasiak, University of Lethbridge

Decolonizing the Music Room

Décoloniser la classe de musique

Michelle Collins

Abstract: Ms. Brandi Waller-Pace along with Ms. Syreeta Neal discuss the importance of understanding historical perspectives and racial inequality. It is vital to appreciate that lived experiences provide a valid and necessary perspective to understanding how many BBIA (Black, Brown, Indigenous, and Asian) people have been affected in society. As music educators, we have a responsibility to present our students with an authentic understanding of content and celebrate diversity in our learning environments.

Résumé : Mme Brandi Waller-Pace et Mme Syreeta Neal traitent de l'importance de comprendre les perspectives historiques et les inégalités raciales. Comprendre les expériences vécues est essentiel pour bien saisir comment ces nombreuses personnes BBIA (Black, Brown, Indigènes, and Asian) ont été affectées en société. En tant que musiciens éducateurs, nous avons la responsabilité de favoriser le développement de connaissances en contextes authentiques et de créer des environnements d'apprentissage qui accueillent la diversité.

On Monday, March 1, 2021, the members of the Newfoundland and Labrador Music Educators' Association (NLMEA) were invited to participate in an online professional learning event with the founder of Decolonizing the Music Room. Brandi Waller-Pace (Texas, USA), along with her co-presenter Syreeta Neal (originally from Toronto, Ontario, now living in Los Angeles, USA). The organization seeks to raise awareness and understanding among music educators about anti-racism and decolonizing practices and strives for racial equity within the music education community. The mandate of the non-profit organization is "to help music educators to develop critical practices and center BBIA (Black, Brown, Indigenous, and Asian) voices, knowledge and experiences in order to challenge the historical dominance of white

Western European and American music, narratives and practices". The purpose of their work is to build a future of racial equity in music education.

Ms. Pace and Ms. Neal began their presentation by helping us to recognize and acknowledge the validity of various viewpoints when it comes to race and ethnicity and to allow a place for lived experience, as is it vital to understand and learn from real-world experiences of people of racial minorities within the context of a particular society. While many of us are sensitive to approaching our students through an inclusive lens, it is critical that we understand our positionality and how a person's identity exists and is affected by the way in which they view the world and their position within it. That includes, but is not limited to, race/ethnicity, age, gender, sex, sexual orientation, education, ability, and language. Within these social constructs, we may then be able to understand racially minorities peoples and how they may be subjected to prejudices and inequalities.

Throughout this discussion, the presenters stressed the importance of understanding foundational terminology. Using appropriate terminology such as BBIA rather than People of Color (POC) helps to identify a wide range of racially minority groups. It is important to also understand that the concept of race is a social construct and not the same in all societies. Historically, however, in North America, real world implications have meant that certain peoples have maintained rights, benefits, success, and property (including people) while being responsible for others' exclusion, segregation and displacement.

Furthermore, educators, in general, should be aware of their perspective and centered approach to teaching and learning. It is important to be aware that we act from our own experiences, identities, and viewpoints. Therefore, gaining knowledge from lived, first-hand experiences rather than second-hand experiences or formal education is vital in our quest towards inclusivity. Choosing to learn from people's lived experiences holds

An inclusive approach recognizes the positive connections and affirms the experiences associated with racial identity.

validity and authenticity within music education, as we are able to choose how we interpret repertoire choices for our students based on our ability to understand historical context and content. In doing so, we validate the viewpoints of origin and connect with the cultures from an informed viewpoint. Finally, the idea of colorblindness is to be challenged and accepted. The position of seeing all students as the same, regardless of colour, is actually problematic. Refusing to see race ignores the experiences and origins of people. An inclusive approach recognizes the positive connections and affirms the experiences associated with racial identity. As music educators, it is vital that we seek to be mindful of the advantages associated with learning from lived experiences and to value a person's racial identity.

Throughout the presentation we were challenged to be aware of the approach through which we introduce music, and to do so in a manner that is appropriate and representative of the historical context in which the music was intended. Failure to do so can have a negative impact on the experiences of our students which, in turn, can cause humiliation and prejudice. Seeking to understand the background of a particular piece of music and representing it in an appropriate manner allows affirmation, dignity, and a sense of belonging for all students. Unfortunately, some educators' approaches have been avoidant and defensive in nature. While it can be uncomfortable to some, it is critical in our responsibility as educators to uphold traditions and establish acceptance. The clinicians challenged us to "take the deeper dive" and learn from the source in order to preserve and cultivate cultural traditions.

Syreeta Neal discussed the importance of understanding the diaspora that has occurred for many BBIA people. We recognize that African people were taken from their countries and brought to other parts of the world as slaves. Also, it is of critical importance that we are aware of the connections within Canada whereby the trauma of past generations are very current. Two examples worth noting include Africville in Halifax, Nova Scotia and the Indian Residential Schools across

Canada. The tragic events of these examples are very present in the lives of those whose grandparents and great-grandparents lived through these horrific experiences.

Generational trauma is prevalent in marginalized societies where experiences with racism, abuse and displacement have occurred - making these people vulnerable to lasting adverse psychological effects. In our efforts towards healing and reconciliation, music educators are responsible for helping to facilitate an awareness and cultural recognition of these events. While our identity informs our viewpoints and perspectives, without consulting with direct sources jeopardizes opportunities to properly represent cultural contexts as a result of our own experiences and positionality. Therefore, we hold a responsibility to become as informed as possible and consider all aspects of cultural representation rather than risk misrepresentation.

Decolonizing the Music Room seeks to help music educators understand that they are responsible not only for teaching musical skills, but also for helping to facilitate the growth of thoughtful, critical, responsible humans (DTMR). We have the ability in our decision-making to take a closer look through an inclusivity lens and be aware of the originality, inclusivity, cultural perspectives, and authentic representation of content within our learning environments. As educators, we also have the responsibility and ability to not only preserve racial and cultural identity, but also to foster growth and celebrate diversity within our classrooms. In turn, this approach will help support and seek to overcome the marginalization of minority peoples - and in doing so, we are ensuring accountability and raising awareness and inclusivity within our entire educational community.



Michelle Collins holds a B. Mus., B. Mus. Ed. and a M. Ed. (Leadership) from Memorial University of Newfoundland. She has been a music educator for 16 years in her home province of Newfoundland. Michelle is the current president of the Newfoundland and Labrador Music Educators' Association (NLMEA). She currently teaches classroom music, choral music and sensory-based music to students from primary through junior high school. Michelle has a keen interest in Social Emotional Learning and teaching from a trauma-informed approach. As president, she promotes music education advocacy to stakeholders in education and contributes to the professional development needs of music educators.

Where do we go from here? Advice from Dr. Peter Boonshaft

Et maintenant, où allons-nous? Conseils du Dr Peter Boonshaft

Jennifer Jungwirth

Abstract: In Spring 2021, as more and more people get vaccinated against COVID-19, we are starting to focus on a new horizon. This is great, we can go back to normal! Wait... it's unlikely that we are going back to how it was. It will be a new normal. But not everything has changed for the negative. The future for music education has the potential to be even better than it was pre-pandemic. In this article, we share insights from a webinar with Dr. Peter Boonshaft, Director of Education for Jupiter Band Instruments, on why this is the case and how it can happen.

Résumé : Au printemps 2021, alors que de plus en plus de gens se font vacciner contre la COVID-19, nous commençons à entrevoir un nouvel horizon. C'est génial, nous pourrions revenir à la normale! Attendez... il est peu probable que nous revenions à la normale telle que nous la connaissions. Ce sera une nouvelle normalité. Toutefois, ces changements ne sont pas tous négatifs. L'éducation musicale a le potentiel de devenir meilleure qu'elle l'était avant la pandémie. Dans cet article, nous partageons les raisons et les impacts de ces changements potentiels, qui ont été présentés par Dr Peter Boonshaft, Directeur de l'Éducation chez Jupiter Band Instruments, dans le cadre d'un webinaire.

Going back to "normal"?

We are starting to focus on a new horizon as vaccinations are starting to happen. This is great, we can go back to normal! Wait, we aren't going back to the how it was. It will be a new normal. Don't panic, not everything has changed for the negative. The new future will be better - let Dr. Boonshaft tell you why and inspire you to get back to doing what you love!

Realize all of the new skills you've acquired

Do you miss the days when Zoom was a sound you heard

and not how you taught? Educators were forced to become experts in things that you didn't necessarily want to do (teach via Zoom). As we start to move on from what was don't forget to take with you the many new skills you were forced to master! Most likely many of you have become experts in Smart Music - capitalize on it! It used to take a lot of scheduling effort to walk into every classroom to recruit students and follow up, now it can be as easy as a 2 minute "Zoom bomb" into various classrooms to make sure students see you and to hear that you are wanting them in your classes. Your skill set has grown tenfold and that's yours to keep and to bring with you into the "new normal".

The best thing about looking forward is a deep appreciation for the things you didn't even realize you were taking for granted. The pandemic showed all of us how much we miss normal interactions. It is going to feel so good to get back. This is not the dark ages for music! There is a hunger from everyone to get back, so get prepared because this is going to be the biggest boom in music education EVER!

Are you feeling like you lost a year of teaching?

Don't focus on when a student starts. The finest tuba player known to Dr. Boonshaft started in October of his final year of high school! Whenever we start them doesn't really matter. The older the kids are the more apt they are to learning. Dr. Boonshaft believes that for some kids,

This is great, we can go back to normal! Wait, we aren't going back to the how it was.

Our students have been deprived of social interaction, don't try to stop it, harness it.

starting them a little later, might actually be better! Think about it - you've all had a kid that was struggling and a year later blossomed. It's as if it just clicks one day. It's like BAM, something just clicks...or have they matured?

Understanding what our kids need post-pandemic

The first step is to understand how this past year has affected our students so we can effectively teach them. This applies to every grade level, there is a lack of independence in making music due to the vast accessibility to click tracks, recordings, and piano accompaniments. They don't need to stand on their own two feet like we did, even the way their peers did two years ago (pre-pandemic). Using a click track has somebody keeping time, probably a harmony is playing and this creates a safety blanket around the student.

The reality is it is going to take more time and specialized skill building to get our kids where we want them to be. We all have to be aware that this is what has happened over the past 12 months. We need to prepare ourselves on how to fix it. The *basic ensemble skills that our students had*, the basic skills of standing on your own two feet *have diminished*.

How are we going to do it?

- Develop a curriculum for all of those ensemble skills
- More time in warm ups/training
- Take time to get trained to a larger space (most students have gotten accustomed to singing inside their bedroom vs. a gym or theatre)
- Train their ears to the sound of a live band (they honestly haven't heard this in quite some time)
- Play music at the beginning and end of class
- Continue to use Flex Music – you will likely not have a balanced band for quite some time
- Pick music that is easier
- Performances
- Hook kids, keep them engaged!
- Guided listening activities

Kids are like parking meters, it takes *ten seconds to grab their attention* and that will *buy you ten minutes!* It's just the way human brains are wired. Our students have been deprived of social interaction, don't try to stop

it, *harness it*. Build it into your lesson plan, let them do chamber music. Expect they are going to need opportunities to talk and to converse with others. Challenge their souls, hearts and minds; *the technique will catch up!* Be their cheerleader!

What hasn't changed

One thing that will always remain the same is the affect that a teacher has on a student. It is all about the human being who can get a student to say, "I want to do this" and I think I can because you made me believe that I could! We have all been touched by one teacher who has made a difference in our lives, someone who believed in you.

There are three ways to teach: 1) Verbal/Written Instructions, 2) Trial/Error, 3) Imitation/Modeling. Dr. Boonschaft recommends for you to use as many of these ways as possible. It is a numbers game, inevitably you will have some students who will drop off your music program. It is your job to get as many students as possible into your program and then to treat them right.

What are some tips to do to be a inspiring teacher?

- Convince your students they are good at this
- Praise them more for tiny steps
- Review more often!
- Meet them where they are at – ensure you are giving them a piece you know they can master
- Send notes home for praise
- Do chamber music (building social activities)
- Borrow from other disciplines (Math teachers are great at metacognition questioning. E.g., Tell me how you got to that answer?)
- Have students teach other students, you learn so much by teaching another person (empower your students)!

A good teacher will always find a way. Get creative and get connected to your students. No matter what you think, it is still about you. How many of you have seen programs rise because of a teacher and then fall when a teacher retires? We all have. You are giving life to music programs in your area and you matter more than you know!



Jennifer Jungwirth is the current Executive Director for the Saskatchewan Music Educators Association. She completed her Bachelor of Commerce degree at the University of Saskatchewan and began her career as a Business Analyst before taking a decade long hiatus from her career to focus on raising her family. She is a deeply passionate advocate for music education in schools and believes the opportunity for music appreciation starts at a young age and by providing it in the schools removes economic barriers that exist for so many students. She believes that music connects and heals and will play a vital role in mental health as we navigate the next decade past a global pandemic. Trained as a business analyst she strives for a holistic approach to providing music educators with resources and means to be able to deliver music education to students. Jennifer is a lifelong learner and is

grateful to work within the music educator community as music educators are equally as passionate about what they do and how they do it.

THE CANADIAN MUSIC EDUCATOR

The *Canadian Music Educator (CME)* The Canadian Music Educator (CME) is the official quarterly journal of the Canadian Music Educators' Association. CME publishes a wide range of articles pertaining to music education in Canada and across the globe. Articles reflect the diversity of music education approaches, methods, musics, delivery systems, and practices used across all student populations and teaching contexts in the 21st-century world. Topics pertain directly to music teachers in schools, communities, and postsecondary institutions, as well as music education researchers. Each edition includes a broad range of articles that may include promising practices, research and research-to-practice reports, advocacy, contemporary and community approaches, and commentaries. Updates from Canadian provincial and territorial music educators associations are also regularly included. A combination of peer-reviewed (generally research based) and non-peer-reviewed (generally practice-based) articles are published in all editions.

Authors wishing to have submissions considered for publication should keep the following in mind:

- Manuscripts may be submitted at any time and will be considered for upcoming editions.
- We accept a wide range of manuscript sizes, from short briefs to longer papers. Submissions should not normally exceed 4000 words. However, exceptions may be made if warranted.
- All contributions must include an abstract that summarizes content (50-100 words).
- Illustrations, graphics, photos, are welcome additions to manuscripts. Quality and resolution must be sufficiently high for publication (typically at least 300 dpi), and photo credits must be included.
- Submissions are welcomed in either English or French.
- Manuscripts should be submitted as Word documents and formatted following APA-7 style guidelines.
- Please note that all accepted submissions may be edited. Edits will be returned to authors for consideration and approval prior to publication.
- All submissions received will be acknowledged. If you do not receive an acknowledgement within one week of submission, please follow up with an email to the editor.
- Manuscripts submitted for peer-review must be blinded prior to submission and should include the words Peer Review Submission in the email subject line to the editor. Please note that the journal publishes many articles that are reviewed by the Editorial Board, rather than peer reviewers. Peer review is normally reserved for original research articles. The Editor reserves the right to recommend to the author a different review process from their original request.
- In order for submissions to be published in the Canadian Music Educator, authors must agree to the conditions outlined in the CME Copyright Transfer document by returning a signed copy to the editor. The editor will provide the document to authors upon acceptance of the submission.
- To submit a manuscript for consideration, please send a message to the editor, Dr. Charlene Ryan at journal@cmea.ca and attach the Word document.

MUSICIEN ÉDUCATEUR AU CANADA

Le Musicien Éducateur Au Canada (MÉC) est le journal trimestriel officiel de l'Association Canadienne des Musiciens Éducateurs. MÉC publie une variété d'articles sur l'éducation musicale au Canada et dans le monde entier. Ses articles reflètent la diversité des approches pédagogiques, des méthodes, des musiques, des types d'enseignement et des pratiques de l'éducation musicale à tous les niveaux et dans tous les contextes d'enseignement à travers le monde en ce 21^{ème} siècle. Les sujets concernent directement les étudiants et les enseignants en éducation musicale, les professeurs ainsi que les chercheurs en éducation musicale. Chaque édition comprend un large éventail d'articles pouvant inclure des pratiques exemplaires, des rapports de recherche et de recherche pratique, des stratégies de réussite, des arguments pour la promotion de l'éducation musicale, des approches contemporaines, ainsi que des commentaires. Des nouvelles provenant des associations canadiennes provinciales et territoriales des musiciens éducateurs sont également incluses régulièrement. Une combinaison d'articles révisés par les pairs (généralement fondés sur la recherche) et d'articles non révisés par les pairs (généralement basés sur la pratique) sont publiés dans toutes les éditions.

Les auteurs souhaitant que l'article soumis soit publié doivent prendre en considération les éléments suivants :

- Les articles soumis ne devraient pas excéder 4000 mots. Cependant, des exceptions peuvent être faites s'il y a lieu.
- Les courts articles et les brèves rubriques sont les bienvenus.
- Un résumé, de 50 à 100 mots, doit précéder toutes les contributions.
- Les illustrations, les graphiques et les photos sont les bienvenus. La qualité et la résolution doivent être suffisamment élevées pour la publication.
- Les articles soumis en français ou en anglais sont les bienvenus
- Les articles soumis sont acceptés par courriel uniquement en tant que document Word.
- Veuillez noter que tous les textes acceptés peuvent être modifiés. Les versions révisées seront retournées aux auteurs pour approbation avant la publication.
- Un accusé réception sera envoyé suite à la soumission de l'article. Si vous ne recevez pas d'accusé réception dans la semaine suivant la soumission, veuillez envoyer un courriel à l'éditeur.
- Les articles révisés par les pairs doivent être identifiés dans le courriel envoyé à l'éditeur.
- Tous les textes doivent être envoyés directement à l'éditrice, Dr. Charlene Ryan : journal@cmea.ca
- Pour que les articles soumis soient publiés dans le Musicien Éducateur Canadien, les auteurs doivent accepter les conditions énoncées dans le document de transfert du droit d'auteur du MÉC en retournant par courriel à l'éditeur une copie signée et numérisée.

In Search of Meaning: Frank L. Battisti, the Conservatory Years and Into the New Millennium, by Mitchell Lutch

Critique du livre de Mitchell Lutch In Search of Meaning: Frank L. Battisti, the Conservatory Years and Into the New Millennium

Mark Tse

Abstract: This book review is intended for the school band teacher, though all band directors of any level would also stand to learn much from reading this book as well. The book is a continuation of Brian Norcross' One Band That Took a Chance: The Ithaca High School Band from 1955 to 1967 directed by Frank Battisti (Norcross, 1994). Norcross' book details how an inspired, young music teacher (Battisti) sought out the greatest living composers of the day and asked them to write new works for the wind band medium. Lutch's book continues chronicling Battisti's career from his years teaching at the Baldwin-Wallace Conservatory, through the New England Conservatory years, and onwards.

Résumé: Cette critique de livre est destinée aux enseignants d'harmonie scolaire, bien que tout directeur musical, quel que soit son niveau, pourrait également apprendre beaucoup en lisant ce livre. Il s'agit de la suite de One Band That Took a Chance de Brian Norcross : The Ithaca High School Band from 1955 to 1967 dirigé par Frank Battisti (Norcross, 1994). Le livre de Norcross explique comment un jeune professeur de musique inspiré (Battisti) est allé à la recherche de grands compositeurs d'aujourd'hui pour leur demander d'écrire de nouvelles pièces pour orchestre d'harmonie. Le livre de Lutch poursuit la carrière de Battisti, de ses années d'enseignement au conservatoire Baldwin-Wallace jusqu'aux années du conservatoire New England et suivantes.

This book review is intended for the school band teacher, though all music directors of any level, of any medium, would also stand to learn much from reading this book as well. The book is a continuation of Brian Norcross' *One Band That Took a Chance: The Ithaca High School Band from 1955 to 1967 directed by Frank Battisti* (Norcross, 1994). Norcross' book

details how an inspired, young music teacher (Battisti) sought out the greatest living composers of the day and asked them to write new works for the wind band medium. Lutch's book continues chronicling Battisti's career from his years teaching at the Baldwin-Wallace Conservatory, through the New England Conservatory (NEC) years, and onwards.

Mitch Lutch is a former wind ensemble conducting student of Frank Battisti's at the New England Conservatory of Music and he received his doctorate from the University of Washington. Lutch served as Associate Professor of Music and Director of Bands at Central College in Pella, Iowa from 2005 – 2019, conducting wind ensembles, pep bands, and teaching conducting, music education, and music appreciation. He is currently the Assistant Teaching Professor of Music and Concert Band Director at Worcester Polytechnic Institute in Massachusetts.

The importance of this book to band directors is directly correlated to the importance of Battisti to the wind band world. A study of the history of the American wind band would reveal how poorly the wind band world used to be viewed by the rest of the music community, largely due to the low quality of the repertoire. In 1952, Frederick Fennel of the Eastman School of Music created the concept of the Wind Ensemble, an ensemble with mainly one player per part, but also capable of infinite variations of instrumentation. This broke away from the standardization of instrumentation at the time, in an effort to entice reputable composers to write for the medium. It is here that Frank Battisti's legacy is centered.

Battisti is known as one of the grandfathers of the band world, as he is responsible for the commissioning of so many standard pieces of the contemporary wind band repertoire. If you are holding the conductors' score of a classic wind band piece in your hands, there is a high probability that that piece was commissioned by and/or dedicated to Battisti.

In Search of Meaning is a short, easy read (only 171 pages

long) and separated into three main parts: Part One (60 pages), which is the narrative section that details Battisti's career; Part Two (36 pages), which is a collection of reflections about Battisti by famous band directors and some of his most successful students; and Part Three, the appendix (74 pages), a collection of sample repertoire, concert reviews, commissions, scholarly work about him, and other materials of interest.

In addition to the facts of Battisti's career, Part One also has many interesting stories, such as how the NEC Wind Ensemble was only formed when a dedicated group of NEC musicians asked President Gunther Schuller to create a permanent wind ensemble program (at the time there were only ad hoc ensembles assembled with guest conductors). When Schuller asked the students if they had anyone in mind to conduct them, they suggested Frank Battisti. A few months later, Schuller had successfully lured Battisti away from Baldwin-Wallace Conservatory after only a two-year residency.

In the 1970s and 1980s, Battisti was responsible for the creation of many, many organizations including the Massachusetts Youth Wind Ensemble, the Junior Massachusetts Youth Wind Ensemble, the National Wind Ensemble Conference, the World Association of Symphonic Bands and Ensembles, the Ithaca College Wind Ensemble, and the New England College Band Association. In 1999 he founded the Tanglewood Youth Artists Wind Ensemble and its Frank L. Battisti Conducting Residency. Though the book cites the creation of these organizations, there is no mention of how long they lasted, if they still exist, or what led to their demise.

Part Two includes an interesting anecdote told by Eugene Corporon, Director of Bands at the University of North Texas. Corporon had invited Battisti to teach at an annual summer conducting symposium and had dropped Battisti off in the early evening at an elegant, historic hotel called Vernon Manor (Vernon Manor Hotel, 2020). When Corporon came back in the morning to pick him up, Battisti was tired from having stayed up all night writing a history of the hotel. Battisti was curious about the hotel and couldn't find any information about it, so he asked the front desk for some records and memorabilia to help him create a written history of the hotel that the hotel could then provide to others. To the best of Battisti's knowledge, the work he submitted was never printed (Battisti, 2020).

Part Three, the appendix, contains an interesting section of reviews by professional music reviewers. In my conversations with Battisti, he explained that it was important to reach out to the larger music community and engage in dialogue. Before music concerts about to be reviewed, he would send recordings of the pieces to the journalists so that they could become familiar with the music first and write from a more informed perspective. When asked about the large gaps in between dates of the reviews in the book, Battisti explained that the reviews

were actually quite regular in occurrence, but author Lutch had to cut out half of the material to keep the book thin and affordable (Lutch, FLB answers, 2020; Battisti, 2020).

The book's greatest strength comes from the collaboration between author and subject. Battisti is a meticulous record keeper, enabling Lutch to feature many photographs and original artifacts throughout the book. While the book fully details the facts about Battisti's career and what those around him thought of him, it could have been strengthened by hearing more of Battisti's own voice with regards to what he thought of his own career. Is his life's work complete? Has the wind band community veered off-course? What would be the markers that his job is done? Should the next generation of band conductors continue his work or is there another avenue to pursue at this time? Ultimately, these may be questions that are best answered in another book, but it was this book that aroused those questions to begin with.

In conclusion, *In Search of Meaning* is a highly-recommended read for all wind band teachers/conductors. Frank Battisti's influence extended beyond the wind band world and inspired a generation of music educators to immerse themselves amongst the highest quality of all the arts, whatever the medium may be. It was this view of the arts, of which the wind band was but a member, that grounded his goal of commissioning the greatest composers available to write for the wind band medium.

It is important to know and to understand the current position and trajectory of the field, and to then know who the key players were in history and what they did for the development of the wind band world. Examination of their philosophies, their work, and their successes or failures, lights up the path for the next generation to boldly walk along.

References

- Battisti, F.L. (2020, March 25). *Personal Communication*.
Lutch, M. (2020, March 24). *FLB answers*.
Norcross, B. (1994). *One Band That Took a Chance: the Ithaca High School Band from 1955 to 1967 directed by Frank Battisti*. Meredith Music Publications.
Vernon Manor Hotel. (2020, March 29). Retrieved from Cincinnati: A glimpse from the past: <https://www.aglimpsefromthepast.com/p901976658/h3faf5a50#h3faf5a50>



Mark Tse is a New York-based conductor and educator, serving as Director of Bands at SUNY Suffolk County Community College. He conducts the Symphonic Band and Jazz Ensemble and is an Assistant Professor who teaches music history, theory, piano, and saxophone. Tse received his degrees in wind ensemble conducting and music education from the University of Washington (DMA, conducting), the New England Conservatory of Music (MM, conducting), Western University (MM), and the University of Toronto (BE, BM).

Peer Reviewed articles are subject to a blind review process by university music educators. Upon completion of their review, they either accept or reject the submission, often with requirements for revision. Once the reviewers are satisfied with the revisions, the Editorial Board and members of the Publications Advisory Committee are consulted and a decision is made on the publication of the submission. If you wish to submit an article for peer review, please send it to journal editor.

Place-Based Music Education in a Canadian Sistema-Inspired Music Program

L'éducation musicale ancrée dans le milieu : un programme musical canadien inspiré du El Sistema

Julia Brook & Anja-Xiaoxing Cui

Abstract: The purpose of this research project was to examine how a sistema-inspired program contributed to students' sense of place. Place-based education acknowledges that learning and learners are part of nested ecosystems, and that the knowledge and skills are reflective of this context and can also contribute to it. We conducted a case-study of a Canadian sistema-inspired program through which students learned to play a string instrument; the program also included opportunities to sing in a choir and play percussion instruments. Through data gathered from the program director, artist-teachers, students, parents, and school leaders, we found that a sense of place was enhanced through an integration of learning and citizenship. The selection of repertoire was reflective of a variety of musics that were heard in the neighbourhood. Students were also asked to contribute to a program ecosystem through improvisation and solo opportunities, as well as opportunities for more advanced students to help others. Students also contributed to the school and community contexts through their performances. This study enhances our understanding of ways that music supports personal development and strengthens and illuminates the ways that we can help students make connections to their various ecosystems through music, thus strengthening their connections to place.

Résumé : L'objectif de ce projet de recherche était d'examiner comment un programme s'inspirant du El Sistema peut contribuer au sentiment d'appartenance des élèves. L'apprentissage ancré dans le milieu reconnaît que les apprenants et leur apprentissage font partie d'écosystèmes imbriqués et que les connaissances et les compétences reflètent ce contexte et y contribuent à la fois. Nous avons mené une étude de cas sur un programme canadien inspiré du El Sistema, où les élèves apprenaient à jouer d'un instrument à cordes; le programme offrait également la possibilité de chanter dans une chorale et de jouer des instruments à percussion. Grâce aux données recueillies auprès du directeur du programme, des artistes-enseignants, des élèves, des parents et du personnel de direction d'école, nous avons con-

staté qu'un sentiment d'appartenance était renforcé par l'interconnexion entre l'apprentissage et la communauté. Le choix du répertoire reflétait une variété de musiques entendues dans le quartier. Pour contribuer à l'écosystème du programme, nous avons amené les élèves à expérimenter des improvisations et des solos, puis nous avons invité les élèves plus avancés à aider des élèves débutants. Les élèves ont également contribué à enrichir leur milieu scolaire et leur communauté grâce à leurs prestations. Cette étude permet de mieux comprendre comment la musique soutient et renforce le développement personnel, puis elle met en lumière les façons d'aider les élèves à faire des liens entre leurs divers écosystèmes par le biais de la musique, et ainsi accroître la connexion entre ces jeunes et leur milieu de vie.

Supporting Access to Music Education with El Sistema

Access to opportunities to learn to play an instrument or to sing are not readily available to all children in Canada. School music programs are often inequitably available across Canadian provinces, and in many Ontario elementary schools listening-based programs dominate, limiting opportunities for children to learn to become music makers (Hill Strategies, 2010). Sistema and Sistema-inspired programs are one set of programs that have been established in some Canadian cities to support a more equitable access to music education. These opportunities are based on the Venezuelan model that espoused an immersive, ensemble-based instrument learning process; although a variety of structures is evident in Canada (Lorenzino, 2015; Morin, 2014; Mota, Baker, Ilari, O'Neill, & Senyshyn, 2016; Smith & Lorenzino, 2016). In addition to providing music-making opportunities, organizers believe that participation in music-making can support social change. There is some evidence to suggest that this might be the case. For example, Hopkin, Provenzano & Spencer (2017) examined elementary-aged students enrolled in a string-based Sistema inspired program in the United States. Students participated in the program four days a week (75 minutes sessions) - large ensemble,

Parents spoke about the value of their children learning to sing and play an instrument in providing new opportunities and possibilities for their child.

sectionals, and individual lessons. Using qualitative data collection including questionnaires and focus groups, the researchers determined that not only did students' musical abilities improve, but that they also learned self-discipline and perseverance.

Research and evaluation studies examining changes in students' sense of well-being and belonging have also been documented about participation in El Sistema or Sistema-inspired programs (Creech et al, 2016; Osborne, McPherson, Faulkner, Davidson, & Barret, 2016; Simpson Steele, 2017). Garnham & Harkins (2017) conducted an evaluation of "Big Noise", the Sistema Scotland program, and noted increased sense of accomplishment and self-esteem among participants. It should be noted that these findings are not unique to El Sistema or Sistema-inspired programs, as other research has linked music participation and increased self-esteem, well-being and pro-social skills (e.g., Hallam, 2015; Schellenberg et al, 2015; Zapata & Hargreaves, 2018).

Not all research about Sistema programs has shown a positive relationship between participation in the program and social change. Research related to *Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de Venezuela* (Venezuela's National System of Youth and Children's Orchestras and Choirs), for example, has indicated negative emotional perceptions of a many participants. Baker (2014) interviewed several alumni of the program who relayed experiences of social exclusion and intimidation, and who did not believe that participating in this ensemble-based program enabled social change in their individual circumstances. Other critiques of El Sistema programs (e.g., Baker, 2018; Baker & Frega, 2018; Brook & Frega, in Press; Bull, 2016; Logan, 2016; Frega & Limongi, 2019) have noted that claims regarding widespread benefits and social change are often not substantiated by evidence. In 2020, over forty years after the emergence of the El Sistema program, it was noted that 96 percent of Venezuelans live in poverty with the average Venezuelan living on 72 cents per day (Borgen Project, 2021). This information further underscores the disconnect between the lived experience of Venezuela and the narrative of Sistema-inspired programs.

It must also be noted that the term *sistema* in the Venezuelan context refers to government dependency rather than a specific teaching approach. That is, that the administration of this program was organized and funded

by Venezuelan government (Frega & Limongi, 2019). Abreu, who is credited with founding this national initiative "intended to bring to a national level a local program previously developed by other Venezuelan musicians and inspired by the Chilean Peña Hen." (p. 563) This national orchestra and choir program was also established during the 1970s - a time where Venezuela had considerable wealth due to its large oil reserves (Brook & Frega, in Press). At present, Venezuela is in a state of economic crisis, with extremely high levels of inflation, which makes securing even necessities difficult (John, 2019). This economic hardship has been accompanied by high levels of poverty and crime, and mass migration to other countries (John, 2019). Understanding the differences in context underscore the ecosystems in which the original El Sistema program was situated and the ways that this program reflected and influenced these networks. Illuminating context also underscores the importance of ensuring that music-education opportunities are reflective and responsive to the people and places in which they are situated. Social change must be considered within a context, and place-based education is an appropriate framework through which to explore how these connections are deepened through the music education program.

Place-Based Music Education

Place-based education acknowledges the culture (including music) is nested in ecosystems (Gruenewald & Smith, 2008; Schmidt, 2014; Stauffer, 2009; 2016). This framework is based on the notion that learning opportunities for students should be structured to emphasize students' inherent connections in and to these ecosystems. Place-based education illuminates the role that musics play in individuals' lives, in terms of what we learn (music content) and how it is used within one's context. Gradle (2007) noted that our sense of place is "firmly rooted in an understanding of relationality" (p. 397). Connecting to the 'local' helps students identify and share musical knowledges to underscore the importance of caring about the people and things around you (Brook, 2013; 2016; Noddings, 2005; 2007). This framework situates students as agents within these places, who learn from and contribute to the places they occupy. Schmidt (2014) examined how Brazilian non-governmental organizations (NGOs) that incorporated music facilitated a sense of place, noting that these programs were adaptive and responsive in terms of the musical activities and interactions developing a:

Complex critical pedagogy where learning and citizenship are merged; a curricular structure that goes beyond content and looks at how youth critically evaluate, deliberate and act in ways that are socially and culturally pertinent to their own localities, using music as a milieu for this emergent knowledge. (p.44)

This illumination of the complex interactions that can occur to support students' connections through music can help to frame the roles of community-based music education. The current study aimed to examine how a Canadian Sistema-inspired program supports students' sense of place. The following research questions guided this study:

1. In what ways do the musical activities and repertoire support a deepening of place?
2. In what ways do students contribute to the program, school and community through their music and participation in this Sistema-inspired program?

Method

Participants

After receiving ethical clearance from [author's] university as well as the school board hosting the sistema-inspired program, we conducted a case study that examined the components of the Sistema program, including both musical development and development of social and learning skills of the students participating in this program.

School & Community Context

The music program was situated in an elementary school (Kindergarten to Grade 8, children ages 4 – 14) in a mid-sized city in Ontario, Canada. Leaders at this school indicated that some of the students lived in poverty, though with parents who loved and wanted the best for them. Very few structured extra-curricular activities were available within this age group in the neighbourhood. The director of the Sistema program echoed these comments in describing some of the situations of the children.

Our goal is to reach children who do not have access. We're really targeting a certain segment of the community. Some people live with a lot of challenges.... basic life challenges, like access to food security, is something that a lot of our students face. A lot of our students face instability at home, meaning there isn't stable adult support. A lot of our kids struggle with you know poor sleep, poor hygiene, poor attention to life, basic readiness routines.... Some of our children are dealing with violence and those kinds of things. We have kids with family members in the criminal justice system and guardianships that rotate, and [issues] like that. (Director)

A sense of place is enhanced through the sharing of their abilities with others in performance, as well as by helping peers, as appropriate.

Program Description

The Sistema-inspired program is string-based and available to children in Grades 2 – 5 (ages 7 – 10) attending the school. During the the time of this research project, the program ran four days a week after school (2.30 pm – 5.00 pm) and was located at the school. Learning to play a string instrument in an ensemble setting was the primary focus, although participants also engaged in choral, percussion, and rhythmic activities. Five instructors provided instruction and one director oversaw the program. As the Director noted, this Sistema-inspired program embraced the Sistema principles in the following manner:

Reflecting the Sistema model, we use the model that everything is group-based. All our instruction is group based. We view the group and the music ensemble as a model for team building and through team building, we are learning personal skills, social skills, like collaboration, and listening, and waiting one's turn, and preserving when something is difficult.... And we break down into different types of groups, depending on whether it is by level, by instrument, by activity, but everything is done in a group context. The high degree of frequency is important. We meet four days a week every day after school for two and a half hours. It is ten hours a week of group activity. The last thing, and probably the most important thing, is that it is free for these children. (Director)

Data Collection

We conducted an interview with the program director to gain insights about musical and extra-musical goals, the process of realizing these goals, and perceived results. We also distributed questionnaires with closed and open-ended questions to the teaching artists (n=5), parents (n=16) and students (n=32) at two points in the program (Fall and Spring). Open-ended questions related to the specific skills/knowledge that were being taught as well as the various activities and/or repertoire that they were using to achieve these goals. Additionally, teacher artists questionnaires asked them to were asked to comment on the perceived strengths and weaknesses of each of the students, and to assess students' individual performance abilities. Finally, teaching artists were asked to describe the perceived benefits of this Sistema-inspired program for students, the school and the community. We also collected data from two administrators of the school that hosted this extra-curricular program to gain further insights on the school community and the perceived benefits of having this type of offering in their neighbourhood.

Data Analysis

We conducted an emergent and iterative analysis of the open-ended responses to gather a detailed understanding of the activities and perceived benefits of the program in

terms of how it connected to other music-based opportunities in the community and how it supported relationality among members of the program, in the neighborhood (including the school), and in the community at large. Descriptive statistics were calculated from the closed-ended questions.

Findings

Creating a Safe and Consistent Learning Space

This Sistema- based program offered a welcoming environment that gathered four times a week. The small size and frequency of meetings may have contributed to an enhanced learning environment and supported the development of learning skills and work habits. The instructors noted that consistency in both the routine and expectations were essential to creating a safe place for learning, “the students need a very high level of consistency and repetition in the classroom. When this is achieved, they learn significantly faster” (teaching artist). The spring data indicated a change in students’ risk-taking, as one of the teaching artists noted that students were being “encouraged to risks with new learning and trying new things; [to find the] courage to work towards achieving high goals that they set for themselves, [and they were emphasizing] The importance of collaboration and individual participation towards a team (orchestral) goal.” (Teaching artist)

Parents also spoke about the importance of having a routine: “It’s important for kids to get into a routine” noted one parent, while another echoed these comments and added that the program ‘provided consistency’ which they felt was important. The intensity of the experience supported students’ sense of place, providing a safe place for them to go, while at the same time the level of frequency might have also been confining for some students. As the Director noted:

Some kids love the routine.

Some kids have other interests that pull them, and they want to either go out and hang with their friends, or play video games you know, or do other after-school activities that are offered at the school, so the frequency is difficult for them to commit to. (Director)

A safe learning environment was developed through the frequency of the program, a consistent teaching staff, and an established routine. Over time this environment was leveraged to help students take risks through their music-making.

Musical opportunities and activities

Students learned string, vocal, and percussion repertoire that represented children’s culture as well as popular, folk, and classical traditions. Selections were chosen to help students learn instrument posture and positioning, bowing patterns and articulations. Students were introduced used to these concepts through rote learning and later

linking these sounds to symbols. Students learned a variety of traditional singing games (e.g., Button You Must Wander, Ring around the Rosie, Old Brass Wagon) as well as some unison and part-songs from choral and musical theatre repertoire (e.g., Child of the Universe by Cassels, Do Re Mi from the Sound of Music by Rogers and Hammerstein). Through these singing experiences, students refined their ability to match pitch and sing in parts. They also learned to memorize lyrics and perform a choreography while they sang. Improvisation and composition skills were learned through a variety of body percussion and bucket drumming activities, which included collaborating on a rap, creating sound representations of shape, and partner-based improvisation.

While one parent noted that their child “wished there were more drums and guitars,” overall parents appreciated being able to see [their child] succeed and learn more about music. Parents spoke about the value of their children learning to sing and play an instrument in providing new opportunities and possibilities for their child, and how participation in the program sparked and deepened children’s love of music. “[My daughter] loves it. [It is] great for kids who love music. Another parent noted “My child loves it and I have never seen her this passionate about anything.” The school leaders echoed the importance of having this additional music instruction to complement choral opportunities that were already available through the school. One of the school leaders noted that one of the most significant changes to the school community as a result of this music-based opportunity was “understanding that being a musician was possible” [School leader].

Throughout the year, the Director, teachers, and other community organizations provided performance opportunities and musical activities for students. A notable example was the year-end concert located in a concert hall in a different neighbourhood. For many families this provided a new opportunity for both the parents and the students. Similarly, the local symphony orchestra provided free tickets for family shows and a few families took advantage of this opportunity - also a first for both parents and children:

One family, I understand from other sources, really struggles financially. They took advantage of the Symphony’s Family Ticket concerts that were given to us— [they] loved it. The family went [and it] opened their eyes to where this is going to go for their child, or where this could go for their child...They start to see that their children can do things they never imagined were possible. (Director)

Learning and citizenship were merged (Schmidt, 2014) as students were rooted in the school and municipal communities.

Becoming Musical Ambassadors

Students performed at various times throughout the year: during the Paper-to-Wood ceremony, a holiday concert, a school concert, and a final concert at the local performance hall. Comments from a member of the school's leadership team noted that one of his most memorable experiences of the program was the year-end concert at the local concert hall where "all the kids looked so proud and joyful." (School leadership) The Director also noted that while the final concert at the local concert hall was the most prestigious, the school concert was the most important for the students.

And I think for the kids, that school assembly was even more important than the Isabel concert because they had to perform for their peers and that is the first time they really stepped up and had to pull together to show what they learned. And that was the moment where the staff saw that the staff could step up and do it. And it was the worst audience that you could ever have, you know. They talked all the way through it. It was loud, it was noisy. No one was really paying attention, but they were but it was really hard for the kids to focus. But they did, and they did a great job. For them, the stakes were the highest there... the kids went back to their classrooms and their teachers, you know, did a big applause and the treated kids like stars. (Director)

Personal Responsibility and Pride through expectations and activities

The program explicitly identified important aspects associated with personal responsibility and integrity. For example, one of the first ideas presented to the students in the Sistema program was the PRIDE (Perseverance, Respect, Inclusive, Do the Right Thing, Excellence) mantra which was used to reinforce the characteristics that the students were to develop, and which were reinforced through the musical activities (e.g., working towards a goal, taking risks, treating each other with respect, doing our best) across the peer-to-peer and adult-student interactions.

Responsibility was inherent in the way that students were expected to care for their instruments. Upon first enrolling in the program, they learned fundamental handling and posture using a paper-maché instrument. A special public "Paper to Wood" ceremony was held in which students showcased these skills and would then receive an instrument to play. They were assigned specific instruments which they would retrieve at the beginning of each of the daily-session and put away at the end. While the teachers also recognized that this was difficult, they nevertheless endeavoured to support growth in these areas. As one of the string teachers noted "All of my students care about improvement. Throughout this semester, they have grown to support and encourage each other to succeed. They respect each other more and have begun to celebrate the efforts of others." [Teacher]

We cannot conclude that the use of the term "Sistema-inspired" is correlated to learning or social change. Rather, we have observed that the nature of positive musical experiences in which students are explicitly taught both musical and personal expectations, integrating learning and citizenship, helped to establish a place where students felt safe, noticed and appreciated.

There were a variety of instances in which students were encouraged to help one another. Responsibility was given when students are encouraged to help one another. the kids mentor each other, and that's part of the Sistema model too. As soon as you have a skill and you have been able to master it, then you are able to help someone else. For example, [one of our students] was giving up. He was sat next to-I forget what piece we were learning-but he found it hard and overwhelming, and we sat him next to [a more advanced and older student]. And then [that student] was given the instruction to help learn [from] this [peer] because he had a big boy to sit with and look after him. (Director)

This sense of responsibility was also reflected in students' questionnaire responses. Using a five-point Likert scale, students were asked to indicate how much they agreed to the following statements: "I do the right thing", "I try my best" and "I keep going even if it's hard" and "I am proud of myself" where the Mode for each of these questions was five.

The frequency of the program provided a routine after-school opportunity for students in this neighbourhood. The frequency and group-based approach brought a level of individual commitment for students. They were important members of the program; their presence was valued and their absence, noticed. This level of commitment also meant that opportunities or friendships outside the program could not be pursued or fostered, which meant in some cases that students did not engage or left this program. Nevertheless, the importance of recognizing one's responsibility to the places they occupy was an integral part of the program and was nourished in a variety of ways.

Discussion and Conclusions

This Sistema-inspired program established an ecosystem in which students learned to play an instrument and sing while also developing deeper connections to the people and places surrounding them. These connections were established through the variety of musical learning activities that included both performance and improvisation. Students were expected to be active members of the community as musical ambassadors performing for their school and city community. Here we see how a sense of place is enhanced through the sharing of their abilities with others in performance, as well as by helping peers, as appropriate. This opportunity rooted students in their neighbourhood and expanded students' awareness of the other places they could belong. The idea of being a musician offered new possibilities for these children. Learning and citizenship were merged (Schmidt, 2014) as students were rooted in the school and municipal communities. The findings from this research study align with other studies about the ways that music education can support place (e.g., Brook, 2013; 2016).

This research aligns with findings from other studies about Sistema-inspired programs in Western settings (e.g., Hopkin, Provenzano & Spencer, 2017; Garnham & Harkins, 2017; Osborne et al, 2016), and supports the premise of extra-musical benefits associated with music participation. Because the original Venezuelan program, known as El Sistema Nacional was not a method and does not have specific teaching approaches associated with it, we cannot conclude that the use of the term "Sistema-inspired" is correlated to learning or social change. Rather, we have observed that the nature of positive musical experiences in which students are explicitly taught both musical and personal expectations, integrating learning and citizenship, helped to establish a place where students felt safe, noticed and appreciated.

The role of group learning, and performance are common to the Venezuelan program and this Canadian program. The importance of sharing ideas with an appreciative audience and being part of a collective are common across both settings, highlighting the importance of sharing accomplishments and the potential for music to be a vehicle to other locations. Interestingly, these findings do not fully align with those noted in the literature that describes the Venezuelan program (Baker, 2014; Baker & Frega, 2018; Frega & Limongi, 2019). The misalignment relates to the differences in the repertoire, as mostly western-Classical music was taught in the Venezuelan programs, and there were claims that students had limited abilities to transfer musical knowledge and skills across repertoire or activities (Baker, 2014). This Canadian Sistema-inspired program included repertoire and activities that were selected with students' abilities and needs in mind and did not leave students behind when they performed. That is, all the students in this program were invited to participate in all of the performances. By contrast in

the Venezuelan program, only a select few students were invited to participate in the performance ensemble (Baker, 2014). This difference highlights the value that these instructors place on both the learning process and the product that ensues. By respecting students' needs, as well as celebrating and leveraging their abilities, instructors were able to deepen students' sense of place. Social change in this setting was about providing safe and consistent spaces for students to go after school. It also included celebrating their accomplishments and illuminating places where these accomplishments might help others and/or be celebrated.

This research aligns with previous studies that profile school and community group-based instruction. The findings highlight the many benefits of group-based instruction that considers students' needs and finds ways to leverage their abilities as key ways that a sense of place is supported. This finding reinforces the need to create opportunities to enhance and develop students' sense of place in their group, school, and community contexts through a variety of music-based opportunities. By considering the content within the context we illuminate the need for a complex pedagogy that considers both the musical content and approach, as well as the ways in which these skills can reinforce, contribute to, and expand students' sense of place.

References

- Baker, G. (2014). *El sistema: Orchestrating Venezuela's youth*. Oxford University Press.
- Baker, G. (2018). El Sistema, "The Venezuelan Musical Miracle": The Construction of a Global Myth. *Latin American Music Review*, 39(2), 160–193. <https://doi.org/10.7560/lamr39202>
- Baker, G., & Frega, A. L. (2018). 'Producing musicians like sausages': new perspectives on the history and historiography of Venezuela's El Sistema. *Music Education Research*, 20(4), 502-516. <https://doi.org/10.1080/14613808.2018.1433151>
- Borgen Project. (2021). Poverty in Venezuela. <https://borgenproject.org/tag/poverty-in-venezuela>
- Brook, J. (2013). Placing rural elementary music education: a case study of a Canadian rural music program *Music Education Research*, 15(3), 290 – 303. <https://doi.org/10.1080/14613808.2013.779641>
- Brook, J. (2016). Place-based music education: A case study of a rural Canadian school. *Action, Criticism, and Theory for Music Education*. 15(4). 104–126. <https://doi.org/10.22176/act15.4.104>
- Brook, J. & Frega, A. (in press). Music Education as Social Programs: Comparing the Concepts of Sistema programs in Canada and Argentina to El Sistema Nacional de Orquestas y Coros Juveniles e Infantiles de Venezuela. In J. Gijón Puerto & K.M. Harrison (Eds.), *Knowledge & Action: Planning the future through the social professions*. Deep Education Press.
- Creech, A., Gonzalez-Moreno, P., Lorenzino, L., Waitman, G., Sandoval, E., & Fairbanks, S. (2016). *El Sistema and Sistema-inspired programmes: A literature review of research, evaluation and critical debates* (2nd ed.). Sistema Global.
- Frega, A., & Limongi, J. (2019). Facts and counterfactuals: A semantic and historical overview of El Sistema for the sake of clarification. *International Journal of Music Education*, 37(4), 561–575. <https://doi.org/10.1177/0255761419855821>
- Garnham, L. M., & Harkins, C. (2017). 'Transforming lives through music' as a public health intervention: Further reflections on our evaluation of sistema Scotland. *Journal of Public Health*, 39(4), 793-795. <https://doi.org/10.1093/pubmed/fox098>
- Hallam, S. (2015). *The Power of Music: A research synthesis of the impact of actively making music on the intellectual, social and personal development of children and young people*. International Music Education Research Centre (iMerc).
- Hill Strategies (2010). *A Delicate Balance: Music Education In Cana-*

dian Schools. <https://hillstrategies.com/resource/a-delicate-balance-music-education-in-canadian-schools/>

Holochwost, S., Propper, C., Wolf, D., Willoughby, M., Fisher, K., Kolacz, J., & Jaffee, S. (2017). Music education, academic achievement, and executive functions. *Psychology of Aesthetics Creativity and the Arts*, 11(2), 147-166. <https://doi.org/10.1037/aca0000112>

Hopkins, M., Provenzano, A. M., & Spencer, M. S. (2017). Benefits, challenges, characteristics and instructional approaches in an El Sistema inspired after-school string program developed as a university-school partnership in the United States. *International Journal of Music Education*, 35(2), 239-258. <https://doi.org/10.1177/0255761416659509>

John, M. (2018). Venezuelan economic crisis: crossing Latin American and Caribbean borders. *Migration and Development*, 8(3), 437-447. <https://doi.org/10.1080/21632324.2018.1502003>

Logan, O. (2016). Lifting the veil: A realist critique of Sistema's upwardly mobile path. *Action, Criticism, and Theory for Music Education*, 15(1), 58-88. http://act.maydaygroup.org/articles/Logan15_1.pdf

Lorenzino, L. (2015). El Sistema in Canada: A recent history, part 1. *Canadian Music Educator*, 56(4), 18-25.

Morin, F. (2014). From Caracas to the Canadian prairies: Executive summary of the pilot evPress.

Noddings, N. (2007). *Educating Citizens for Global Awareness*. Teachers College Press.

Osborne, M. S., McPherson, G. E., Faulkner, R., Davidson, J. W., & Barrett, M. S. (2016). Exploring the academic and psychosocial impact of el sistema-inspired music programs within two low socio-economic schools. *Music Education Research*, 18(2), 156-175. <https://doi.org/10.1080/14613808.2015.1056130>

Schellenberg, E., Corrigan, K., Dys, S., & Malti, T. (2015). Group music training and children's prosocial skills. *Plos One*, 10(10), e0141449. <https://doi.org/10.1371/journal.pone.0141449>

Schmidt, P. (2014). NGOs as a framework for an education in and through music: Is the third sector viable? *International Journal of Music Education*, 32(1), 31-52. <https://doi.org/10.1177/0255761413488707>

Simpson Steele, J. (2017). El Sistema fundamentals in practice: An examination of one public elementary school partnership in the

US. *International Journal of Music Education*, 35(3), 357-368. <https://doi.org/10.1177/0255761416659514>

Smith, G., and Lorenzino, L. (2016). El Sistema in Canada: a recent history: part 2 of 2. *Canadian Music Educator*, 58(1), 15-23. Retrieved from <http://link.galegroup.com.proxy.queensu.ca/apps/doc/A490983178/CPI?u=queensulawandsid=CPIandxid=4f740345>

Stauffer, S. (2009). Placing Curriculum in Music. In T. A. Regelski & J. T. Gates, (Eds.) *Music Education for Changing Times: Guiding Visions for Practice*, (pp.176-187). Springer.

Stauffer, S. (2016). Another Perspective: Re-Placing Music Education. *Music Educators Journal*, 102(4), 71-76. <https://doi.org/10.1177/0027432116646423>

Zapata, G. P., & Hargreaves, D. J. (2018). The effects of musical activities on the self-esteem of displaced children in Colombia. *Psychology of Music*, 46(4), 540-550. <https://doi.org/10.1177/0305735617716756>



Dr. Julia Brook is an Assistant Professor of Music Education at the DAN School of Drama and Music at Queen's University where she teaches undergraduate courses in music and community education and oversees the Queen's Music Festivals for high school students. Her research examines the intersections of music education and community contexts in rural and urban areas, which has been funded by the Social Sciences and Humanities Research Council of Canada.



Dr. Anja-Xiaoxing Cui is a SSHRC postdoctoral fellow at the University of British Columbia and visiting professor for systematic musicology at Osnabrück University. Her research investigates the intersections of music and learning, with a particular focus on how music is learned on the neural and the behavioral level, and how engaging in music impacts learners.



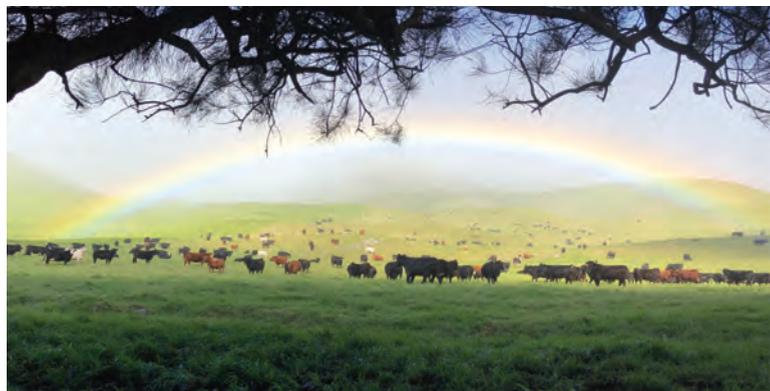
Britannia Printers INC

Over 60 years experience

992 Dillingham Road
Pickering, ON L1W 1Z6
Tel: (416) 698-7608
Fax: (905) 839-7598
print@britannia.ca

*Making a good
impression . . . for you!*

For a free estimate or to discuss details of your print project - call us at 1.877.698.7608



- BOOKMARKS NEWSLETTERS POST CARDS INVITATIONS GREETING CARDS
- ANNUAL REPORTS BUSINESS CARDS CARBONLESS FORMS GIFT CERTIFICATES
- STICKERS & LABELS BOOKS SIGNS & BANNERS BROCHURES DIRECT MAIL
- PRESENTATION FOLDERS POSTERS CALENDARS FLYERS FEATURE SHEETS
- GRAPHIC DESIGN PRINTING & FINISHING DIRECT MAIL DISTRIBUTION

Putting the fun back in printing!!
We are happy to support our local community!

Peer Reviewed articles are subject to a blind review process by university music educators. Upon completion of their review, they either accept or reject the submission, often with requirements for revision. Once the reviewers are satisfied with the revisions, the Editorial Board and members of the Publications Advisory Committee are consulted and a decision is made on the publication of the submission. If you wish to submit an article for peer review, please send it to journal editor.

Mentoring in Community-Based Fieldwork: Drawing from Experience

Le mentorat en communauté : tirer profit de l'expérience

Kelly Bylica and Morgan Kuepfer

Abstract: Community-based fieldwork experiences can serve as opportunities to help preservice teachers expand their conceptions of where, how, and with whom music education can occur. Community-based mentors can play a critical role in helping novice music educators navigate these spaces. In this article, we explore the role of mentorship in community-based music education placements. We draw from our experiences as a preservice teacher and community-based mentor to present three strategies to consider when entering a community-based mentoring relationship: investigating organizational and personal purpose, creating space for ongoing mutual reflection, and building caring relationships.

Résumé : Les expériences de travail en communauté peuvent amener les futurs enseignants à élargir leurs conceptions de l'éducation musicale, notamment l'étendue des contextes dans lesquels elle peut prendre forme (où, comment, avec qui). Les mentors dans la communauté peuvent jouer un rôle essentiel en aidant les musiciens éducateurs novices à naviguer dans ces lieux. Dans cet article, nous explorons le rôle du mentorat dans les stages en éducation musicale ancrés dans la communauté. Nous nous inspirons de nos expériences en tant qu'enseignantes à la formation des futurs enseignants et que mentores dans la communauté et nous présenterons trois stratégies à considérer pour construire la relation de mentorat en communauté : trouver un objectif organisationnel et personnel, créer un espace pour une constante réflexion mutuelle et bâtir des relations de confiance.

Practicum experiences and fieldwork are central to teacher education. These can be impactful opportunities for preservice teachers to build relationships with learners, explore pedagogy in action, and connect with educational communities. In recent years, music teacher educators and researchers have called for the inclusion of

community-based fieldwork in teacher education programs, noting that community organizations offer unique opportunities to explore musical learning as a lifelong and varied practice (Tucker & Mantie, 2006; Willingham, 2014). Such fieldwork is often implemented with the goal of helping preservice teachers gain additional pedagogical experience and expand their understanding of what it means to teach and learn (Baughman & Baumgartner, 2018; Burant & Kirby, 2002; Zeichner & McDonald, 2011). These placements can help preservice teachers ask questions about how and why music is taught in various settings as well as set the stage for future intersections between community and school-based settings (Bondy & Davis, 2000; Veblen, 2003)

Community-based experiences are not a replacement for more traditional JK-12 fieldwork but can serve as an additional opportunity to explore how musical thinking and doing occurs outside of school walls. Community placements often occur in non-profit settings and might include working with adult learners, teaching and learning in after-school programs, or engaging in community center programming. In music education, organizations that offer specialized musical training such as youth orchestras, children's choirs, and early childhood programs are often also included under this umbrella (Yob, 2000).

While there are many similarities to JK-12 classroom placements, community-based fieldwork offers a host of unique challenges and opportunities (Baughman & Baumgartner, 2018). For some preservice educators, expanding conceptions of teaching and learning can be a difficult process fraught with questions, self-doubt and uncertainty. As such, guidance and mentorship are particularly important to assist with the navigation of these experiences and help promote pedagogical and personal growth (Boyle-Baise, 1998; Moir, 2005). While teacher educators play a role in this process, mentors at participating community organizations are in a unique position to offer guidance, as they often have regular, direct con-

tact with the preservice teacher (McDonald et al., 2011).

Mentoring is a multifaceted process that can have a significant impact on the careers of preservice teachers (Zeichner, 2002). Successful mentoring experiences can support reflective practice, raise contextual awareness, and offer opportunities for preservice teachers to build professional relationships outside of the university community (Abramo & Campbell, 2016; Campbell & Brummett, 2007). While scholarship that considers the mentoring relationship in JK-12 settings abounds (e.g., Abramo & Campbell, 2016; Campbell & Brummett, 2007; Weimer, 2017), there has been little consideration of mentoring in the context of community-based field placements.

In this article, we explore the role of mentorship in community-based placements, drawing from our own experiences working together as a preservice teacher (Morgan) and a community-based placement mentor (Kelly). In what follows, we situate the role of mentorship in community-based settings and offer a series of strategies to help mentors and preservice teachers navigate their community-based relationship in a manner that is mutually supportive and beneficial. In particular, we share how an investigation of organizational and personal purpose, the creation of space for ongoing mutual reflection, and the building of caring relationships can help create a meaningful experience for community music organizations and preservice teachers alike.

Community Field Placements

Field and practicum placements are designed to immerse preservice teachers in educational contexts, helping them connect theory and practice (Ball & Cohen, 1999; Darling-Hammond, 2014). In music education, they may be part of foundations or methods courses, internships, or student teaching experiences. Such placements can offer space for skills to be practiced and pedagogical dispositions to be cultivated through engagements with learners in various musical contexts. Furthermore, they offer a chance not only to observe, but also to plan, teach, and reflect alongside practitioners, serving as an entry point into the profession.

Research indicates that diverse and varied fieldwork can be particularly valuable, especially when opportunities arise to engage in contexts that may differ from one's own educational experiences (Brayko, 2013; Darling-Hammond, 2014; Yob, 2000). In particular, community placements that challenge preconceived notions of where, how, and with whom we teach and learn have been shown to help novice educators broaden their professional vision of the culture and context of education beyond the JK-12 class setting (Baughman & Baumgartner,

2018; Hamilton & Margot, 2019; Lane, 2012; McDonald et al., 2011). Further, as preservice teachers engage with learners of varying ages and backgrounds in community contexts, they often come to critically analyze their own biases and assumptions, shifting toward a more inclusive approach to teaching and learning that recognizes the varied assets learners possess (Sleeter, 2008; Yob, 2000; Zeichner, 2010).

Mentoring Relationships

It can be challenging to embrace uncertainty and expand one's thinking. As such, field experiences, particularly those in community settings, require supportive mentoring relationships (Hamilton & Margot, 2019; Zeichner, 2010). Researchers suggest that successful mentoring relationships in professional music education settings require open communication, opportunities for collaboration, mutual respect, and space for ongoing reflection (Campbell & Brummett, 2007; Conway, 2003; Davis, 2016; Weimar, 2017, 2019). In particular, the importance of encouraging mentees to cultivate a disposition of questioning in response to both modeling and personal practice are emphasized (Campbell & Brummett, 2007). Such practices can support future reflection and dispositions of ongoing growth and development. Mentoring can also help preservice teachers expand their professional networks, both within and beyond the JK-12 setting (Weimar, 2019). Community-based settings can build upon mentees' networks, serving as opportunities to engage with organizations and individuals of various

Understanding the purpose of a place you are entering; speaking openly, critically, and frequently about the relationship between purpose and pedagogy; and examining how purpose is put into practice can help preservice teachers grow in awareness of the multiple and varied ways music education might operate in a community setting.

ages who participate in musical learning while pursuing a multitude of musical and social goals.

Learning to be a mentor is a complex process (Zeichner, 2002), but there are qualities that effective mentors of preservice teachers often possess. Abramo & Campbell (2016) delineate these qualities through a framework for effective mentoring. They suggest that effective mentors possess a deep understanding of educational theory and practice, consider and understand the context in which they teach, recognize the role of personal narrative and educator identity in their teaching practice, and critically reflect on their own practice. These foundational qualities can help mentors serve as models, supporting their mentees as they seek to cultivate their own educational beliefs and practices.

Furthermore, though scholarship tends to focus on the impact of mentorship on the mentor and mentee, Haack (2006) notes that mentoring can also provide benefits for the educational organization that plays host to the pedagogical mentoring relationship. Schools and community organizations that welcome a preservice teacher might gain an influx of new ideas brought by the student as well as an opportunity to examine and analyze organizational structures and pedagogical practices.

In community-based placements, mentors may work as educators, facilitators, teaching-artists, or administrators in the organization. These relationships can sometimes be loose or distant, especially if the mentor is unsure of how to offer support (Zeichner, 2010). However, these individuals can play a crucial role, serving as sounding boards to help facilitate critical reflection and models of pedagogical and educational decision-making. Mentors can also help preservice teachers bridge theory and practice by creating opportunities for them to teach or facilitate lessons or classes (Hamilton & Margot, 2019). Since their pedagogical backgrounds are often varied, these artist-educators can also bring unique perspectives and knowledge, including experience in the placement context, relationships with participants and families, and other musical and extra-musical skills. In all situations, knowing how to build a strong relationship between mentor and preservice teacher has the potential to support an impactful community-based placement.

Key Strategies

A variety of strategies have been suggested to strengthen the relationship between the mentor and preservice teacher in JK-12 contexts (e.g., Conway, 2003; Weimer, 2017). In what follows, we draw from our own experiences in a community-based program to present three strategies that we found particularly impactful in our own

context: 1) investigating organizational and personal purpose; 2) creating space for ongoing mutual reflection; and 3) building caring relationships. Though there may be some alignment in this list with those presented for JK-12 contexts, we aim to ground these strategies specifically in a community-based setting. This is certainly not an exhaustive list but may provide a series of entry points to consider when embarking on a community-based practicum experience in music education.

Strategy 1: Investigating Organizational and Personal Purpose

Community-based music organizations have a variety of purposes and goals (Veblen & Olsson, 2002). Some focus on intensive musical training, seeking to provide additional or advanced studies for students. Others hold a social or service-oriented mission at their core, placing the development of leadership skills, socially just practices, and open access at the forefront. Still others are age-specific and may serve early childhood, families, or older adult learners. Organizations may also focus on musical engagement with a particular instrument, such as ukulele, gamelan, or steel-pan drums. There are seemingly endless possibilities for music-making in community settings.

Given this breadth of purpose, researching the history and mission of a community organization is key to preparing for engagement in and with the participants and staff in that placement. Encouraging preservice teachers to ask questions, both of themselves and of a mentor, can help them build a picture of the organization: For whom were these programs created? Why? Who are they currently serving? How is the mission being shaped in everyday practice with those participating in the programming? How have the programs changed over time? Inquiring with multiple stakeholders about the ways in which a mission is operationalized in daily practice as well as future visions of the organization can help preservice teachers develop a background that may help them view and reflect upon their experiences in this placement. Further, recognizing the ways in which the goals and aims of these organizations may differ from more

Reflection can offer a space in which to both recognize and process what one is experiencing as well as how those experiences are impacting one's thinking and doing.

traditional school-based experiences can amplify understandings of the varied ways and reasons individuals engage in music making, thus potentially expanding how music education might be conceptualized both within and beyond the classroom.

Spending time learning about the administrative and “behind-the-scenes” activities of an organization is important as well (Schmidt, 2020). Opportunities to speak with administrators, participants, and other educators might help provide multiple and varied perspectives about an organization’s purpose or mission. Who provides the day-to-day support of the organization? Who sponsors this organization? Is there a board of directors? Is this a non-profit arm of a larger organization? Learning and understanding the answers to these questions can help explain how and why certain decisions are made and may help provide a more thorough understanding of the infrastructure of an organization.

Many community organizations also share their programs, solicit participants, and advertise events in an online forum through a website or community page. Taking time to explore an organization’s online presence can also be an effective way for preservice teachers to develop questions and curiosities about a program that may impact their reflections and practices once they become involved.

In our own experiences working in and with an organization that was grounded in a social mission, we found that creating time and space to continually circle back to ideas of purpose was particularly important for our work together. For Morgan, these conversations created a space to reflect upon what it means to be an educator in this particular context, thus helping her expand her thinking as she began developing her own teaching philosophy. How would these conversations impact her own choices beyond this context? How might she continually circle back to purpose as a cornerstone of her own educational practice? Morgan also sought out opportunities to engage in purpose-driven inquiry beyond these conversations with Kelly. She engaged with administrators before and after class, spoke with donors at events, and, most importantly, dialogued with the learners about their perspectives on this program. Each of these engagements helped Morgan develop a more comprehensive view of the program, creating multiple spaces for her to think through what it might mean to teach and learn through music in this context.

Taking time to observe, take notes, and ask questions about the teaching and learning environment also aided Morgan in her understanding of the organization’s approach to music education. This meant spending time in Kelly’s classes, but also taking the time to build relation-

ships, which we expand upon later, with other members of the teaching faculty, administrative staff, and volunteers. Mentors might help facilitate these opportunities and introductions in community settings, or the preservice teacher might seek them out independently. This increased familiarity helped Morgan feel more embedded in the culture and community of this field context and informed the ways in which she engaged with teachers and learners throughout the placement.

From Kelly’s perspective as the mentor, these conversations about purpose helped her reflect upon and examine her own pedagogical practices. In particular, she explored how her daily engagements aligned with or diverged from the stated aims of the organization, leading her to continually reflect upon her own sense of purpose in this space. In what ways were her interactions and experiences with the young people in the program aligning with or diverging from the mission of the organization?

Purpose is central to all pedagogical engagement (Allsup, 2014; Pekarsky, 2007). It can impact how spaces of teaching and learning are designed as well as the ways in which we engage in moment-by-moment interactions. Understanding the purpose of a place you are entering; speaking openly, critically, and frequently about the relationship between purpose and pedagogy; and examining how purpose is put into practice can help preservice teachers grow in awareness of the multiple and varied ways music education might operate in a community setting.

Strategy 2: Creating Space for Ongoing Mutual Reflection

Self-reflection is a cornerstone of pedagogical practice (Koerner, 2017). The ability to analyze one’s pedagogical and curricular choices, examine the ways in which these choices impact student engagement, and consider how one might make changes in the future are all necessary to growth-oriented pedagogical practice. Reflection, however, is also more than analyzing practice in order to determine which engagements achieved a particular aim in a learning context. Reflection should also be about examining personal and pedagogical beliefs and interrogating the ways in which one’s pedagogy aligns with one’s stated philosophy (Fook & Askeland, 2009; Kushner, 2006; Takacs, 2002).

Engaging in this type of reflection is challenging, as it requires a critical analysis of our own experiences and the acknowledgement of our own biases. Indeed, Takacs (2002) notes that “few things are more difficult than to see outside the bounds of our own perspective—to be able to identify assumptions that we take as universal truths, but that instead have been crafted by our own unique

identity and experiences in the world” (p. 169). Preservice teachers frequently enter university music programs with a particular understanding of music education (Benedict, 2012). Ensemble experiences, school music, private lessons, and a focus on skills-based excellence are often hallmarks of many music educators’ histories. While these experiences are important and deserve to be both honored and celebrated, they can also limit perspectives and should be explored and problematized. Expanding such perspectives can help music educators consider a broader and more diverse conception of music education.

Community placements can be an ideal space in which to broaden conceptions of what teaching and learning in and through music can look like (Shields, 2000). Working with diverse populations, whether they be adult learners, families, or groups who maintain particular cultural traditions can help preservice music teachers examine their own identities and how those identities shape their pedagogical orientation. Exploring musical endeavors that expand beyond familiar models of music making may impact how preservice teachers conceptualize the possibilities of engaging with music in the classroom.

Research suggests that guided, purposeful reflection is particularly important when navigating these philosophical shifts in community settings (Boyle-Baise, 1998; McDonald et al., 2011; Reynolds, 2004). Reflection can offer a space in which to both recognize and process what one is experiencing as well as how those experiences are impacting one’s thinking and doing. Such opportunities for reflection are often embedded within the classroom side of practicum placements through dialogue or written communication between preservice teachers and university faculty. Incorporating these reflections into one’s mentoring relationship, however, can also be helpful, offering space for the mentor and preservice teacher to reflect upon, question, and problematize observations and practices of teaching and learning, student engagement, or organizational structures.

Reflecting with a mentor in a community setting is not always easy. Particularly at the beginning of a relationship, there can be a power imbalance that might result in the preservice teacher being hesitant to question or interrogate the practices of a mentor or organization (Britzman, 2003). In our experiences, we found that one way to mitigate this imbalance was to engage in ongoing mutual reflection. We intentionally took 10-15 minutes per week for each of us to ask questions, make observations, and think through ideas together. Rather than consistently looking to Morgan to start the reflection process, Kelly began by modeling her own critical reflection, utilizing the time in between classes to think aloud about

her own pedagogical practices and solicit Morgan’s observations and ideas. This opportunity reminded Kelly that, as practitioners, we live in a space of inquiry and reflection, consistently working to engage with and improve our practice. Through these reflective engagements, she made changes to how she built relationships with students, introduced repertoire, and engaged with colleagues. Morgan noted that having this process modelled, rather than only explained or expected, helped her feel more comfortable asking questions and reflecting upon structures, thus helping her grapple with frustrations, inquiries, and wonderments. Having a point of reference for what critical reflection might mean and look like helped Morgan enter into both a mutual reflection with Kelly, as well as dig deeper into her own approach to teaching as she began to develop, explore, and practice her own philosophy of music education.

Engaging in musical contexts that ask us to expand our preconceived notions of what an education in and through music looks like can be challenging (Benedict, 2012; Kushner, 2006; Takacs, 2002). Deliberate conversations about the purpose of reflection, asking open questions, and creating regular opportunities for reflection to be practiced in a mentoring relationship is crucial to the process of unpacking the complex experiences one may be having in a community-based fieldwork setting. Engaging in such practices throughout community fieldwork placements can help preservice teachers cultivate their personal growth-oriented self-reflection practices.

Strategy 3: Building Caring Relationships

Taking time to build caring relationships is key to success in all educational placements, but this is particularly true in community settings (Fairbanks et al., 2000). For the mentor/mentee relationship, opportunities to share ideas and reflect can ease one’s transition into the profession both during and beyond the placement by helping preservice teachers feel as though they are a part of the community within this context. Further, open communication and support can help a preservice teacher build her sense of confidence in the classroom and can encourage her to cultivate care-filled relationships with learners and colleagues.

It is important for preservice teachers to recognize that the mentor and participants in the community-based setting often have already established a relationship and a culture of musical learning. The preservice teacher may initially feel like an outsider, unfamiliar with the shared experiences held by the participants and faculty, as well as the structure and operation of the community space (Britzman, 2003). Finding ways to welcome a preservice teacher into the established context, then, is necessary if

Community-based music education placements can be spaces where perspectives are broadened.

we hope to help her feel comfortable and confident as a member of the community.

Some community placements focus solely on observing while others involve opportunities for preservice teachers to engage with learners in a teaching context. These determinations are often made prior to the beginning of the placement, but open conversation between mentor and preservice teacher can often result in opportunities to share a song, make music with a small group, or transition to teaching full lessons or classes. In our experience, rather than entering with a predetermined plan of when and what Morgan would teach during the placement, we found it beneficial to take time to learn about one another. Finding ways to connect, share experiences, brainstorm, and explore our goals, strengths, and hesitations was useful in helping to establish a positive relationship right away. Each preservice teacher may have different skills or types of experience, and these conversations helped Kelly find places in the curriculum where Morgan might bring unique ideas or skills as well as those where Morgan might want more support.

A major takeaway for Morgan was how to set herself up for success so that she could be what she called her “fullest teacher self” in this new-to-her teaching environment. This placement was Morgan’s first time working with a choir, and she wanted to build her confidence so she could fully invest herself in the learning process. A gradual shift from observer/participant to teacher was important here. Opportunities were created for Morgan to watch and participate first, and then, over time, she was able to confidently take over portions of rehearsals and eventually planned and facilitated the whole teaching and learning engagement. This supported her growth as a developing teacher. As a mentor, Kelly was able to model how teachers might create a space for positive interactions with one another, which Morgan could then observe, utilize, and build upon as she began teaching in this setting. The relationship that had been cultivated in our first few weeks together helped Kelly engage with Morgan in a way that both honoured and addressed her concerns and insecurities. From there, Morgan began to build relationships with the participants and helped them build a relationship as an ensemble, all while exploring her own conception of herself as a teacher and as a learner.

Concluding Thoughts

Community-based music education placements can be spaces where perspectives are broadened, thinking is challenged, and pedagogical practices are cultivated. The diverse nature of these community contexts and the unique skills and backgrounds of the individuals who engage in and with them opens up a plethora of possibilities in each experience (Willingham, 2014). Through our community-based placement, we found that a mentoring relationship that prioritized the investigation of organizational and personal purpose, the creation of space for ongoing mutual reflection, and the building of caring relationships were central aspects in creating a nurturing and supportive environment together in our context.

Our aim in writing this article was to share our experience and offer ideas and strategies that might be taken up by those engaging in community-based fieldwork. For preservice teachers, these strategies might serve as a starting point for thinking through the purpose of community-based placements, viewing them as opportunities to broaden conceptions of musical teaching and learning possibilities. Mentors and community organizations might utilize these ideas to think about how they might engage with preservice teachers, welcoming them into a community context, learning from and with them as relationships are cultivated, and embracing this opportunity to reflect on their own teaching practices. Finally, for teacher educators, the ideas presented here might be beneficial as determinations are made about where and with whom preservice teachers are placed in community settings as well as how fieldwork is introduced and framed. We offer these strategies as a starting point and we hope that they will be examined, critiqued, and built upon to cultivate experiences that are meaningful for participants, mentors, and preservice teachers in a variety of community-based contexts.

Notes

¹ We use the term “preservice teachers” to describe students who may be majoring in music education in their undergraduate programs, as well as those who are enrolled in teacher education programs.

References

- Abramo, J. M., & Campbell, M. R. (2016). Four notions on the qualities of cooperating music teachers. *Arts Education Policy Review*, 117(2), 117–129. <https://doi.org/10.1080/10632913.2015.1051257>
- Allsup, R. (2014). A place for music education in the humanities. *Music Educators Journal*, 100(4), 71–75. <https://doi.org/10.1177/0027432114530169>
- Ball, D. L., & Cohen, D. K. (1999). Developing practice, developing practitioners: Toward a practice-based theory of professional education. In G. Sykes & L. Darling-Hammond (Eds.), *Teaching as the Learning Profession: Handbook of Policy and Practice* (pp. 3–32). Jossey Bass.
- Baughman, M., & Baumgartner, C. (2018). Preservice teachers’ experiences teaching an adult community music ensemble. *International Journal of Music Education*, 36(4), 601–615.

- Benedict, C. L. (2012). Critical and transformative literacies: Music and general education. *Theory into Practice*, 51(3), 152-158. <https://doi.org/10.1177/0255761418775128>
- Bondy, E., & Davis, S. (2000). The caring of strangers: Insights from a field experience in a culturally unfamiliar community. *Action in Teacher Education*, 22(2), 54-66. <https://doi.org/10.1080/101626620.2000.10463005>
- Boyle-Baise, M. (1998). Community service learning for multicultural education: An exploratory study with preservice teachers. *Equity and Excellence in Education*, 31(2), 52-60. <https://doi.org/10.1080/1066568980310207>
- Brayko, K. (2013). Community-based placements as contexts for disciplinary learning: A study of literacy teacher education outside of school. *Journal of Teacher Education*, 64(1), 47-59. <https://doi.org/10.1177/0022487112458800>
- Britzman, D. (2003). Practice makes practice: A critical study of learning to teach. SUNY Press.
- Burant, T. J., & Kirby, D. (2002). Beyond classroom-based early field experiences: Understanding an “educative practicum” in an urban school and community. *Teaching and Teacher Education*, 18(5), 561-575. [https://doi.org/10.1016/s0742-051x\(02\)00016-1](https://doi.org/10.1016/s0742-051x(02)00016-1)
- Campbell, M. R., & Brummett, V. M. (2007). Mentoring preservice teachers for development and growth of professional knowledge. *Music Educators Journal*, 93(3), 50-55. <https://doi.org/10.2307/4101539>
- Conway, C. M. (2003). *Great Beginnings for Music Teachers: Mentoring and Supporting New Teachers*. R&L Education.
- Darling-Hammond, L. (2014). Strengthening clinical preparation: The holy grail of teacher education. *Peabody Journal of Education*, 89(4), 547-561. <https://doi.org/10.1080/0161956x.2014.939009>
- Davis, S. A. (2016). “A circular council of people with equal ideas”: The mentoring mosaic in a preservice teacher education program. *Journal of Music Teacher Education*, 26(2), 25-38. <https://doi.org/10.1177/10570837166631387>
- Fairbanks, C. M., Freedman, D., & Kahn, C. (2000). The role of effective mentors in learning to teach. *Journal of Teacher Education*, 51(2), 102-112. <https://doi.org/10.1177/002248710005100204>
- Fook, J., & Askeland, G. A. (2007). Challenges of critical reflection: “Nothing ventured, nothing gained”. *Social Work Education*, 26(5), 520-533. <https://doi.org/10.1080/02615470601118662>
- Haack, P. A. (2006). Mentoring and professional development programs: Possibilities and pitfalls. *Music Educators Journal*, 92(4), 60-64. <https://doi.org/10.2307/3401114>
- Hamilton, E. R., & Margot, K. C. (2019). Preservice teachers’ community-based field experiences in a public museum setting. *Frontiers in Education*, 4, 1-16. <https://doi.org/10.3389/educ.2019.00115>
- Koerner, B. D. (2017). *Beginning music teacher mentoring: Impact on reflective practice, teaching efficacy, and professional commitment* (Publication No. 10642603) [Doctoral Dissertation, University of Colorado Boulder]. ProQuest Dissertations and Theses Publishing.
- Kushner, S. (2006). Adolescents and cultures of reflection: More than meets the eye. In P. Burnard & S. Hennessy (Eds.) *Reflective Practices in Arts Education* (pp. 13-22). Springer.
- Lane, J. S. (2012). Engaging preservice music teachers with adult amateur musicians. *International Journal of Community Music*, 5(3), 317-322. https://doi.org/10.1386/ijcm.5.3.317_1
- McDonald, M., Tyson, K., Brayko, K., Bowman, M., Delpont, J., & Shimomura, F. (2011). Innovation and impact in teacher education: Community-based organizations as field placements for preservice teachers. *Teachers College Record*, 113(8), 1668-1700.
- Moir, E. (2005). Launching the next generation of teachers: *The new Teacher Center’s model for quality instruction and mentoring*. In H. Portner (Ed.), *Teacher mentoring and induction: The state of the art and beyond* (pp. 59-73). Corwin Press.
- Pekarsky, D. (2007). Vision and education: Arguments, counterarguments, and rejoinders. *American Journal of Education*, 113(3), 423-450. <https://doi.org/10.1086/512739>
- Reynolds, A. M. (2004). Service-learning in music teacher education: An overview. *Journal of Music Teacher Education*, 13(2), 9-17. <https://doi.org/10.1177/10570837040130020103>
- Shields, C. (2002, April). Music education in community settings: “Making music with Millikin.” Paper presented at MENC: The National Association for Music Education National Conference, Nashville, TN.
- Schmidt, P. (2020). *Policy as Practice: A Guide for Music Educators*. Routledge.
- Sleeter, C. E. (2008). Preparing white teachers for diverse students. In M. Cochran-Smith, S. Feiman-Nemser, D. J. McIntyre, & K. E. Demers (Eds.), *Handbook of Research on Teacher Education: Enduring questions in changing contexts* (3rd ed., pp. 559-582). Routledge.
- Takacs, D. (2002). Positionality, epistemology, and social justice in the classroom. *Social Justice*, 29(4), 168-181.
- Tucker, L., & Mantie, R. (2006). Community: Music: Making: Connections. *Canadian Music Educator*, 48(2), 34-39.
- Veblen, K. (2003). Compelling connections: Community and music making in Canada. *Canadian Music Educator*, 45(2), 25-28.
- Veblen, K., & Olsson, B. (2002). Community music: Toward an international overview. In R. Colwell & C. Richardson (Eds.), *The new handbook of research on music teacher and learning* (pp. 740-753). Oxford University Press.
- Weimer, K. R. (2017). *We’re just kind of walking side by side: Music teacher mentor/mentee relationships in Connecticut’s Teacher Education and Mentoring Program (TEAM)* (Publication No. 10629146) [Doctoral Dissertation, Pennsylvania State University]. ProQuest Dissertation and Theses. (ProQuest No. 10629146).
- Weimer, K. R. (2017). Maximizing mentoring relationships. *General Music Today*, 32(2), 12-17. <https://doi.org/10.1177/1048371318805226>
- Willingham, L. (2014). Lessons from community music (Community Music Activity Commission, ISME 2014, Salvador, Brazil). *Canadian Music Educator*, 56(1), 16-19.
- Yob, I. M. (2000). A feeling for others: Music education and service learning. *Philosophy of Music Education Review*, 8(2), 67-78.
- Zeichner, K. (2002). Beyond traditional structures of student teaching. *Teacher Education Quarterly*, 29(2), 59-64.
- Zeichner, K. (2010). Rethinking the connections between campus courses and field experiences in college-and university-based teacher education. *Journal of Teacher Education*, 61(1-2), 89-99. <https://doi.org/10.1177/0022487109347671>
- Zeichner, K., & McDonald, M. (2011). Practice-based teaching and community field experiences for prospective teachers. In A. Cohen & A. Honigfeld (Eds.), *Breaking the Mold of Preservice and Inservice teacher education: Innovative and successful practice for the 21st century* (pp. 45-54). Rowman & Littlefield.



Dr. Kelly Bylica serves as Assistant Professor of Music Education at Boston University where she teaches in both the undergraduate and graduate programs. Originally from Chicago, Kelly taught middle school and K-8 general and choral music and has served on the teaching faculty of several community-based youth music programs in both Canada and the United States. She has presented and published her work on critical pedagogy, curriculum and policy, project-based learning, and music teacher education both nationally and internationally. Kelly holds a PhD in music education from The University of Western Ontario.



Morgan Kuepfer is an emerging educator, writer, and performer. She is a graduate of Western University, having completed a concurrent Bachelor of Music Honours Music Education and Bachelor of Arts Specialization French Studies as a Western Scholar. Morgan is currently attending the University of British Columbia where she is a Bachelor of Education Secondary Teacher Candidate. Additionally, she is an active member of Choral Canada and has written several articles in their journal, *Anacrusis*. As a music educator, Morgan aims to promote inclusiveness, diversity and mindfulness both inside and outside the classroom, while making music accessible to all.



The Canadian Music Educators' Association/L'Association canadienne des musiciens éducateurs is pleased to announce the winners of the 2020 National Undergraduate and Graduate Student Essay Competitions, as well as the Pat Shand Canadian Music Essay Competition. The jurors reviewed 13 undergraduate entries, five graduate entries, and one entry for the Pat Shand for a total of 19 submissions.

The winners of the 2020 competitions are:

DR. FRANKLIN CHURCHLEY GRADUATE ESSAY COMPETITION

1st PLACE: Heather Lewis, Memorial University

Essay Title: *A Safe Place to Land: Music Classes as Havens for Anxious and Other Youth*

Faculty Advisor: Dr. Andrea Rose

KENNETH BRAY UNDERGRADUATE ESSAY COMPETITION

1st PLACE: Allesandro Rotondi, University of Windsor

Essay Title: *Modern Recording Technology and the Music Student: How Formal and Informal Recording Facilitates Music Learning*

Faculty Advisor: Dr. Danielle Sirek

PATRICIA SHAND PRIZE FOR ESSAY ON CANADIAN MUSIC IN EDUCATION COMPETITION

PRIZE WINNER: Sara Joy

Essay Title: *The Power Within: Self-Awareness, Identity, and Innovation in Music Education*

All essay submissions were blind reviewed by two jurors. Jurors are experienced music education scholars with strong credentials. They devote substantial time reading and scoring the submissions, as well as providing constructive feedback to participants.

2020 Undergraduate Essay Jurors

- Dr. Adam Alder, Nipissing University
- Dr. Janet Brenneman, Canadian Mennonite University
- Mr. Keith Griffioen, University of Lethbridge
- Dr. Lisa Lorenzino, McGill University
- Dr. Beryl Peters, University of Manitoba
- Dr. Jody Stark, University of Manitoba

2020 Graduate Essay Jurors

- Dr. Bernard Andrews, University of Ottawa
- Dr. Sheelagh Chadwick, Brandon University

2020 Pat Shand Essay Jurors

- Dr. Andrea Rose, Memorial University
- Dr. Betty Anne Younker, Western University

Special thanks are offered to all who participated in the competition, including students, faculty advisors, and jurors. Together, we can make a difference by promoting dialogue about Canadian music education.

Dr. Francine Morin, Chair
Canadian Music Educators' Association/
L'Association canadienne des musiciens éducateurs (CMEA/ACME)
National Student Undergraduate and Graduate Essay Competitions



L'Association canadienne des musiciens éducateurs/Canadian Music Educators' Association a le plaisir d'annoncer les gagnants des concours nationaux 2020 d'essais pour les étudiants de premier cycle et des cycles supérieurs, ainsi que du concours Pat Shand d'essais sur l'éducation musicale au Canada. Les jurés ont évalué 13 essais de premier cycle, cinq essais des cycles supérieurs et un essai pour le concours Pat Shand, soit un total de 19 essais.

Voici les gagnants des concours 2020 :

CONCOURS D'ESSAIS DR. FRANKLIN CHURCHLEY (CYCLES SUPÉRIEURS)

1^{re} PLACE : Heather Lewis, Université Memorial

Titre : *Créer un espace sécurisant : les classes de musique comme refuge pour les jeunes anxieux et tous les autres élèves*

Supervision : Dr. Andrea Rose

CONCOURS D'ESSAIS KENNETH BRAY (PREMIER CYCLE)

1^{re} PLACE : Allesandro Rotondi, Université de Windsor

Titre : *Les nouvelles technologies d'enregistrement et l'étudiant en musique : comment l'enregistrement formel et informel facilite l'apprentissage de la musique*

Supervision : Dr. Danielle Sirek

PRIX PATRICIA SHAND POUR LE CONCOURS D'ESSAIS SUR L'ÉDUCATION MUSICALE

1^{re} PLACE : Sara Joy

Titre : *La force intérieure : conscience de soi, identité et innovation en éducation musicale*

Tous les essais des participants ont été examinés à l'aveugle par deux jurés. Les jurés sont des chercheurs expérimentés ayant une expertise en éducation musicale. Ils ont été dévoués dans le processus d'évaluation des essais et ont même fourni des commentaires constructifs aux participants.

Jurés des essais de premier cycle 2020

- Dr. Adam Alder, Université de Nipissing
- Dr. Janet Brenneman, Université Canadian Mennonite
- Mr. Keith Griffioen, Université de Lethbridge
- Dr. Lisa Lorenzino, Université McGill
- Dr. Beryl Peters, Université du Manitoba
- Dr. Jody Stark, Université du Manitoba

Jurés des essais des cycles supérieurs 2020

- Dr. Bernard Andrews, Université d'Ottawa
- Dr. Sheelagh Chadwick, Université Brandon

Jurés des essais du concours Pat Shand 2020

- Dr. Andrea Rose, Université Memorial
- Dr. Betty Anne Younker, Université Western

Nous tenons à remercier toutes les personnes impliquées dans ces concours, soit les étudiants, les superviseurs et les jurés. Ensemble, nous pouvons faire la différence en encourageant les échanges à propos de l'éducation musicale au Canada.

Dr. Francine Morin, Présidente

L'Association canadienne des musiciens éducateurs/Canadian Music Educators' Association (CMEA/ACME)

Concours nationaux d'essais pour les étudiants de premier cycle et des cycles supérieurs

The Power Within: Self-Awareness, Identity, and Innovation in Music Education

La force intérieure : conscience de soi, identité et innovation en éducation musicale

Sara Joy

Abstract: 2020 ruptured realities of teachers worldwide and changed the field of music education forcing teachers to move beyond what they have always done and to find new and creative ways to deliver their curriculum and engage with students. This research focuses on the formation of music educators' identities through a social constructionist lens to explore how our attachment to our identities can help or hinder our ability to lead and innovate. As we question our methods of curriculum delivery, we must also question why we do what we do and how our identities may uphold existing models of music education. By understanding our core values and engaging with the process of continual becoming, we can embrace the uncertainty, ambiguity, and tension that comes with forging ahead into new territory.

Résumé : 2020 a bouleversé la réalité des enseignants autour du globe, a changé le domaine de l'éducation musicale, et ce, en obligeant les enseignants à se dépasser et à trouver des moyens novateurs et créatifs d'enseigner selon leur programme et d'interagir avec les élèves. Cette recherche porte sur la construction de l'identité chez les musiciens éducateurs à travers une construction sociale afin d'explorer comment l'attachement à notre identité peut aider ou entraver notre capacité de gestion et d'innovation. En remettant en question nos méthodes d'enseignement, demandons-nous également pourquoi nous avons de telles façons de faire et comment notre identité vient défendre ces modèles existants en éducation musicale. En comprenant nos valeurs fondamentales et en nous engageant dans un processus de développement continu, nous serons mieux outillés pour accueillir l'incertitude, l'ambiguïté et la tension, puis, ainsi, oser s'aventurer en terre inconnue.

Who we are is how we lead.- Brené Brown

The events of 2020 have had a significant impact on the personal and professional identities of music teachers. After all, “even mature adults, when subjected to conditions of uncertainty and rapid change, will experience

identity crises and a resultant change” (Sinnott, 2017, p. 5). Our realities have been ruptured – broken suddenly, never to return exactly to how they were before. A global pandemic has forced music teachers to re-envision the delivery of music curriculum. The murder of George Floyd and the subsequent protests, panel discussions, and public statements have also forced music teachers to reflect on current practices. There has been widespread acknowledgement that more work needs to be done to dismantle oppressive systems while creating new systems with equity, inclusion, and diversity at the forefront. Difficult questions need to be addressed and will guide my inquiry: Do our former models of music education serve the world in which we are currently living? Are we grasping on to our identities as music teachers to the point where we are resistant to new possibilities? How did those identities come to be in the first place? If necessary, can we use this rupture to reinvent ourselves and our teaching practice?

As humans, we all have multiple identities, but we may not always realize how they impact day-to-day interactions, our career choices, and how we show up in the world. We “claim particular identities based on our recognized roles, the social groups we belong to, and the personal characteristics that describe ourselves” (Sinnott, 2017, p. 8). Human beings are multi-faceted, contradictory at times, and constantly changing.

To address these questions, I begin by recognizing how identity is socially constructed and the role that primary socialization plays in the formation of music teacher identity. I will then explore the importance of core values in understanding identity while navigating times of transition and rupture. Borderland discourses (Alsup, 2006) and the Strength Deployment Inventory (2017), provide opportunities to increase self-awareness and develop power within (Brown, 2019) which can help us embrace contradiction, revel in uncertainty, and be a force for innovation. In a time when there is so much rapid change in the world, an understanding of core values gives teachers an anchor with which to ground themselves. The goal is not to reach a final answer or an established identity without room for further growth and change. Rather, the

Rather, the goal is to occupy the space of “continual becoming” (Alsup, 2006, p. 7) by embracing the ambiguity, tension, and discomfort of the ‘borderland’.

goal is to occupy the space of “continual becoming” (Alsup, 2006, p. 7) by embracing the ambiguity, tension, and discomfort of the ‘borderland’.

It is through understanding all of the components of identity that we can understand ourselves, why we do what we do, and see the opportunities we have to break any cycles of behaviour that do not serve our values and goals, and the potential new directions of our profession. By increasing our awareness, we can move forward to what could be with our eyes open to what is and what has been. And when things change unexpectedly, we are better equipped to not only survive but to thrive. Thus, we must be aware of our personal identities, our values, and our histories to better understand how our professional identities have been socially constructed so we can harness this knowledge to push forward in new directions when our realities are ruptured.

Transition and Rupture

Up to this point, there has been discourse about the need to find new ways forward with music education because of growing discontent with the way music education has traditionally been implemented in schools. However, “our long-running pedagogy of excellence and achievement appears closed or at least hostile to innovation and popular input” (Allsup, 2016, p. 39). Whether teachers wanted to change or not, our previously established modes of delivery were ruptured in 2020. Transitioning into this new world of education presented many challenges. Transitions are “complex and multifaceted” (Crafter & Maunder, 2012, p. 10). They “involve changes to self-identity born out of uncertainty in the social and cultural worlds of the individual” (Crafter & Maunder, 2012, p. 10). During times of transition, people engage with the “conscious reflective struggle to reconstruct knowledge, skills, and identity in ways that are consequential to the individual becoming someone or something new” (Beach, 1999, p. 30). Often, transitions are incited by rupture. Zittoun (2006) outlines three types of rupture:

1. Change in cultural context (war, natural disaster, the introduction of new technology)
2. Change to a person’s sphere of experience (moving countries, moving to a new home)
3. Change in relationships or interactions (Crafter & Maunder, 2012, p. 13)

The year 2020 has presented us with all three of these ruptures. The pandemic changed our cultural context by moving everything online within a matter of weeks. The change to a person’s sphere of experience happened abruptly when we had to move and contain all aspects of our lives into our homes. And, finally, when all social and professional interactions had to be through online sources a rupture occurred that resulted in an extreme change in relationships. These ruptures have given us an opportunity to take stock of ourselves and understand our identities. We now have the opportunity to examine how those identities are tied up in our vocation and how our vocation has shaped our identities. If our reflection confirms that a new approach is timely and necessary, we can also explore ways to emerge from this time moving forward rather than going back to what we were doing before. This is not to say that we need to throw away everything that happened previously. Rather, it is about understanding ourselves to help us maintain our connection with the past while also stepping boldly into the future and being comfortable with the uncertainty that comes from embodying both.

Identity

When it comes to identity, the social constructionist view posits that its construction is a continual process shaped by social interactions, resulting in individuals having multiple, sometimes conflicting, identities (Bernard, 2006). Our identities are shaped by cultural, social, psychological, and historical influences, making each of us unique as our various identities intersect. DeLamater and Collett define identity as the “meanings attached to the self by one’s self and others” (DeLamater & Collett, 2019, p. 125) which shares a common thread with Dawe’s definition that “identity is an imaginative view of oneself, a role one devises as an occupant of a particular position” (Dawe, 2007, p. 39). When we read a novel, we gain further insight into the characters by analyzing the setting, taking into account what had happened before, and what (or who) had influenced the character up to this point. Making connections and extracting meaning from the past is part of understanding the identity of the protagonist. We are all the main character in our own stories so we should apply the same analytical process to our own narratives. If our lives were presented in a novel, what would be included in each of the chapters? How many footnotes would there need to be to cite the people, institutions, cultures, and systems that have helped form who we are today? And what would be included in the footnotes of our chapters on our identities as music educators?

These ‘footnotes’ may help us understand the external factors that influence our choices, actions, and behaviours but there is still a deeper level. Sinnott defines identity as something that “encompasses one’s value system as well as one’s view of knowledge and oneself as a learner and an agent in the world” (Sinnott, 2017, p. 6).

Similar to Sinnott, Waterman defines identity as a “person’s self-definition, in terms of goals, values, and beliefs [...] that provide direction, purpose, and meaning in life” (Waterman, 2017, p. 314). Sinnott and Waterman emphasize the importance of what is not visible on the surface of identity. Values, “principle[s] or standard[s], belief[s] about what is important in life” (SDI, 2017, p. 3), are often difficult to ascertain from the outside because, though every person has a set of values, only that individual truly knows what they are and how they manifest in different ways in their lives.

Living into our values is one of the four skill sets that Brown (2019) advocates for when it comes to effective leadership. As educators, we are all leaders in some way. When we are “grounded on a strong foundation of self-worth and self-knowledge [...] we feel comfortable challenging assumptions, long-held beliefs, and pushing against the status quo” (Brown, 2019, p. 97). If there was ever a time where we needed to challenge assumptions and long-held beliefs, it is now when our previously ‘closed tradition’ (Allsup, 2016) has been broken open and we have no other option than innovating and exploring new possibilities in music education. With this rupture comes a re-evaluation of our identities, which can cause discomfort and anxiety. It is, therefore, important to recognize the various ways we can process changes in our identities and the ways these processes can help or hinder our ability to lead.

Identity Processing

The continuous nature of identity development leaves the exploration of identity open for individual engagement. Berzonsky (1989, 2011) gives some structure to the ways our identities can inform how we navigate our exploration by outlining three styles. The first is an informational identity style. In this style, individuals deliberately “seek out information relevant for making decisions, are open to new ideas, and seek to make rational, informed decisions in domains of identity concern” (Waterman, 2017, p. 317). Those who engage with the informational identity style are skeptical of their self-views, question their assumptions and beliefs, and explore and evaluate information that is relevant to their self-constructs. They are positively associated with experiential openness and introspectiveness, which results in flexible self-identity and vigilant decision-making and problem-focused coping (Beaumont, 2017, p. 57). In the second identity style individuals assume a normative orientation, adhering to goals or values in a “non-reflective manner resulting in those individuals not tolerating ambiguity well and tending to be dogmatic with respect to the expression of their goals, values, and beliefs” (Waterman, 2017, p. 317). The third style aligns itself with a diffuse-avoidant orientation where individuals are “more concerned with impression management than with forming personally meaningful goals, values, and beliefs” (Waterman, 2017, p. 317).

Every individual has the capacity to engage in all three styles of processing. A person may be open to new ideas and ascribe to the informational identity style at work but when at home, are dogmatic about values surrounding family. Walt Whitman articulated this idea when he wrote, “Do I contradict myself? Very well, I contradict myself, (I am large, I contain multitudes)” (Whitman, 1892, Part 51). Education also contradicts itself and contains multitudes. “Replication and transformation, tradition and change” (Allsup, 2016, p. 40) are at the heart of education and “are in an equal state of contradiction” (p. 40). Rather than try to solve the contradictions, we can work toward embracing our ‘multitudes’ as Whitman did. Part of this process is to understand what pre-conceived notions we hold about what music education is and explore how those notions have been reinforced over our entire lives in music.

Music Teacher Identity

When trying to understand why ‘traditional’ music education practices have continued in a society that seems so disconnected to the one in which these practices originated, it is important to acknowledge the value placed on the identity of “music educator” in the hierarchy of identities. Many may feel that their identity as a music educator is near the top of that hierarchy because of how the following factors have reinforced the importance we have attached to a particular role identity:

1. The resources we have invested in constructing the identity
2. The extrinsic rewards that enacting the identity has brought
3. The intrinsic gratifications derived from performing the identity
4. The amount of self-esteem staked on enacting the identity well (DeLamater & Collett, 2019, p. 133).

To take this list and apply it to music educators, it is immediately apparent how attached we may be to the identity of “music educator” because of everything we have invested over a lifetime. To have earned all of the certifications and degrees needed to become a music educator, individuals have spent countless hours and made a large financial investment to learn their instrument, study music in school, and, finally, to study to become a teacher. Extrinsic rewards could include awards for performance (both personal and with their own students) or specific titles (department head, conductor of certain ensembles, etc.). Any performer can understand the immense impact of intrinsic gratification if they have experienced that post-performance ‘high’. There is no doubt that a person’s self-esteem is greatly impacted by how they perform their role. Each person may have their own parameters for this self-assessment, but I would argue that we have internalized the examples we learned from as students. Furthermore, the examples we currently see around us in our profession act as guidelines for what we must do to be

seen as ‘legitimate’ music educators. When we recognize where ‘music educator’ is in our personal hierarchy, we can analyze what identity processing style we typically engage with in that role.

Aspects of music teacher identity are “defined by established cultural roles [and] are reinforced by musical institutions” (Hargreaves, MacDonald & Miell, 2017, p. 4). These established roles are communicated through the primary socialization of each individual and are further entrenched when reinforced in university and teacher education programs. The status quo around what music education is and what it is not has been established through a teacher’s own educational experience as a student, their teacher education training, their school context, and their own lives (Alsup, 2006, Dawe, 2007).

When students decide to pursue music education as a career, many of them have already developed an understanding of what it means to be successful in that role. Classroom music teachers have an incredible amount of power when it comes to “initiating and sustaining interest in music teaching as a career” (Isbell, 2008, p. 168). In Isbell’s study, 63% of teachers she interviewed cited their classroom music teacher as the main source of inspiration to enter the field (Isbell, 2008, p. 168). Beynon (1998) writes, “by the time students pursue their undergraduate degree in music education, they have spent thousands of hours observing the pedagogical strategies and absorbing the musical values of their previous music teachers, establishing an “idea” of what a music education should be” (p. 83). Kraay highlights critical inquiry as a means to better understand the “effects of primary socialization” (Kraay, 2012, p. 33) and gain perspective as educators develop “new music education values and a professional identity” (p. 33).

In recent years, there has been a considerable increase in demand for music teacher education programs to facilitate opportunities for pre-service teachers to examine their identities and to critically reflect on their pedagogical philosophy (Dawe, 2007, Ballantyne et al, 2012, Draves, 2019). But what about the teachers who have been in the field for 10, 15, or 20 years? If there was no opportunity for this reflection in their teacher education, will all music teachers have taken the time to reflect and critically examine their identities and their practice in the classroom? In a typical high school, there is often only one, maybe two, music teachers. Teaching jobs are hard to come by so there is the high possibility that those teachers will remain in those positions for the entirety of their careers. So, if a teacher is in their job for 30 years and we accept Isbell’s claim that classroom music teachers have an incredible amount of influence on students who decide to pursue music education further, it is not enough to focus on pre-service teachers because the socialization and reinforcement of role identities and expectations will continue to perpetuate the same systems unless they are interrupted.

To address the importance of understanding the iden-

Rather, it is about understanding ourselves to help us maintain our connection with the past while also stepping boldly into the future and being comfortable with the uncertainty that comes from embodying both.

tities music educators hold, I look to Brené Brown who writes, “Who we are is how we lead” (Brown, 2018, p. 11). This simple, direct statement gets to the heart of why exploring music teacher identity is so important. If we never question ourselves to better understand our values and motivations, we will continue to teach the way we were taught – which may also continue practices that do not serve the progress of music education in the 21st century. Some of these practices may be counter to anti-oppressive pedagogies that hold diversity, equity, and inclusion at the center. Cathy Benedict writes, “the language of social reproduction and notions of good music and what music education should be – in many cases governed by mandated standards and curriculum – have become commonsense, the very fabric of our mind” (Benedict, 2007, p. 30). To avoid “insularity and stagnation, [and] perceiving [our] routines as inevitable” (Richerme, 2016, p. 1), we need to examine the stitches in the fabric of our identities.

Borderlands and New Ways Forward

Janet Alsup (2006) speaks to the idea of the cognitive dissonances that can occur in states of uncertainty as she explores borderland discourses. The borderland discourse is “a space of continual becoming rather than an endpoint culminating in a singular identity construction” (Alsup, 2006, p. 7). The idea of borderlands comes from Gloria Anzaldúa (1987). While Anzaldúa uses the term “borderland” to refer to both a geographical area and a way of living between two cultures, Alsup expands the idea to include situations where there is “evidence of contrasting identity positions creating a productive tension or cognitive dissonance” (p. 36) and contends that engaging in borderland discourse “can lead to cognitive, emotional, and corporeal change, or identity growth” (p. 36). This aligns with the following passage from Anzaldúa:

She has discovered that she can’t hold concepts or ideas in rigid boundaries. The borders and walls that are supposed to keep the undesirable ideas out are entrenched habits and patterns of behavior; these habits and patterns are the enemy

within. Rigidity means death. Only by remaining flexible is she able to stretch the psyche horizontally and vertically. (Anzaldúa, 1987, p. 79)

If we replace the personal pronouns in this passage with the words “teacher” and “education”, it is clear that it directly applies. Only by remaining flexible and not getting tied to old habits and patterns can we stretch music education horizontally and vertically. Though Alsup focuses on preservice teachers and stresses the importance of giving those students opportunities for self-discovery and self-exploration through borderland discourses, it is equally - if not more - important for teachers to engage with this discourse throughout their careers. To that end, Randall E. Allsup (2016) envisions the expertise of music educators as “occurring across a lifespan” (p. 45) and proposes that “teachers are at their best when they are on the edge between knowing and unknowing, learning and unlearning” (ix).

When it comes to change, especially in an educational tradition where many music teachers entered this profession because they were inspired by their own music teachers, it can be difficult to break the pattern when often we teach in the ways that we were taught. This is where possibilities of learning and growing, transforming, and reflecting during post-secondary studies and further professional development come into play. Through these opportunities, we foster agency in our profession. Agency is essential for change because it “empowers one to ‘reach beyond’ one’s current identity/identities and willfully act on something” (Westerlund, 2017, p. 495). However, we do have an advantage. The “arts provide a means to imagine different possible worlds and futures” (Hess, 2020, p. 63). Part of harnessing this imaginative potential is doing the work to better understand our own identities. This understanding can only come through self-exploration that leads to self-awareness. Discovering our values, our top strengths, and our top overused strengths can all be a valuable part of this process.

Strength Deployment Inventory and Leadership

The Strength Deployment Inventory (SDI) Core Strengths is a “self-assessment based on what motivates people and what brings them a sense of self-worth” (PSP, 2017, p. 8). This tool is built with “Awareness” as the first step in the journey. Those who engage with SDI Core Strengths take an online assessment and then participate in a six-hour course to further explore their results, discuss their reactions with others, and start the process of building strategies to best use their new-found knowledge. The SDI is based on Erich Fromm’s descriptions of personality types (PSP, 2017, p. 9) and Relationship Awareness Theory. The premise of Relationship Awareness Theory is that “behaviour comes from people’s character structure and that character arises from a system of personal motivations” and “beliefs, ways of thinking, role expectations, goals, and histories affect the way motives are expressed through different behaviour choices in different situations” (PSP,

2017, p. 10). After completing the online assessment, participants receive their Motivational Value System (MVS). This is meant to show the “filter through which life is perceived, interpreted, and understood” (p. 21). Though it gives insight to what motivates people, it does not in any way claim to give insight to how effective a person is at living through their values in a healthy and fulfilling way.

The reason I highlight this tool is because I believe that there is power in naming. By naming our values, we become more aware of ourselves and we can better understand how we interact with others and how we show up in the world. Having a sense of our “anchor” – our values – can give us something to hold onto as we navigate change, uncertainty, and the unfamiliar. When we know ourselves, we have better chances of realizing the potential in ourselves, in others, and in our profession. Self-awareness provides the foundation for “grounded confidence” (Brown, 2019, p. 165) where we can engage in “the messy process of learning and unlearning, practicing and failing” (p. 165) as we work towards possible future directions of the music education profession.

As teachers, we must recognize that we are also leaders in our classrooms. When in any position of power, understanding ourselves, our motives, and our values is incredibly important. Any strength can be overused or misused. For example, someone with “Principled” as one of their top strengths can use that in a variety of ways. One could be that they follow certain rules of conduct. Another could be that they use the strength so people will not be harmed and will feel secure. And yet a third way could be that they become unbending – unwilling to yield even on minor issues. The importance of understanding that the SDI is not the end of the journey is further reinforced here. Awareness is only the first step, followed by understanding, acceptance, appreciation, and then, finally, effectiveness. As Alsup (2006) states, “the process of identity development is difficult, messy, and complex [...] it must be exactly this way to be successful” (p. 5). If we consider ourselves to be in a continuous state of growth, our identity is never static. Part of this growth mindset is also accepting the inevitability of failure being part of the process. Thus, the way the SDI frames our strengths as qualities that can help and hinder our leadership offers a new way to understand ourselves as we work towards reaching a level of effectiveness as leaders and educators.

What would be included
in the footnotes of our chapters
on our identities as
music educators?

We need to examine the stitches in the fabric of our identities.

Conclusion

In recent decades, there has been an increasing crescendo in the calls for change within the music education profession. Ballantyne, Kerchner & Arostegui (2012) claim that music teachers' "understandings of themselves in terms of their core identity and the sub-identities they assume" (p. 212) are central to their classroom practices. Since "teaching is a state of being, not merely [a way] of acting or behaving" (Danielewicz, 2001, p. 3), music educators need to be self-aware of their own "educational experiences, core beliefs and ideologies" (Alsup, 2006, p. 127).

For too long, we have relied on habits and patterns that were established in music education long before we entered it. 2020 was a challenging year but it also forced us to break these habits. Despite the complete upheaval of how we live our lives day to day and the subsequent anxieties that have accompanied these ruptures, Kumashiro's words provide inspiration. He writes: "Desiring change involves desiring to learn through crisis." (Kumashiro, 2001, p. 8) and so, if we truly wish for change within our field, we must push ourselves to learn through and from the rupture we are currently experiencing. With performances cancelled and regular rehearsal-based lesson plans put on hold, space has been opened for new areas of music education that may not have been explored if we all had continued to prepare our students for the next performance opportunity. Still, there is no clear way forward. The models of music education that we have been trained in have provided us with comfort but at the risk of becoming stagnant and irrelevant. We must not fail to grapple with uncertainty because it is within that uncertainty that innovation lives. It is within uncertainty that we can imagine multiple futures. It is within uncertainty that we continue to reach continuously toward a better self. And so, it is by understanding why we have continued the current models of music education and how our identities are entwined in those models, that we can disrupt and move forward in new directions.

References

- Allsup, R. E. (2016). *Remixing the classroom: Toward an open philosophy of music education*. Indiana University Press.
- Alsup, J. (2006). *Teacher identity discourse: Negotiating personal and professional spaces*. Routledge. <https://doi.org/10.4324/9781410617286>
- Anzaldúa, G. (1987). *Borderlands / La frontera : The New Mestiza*. Aunt Lute Books.
- Ballantyne, J., Kerchner, J. K., & Arostegui, J. L. (2012). Developing music teacher identities: An international multi-site study. *International Journal of Music Education*, 30(3), 211–226. <https://doi.org>

- /10.1177/02557614111433720
- Beach, K. (1999). Chapter 4: Consequential transitions: A sociocultural expedition beyond transfer in education. *Review of Research in Education*, 24(1), 101-139. <https://doi.org/10.3102/0091732X024001101>
- Benedict, C. (2007). Naming our reality: Negotiating and creating meaning in the margin. *Philosophy of Music Education Review*, 15(1), 23-35. Retrieved November 12, 2020, from <http://www.jstor.org/stable/40327266>
- Bernard, R. (2006). Teacher education: Identity work in music teacher education. *The Mountain Lake Reader*, 69-74. <http://myaccess.library.utoronto.ca/login?url=https%3A%2F%2Fwww.proquest.com%2Fdocview%2F1579629%3Faccountid%3D14771>
- Beynon, C. (1998). From music student to music teacher: Negotiating an identity. *Studies in Music from the University of Western Ontario*, 17, 83-105.
- Brown, B. (2018). *Dare to lead: Brave Work. Tough Conversations. Whole Hearts*. Random House.
- Crafter, S., & Maunder, R. (2012). Understanding transitions using a sociocultural framework. *Educational & Child Psychology*, 29(1), 10-18.
- Dawe, N. (2007). Identity and borderland discourse: Bridging the personal and the professional in music teacher identity research. *The Canadian Music Educator*, 49(2), 39-42. <http://myaccess.library.utoronto.ca/login?url=https%3A%2F%2Fwww.proquest.com%2Fdocview%2F231186267%3Faccountid%3D14771>
- DeLamater, J., & Collett, J. (2019). *Social psychology*. Routledge. <https://doi.org/10.4324/9781351015837>
- Draves, T. J. (2019). Teaching ambition realized: Paul's beginning music teacher identity. *Journal of Music Teacher Education*, 29(1), 41–55. <https://doi.org/10.1177/1057083719844211>
- Hess, J. (2020). Towards a (self-)compassionate music education: Affirmative politics, self compassion, and anti-oppression. *Philosophy of Music Education Review*, 28(1), 47-68. <http://dx.doi.org/myaccess.library.utoronto.ca/10.2979/philmusieducrevi.28.1.04>
- Isbell, D. S. (2008). Musicians and teachers: The socialization and occupational identity of preservice music teachers. *Journal of Research in Music Education*, 56(2), 162–178. <https://doi.org/10.1177/0022429408322853>
- Kraay, J. (2013). Examining the construction of music teacher identity in generalist classroom teachers: An ethnographic case study. *The Canadian Music Educator*, 55(1), 32-36. <http://myaccess.library.utoronto.ca/login?url=https%3A%2F%2Fwww.proquest.com%2Fdocview%2F1461912843%3Faccountid%3D14771>
- Kumashiro, K. K. (2001). "Posts" perspectives on anti-oppressive education in social studies, English, Mathematics, and Science classrooms. *Educational Researcher*, 30(3), 3–12 <https://doi.org/10.3102/0013189X030003003>
- PSP. (2017). *Working with core strengths: An SDI guide for learning the language of working better together*. Personal Strength Publishing, Inc.
- Richerme, L. (2016). To name or not to name? Social justice, poststructuralism, and music teacher education. *Philosophy of Music Education Review*, 24(1), 84-102. <https://doi.org/10.2979/philmusieducrevi.24.1.07>
- Self: Definition of Self by Oxford Dictionary on Lexico.com also meaning of Self. (n.d.). Retrieved December 01, 2020, from <https://www.lexico.com/definition/self>
- Sinnott, J. D. (2017). *Identity flexibility during adulthood: Perspectives in adult development*. Springer International Publishing.
- Sumara, D.J. (2007). Small differences matter: Interrupting certainty about identity in teacher education. *Journal of Gay & Lesbian Issues in Education*, 4(4), 39-58. https://doi.org/10.1300/j367v04n04_04
- Waterman, A. S. (2017). "Just when I knew all of life's answers, they changed the questions": A eudaimonist perspective on identity flexibility during the adult years. In J. Sinnott's (Ed.), *Identity flexibility during adulthood*, (pp. 313-332). Springer International Publishing.
- Whitman, W. (n.d.). Song of Myself (1892 version) by Walt Whitman. Retrieved December 13, 2020, from <https://www.poetryfoundation.org/poems/45477/song-of-myself-1892-version>



Sara Joy is a vocal and instrumental teacher at Appleby College in Oakville, Ontario. In addition to classroom teaching, she is part of the artistic staff with the Oakville Choir for Children and Youth as a conductor of the Cherub Choir and leader of the choir's theory program. Sara is a board member with the Kodaly Society of Ontario and, most recently, the Kodaly Society of Canada. Sara completed a Bachelor of Music in Orchestral Performance at Wilfrid Laurier University prior to pursuing a Bachelor of Education and Master's of Music Education at Western University. She is currently working on her PhD at the University of Toronto.

A Safe Place to Land: Music classes as havens for anxious and other youth

Créer un espace sécurisant : les classes de musique comme refuge pour les jeunes anxieux et tous les autres élèves

Heather Lewis

Abstract: What characteristics of music classrooms, classes, and ensembles lead students to feel comfortable, safe, and accepted? In this paper, I seek to answer this question through an exploration of the research literature. Beginning with my own story, as a child with crippling anxiety, and leading into an overview of the struggles facing anxious and Other youth, the following themes are identified in the literature and framed through a personal lens. These themes include: (1) music's power to heal; (2) the teacher's influence in building safe spaces; (3) friendship and connectedness in music classes; and (4) music classes as communities and subcultures.

Résumé : Quels sont les caractéristiques d'un environnement permettant aux élèves de se sentir à l'aise, en sécurité et acceptés, que ce soit dans une classe de musique, un cours ou au sein d'un ensemble musical? Dans cet article, je tente de répondre à cette question en explorant la littérature scientifique. Je commence d'abord par partager mon histoire personnelle, en tant qu'enfant souffrant d'anxiété généralisée, puis je présente un aperçu des difficultés auxquelles sont confrontés les jeunes anxieux et les autres élèves. Enfin, les thèmes suivants proviennent de la littérature et sont présentés sous un angle personnel, soit (1) le pouvoir de guérison de la musique, (2) l'influence de l'enseignant dans la création d'espaces sécurisants, (3) l'amitié et les relations dans la classe de musique (4) et la classe de musique en tant que communauté et sous-culture.

When I was just 8 or 9 years old, I remember waiting for my parents to go to sleep so that

I could double check that the doors in our home were locked. Even though I trusted my parents and grew up in a loving family, without *checking* I just couldn't feel safe.

Fast forward to my teenage years when fear often kept me from sleep, and I focused on every worst-case scenario instead of every positive possibility. I was constantly worrying. When I was around 16 years old, I recall riding my bicycle in my neighborhood. I was worried about my future and, more specifically, outcomes that I could not even control. Suddenly, I felt fear pounding relentlessly on my chest. On the cold sidewalk, alone, I cried uncontrollably, unable to catch my breath. It lasted for a few minutes, but it felt like hours. I didn't know what this fear was called or how much it really controlled me until I was in my 20s, when a family practitioner suggested I had Obsessive Compulsive Disorder (OCD), or at least OCD tendencies, and anxiety. Shockingly, it was not until I was 27 years old that I was formally diagnosed with GAD (Generalized Anxiety Disorder) by a psychologist. I finally started to understand that what I grew up with was *not* fear, but rather crippling anxiety.

I found refuge from my own mind in my school's choral program, in which I was heavily involved. The reason I went to school, despite the constant worrying, was to sing in the choir and to spend time in the choral room, where I felt comfortable and safe. For me, the music classroom was my "safe place to land" (Bareilles, 2019, track 12). Now, as a high school music teacher, I have started to reflect on how my own classroom can be a safe haven for my students... like it was for me.

Sarah Bareilles and John Legend sing beautifully about finding comfort and safety in *A Safe Place to Land* (Bareilles, 2019, track 12). When I first listened to this song, I immediately formed a connection, as I thought about my upbringing and about my students in their own searches for safe spaces. In particular, I found myself focusing on anxious and *Other* youth. Bergonzi (2015) in his work on gender and sexual diversity in music education, refers to Others as:

...those groups that are traditionally marginalized, denigrated, or violated (i.e., Othered) in society, including students of color and students from under- or unemployed families. Gender and sexual Others would be students who are female, or male but not stereotypically masculine, and students who are or are perceived to be queer. They are often defined in opposition to groups traditionally favored, normalized, or privileged in society... (p. 231)

In this essay, I use Bergonzi's definition in my discussion of Others. Hickey (2015) highlights the importance of breaking down barriers built up around Othered students, saying, "Concerns about social justice in music education are meaningless without breaking down walls and boundaries between the institutions and groups whom we perceive to be 'Other'" (p. 609). Like Othered youth, anxious students also often struggle with feelings of discomfort and confinement in the school building. In music classes and ensembles, these walls can indeed come down with the provision of an open and free learning space for all students. Why are music classes viewed and experienced often as safe places for anxious and Other youth? What characteristics of music classrooms, classes, and ensembles lead students to feel safe and accepted?

In examining the research literature, I have discovered that there are several reasons why students may feel comfortable and safe in music classes, specifically (1) music's power to heal; (2) the teacher's influence in building safe spaces; (3) friendship and connectedness in music classes; and (4) music classes as communities, subcultures, and accepting spaces. Each of these concepts, which I will explore further in this paper, has the potential to lead to the creation of safe spaces for students in music classes and ensembles.

The decision to focus on anxious and Other students is one stemming from my own youth and currently, from my observations and experiences as a secondary music teacher. While all students deserve access to safe spaces, anxious and Other students often feel out of place in many other common areas of school communities and buildings (Bergonzi, 2015; Fitzpatrick & Hansen, 2011; Palkki & Caldwell, 2018). There is a great need to create a place—a home away from home, in a sense—for these students who are more likely to feel uneasy in other areas of school.

Anxious and Other Youth

Imagine yourself in a building

Up in flames being told to stand still

The window's wide open

This leap is on faith

You don't know who will catch you

Maybe somebody will

(Bareilles, 2019, track 12)

As music educators, we have
a unique ability to create
environments where students
feel free to be themselves.
For anxious and Other students,
creating this sense of
place in music classes is both
necessary and invaluable.

Anxiety disorders are becoming more and more common in youth. Between 15% and 25% of Canadians experience mental illness before they turn 19 years old (Anxiety Disorder Association of Ontario, 2019). What is even more concerning is that "Only one in six people under the age of 19 is properly diagnosed, and only one in five individuals under the age of 12 years receives adequate treatment" (ADAO, 2019, para 1). It is startling that we, as a society, have not made more progress in destigmatizing mental health, and it is saddening to think that mental illness is still invisible, to some extent, even with increased media and educational awareness.

Undoubtedly, there are students present in our music classrooms who are likely dealing with undiagnosed mental illness, and possibly not getting appropriate or adequate treatment for it. Cowie, Boardman, Barnsley, and Jennifer (2004) cite the Mental Health Foundation:

While today's young people seem to face severe stresses that were unknown a generation ago, society still has negative and stereotyped views of mental illness and mental health problems. The sense of shame and embarrassment that surrounds the concept of a mental health disorder contributes to the fact that young people's mental health difficulties are often unrecognized or even denied. (p. 4)

How can educators expect these students to focus on learning when they are struggling with mental illness? It is well known that "Positive mental health is correlated with a higher likelihood of completing school, positive social relations, higher levels of self-confidence and increased resilience in youth and young adults" (ADAO, 2019, para 1). Teachers, and music teachers alike, have a responsibility to provide safe spaces in which students with mental illness can learn and thrive.

Villodre (2017) studied the impacts of music ensembles used as a tool to improve socio-emotional health and

decrease violence in students living in conflict-ridden areas of El Salvador. The results showed that students were happier in their classes and felt closer to their peers after participating in music ensembles. More importantly, “Music education became a tool to reduce the aggressive behavior that essentially had stemmed from the unknown and fear of the other” (Villodre, p. 503). As Bergonzi (2015) notes, “A space that is safe can make an important difference to a single student, especially one whose life is lived mostly as Other” (p. 225).

There is evidence that youth, including those who are Othered, often feel safe in music classes. In a study of gay and lesbian undergraduate students’ reflections on their high school music programs, Fitzpatrick and Hansen (2011) found that all participants “referred to feeling safe or accepted within their high school music classes” (p. 23). Likewise, in an article presenting data from a survey of LGBTQ college students’ reflections on their middle school and high school choral programs, Palkki and Caldwell (2017) found that “high school choral classrooms were perceived as safe for a majority of respondents” (p. 28). They define a safe space “as a place in which students feel welcome expressing traits that define them as ‘other’” (Palkki & Caldwell, p. 29).

Obviously, there is a need for schools to create safe spaces for all students, but especially those students who may not always fit the status quo. Schools need to “create environments that support the young person’s natural resilience in the face of the daily adversities of human existence” (Cowie et al, 2004, p. 10). As music educators, we have a unique ability to create environments where students feel free to be themselves. For anxious and Other students, creating this sense of place in music classes is both necessary and invaluable.

In the next section of this essay, I examine music’s power to heal, the music teacher’s influence, friendship and connectedness in music classes, and music classes as communities and subcultures, as they relate to the creation of safe spaces in music classrooms.

Music’s Power to Heal

While teachers often try to create safe, and respectful spaces in music classes, there is something to be said for the healing power of music itself. Take Mike Von Der Nahmer’s (2019) personal experience for example. He writes about how the act of composition helped him to heal his own mental illness:

I literally had just composed myself out of my depression in that moment. The analytical process of restarting my brain, to compose myself out of the mind patterns that had taken me down,

As both musicians and educators, music teachers have the ability to become ‘in tune’, not only with the music, but with their students.

helped reboot my mind... had consciously brought myself forth out of depression. (p. 68)

In Ørjasæter, Davidson, Hedlund, Bjerkeset, and Ness’s (2018) study of the effects of participation in a music and theatre workshop (MTW) in a Norwegian mental health facility, the researchers found music to be a meaningful experience for participants (p. 2). It is important that anxious and Other students find meaning somewhere in their school lives. Doing so helps provide them with an escape from the turmoil of everyday life. As Ørjasæter et al. (2018) explain:

...having long-term mental illness can be experienced as demanding and, thus, lead to great suffering. The participants described how their mental illness took over control of their lives for longer or shorter periods of time... However, they experienced the MTW as offering some respite from these problems or a space for coping, which again was central to their efforts of sustaining and fighting for a meaningful life. (p. 4)

Similarly, in a study on the impact of participation in drumming activities in a mental health facility, Perkins, Ascenso, Atkins, Fancourt, and Williamon (2016) found that drumming was a cathartic and healing experience for many patients. One patient in particular states, “Just the act of hitting a drum was quite cathartic” (Perkins et al., 2016, p. 8). Patients also described drumming as “grounding” and “anchoring” (Perkins et al., 2016, p. 7-8). In our music classrooms and rehearsals, we also have similar opportunities to provide respite from everyday life and create meaningful experiences for students.

The Music Teacher’s Influence

Be the light in the dark of this danger

‘Til the sun comes up

(Bareilles, 2019, track 12)

The difference a good teacher can make in a student’s life cannot be denied. As Cowie et al. (2004) point out, adults have a role in helping young people to feel safe both physically and mentally. These adults are often parents, but sometimes there is a need for teachers to fill this role. When facing a crisis, many students find comfort in

talking to a teacher. In fact, 80% of youth surveyed said they would ask a teacher for help (Cowie et al., 2004).

Music teachers have a unique opportunity to form bonds with students that can last a lifetime. At middle and high school levels, they typically see their students more often than other teachers do, through various musical classes and activities. As both musicians and educators, music teachers have the ability to become ‘in tune’, not only with the music, but with their students. Adderley, Kennedy and Berz (2003) found evidence of this phenomenon in their interviews with students about their experiences in high school music ensembles. They state:

Several students mentioned the quality of the teacher as playing a role in their valuing of their high school musical experience. ‘You learn a lot from your chorus teachers,’ ‘the relationship that I share with my conductor,’ and ‘I really think the conductor is really good’ are typical of comments in this area. Observing student/teacher interactions in the hallways and the music office certainly confirmed these student references to teacher respect and friendship. (p. 200)

Building relationships is at the heart of teaching. Students who feel connected to their teachers will be more engaged and motivated to learn.

The building of healthy student-teacher relationships is even more important for anxious and Other students who may not feel comfortable in traditional classroom settings. Take Kelly’s story for example:

I panicked during a routine test. I forgot to take my medication, and I got the ‘deer in the headlights’ feeling. Time stood still for me. I sat there racking my brain over what I had studied just a few hours ago. It was horrifying, and I cried afterward. Anxiety is not brought on just because we didn’t study hard enough. I had a teacher tell me that. It boiled my blood. (Lipka, 2018, p. 2)

In the same study another student said “What really makes a difference is when professors demonstrate through their actions that they accept mental health problems as a reasonable explanation for struggling with a class” (Lipka, 2018, p. 2). In terms of music educators specifically, our learning environment often gives us the space, time, and freedom to build relationships with students, setting the stage for us to be able to create a stigma- and judgement-free zone.

For students feeling Othered, simply giving them a physical space in which to feel safe is often enough. “After being publically [*sic*] outed, Dani literally ‘hid out’ in the band room. She found ways to spend most unmonitored periods (e.g., before school, lunch, passing hour) in the

music wing by offering assistance to her band director” (Fitzpatrick & Hansen, 2011, p. 23). Sometimes just leaving the door open or asking for help when you see students struggling is enough to keep students feeling safe. Fitzpatrick and Hansen (2011) also noted that “While seeking out accepting communities and safe spaces, queer youth often look for clues from their school colleagues and teachers. It could be that the music classroom provides a space at school where LGBT students feel as if they ‘fit in’” (p. 23).

It is so imperative that teachers help to build these safe places for all students to feel accepted and appreciated for who they are, and especially for those students with mental illness or feeling Othered. Altenmüller (2016) highlights this imperative perfectly saying

....most importantly, musical understanding, imagination, colour, fantasy and emotion are not only part of any artistic expression but also of a vivid teacher-student relationship. Here, a rich artistic environment, empathy and emotional depth will contribute to a successful musical education and interaction (p. 52).

Building Friendships and Feeling Connected

Be the hand of a hopeful stranger

Little scared but you’re strong enough

(Bareilles, 2019, track 12)

Building friendships and feeling connected to peers can be difficult for students who are experiencing anxiety and/or feeling Othered. Music classes and ensembles can provide students the opportunity to make friends and learn social skills in a safe space. As one student noted in Adderley et al.’s (2003) study,

I’m drawn to, like, to singing and music in general, and then there’s the social aspect, which is real fun because, like, walking into the chorus room breaks down like social barriers, and you get to know people a lot better than you would

In terms of music educators specifically, our learning environment often gives us the space, time, and freedom to build relationships with students, setting the stage for us to be able to create a stigma- and judgement-free zone.

Music classes and ensembles can provide students the opportunity to feel a part of something, and for some students, as it was in my case, this could be exactly what they need in order to cope, feel safe in school, and possibly even thrive.

outside of the music room. (p. 195)

In my own youth, having that stability, and that place to go where I felt I could connect with peers with similar interests was extremely valuable. Students in Perkins et al.'s (2016) study expressed feeling connected, "Every time I felt more connected after the session. I was like, 'This doesn't make much sense, because I've not said anything to anyone other than 'Hello. How are you?'" (p. 9).

This kind of unspoken connection can also be very meaningful for Other youth. Chloe describes a compassionate learning environment in music classrooms:

Chloe: It's absolutely a more accepting, it was a more accepting environment, I feel like, than like...

Interviewer: Of everything, or just sexual orientation, or...?

Chloe: Of sexual orientation in particular, but like, also, I feel like it's just more compassionate. I don't really necessarily know why, but it's a community where people know each other and are...umm... I guess it's like when you play music with people, it's like this communication and it's a collaboration that's a way to get to know a person, too, on a level that you don't usually get to know someone when you're just a student with them in class. (Fitzpatrick & Hansen, 2011, p. 24)

It should be no surprise, then, that Bergonzi (2015) found that music was the most popular school activity chosen by LGTB youth (p. 225). Building friendships and connections with students who understand you sometimes supersedes the musical knowledge gained in a music class or ensemble. For some youth, the music classroom is not only the place they feel safest at school, but it is often the safest place in their lives generally.

Music Classes as Communities, Subcultures and Accepting Spaces

One of the most common themes that I found in my re-

search was that of music classes and ensembles as communities and subcultures. As part of a community, students feel accepted and safeguarded. Fitzpatrick and Hansen (2011) cite Payne, saying, "Finding a group lends protection to developing adolescents as they try out different aspects of the personalities and explore their own potential" (p. 23). For anxious and Other youth, the music classroom might just be their only outlet for this exploration. In interviews with gay and lesbian youth, Fitzpatrick and Hansen (2011), noted that:

For all of our participants, the domain of socialized musical experiences, whether within the high school music classroom, in honor groups, or summer music camps, served as an opportunity to feel safe, to be supported, and to be part of a larger culture that they felt was more accepting of them as individuals. (p. 24)

Haywood (2010) furthers this idea, saying:

It kind of goes unspoken to say that LGBT students should feel included in the music community...We create inclusive spaces and respect each other so that the harmony and synergy that we look for in the performances of ensembles has that deeper level of understanding and respect. (p. 36)

The building of a unique music community within the school setting is crucial and allows students to feel both accepted and respected.

Morrison, as cited by Adderley et al. (2003), goes so far as to say that "school ensembles are not just classes or performance groups, but guardians of their own specific culture, a culture that informs and enriches the lives of their members" (p. 191). Adderley et al. (2003) agree, saying, "In light of the foregoing discussion, it seems clear that music students form subcultures of their own within the larger school setting and that these subcultures prove to be important vehicles for support and growth" (p. 191). Matthew, a participant in Perkin's et al.'s (2016) study on group drumming and mental health, captures this point quite simply, saying, "That's quite, quite nice to feel included in something...you know, because sometimes my illness makes me feel separate from...things you know" (p. 9). While students who feel or are perceived as Other may not have an illness like Matthew, it is plausible that they may harbour some of those same feelings of separateness and insecurity. Music classes and ensembles can provide students the opportunity to feel a part of something, and for some students, as it was in my case, this could be exactly what they need in order to cope, feel safe in school, and possibly even thrive.

Surely someone will reach out a hand / And show you a safe place to land (Bareilles, 2019, track 12)

While I am certainly not suggesting that music teachers take on the role of school psychologists or counselors, I believe it is the responsibility of educators to create safe spaces for *all* of our students. Also, I do not intend to imply that anxious and Other youth are one and the same. In fact, I suggest quite the opposite—the struggles of both anxious and Other youth may be quite different. However, what remains the same is that music classrooms, classes, and ensembles can exist as safe havens for both anxious and Other youth. I was a child riddled with anxiety who was lucky to have found safety in the comforting walls of the music room and through the support of a music teacher who was open to the varied needs of his students. I now strive to create the same warm and inviting atmosphere in my own music classroom and rehearsals. All students deserve to feel protected, cared for, safe, and free to be themselves in school settings. Every student – child – youth – needs a “safe place to land”.

References

- Adderley, C., Kennedy, M., & Berz, W. (2003). “A home away from home”: The world of the high school music classroom. *Journal of Research in Music Education*, 51(3), 190–205. <https://doi.org/10.2307/3345373>
- Altenmüller, E. (2016). Empowering musicians: Teaching, transforming, living: Promoting health and wellbeing when making music: A holistic approach in music education. *The American Music Teacher*, 65(6), 50-52.
- Anxiety Disorder Association of Ontario. (2019). *Anxiety and youth*. <http://www.anxietydisordersontario.ca/anxiety-resource-centre/anxiety-and-youth/>
- Bareilles, S. (2019). A safe place to land. *Amidst the chaos* [CD-ROM]. Sony Music: Canada.
- Bergonzi, L. (2015). Gender and sexual diversity challenges (for social justice) music education. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford(Eds.), *The Oxford handbook of social justice in music education* (pp. 221-237). Oxford.
- Cowie, H., Boardman, C., Barnsley, J., & Jennifer, D. (2004). *Emotional health and well-being*. Sage Publications.
- Fitzpatrick, K., & Hansen, E. (2011). “Off the radar”: Reflections of lesbian and gay undergraduates on their experiences within high school music programs. *Bulletin of the Council for Research in Music Education*, (188), 21-27.
- Haywood, J. (2010). LGBT self-identity and implications in the emerging music education dialogue. *Bulletin for the Council of Research in Music Education* (188), 33-38.
- Hickey, M. (2015). Music education and the invisible youth: A summary of research and practices of music education for youth in detention centres. In C. Benedict, P. Schmidt, G. Spruce, & P. Woodford (Eds.), *The Oxford Handbook of Social Justice in Music Education* (pp. 598-613). Oxford.
- Lipka, S. (2018). ‘I didn’t know how to ask for help’: Stories of students with anxiety. *The Chronicle of Higher Education*, 64(22), 14.
- Ørjasæter, K., Davidson, L., Hedlund, M., Bjerkeset, O., & Ness, O. (2018). “I now have a life!” *Lived experiences of participation in music and theater in a mental health hospital*. *PLoS One*, 13(12), 1-15. <https://doi.org/10.1371/journal.pone.0209242>
- Palkki, J., & Caldwell, P. (2018). “We are often invisible”: A survey on safe space for LGBTQ students in secondary school choral programs. *Research Studies in Music Education*, 40(1), 28–49. <https://doi.org/10.1177/1321103X17734973>
- Perkins, R., Ascenso, S., Atkins, L., Fancourt, D., & Williamon, A. (2016). Making music for mental health: How group drumming mediates recovery. *Psychology of Well-Being*, 6(1), 1-17.

<https://doi.org/10.1186/s13612-016-0048-0>

Villodre, M. (2017). Music education as a tool to improve socio-emotional and intercultural health within adverse contexts in el salvador. *Procedia - Social and Behavioral Sciences*, 237, 499-504. <https://doi.org/10.1016/j.sbspro.2017.02.098>

Von der Nahmer, M. (2019). Musikalisierung: How a despondent mind shapes thought into music: A young boy’s journey & music therapy from an insider’s point of view. *Music and Medicine (Online)*, 11(1), 64. <https://doi.org/10.47513/mmd.v11i1.663>



Heather Lewis is a high school music teacher at Queen Elizabeth High School in Conception Bay South, Newfoundland and Labrador. She studied music, concentrating in voice, at Dalhousie University where she received her Bachelor of Music. Following this, she completed both her Bachelor of Music Education and, more recently, Master of Education degrees at Memorial University. Lewis was the recipient of the Dr. Don Wright Scholarship in Music from Dalhousie University, as well as The Rothermere Harlow Travel Bursary from Memorial University. She currently teaches classroom music, choir, and jazz band to grade 10-12 students. Lewis is passionate about keeping music education in schools and has seen firsthand the difference music can make in the lives of students. She currently resides in Conception Bay South, Newfoundland and Labrador, with her husband and two children.



CMEA | ACME

Canadian Music Educators' Association
L'Association canadienne des musiciens éducateurs

Canadian Music Educators' Association Awards for Educators

Have you heard about the awards available through the Canadian Music Educators Association for its members?

There are awards available in the following categories:

Professional Awards

- Jubilate Award of Merit (awarded annually)
- Honorary Life Member Award (awarded annually)
- Builder's Award (awarded annually through nominations made by provincial music educators associations)
- Builder's Award for New Teachers
- Builder's Award for Teachers

Excellence Awards

- Excellence in Leadership (awarded annually)
- Excellence in Innovation (awarded annually)
- Excellence in Collaboration (awarded annually)

For more information on these awards, the criteria for applying, and to submit nominations, see the CMEA website, under Programs. www.cmea.ca

Modern Recording Technology and the Music Student: How Formal and Informal Recording Facilitates Music Learning

Les nouvelles technologies d'enregistrement et l'étudiant en musique : comment l'enregistrement formel et informel facilite l'apprentissage de la musique

Allesandro Rotondi

Abstract: Modern recording technology is an increasingly significant resource in music education that informs our thinking, listening, analyzing, and performing. In this study, four music learners in their early twenties were interviewed to examine how recording technology informs music learning. Using a constructivist-interpretivist approach, data were analyzed by comparing the unique approaches to recording that musicians take to fit their individual needs. I explore the ways formal and informal recording technologies influence student learning, practice rituals, brainstorming, and musical ability, and how modern recording technology can aid the music learning process. Findings show that recording technology can be a valuable tool in ear training, reflection, and songwriting, though it can also be distracting when used in excess. All participants agreed that in the ever-changing environment of music education, recording technology can be a substantial asset to music learning.

Résumé : Les nouvelles technologies d'enregistrement sont des ressources de plus en plus importantes en enseignement de la musique pour nourrir notre réflexion, notre écoute, notre analyse et notre interprétation. Dans cette étude, quatre apprenants en musique dans la jeune vingtaine ont été interviewés dans le but d'examiner comment les nouvelles technologies d'enregistrement alimentent l'apprentissage de la musique. En utilisant une approche constructiviste-interprétative, les données ont été analysées en comparant les modes d'utilisation de l'enregistrement que les musiciens ont choisis en fonction de leurs besoins individuels. J'explore de quelle manière les technologies de l'enregistrement, formelles et informelles, ont un impact sur l'apprentissage des élèves, les habitudes de pratique, le remue-méninges (brainstorming) et les habiletés musicales, puis, ainsi, peuvent faciliter le processus d'apprentissage musical. Les résultats démontrent que les technologies d'enregistrement sont des outils efficaces pour la formation auditive, la réflexion et l'écriture de chansons. Toutefois, elles con-

stituent également une source de distraction si elles sont surutilisées. Tous les participants s'entendent pour dire que les technologies d'enregistrement représentent un atout important pour l'apprentissage de la musique, surtout lorsqu'on considère que l'éducation musicale est un domaine en constante évolution.

Introduction

Taylor Swift has often said that the voice memos app on her phone has been a primary resource for her songwriting, even in the earliest stages. Modern recording technologies, like voice memos, are an important resource that enable Swift to brainstorm, craft, and demo ideas whenever a spark of creativity hits her (Pierce, 2016). Like never before in history, recording technology can now exist in the home, the classroom, and in the pockets of music learners and listeners around the world, ready for immediate use. Smartphones, laptops, and desktop computers bring accessible recording technology like *GarageBand*, *MIDI*, and voice memos into the possession of consumers in a way that was previously impossible. Recording technologies affect the way music learners and performers like Swift approach their craft, and can open a world of creative possibilities, but can sometimes be distracting and overwhelming with too much information to bear.

For this research study, I interviewed four unique learners who study music in a personal, private lesson, or post-secondary setting. Through our discussions, I explored the ways formal and informal recording technologies influence student learning, practice rituals, brainstorming, and musical ability, and how modern recording technology can aid the music learning process.

For the purposes of this paper, the process of recording is identified as being either *formal*, meaning that the recording is intended to be released to the public and will meet a standard level of quality, or *informal*, meaning the recording is for personal use only. Formal recording often requires production of a track where DAWs (Digital

Audio Workstations) like *GarageBand* or *Logic Pro* are used to mix and master layered sounds to polish and make them commercially listenable. Often these recordings use external technology such as studio microphones, cables, and an audio interface that receives waveform signals and sends them to a computer (Voss, 2016). Informal recording involves using technologies such as voice recorders on a cellphone, a computer's built-in microphone, or a camera to record raw audio that is used to instantly review a practice session, live performance, or a songwriting idea in order to make creative decisions, set goals, and identify good and bad habits (Gamso, 2011). Through this research, I aimed to learn more about the following questions: 1) How does modern recording technology impact music learning? 2) In what ways do music learners utilize formal and informal recording technology to facilitate and engage in their learning?

Methodology

For the purposes of this research, I interviewed four music learners in their early twenties on their experiences using recording technology for music learning and creative work. Interviews lasted between twenty-five and forty minutes, and were semi-structured in nature, consistently expanding into a conversation beyond the foundational questioning. Participants were given several prompting questions on their background, followed by their uses, educational implications, and potential positives and negatives of learning with recording technology. Data were analyzed using a constructivist-interpretivist approach, in which I identified and interpreted emergent themes, which included the positive assistance of recording technology in music making; the potential distractions and overwhelming nature of recording programs; the need for learners to have hands-on experience with the technology; and the distinct approach and capacity that each musician embraces when implementing recording technology into their own musicianship. Constructivist-interpretivist approaches to data analysis take social phenomena as being in a constant state of production and revision in which various perspectives and ideas are always seen as being in conversation with each other to provide a picture of the whole.

Findings and Discussion

Participant #1: Madison Kaye

Madison Kaye is an undergraduate jazz/pop vocal and concurrent education major. During high school, Madison began collaborating with her friend Abby in a duo called Flora, in which the two would experiment with recording technology to write songs, collaborate, and harmonize together. Madison feels that informal recording was an important tool for taking down ideas, brain-

storming, and mapping out demos that drove the direction of their music. Together they even completed an informal recording project - recording a homemade EP that was never formally released and only intended for themselves to hear.

Madison is a songwriter and, as such, having a convenient medium to inform how she crafts her ideas is crucial. When brainstorming, she wants to transcribe her ideas in a way that is "super convenient and accessible to [her]." She started using *GarageBand*, a software included with every Mac computer, and she purchased a separate audio interface. Together with Abby, Madison learned how to navigate the program and equipment *by doing*, and rarely used tutorials to solve problems. She felt a hunger to learn, and gained hands-on experience as quickly as possible. Now, she creates music with her boyfriend Dylan Taylor, who is also a study participant, and she feels her approach remains effective. When creativity strikes, Madison believes recording can capture the spark in a way that notating on paper cannot:

You can't really capture the texture aspect of it when you're writing notation ... the amount of time that it would take for me to notate an idea in my head, by the time I got halfway through the line I probably would have forgotten my idea. Having that voice memo app was definitely way more convenient than just a pen and paper.

In practice, Madison uses recording to create goals and improve based on her own feedback. To Madison, recording is the only way to listen back to yourself "in the moment", and is the best way to reflect: "you couldn't gain that information in any other way." In her school studies, recording technology also improved and changed the way she approaches practicing, particularly when a test is to be completed and handed in by submitting a recording:

If it were a live test ... I probably wouldn't have practiced as much. I would just be like, 'Oh, yeah, it'll be live so I'll just kind of get it over with.' With the recording, you listen back and say, 'Ah! I can do better than that!'

The "again and again" nature of capturing "the perfect take" when recording can positively affect practice routines and reflection. Madison also notes that testing with recording can alleviate some performance anxiety: focusing solely on the music is the "best way to show what I've learned on the instrument—it's the best of what I can do." With music learning, Madison believes the most important thing is to allow "students to feel comfortable when they're showing you what they've learned", and that a good experience will excite them about learning more. Using recording to alleviate testing pressures can "encourage them to be lifelong music learners, more than something that's stressful and negative to them." Madison also believes in the importance of live performance and jury assessment, to prepare and make a student comfortable

performing in front of an audience; and advises that this approach is more applicable to classroom and private instructional techniques.

Overall, Madison believes in the effectiveness of using recording technology in schools to help kids learn music, practice their instrument, and grow their aural skills. For students who may not have prior recording experience in a classroom or private lesson setting, Madison feels that a basic foundation of technical application can be applied to a recording exercise's outline. This would provide students with a basic knowledge of how to navigate simple recording technology, while leaving the assignment open-ended for individual creativity. Madison thinks recording technology is a powerful tool for all music learning and is one that "gives students a sense of ownership that a lot of other things can't." This ownership is an integral component of recording, as it provides a platform to receive the artistic ambitions of users and create instant audio/visual productivity that stems from their independent freedom and creativity.

Participant #2: Jonathan Harrell

Jonathan Harrell is an undergraduate trumpet major. Jonathan uses the DAW software Logic Pro to map out ideas, create informal songwriting demos, and track his practice progress on his trumpet. In his dorm at school, Jonathan has created a makeshift home recording studio and uses a MIDI keyboard and trumpet to experiment and create. He also uses voice memos on his phone to record and reflect on his practicing. Jonathan believes in the importance of artists finding their ideal workflow to achieve comfortability and efficiency in a physical or digital environment. Interestingly, recording technology is not a strong facilitator in the foundation of that process for him. When songwriting and crafting ideas, Jonathan has a different approach:

Part of my philosophy, a little bit, is that it's really nice to do some of that organically—away from, like, a screen or interface really. Which is still maybe passively using voice memos to record, but just kind of improvising on piano, or trumpet, or singing something. Or if I have a rhythm stuck in my head, I have a notebook manuscript to write little ideas to expand upon later.

Unlike Madison, Jonathan turns to recording technology later in his stages of creativity, after his initial ideas have already been expanded upon. He never relies on recording to drive his output, and often finds that *Logic Pro's* vast library of sounds and seemingly endless options can be distracting. When asked about recording's ability to facilitate music learning, Jonathan stated, "I don't think it's the only facilitator; I really think that it's more about the practice of creativity. In some ways, the technology actually distracts me sometimes." Jonathan sees recording technology less as a *driver* of creativity, and instead more of a *capturer* of it. He analogizes that having too many options and variables in a recording software is

A producer mixing a track at their computer is comparable to a conductor blending the dynamics of their orchestra. They are all directors of sound, respectively.

"somewhat of a rabbit hole", and that it can distract from the main purpose of music making and practicing.

Jonathan's love of music stems from his connection to a community, like that of his high school jazz ensemble. He sees recording technology as a medium to capture musical collaboration among people, like a source of magic. He says, "My goal as an artist and producer is to find ways to ... produce stuff that incorporates elements of live production. If it's really good music, it's really good music and it doesn't need that much production."

Jonathan believes "[recording] is a con if you let it distract yourself from being a good musician." By this example, recording technology is painted as a final finish on what needs to be good musicianship from the source. Quality instrumental practice, tone, collaboration among peers, ear training, and listening skills are the most important factors to music learning, and recording technology is merely an element in the process of capturing, preserving, and presenting that musicianship in the highest quality way. Essentially, it is a tool of service in the building of a musical foundation.

Jonathan believes that recording and musicianship inform each other, and together make both sides better. Producers with knowledge of the instrumentation and a vision of the overall goal they are trying to achieve will know how to efficiently obtain that sound or idea. Likewise, a good musician will know how to achieve the highest quality product in a studio setting that is different from their personal practice or live performance situation. Essentially, both matters are greatly informed by experience. Jonathan's view presents a crucial look at the limitations of recording, and the necessity to not rely on it as a creative driver, but rather, as a medium to capture and foster good musicianship.

Participant #3: Dylan Taylor

Dylan Taylor is a self-taught multi-instrumentalist and singer-songwriter with experience in home recording and production. Like Jonathan, Dylan approaches musical creation from a non-technological approach. Recording, to him, is a luxury for a later point in musical development. For example, when Dylan is songwriting, he will craft a song's main elements using an instrument and notepad to articulate an arrangement before even consulting recording technology. Dylan began experimenting with recording

technology as an elementary school student when his father taught him the basics of GarageBand. By high school, Dylan was using Logic Pro, and now he primarily uses Pro Tools. His learning approach is based on trial and error, a DIY (do it yourself) style similar to the other three participants. This method of learning by doing echoes the constructivist philosophy of education where learners assume an active role in constructing meaning that is unique to their own way of thinking about and perceiving of experiences (Cipriani et al., 2015). Dylan taught himself to produce commercial tracks, utilizing software plugins such as compressors and limiters, and only rarely consulting tutorials online. As a producer, Dylan thinks that isolating individual tracks is crucial to training the ears. “There’s so much more going on in a song than you would expect upon the first listen,” Dylan states. When mixing as a concert sound technician, isolating and layering tracks helps to “put things in the right place, and definitely helps in the live setting too.” A producer mixing a track at their computer is comparable to a conductor blending the dynamics of their orchestra. They are all directors of sound, respectively. When mixing, having good ears is important for making subjective choices. There are always elements that a producer will want at the forefront of a mix, but a skill of knowing when and how much to use is required to ensure a track is listenable, commercially viable, and of the highest quality.

Dylan, like Jonathan, writes songs as completely as possible without taking them into the recording setting. He feels that taking half a song into the recording phase causes him to rush through the rest of its completion before giving it time to prosper. Dylan instead prefers to construct the chords, lyrics, and melody until he’s happy with the result. Then, he uses recording technology to create the elements that are *moveable*: drumbeats, guitar parts, and exchangeable sounds and tones. It provides a way to shift things around, without losing them permanently. The process can be likened to a collage; to find the right place for each element, creatively layering them and trying not to overlap.

Dylan has used voice memos in the past but lately prefers using a pen and paper to avoid unnecessary experimentation, instead translating the natural idea of the song that’s been predetermined in his head. Experimentation, he insists, can occur in a later stage where recording software allows fluidity in adding and changing colour, or altering tone. For music learners in a personal, private lesson, or classroom setting, Dylan believes recording gives students a way to deconstruct their work, studying its elements in real time:

Despite his preference for natural, unplugged creation, Dylan clearly views recording technology as a relevant tool for experimenting, visualizing, arranging, and breaking down the sonic elements of compositions and recorded works.

Participant #4: Felix Moore

Felix Moore is an undergraduate drum and percussion major, and a drummer and songwriter in the band Afternoon Subway. Felix has garnered self-taught experience in recording, mixing, engineering, and producing using Logic Pro, which he uses both formally and informally. Felix uses recording technology to multitrack, layering separate instrumental tracks and vocals to form an ensemble-shaped musical performance. Felix has experienced studio recording from his home setup, as well as at his school’s professional studio where he and participant Jonathan have both recorded. At home, he records small bands or individual projects, and has produced a full-length album with Afternoon Subway. At school, the setting is more collaborative, recording a large ensemble live off the floor, meaning everybody performs together and is captured at the same time with multitudes of microphones, comparable to how an orchestra records.

Felix uses informal recording as a tool to check up on his skills in the practice setting, often on his phone’s voice memos application. Reflecting on a performance afterward gives him “a third perspective; taking yourself out of the element of playing it and being in the listener’s perspective.” Felix believes that going back to a recording allows him to become a better listener. Listening back to a live performance or practice session that felt good at the time, can bring about issues of rushing or dragging, intonation, or dynamics. Similarly, a recording can also ease anxieties about a performance that was not as bad as initially perceived. Felix likens this reflecting to “a bird’s eye view of your playing, that you wouldn’t be able to do without recording yourself.” The third person view helps Felix identify good and bad musical habits, as well as stylistic tendencies, allowing him to make adjustments to his performance approach.

Felix, much like Madison, says informal recording plays heavily into his songwriting, even from the beginning stages. For melodic composition purposes, drums are not his ideal composing tool. Because of this, recording technology allows him to have an array of melodic in-

Quality instrumental practice, tone, collaboration among peers, ear training, and listening skills are the most important factors to music learning, and recording technology is merely an element in the process of capturing, preserving, and presenting that musicianship.

struments within *Logic Pro* that he can use to shape and shift his ideas. The way that Jonathan and Dylan use their guitar, trumpet, or notepad as a receiver of musical ideas, Felix uses his recording software. The software then becomes a medium of translation for Felix to brainstorm and map out ideas in real time. This concept is known as using the *recording studio as an instrument* (Cogan & Clark, 2003). Because Felix is primarily a drummer/percussionist, much of his recording work with melodic instruments uses MIDI (Musical Instrument Digital Interface), allowing him to visualize, arrange, and compose melodies and chord progressions in an easy, convenient way (Airy & Parr, 2001).

Sometimes, this approach can piece one part of the song together and allow you to listen back, in order to make constructive decisions about where the song should go next. Felix often uses the phrase “in the moment”, a trait that likely stems from his jazz and improvisatory learning. Like Jonathan, the magic that can only be captured in recording, is expressed in the moment.

Conclusion

Oftentimes, styles like jazz and hip hop are performed in real time. Improvisation is therefore a key factor, where the songwriting process can begin and end in the formal recording stages. Take hip hop, for example: when a beat is established and looped, one or more artists will rap over it as the tape rolls, spontaneously capturing every idea. This concept is known as freestyle rap (Zielinski, 2012). Sometimes ideas are kept, reworked, and re-recorded, and other times, the original performance is stamped as the final composition. Felix is the only one of the four participants for whom recording is crucial to the entire process of composition. Along with Dylan, Felix also has more experience and knowledge in professional production and software navigation than Madison and Jonathan. It is possible to assert that Felix finds recording technology convenient and non-distracting because he has the experience to navigate it efficiently, but since Dylan has equal or greater experience and still prefers to leave recording out of initial stages, recording technology’s application seems to differ based on the preferences individual.

When applying recording technology to the classroom or private lesson setting, flexibility is of the utmost importance. As Madison stated, giving the student a basic foundation of navigating the technology gives them the necessary materials to allow them to make creative and individual decisions through informal recording practices. The student becomes the facilitator of their own learning when provided with the proper tools and knowledge from a source with more experience (Kleinspehn-Ammerlahn et al., 2011). In Dylan’s case, his father sparked his early interest by providing him with access to *GarageBand* and a basic knowledge of “how to hit the red [record] button”. Felix and Jonathan also received their early recording exposure by observing and learning from their respective fa-

thers. Whether from a favourite artist, a parent, an instructor, or an external resource like someone on the internet, a music learner can be inspired by a source of greater knowledge before venturing into their own creativity and personal expression. For teachers, equipping students with the basic technological foundation will encourage them to capture *in the moment* magic when expressing their musicality. Essentially, all four participants believe in the power of hands-on learning and problem-solving by doing and agree that modern recording technology is a highly beneficial tool in formal and informal music making, learning, and performing. What is perhaps most interesting is the unique approach, variation of use, and contrasting views of when and where recording is most appropriate among the four participants. It is made clear that recording technology’s use and effectiveness varies based on the needs of the musician, and through different processes can shape the positive potential of its application.

Modern recording technology is a powerful tool for music learners of all kinds. Whether engaging with informal recording—like using a voice memo app to brainstorm a melodic idea or a laptop to track practice rituals, or formal recording—like mixing and mastering an original composition with multitrack recording in *Pro Tools*, the possibilities of what determined learners can accomplish cannot easily be measured. Recording technology can be used flexibly to allow learners to brainstorm, reflect on, and develop their musicality; and can be implemented at any stage in the creative process, determined by the comfortability and preference of the user. For teachers, preparing students for recording technology use at the basic level will garner the most creative results, allowing the student to become their own facilitator. The only constant in music is that it is ever-changing, and like the historical developments of the phonograph, amplifier, or synthesizer, modern recording technology is another resource to help achieve the ultimate goal of being creative and expressive musicians.

Author’s Note

It is interesting to note, in hindsight, that the importance of recording technology has grown exponentially since this research was originally conducted. Having been conceived mere weeks before the world would enter quarantine due to the COVID-19 pandemic, musicians and artists alike suddenly had a sole reliance on recording technology to continue communicating, creating, and performing in socially distanced settings. More than ever before, musicians are bringing recording technology into their homes and shaping, shifting, and adapting it to meet their individual needs. Whether it is simulating and redefining the recording studio, concert stage, or music education classroom from the comfort of home, the necessity of continued music making during challenging times has driven artists to think outside the box and reimagine the possibilities of musicianship through mod-

ern recording technology. Together through combined efforts, creativity, and the utilization of these modern tools, musicians will be able to navigate and even thrive within this undeniably new era of music making.

Notes

¹ All names have been changed to pseudonyms

² Having the ability to perceive musical elements such as pitch, tone, or timbre

References

- Airy, S., & Parr, J. (2001). MIDI, music and me: Students' perspectives on composing with MIDI. *Music Education Research*, 3(1), 41–49. <https://doi.org/10.1080/14613800020029941>
- Cipriani, A., Core, V., & Giri, M. (2015). Technique, creation, perception and experience in the learning of electroacoustic music: Some practical proposals. *Organised Sound*, 20(1), 40–50. <https://doi.org/10.1017/s1355771814000417>
- Cogan, J., & Clark, W. (2003). *Temples of sound: Inside the great recording studios*. Chronicle Books.
- Demski, J. (2010). How music teachers got their groove back: faced with meager enrollment in band, orchestra, and choir programs, schools are using digital technology to excite students about creating music on today's terms. *T H E Journal (Technological Horizons In Education)*, 37(9), 26–28. <https://go-gale-com.ledproxy2.uwindsor.ca/ps/i.do?&cid=GALE|A240097200&v=2.1&u=wind05901&it=r&p=AONE&sw=w>
- Gallagher, M. (2009). Focus on music technology: Digital recording made easy. *Strings*, 23(6), 56–58. <http://search.proquest.com/docview/1410526/>
- Gamso, N. M. (2011). An aural learning project: Assimilating jazz education methods for traditional applied pedagogy. *Music Educators Journal*, 98(2). <https://doi.org/10.1177/0027432111423977>
- Kleinspehn-Ammerlahn, A., Riediger, M., Schmiedek, F., Von Oertzen, T.,

- Li, S., & Lindenberger, U. (2011). Dyadic drumming across the lifespan reveals a zone of proximal development in children. *Developmental Psychology*, 47(3), 632–644. <https://doi.org/10.1037/a0021818>
- Nielsen, T. R. (2016). *Teen playlist: Music discovery, production, and sharing among a group of high school students*. Boston University, College of Fine Arts. <http://search.proquest.com/docview/1841275257/>
- Pierce, D. (2016, January 20). Apple's new songwriting app, music memos, is meant for the next Taylor Swift. *Wired*. <https://www.wired.com/2016/01/apple-music-memos-garageband/>
- Scher, S. (2014). Music technology in the classroom: Use, accessibility, and professional development of Delaware K-12 music educators. *Open Access Theses*, 483. https://scholarlyrepository.miami.edu/cgi/view-content.cgi?article=1497&context=oa_theses
- Thibeault, M. (2012). Wisdom for music education from the recording studio. *General Music Today*, 25(2), 49–52. <https://doi.org/10.1177/1048371311425408>
- Voss, B. (2016). Information on demand in the recording studio: Building the case for teaching music technology with an interactive agenda. *Australian Journal of Music Education*, 50(2), 24–38. <http://search.proquest.com/docview/2009455084/>
- Zielinski, S. (2012, November 15). *A peek inside rappers' brains shows roots of improvisation*. NPR. <https://www.npr.org/sections/healthshots/2012/11/14/165145967/a-peek-inside-rappers-brains-shows-roots-of-improvisation>



Alessandro Rotondi is a twenty-three-year-old graduate from the University of Windsor Bachelor of Music program and is currently earning a bachelor's degree from the Faculty of Education. He is a singer-songwriter, multi-instrumentalist, and home producer specializing in the genres of pop, rock, and jazz. Rotondi believes in the power of modern recording technology and its utilization to facilitate music learning through composition, arranging, ear training, and practice rituals. With a passion for catchy melodies, vocal harmonies, and experimental do-it-yourself recording techniques, Rotondi has a defined, yet diverse hunger for all things music.

There's light at the end of this tunnel.

Together we'll get there.



Reliability and support for any level player & all musical genres.



Unique features solve problems and enhance performance!

Patents. See website.

WWW.ROVNERPRODUCTS.COM

What Can Music Education Teach Children about Cultural Diversity?

Qu'est-ce que l'éducation musicale peut apprendre aux enfants sur la diversité culturelle?

Sara E. Delgado

Abstract: This article examines the research literature on culturally diverse music education programs, with an eye to the benefits they offer. literature review addresses the lack of research available within music education that demonstrates the benefits of a, as much of the current literature base is framed from a Westernized perspective. Strategies that contemporary educators can employ to promote a sense of community, demonstrate cultural historical significance, and uncover students' cultural identities through a culturally diverse curriculum are discussed. The author's personal experiences with music education are considered in this context, with an emphasis on uncovering cultural and ethnic roots through music education. Recommendations are made for future research to focus on shifting from strictly Westernized and Eurocentric music styles to more culturally diverse curricula to be implemented in schools, where students and teachers alike can have opportunities to learn about music from around the world.

Résumé : Cette revue de littérature traite du manque de recherches disponibles en éducation musicale qui démontrent les avantages d'un programme culturellement diversifié, alors que les écrits actuels sont plutôt occidentalisés. On y explore des stratégies que les éducateurs contemporains peuvent utiliser pour promouvoir un sentiment de communauté, pour démontrer la signification de l'histoire et de la culture, puis pour découvrir les identités culturelles des élèves grâce à un programme d'enseignement culturellement diversifié. Les expériences personnelles de l'auteur sont examinées en ce qui a trait à la découverte des origines culturelles et ethniques, par le biais de la diversité culturelle en éducation musicale. Des recommandations de recherches futures sont proposées dans le but de favoriser la diversité culturelle dans nos programmes actuels trop occidentalisés et pour que les élèves et les enseignants puissent découvrir la musique du monde.

When we think of cultural diversity in the classroom, what do we think of? Uniqueness? Inclusion? Togetherness? And what does cultural diversity *do*? More specifically, what effect does it have in the music classroom?

A variety of studies in music education have looked at the influences of culture and diversity (Cain, 2015; Mansikka, Westvall & Heimonen, 2018), and the perception of children's social and cultural realities (Young, 2016). However, when it comes to a culturally diverse music education curriculum within a childhood setting, there is a gap in the research. Much of the existing literature focuses on music education in pre-adolescent and adolescent classrooms and music programs (Walden, 2020; Gray, 2019), and it is often framed within a Westernized and Eurocentric perspective, limiting not only the findings that can be put into practice in a childhood setting, but also our potential to integrate knowledge from classrooms across the world. As such, throughout this paper I will be exploring the existing literature on cultural diversity in music education and outlining the benefits of implementing this concept in the music classroom. I have separated these benefits into three themes: *community and celebration of diversity*, *cultural history*, and *cultural identities*. I aim to draw upon both Western and non-Western research to provide more insights into how music education may promote inclusivity.

As someone who was born in Canada but was raised in a Latin American household, this research hit very close to home, as my involvement in the arts definitely contributed to how I began to understand my cultural roots. Music genres from both Mexico and Ecuador were played in my house while I was growing up, and influenced not only my love of music, but also encouraged me to practice my Spanish and learn about my heritage. Outside of my home, my music and dance classes almost exclusively consisted of classical European and North

American music styles, which, in retrospect, diminished the scope, origins, and genres that could have made for a fuller musical experience.

Community and Celebration of Diversity

In Beverly Daniel Tatum's (2007) book, *Can We Talk About Race*, she raises an excellent point about how the school environment influences students' feelings of community, saying:

If we think about our school environments as an illustrated book in which students look to see themselves, we have to ask, what story is being told, and who is included in the illustrations? . . . [Students] may not be seeing themselves in the curriculum in meaningful and substantive ways... (as cited in Hoffman, 2012, p. 61)

Music education has the potential to provide students and teachers with the opportunity to understand how diverse the world around them really is, and in doing so all students might have the opportunity to feel a sense of community and belonging. Several researchers (Cain, 2015; Hoffman, 2012; Gray, 2019) have noted that music education can promote a sense of community and a celebration of diversity amongst peers. Hoffman's (2012) article about a culturally diverse school curriculum presented themes of community-building and an understanding of cultural diversity.

Performing Our World: An Exploration of Community, Culture, and Geography through the Arts (Hoffman, 2012) is an example of an arts curriculum project designed to encourage cultural diversity within a school community where the researcher and other teachers had "noticed a dominant narrative in which many...students' stories were not told... [and they] became concerned as [they] saw stratification between groups of students" (p. 61). The project took place at a middle school in the United States with a diverse population of Asian, Caucasian, Latino, and Middle Eastern students from grades 6 to 8. The school project involved engaging community artists and musicians to teach students about culturally diverse mediums within the performance arts. One of the music components resulted in a sixth-grade class performance of an Afro-Puerto Rican composition. The researcher found that "students began to recognize individuals – to *know* them during conversation and studies that took place...once a safe curricular space was created through this project" (p. 64). If we were to consider implementing this type of project in a Canadian school, the question of available resources might come into play. Hoffman (2012) addresses this concern, noting that the project could be revised to accommodate schools with

What I believe should be emphasized in this case is the effort being made in providing that space for children to learn or talk more about where they and/or their families come from.

limited resources: "Due to the theme-based approach of [this project], [it] can be undertaken on a small scale...teachers may decide to try one theme at a time or one piece of literature as a focal point for a unit of study..." (p. 64). What is important to take from this project is how music education has the ability to bring individuals together and encourage a sense of community.

Shifting from a North American context, Cain (2015) examined music teacher training programs in Singapore, looking at the role and place of cultural diversity in five primary music classes. She interviewed seven music teachers regarding the opportunity for students to learn about diverse music. Notably, one of the aims of primary music education in Singapore was "to develop an understanding of an open mind for music of local and global culture" (as cited in Cain, p. 466). This study also outlined the levels of the primary music curriculum, in which students are meant to gradually begin to learn about cultural diversity.

In years 1 and 2 of primary school education, cultural diversity is referred to briefly in the performance content, where students are required to sing "traditional songs depicting festivals of different races" ...Such cultural and patriotic songs are said to "influence children from young to promote harmony between the different races" ... In years 3 and 4 the content is a little more specific with students being required to "appreciate and respond to different styles of music from Malay, Chinese, Indian and Western Cultures. (p. 466)

Along the same lines of valuing diversity in music education, Woodward (2008) examined early childhood music education programs in South Africa, a cultural context in which apartheid and segregation are deeply rooted in the country's history. She noted that, in spite of the adversity of racism and discrimination, South African music education has the potential to build what she refers to as a 'new nation', "where children can be helped to respect and appreciate ethnic differences" (as cited in Woodward, 2008, p. 39). In fact, findings from her analysis of Berger's study

(1994) with twenty-eight schools in the Western Cape region cite a whopping 91% of teachers “report[ing] the desire for in-service training to equip them for multicultural teaching” (p. 39).

Emberly and Davhula (2016) also considered the South African context in their discussion of how music is used to challenge ethnic stereotypes and to embrace and understand diversity. Their writing was based on the experiences of children in the Vhavenda communities of South Africa, who are often met with negative stereotypes as being “poor, uneducated, unemployed, living only in rural areas... and heavily engaged with witchcraft” (p. 441). The researchers cite the work of Blacking (1990), who pointed out the relationship between children’s culture and musicality, “[where,] as they grew up [,] they realized that musical experience was an important key to self-knowledge and understanding of the world” (as cited in Emberly & Davhula, 2016, p. 442). Through this ‘understanding of the world’, the Venda children are able to embrace different kinds of music genres: “[When] we hear other people’s views through the music they listen to...music can be used to cultivate, educate, inspire and unify your life as well as others” (p. 444).

Through these selected studies we see that learning about different kinds of music can bring children to appreciate other cultures, and to acknowledge and celebrate differences inside and outside of their own communities.

Cultural Histories

“[Music] is not restricted to a few highly skilled individuals to provide entertainment for the remainder of the population... rather, it belongs to everyone from the earliest days” (Woodward, 2008, p. 33). Woodward’s comment implies that learning music should focus not only on performance, but also on its historical significance. Cain (2015) likewise noted that history plays a tremendous role in how music education pertains to children’s lives. One of the teachers in her study emphasized that learning about the country’s history was a factor that influenced the children’s music learning, as “[its] purpose is [for] when these children grow up, they will be able to understand the traditions [from Singapore]” (p. 471).

Other researchers have noted how the integration of school subjects can contribute to children’s understandings of cultural diversity (Hoffman, 2012; Munroe, 2015). Think of music education and history for instance: how can educators merge the two? Munroe (2015) discussed the integration of music education in the school curriculum, highlighting an elementary school in the US that integrated singing with the historical contexts of the songs. “A collaborative effort between all teachers in the

school [was made in] teaching about the history of the civil rights movement, social justice issues, and the music associated with it” (p. 13).

Boon (2014) indicated a similar stance in their study regarding the musical lives of African American children at an elementary school in northern Florida. They argued that:

[Individuals] need to be placed in their social context, [and this] can be further broadened to their whole historical background... [such as] the African American experience in America, especially from the Civil Rights movement forward and its impact on education... [and] explor[ing] the relationships among music and politics, economics, social structure, music events, and language, especially within the backdrop of the African American historical experience. (p. 137)

Similarly, Hoffman’s (2012) curriculum project that was discussed earlier in the paper combined music and social studies classes. From a musical perspective, students were introduced to Klezmer music (musical tradition of Ashkenazi Jewish population in Eastern Europe), and a goal of this cross-curricular project was to “gain an understanding of the historical contexts [and] a history of [how]... Eastern European cultures [were] nearly destroyed during [this time period]” (p. 63)”, with references to World War II and the Holocaust.

While much of this research is found within the Westernized and Eurocentric school systems, what is important to take away from these examples is how cultural diversity within music education can teach children more than just the performance aspect of music; it opens up a conversation about the cultural history of the songs, compositions, and styles of music. These discussions can also serve as a means to validate children’s experiences.

Cultural Identities Explored

Louise M. Pascale (2013) asks a fundamental question in the ‘Afghan Children’s Songbook Project’, which reads: “How can we justify depriving children of something as crucial as their musical heritage?” (p. 132). She argues that

If students were afforded with greater opportunities to share their cultural background, then there could be a richer sharing of knowledge throughout classrooms.

“music [education]... can support both individual and group cultural identity with the... school system” (p. 132). Her point is supported in Hoffman (2012), where he describes a performing arts project designed to have children explore their cultural identities, and “students began to proudly raise their hands in classes to share their family backgrounds” (p. 64). Similar results were noted by Nethsinghe (2012) in examining the relationship between multicultural music education and self-identity amongst Sri Lankan/Australian students. Responses from the student participants indicated that “[the] practice of exploring multicultural music [allowed them to] develop... respect for their own traditional music and their recognition of its place in their cultural heritage and identity” (pp. 389-390).

Identity formation in children is an important consideration in a culturally diverse education. Fitzpatrick (2012) addressed the role that music teachers have on students’ reflection of their cultural backgrounds and experiences in the classroom. She first introduced this topic by making the connection with social justice, stating that “empowering students to recognize that their own cultural identities are valid, acknowledged, and respected... is the first step toward nurturing social justice in...schools and communities” (p. 54). She goes on to note:

In many music classrooms, students come from a variety of cultures and circumstances...all of these differences affect the ability of children to make connections between their personal identity and the school music curriculum...[although] the identity development of students of differing cultural backgrounds can be markedly different...research can help us understand how students’ identities are formed (p. 54).

Drawing upon her own experiences as a music teacher, Fitzpatrick shares the challenges teachers may face while encouraging their students to make connections between the curriculum and their own cultural identities. These challenges include:

The music teacher’s understanding of how to best facilitate learning in a way that is culturally sensitive, [which] may be affected by his or her prior life experiences with...diversity, learned attitudes and preconceptions about the learners which he or she interacts, and the teacher education that he or she received (p. 55).

An example she uses to combat this challenge is that of a Latina music teacher who taught African American students, in which she endeavoured to “make a conscious effort to look for areas of commonality [amongst her and her students]” (p. 55).

In my personal experiences, learning about my cul-

There may be room to shift from a ‘traditional’ music program (i.e., Westernized and Eurocentric music styles and songs) that we see so often in the music classroom, to a program that is both practical and culturally inclusive.

tural heritage, these kinds of classroom discussions proved to be beneficial, as they gave me the opportunity to introduce my peers to the kind of music I was enculturated in at home. This is not to say that these sorts of experiences can be applicable to everyone, but what I believe should be emphasized in this case is the *effort* being made in providing that space for children to learn or talk more about where they and/or their families come from.

From a non-Westernized perspective, the article by Emberly and Davhula (2016) provided some insights into how musical learning within the Vhavenda community sparked learning about children’s own cultural identities. Although not taught in a formalized setting like we might see in a Westernized school system, music taught to children of these communities “bridges genre, from traditional to popular, and the intrinsic link between culture [and] identity is articulated through musical arts engagement” (p. 443). Interestingly, this musical identity is not emphasized within early childhood, “but rather carefully and cautiously fostered [as they get older] so it is not lost within the rapidly growing multiculturalism that dominates the [South African] landscape” (p. 443). Nonetheless, “Vhavenda youth consider that being musical is intrinsically linked to Venda identity” (p. 444), which gives us even more reason to explore culturally diverse music, as for some, music is considered a part of who they are. Music has the ability to teach children more about where they come from and how it is a part of their lives.

Limitations

Despite the research demonstrating the ways in which music education in early childhood teaches children about cultural diversity, a common limitation is the context in which the term ‘diversity’ is being used. Although Cain’s (2015) research spoke about the importance of celebrating diversity within the Singaporean primary school music curriculum, she noted within her research that this sense of ‘diversity’ only extends so far:

Educators at NIE [National Institute of Education] and NAFA [Nanyang Academy of Fine Arts] would prefer to train new teachers in musics that can be experienced in context in Singapore, [as] learning about musics from other continents such as African and Latin America [are] not deemed [as] important, as it is generally assumed that students are unlikely to travel to these regions, and resources to teach these musics are difficult to come by” (p. 471).

Other studies indicate that the definitions of ‘diversity’ and ‘cultural differences’ are often “loosely defined” (Boon, 2014; Young, 2016). Fitzpatrick (2012) notes that what is taught may not align with what students understand to be culturally diverse, as “[teachers] may have a different cultural background from [their] students in terms of race, ethnicity, socioeconomic status, gender...and this may cause [them] to be ignorant of students’ needs for cultural connection” (p. 55). However, she suggests “includ[ing] within the curriculum pieces composed, performed and arranged by musicians who reflect the cultural background of [the] students...to serve as role models” (p. 55). Aligning with Young’s (2016) discussion on approaches to music education research, “[acknowledging cultural diversity] emphasize[s] children’s own cultural worlds and their agency in shaping [them]” (p. 12), I propose that if students were afforded with greater opportunities to share their cultural background, then there could be a richer sharing of knowledge throughout classrooms.

The same limitations are discussed in the research conducted by Jan-Erik Mansikka, Maria Westvall, and Marja Heimonen (2018) who use cultural diversity as a framework to examine the implementation of multiculturalism within four schools in Finland. Mansikka, Westvall and Heimonen (2018) documented and analyzed interviews conducted on teachers from Swedish-speaking minority schools in Finland to understand their perceptions of the multicultural classroom. Two research questions were asked: *How do music teachers consider the role of music in general education in relation to cultural identity?* and *What different approaches to multicultural music education can be identified in the teachers’ statements and discussions?* They found that the teachers had a hard time defining and grasping the concept of cultural diversity, citing that “[it] did not belong to the general educational subject areas in [these] particular school[s], which implied that there were difficulties in accommodating the concept in relation to the traditional objectives of education” (p. 65). What stood out to me from this literature was this idea of ‘tradition’; the researchers noted

that there seemed to be a gap between “what [the teachers] would like to do and the actual possibilities of reaching these goals” (p. 66). As more research is conducted and disseminated on the benefits of a culturally diverse music curriculum, there may be room to shift from a ‘traditional’ music program (i.e., Westernized and Eurocentric music styles and songs) that we see so often in the music classroom, to a program that is both practical and culturally inclusive.

References

- Boon, E. T. (2014). Making string education culturally responsive: The musical lives of african american children. *International Journal of Music Education*, 32(2). 135-146. <https://doi.org/10.1177/0255761413513662>
- Cain, M. (2015). Celebrating musical diversity: Training culturally responsive music educators in multiracial Singapore. *International Journal of Music Education*, 33(4). 463-475. <https://doi.org/10.1177/0255761415584295>
- Chandransu, N. (2019). Integrating multicultural music education into the public elementary school curricula in Thailand. *International Journal of Music Education*, 37(4). 547-560. <https://doi.org/10.1177/0255761419855827>
- Emberly, A., & Davhula, L. A. (2016). My music, my voice: Musicality, culture and childhood in Vhavenda communities. *Childhood*, 23(3). 438-454. <https://doi.org/10.1177/0907568216643067>
- Fitzpatrick, K. R. (2012). Cultural diversity and the formation of identity: Our role as musicteachers. *Music Educators Journal*, 98(4). 53-59. <https://doi.org/10.1177/0027432112442903>
- Gray, D. A. (2019). Equity in music education: Cultural diversity in the music classroom—embrace the challenge. *Music Educators Journal*, 106(2). 66-68. <https://doi.org/10.1177/0027432119878704>
- Hoffman, A. R. (2012). Performing our world: Affirming cultural diversity through music education. *Music Educators Journal*, 98(4). 61-65. <https://doi.org/10.1177/0027432112443262>
- Mansikka, J., Westvall, M., & Heimonen, M. (2018). Critical aspects of cultural diversity in music education: Examining the established practices and cultural forms in minority language schools in Finland. *Intercultural Education*, 29(1). 59-76. <https://doi.org/10.1080/14675986.2017.1404784>
- Munroe, A. (2015). Curriculum integration in the general music classroom. *General Music Today*, 29(1). 12-18. <https://doi.org/10.1177/1048371315572878>
- Nethsinghe, R. (2012). Finding balance in a mix of culture: Appreciation of diversity through multicultural music education. *International Journal of Music Education*, 30(4). 382-396. <https://doi.org/10.1177/0255761412459166>
- Pascale, L. M. (2013). The role of music in education: Forming cultural identity and making cross-cultural connections. *Harvard Educational Review*, 83(1). 127-134. <https://doi.org/10.17763/haer.83.1.1682237405v8325k>
- Walden, J. (2020). A pile of drums: Putting theory into practice in culturally diverse music education. *International Journal of Music Education*, 38(1). 79-92. <https://doi.org/10.1177/0255761419871358>
- Woodward, S. C. (2008). Nation building—one child at a time: Early childhood music education in South Africa. *Arts Education Policy Review*, 109(2). 33-42. <https://doi.org/10.3200/aepr.109.2.33-42>
- Young, S. (2016) Early childhood music education research: An overview. *Research Studies in Music Education*, 38(1). 9-21. <https://doi.org/10.1177/1321103X16640106>



Sara E. Delgado is a recent Masters of Arts graduate from the Department of Early Childhood Studies at Ryerson University. Prior to her studies at Ryerson, she studied Sociology at York University in 2017, where her interest in childhood studies began. Her research interests include cultural and racial diversity in education, with a particular focus on Latin-American studies and populations.

Teaching Violin ‘Through the Looking Glass’

Enseigner le violon « De l’autre côté du miroir »

Hayley Janes



Photo: Alice Hong Photography

*Abstract: This article presents three narratives that tell the story of my experience teaching beginner violin lessons online during the start of the COVID-19 pandemic. I draw on *Through the Looking Glass* by Lewis Carroll to make meaning and form connections between the narratives. I describe how this experience was like teaching in another world with transitions of entering, existing, and exiting.*

*Résumé : Cet article présente trois récits qui racontent l’histoire de mon expérience d’enseignement en ligne dans le cadre de leçons de violon pour débutants au début de la pandémie de COVID-19. Je m’inspire du livre *De l’autre côté du miroir* (*Through the Looking Glass*) de Lewis Carroll pour enrichir le sens des récits et établir des liens entre eux. Je décris comment cette expérience était comme enseigner dans un autre monde dans lequel il faut entrer, y vivre un moment et en sortir.*

I have been spending too much time staring at a computer screen lately; even my dreams have a blue-light glow. It is hard to think of anything but the screen and what it rep-

resents. Learning and teaching remotely during the COVID-19 pandemic has certainly left an impression. The three narratives that follow tell the story of my experience teaching beginner violin lessons online. The theme, ‘another world’, connects these narratives and is explored using Lewis Carroll’s (2018) story, *Through the Looking Glass*, which was originally published in 1871. Short found poems that rearrange resonant words and phrases (Faulkner, 2018; Prendergast, 2006) directly from *Through the Looking Glass* fill the space between narratives to create a link from one story to the next.

Said the little voice close to her ear:
I never ask advice about growing,
if it was so, it might be,
the path gave a sudden twist and shook itself,
and if it were so, it would be,
you may call it “nonsense” if you like,
but as it isn’t, it ain’t.
Till you know no more
what’s going on
in the world.

You're Muted

I pulled my wheely-backpack off the subway and onto the platform. It was loaded down with small toys, Suzuki violin books, bead counters, extra shoulder rests, stickers, and importantly, my lunch. I made my way to the escalator and bumped my bag onto a step. My violin case cover was bulky on my back. I took up the entire step but at 8:15 on a Saturday morning, there were no other commuters trying to rush past. When I got up to street level, I took a deep breath of the March morning air to clear my lungs of that distinct grimy staleness of the TTC (Toronto Transit Commission). It was the final day before March Break and I was looking forward to a week off. This Saturday would be shorter than most as some parents had cancelled their child's lesson over growing concerns about the evolving COVID-19 situation.

I unlocked the door and shut off the alarm when I arrived at the studio. It was peaceful at this time, before classes began. I lugged my wheely-backpack upstairs to my teaching room and started to unpack. Jessica first, then downstairs for beginner group class with Annie, Logan, Maeve, and David. I put my box of finger puppets off to the side as a reminder to bring them to group. In the box, I also had some of those little rubber charms that go on wine glass stems; they fit perfectly on the sticks of bows. Annie stayed for her lesson after group and then I needed to get upstairs for Kate's lesson. Eli came next, then Owen, and then Sophie. I took out my electrical tape in preparation to make pinky houses for bows. Those little tape nests hold small pinkies in place but they don't always last through a week of practice.

I opened my case and took my violin out, popping on my shoulder rest. I was tuning my E string when I remembered that my paint chips also needed to come to group class for our rhythm game. No sooner had I dug them out of the bottom of my bag when I heard a knock on the door. "Come in, Jessica! How are you this morning?"

I said goodbye to my last student of the day and went to wash my hands. There were many things that needed to be followed up on when we returned after March Break. Annie was ready for a bigger violin, Kate was still having a hard time practicing, and Sophie could benefit from some more fiddle duets. I shut off the water and went back to my teaching room. Finger puppets, wine stem charms, paint chips, erasers, bead counters, Suzuki books, and stickers went back into my wheely-backpack. I had a box of Lego in another room, but I would still need it after March Break. Though the COVID-19 situation was evolving rapidly, I was sure I would be back in a week or so. I would get my Lego then. After all, there

was no way it would fit in my wheely-backpack. I bumped my bag down the stairs, grumpy that there had been no time for lunch.

Very soon after that day of teaching, I got notice that all lessons would be moving online indefinitely. I had one week to prepare online violin lessons for 15 private students and three group classes. Very soon after that day of teaching, I stopped sleeping, felt anxious while I was awake, and tried this thing called 'Zoom' for the first time. I was worried most for my young beginner students. Who was going to tune their violins? How long would their pinky houses last? What would we do if a string broke? Who was going to guide their bow arm? What is the virtual equivalent of stickers? I had no interest in the world of online violin lessons and felt like I was being pulled in out of necessity. It was a world where my students and I would be together but kept apart, able to hear each other but not play together. On Monday March 23rd, 2020 I sat in front of my screen and started the meeting. With that, I was teaching in another world. "Hello, Marcus! Oh, I think you're muted."

Let's pretend,
the melancholy music of the song
shining on his armor,
a fabulous monster,
a riddle with no answer—
a most curious country it was.

Start the Show From the First Slide

PowerPoint is an under-utilized and underappreciated art-form. Over the years I have spent far too many hours carefully crafting what I consider to be works of PowerPoint art. I've kept all my slide shows from elementary school to graduate school, like photographs from a time past, snapshots of my interests and love for different templates. I've got one on Akhenaten, the First Battle of Ypres, and even one on globular clusters.

It was only a matter of time until my love of PowerPoint infiltrated my teaching. As a child, I thought PowerPoint was magical and now my entire teaching practice was based on the imaginative, the colorful, the whimsical—anything that would hold the attention of my littlest musicians with their 1/32 size violins, no bigger than an adult hand. Finger puppets, which used to sit atop their bows, were no longer fun on screen. Erasers that looked like food or other 'atypical' shapes were unable to travel through the computer to find their place on the tables of violins. About a month into online teaching, my beginner group class was in desperate need of something to pull them into the screen with me. They needed PowerPoint.

ogized for the harm caused. The Queen returned all the stolen instruments and even added some of her own violins to make amends. With a nod in thanks, the dragon gathered the instruments and once again took to the skies, to return home to the cave.

<End of slide show, click to exit>. I ended the screen-share to find smiling faces wanting to play again next class. For a brief time, we had all simply focused on *being* in this virtual world rather than on *why* we had entered this strange new space in the first place. The chimes of the waiting room signaled my next student had arrived and I was brought back to my studio, with its couch, white Manhasset music stand, and grey bookshelves. PowerPoint had once again worked its magic.

It may be quite different on beyond,
the things go the other way.
Contrariwise,
jam to-morrow and jam yesterday—
but never jam to-day.
Curtsey while you're thinking what to say.

End Meeting for All

Summer recitals make me think of small children melting off pews in a church. The teaching year wraps up in June and by that time, the local church is sweltering. These very lengthy summer recitals are impossible to sit through for my 3-to-6-year-old students (and for everyone else, too). I end up spending the entire time trying to keep small bodies and violins off the ground, hushing loud proclamations of “this is SO boring”, and reminding students not to rub their bow with its fully rosined horsehair across their face. It’s such a wonderfully fulfilling musical experience...

Time moves curiously in this online teaching world. There will be days when the lessons chug along at a steady rate and before I know it, I’m closing tabs and windows. Other days, my eyes burn as if I’ve been rubbing them with sandpaper and I want to hurl my computer against a wall after only one lesson. But somehow it was now June, three months after I first entered this world of original sound, virtual backgrounds, and unstable connections. My students had learned new pieces and techniques, discovered the joys of whiteboard apps, played on horribly out-of-tune violins without a care, and most importantly, had continued to enjoy music. It was time for a recital.

I was always enormously proud of my students when they performed in those marathon church recitals. As much as I missed live performances, I knew a pre-recorded recital was the easiest and most accessible option—not everyone’s bandwidth could handle a live

recital. I sent out the call for the end of year ‘Celebratory Viewing Party’ and began collecting recordings and pictures from students. I edited together videos of Suzuki pieces, fiddle tunes, pop songs, and Royal Conservatory repertoire along with a collage of student pictures for the ending. There were sketchy bow holds, bendy left wrists, funky pitches, and questionable vibrato but it didn’t matter. There were smiles and giggles, proud bows at the end of pieces, and a palpable excitement to share and perform. Best of all, the final product was only 16 minutes and 6 seconds long.

On June 21st, 2020, my students and their families gathered on my screen, rather than on church pews, to celebrate what was truly an incredible accomplishment: 12 solos from children who had continued violin lessons in a remote world during a pandemic; 12 children from nine families who had all faced an immense amount of stress, sorrow, and sacrifice over the past 15 weeks; nine families who had fully committed to keeping the music going. The screening itself felt much more intimate and relaxed than the in-person church recitals of the past. Students and their families sat together on their couches or on their back patios in the sun, wearing comfortable clothes rather than formal performance attire. Extended family, who perhaps live too far to attend in-person recitals, tuned in as well. Everyone was muted and free to turn off their camera, move around, dance, and talk while watching. Students were at ease, no longer pressured to perform but instead free to enjoy the moment and share their musical accomplishments. When the video finished and the applause began, no one was melting off a pew. I thanked everyone for their participation in the afternoon’s event and then I ended the meeting for all. With a sigh of relief, I closed the lid of my laptop. I needed a break before summer lessons began.

Who it was that dreamed it all,



Photo: Hayley Janes

sighed itself away.
Go to sleep, darlings,
till the summer comes again.
I'll put you through,
into Looking-glass House...

Making Connections

Teaching violin online to young beginner students was like being in another world. References to “teaching in another world” are scattered throughout the three narratives. This virtual, online, and remote world was peculiar. It was “a world where my students and I would be together but kept apart, able to hear each other but not play together”. I found resonance with Lewis Carroll’s (2018) story, *Through the Looking Glass*, which tells of Alice’s adventure in the unusual world within and beyond the mirror in her drawing room. Similar to Alice, I experienced three transitions related to being in another world: entering, existing, and exiting.

Entering

‘It’ll be easy enough to get through—’ She was up on the chimney-piece while she said this, though she hardly knew how she had got there. And certainly the glass WAS beginning to melt away, just like a bright silvery mist. In another moment Alice was through the glass, and had jumped lightly down into the Looking-glass room. (Carroll, 2018, p. 6)

I did not need to climb atop a chimney-piece to teach through the type of looking glass featured in my narratives; I only had to open my laptop. Teaching private lessons online “transforms a time honored, relatively unchanged, instructional model into a modern environment” (Dye, 2016, p. 169). When I entered this virtual environment, I went in like Alice: already drawn to “the imaginative, the colorful, the whimsical.” I have filled my wheely-backpack with all sorts of small toys, as outlined in “You’re Muted”, because I know that my beginner violin students need to touch and feel different objects (Calissendorff, 2006) and benefit from the use of innovative teaching materials (Kesendere et al., 2020). However, I could not pull my wheely-backpack with these extramusical items ‘through the looking glass’.

It did not take Alice long to realize that things were different in Looking-Glass world. The land was a chess board, outcomes preceded events, destinations were reached by going in the opposite direction, jokes brought sadness, running kept you in place, and the future was remembered. It was all rather illogical and nonsensical compared to what Alice was used to. I left a world of subway stations and local churches without air-conditioning and

entered one of Zoom, screen-share, tabs and windows, original sound, virtual backgrounds, unstable connections, whiteboard apps, chimes of the waiting room, recordings, and PowerPoints. Things that at one time seemed simple, like tuning a violin, became complicated. Being unable to correct bow arms with a gentle touch seemed ridiculous. The inability to give stickers was absurd.

Existing

‘I don’t understand you,’ said Alice. ‘It’s dreadfully confusing!’ ‘That’s the effect of living backwards,’ the Queen said kindly: ‘it always makes one a little giddy at first—’ ‘Living backwards!’ Alice repeated in great astonishment. ‘I never heard of such a thing!’ (Carroll, 2018, p. 56)

I felt like I had been pulled into the online teaching world out of necessity whereas Alice entered the looking glass out of curiosity. However, like Alice, I too felt out of sorts when trying to navigate another world. I had initial concerns about online teaching, especially in regard to my beginner students. Within a Turkish context, Kesendere and colleagues (2020) describe the perspectives of teachers about online violin education. One perspective was that online lessons are not effective at the beginner level because there is no physical contact, corrections take longer, and skills like intonation and posture are difficult to develop. However, the results of Okan and Arapgirlioglu’s (2019) quasi-experimental study suggest that there is no significant difference between face-to-face and online instruction in terms of beginner violinists acquiring basic skills. Whatever the case, COVID-19 did not give me a choice. I had to work in an online world to continue teaching violin.

Alice may not have realized it, but she had a great deal of control in Looking-Glass world, whether it was speaking events into existence or becoming a queen after arriving at the end of the chessboard. When reflecting on the narrative, “Start the Show From the First Slide”, I notice a change in perspective that I was not explicitly aware of at the time. I came to realize that not only was *teaching* violin online like being in another world but so was *learning* violin online. With this realization came an effort to “pull my beginner students into the screen with me”. I drew on my love of games and the magic of PowerPoint to shape the world that my students would be learning in. It became a world of caves, rolling hills, castles, knights, dragons, queens, unicorns, and sorcerers. In this way, “for a brief time, we had all simply focused on *being* in this virtual world rather than on *why* we had entered this strange new space in the first place.” Like Alice, my imagination could bring this online learning world into existence.

Exiting

In a Wonderland they lie,
Dreaming as the days go by,
Dreaming as the summers die:

Ever drifting down the stream—
Lingering in the golden gleam—
Life, what is it but a dream? (Carroll, 2018, p. 130)

When Alice awakened in the drawing room, she questioned who dreamt her adventure in Looking-Glass world. Perhaps it was her own dream, or perhaps she was part of someone else's dream. I was pleasantly surprised that I made it an entire term teaching online. I ended that teaching year, and my final narrative, with the 'Celebratory Viewing Party'. It was a celebration of my students, who had continued learning in another world. The final narrative ends as the first one began, with a break on the horizon. I may have closed my laptop and left the online violin teaching and learning world for a time, but it would not be difficult to return. All Alice has to do is fall asleep again.

Notes

¹ Pseudonyms used for all student names

References

- Calissendorff, M. (2006). Understanding the learning style of pre-school children learning the violin. *Music Education Research*, 8(1), 83–96. <https://doi.org/10.1080/14613800600570769>
- Carroll, L. (2018). *Through the looking glass*. Global Grey ebooks.
- Dye, K. (2016). Student and instructor behaviors in online music lessons: An exploratory study. *International Journal of Music Education*, 34(2), 161–170. <https://doi.org/10.1177/0255761415584290>
- Faulkner, S. L. (2018). Poetic inquiry: Poetry as/in/for social research. In P. Leavy (Ed.), *Handbook of arts-based research* (pp. 208–230). The Guilford Press.
- Kesendere, Y., Sakin, A. S., & Acar, A. K. (2020). Educators' views on online/distance violin education at Covid-19 outbreak term. *Journal for the Interdisciplinary Art and Education*, 1(1), 1–19.
- Okan, S., & Arapgirlioglu, H. (2019). The effect of distance learning model on beginners' level violin instruction. *Turkish Online Journal of Distance Education*, 20(1), 1–16. <https://doi.org/10.17718/tojde.522366>
- Prendergast, M. (2006). Found poetry as literature review: Research poems on audience and performance. *Qualitative Inquiry*, 12(2), 369–388. <https://doi.org/10.1177/1077800405284601>

Hayley Janes is an experienced violin teacher from Toronto, Ontario. She is currently pursuing her Ph.D. in Music Education at the University of Toronto with research interests in arts-based methodologies, early childhood instrumental lessons, and cross-cultural education philosophies. She holds a Bachelor of Music from the University of Toronto (2017) and a Master of Philosophy in Arts, Creativity and Education from the University of Cambridge (2019).



music makers

music and healing

Music Matters: How Music Therapists Across Canada Responded to the COVID-19 Pandemic

L'importance de la musique : comment les musicothérapeutes du Canada ont réagi à la pandémie de COVID-19

Hope Pascoe & Amy Clements-Cortés

Abstract: As a result of the COVID-19 pandemic, music therapists, alongside many professionals, have faced a year like no other. As a profession situated within music and healthcare domains, music therapists encountered unique challenges in their approach to care which, through their creativity and resilience, brought forth new learning for many therapists and greater public awareness about the profession. In this issue, we have chosen to write about how music therapists have responded to the restrictions placed on them during the COVID-19 pandemic. A brief summary of music therapy prior to the pandemic is provided alongside examples of how music therapists across Canada have adapted their practice to meet the changing societal needs as well as individual needs of their clients during this time. Next, we will provide examples of telehealth music therapy services created during the pandemic, followed by descriptions of how music therapists have adapted their in-person practice to continue offering sessions safely.

Résumé : En raison de la pandémie de COVID-19, les musicothérapeutes, tout comme de nombreux professionnels, ont dû faire face à une année sans précédent. Comme cette profession appartient aux domaines de la musique et des soins de santé, les musicothérapeutes ont été confrontés à des défis uniques dans leur approche soignante. Grâce à leur créativité et à leur résilience, cela a permis de promouvoir de nouvelles connaissances auprès de nombreux thérapeutes et de sensibiliser davantage le public à la profession. Dans ce numéro, nous avons choisi de partager comment les musicothérapeutes ont composé avec les restrictions imposées pendant la pandémie de COVID-19. Nous donnons un bref aperçu

du domaine de la musicothérapie avant la pandémie ainsi que des exemples démontrant comment les musicothérapeutes du Canada ont adapté leur pratique pour répondre aux besoins changeants de la société et aux besoins individuels de leurs clients pendant cette période. Ensuite, nous présentons des exemples de services de musicothérapie offerts en télésanté créés pendant la pandémie, puis nous décrivons comment les musicothérapeutes ont adapté leur pratique en personne pour continuer à offrir des séances en toute sécurité.

Introduction

During the COVID-19 pandemic, music therapists across Canada have adapted their practice to continue to meet the needs and promote the health of some of the most vulnerable members of our society. When cities went into lockdown and the government advised citizens to stay at home, it meant that many music therapy services were cancelled. In some organizations, music therapy was deemed an essential service and therefore service provision was permitted in person with proper adherence to pandemic protocols. Music therapists who were not able to provide in-person services quickly learned and pivoted to providing virtual therapy sessions, also known as telehealth. While telehealth has been around for several years, it was not widely practiced by music therapists before the pandemic.

Below we provide you with a glimpse of how COVID-19 has impacted music therapy practice and then share some noteworthy examples of how music therapists have created telehealth and in-person music and music therapy programs in response to the COVID-19 pandemic.

How COVID-19 Impacted Music Therapists' Practice

Over the course of the COVID-19 pandemic, music therapists' practice has met unique challenges. Prior to the pandemic, music therapy typically consisted of individual as well as group sessions held in-person in various settings (e.g., hospitals, schools, long-term care homes, prisons, homes). During sessions, music therapists and clients would engage in a variety of therapeutic music experiences, working towards goals in multiple domains based on the client's needs.

At the start of the pandemic, many music therapists were left wondering if their work would be considered "essential" and if so, how they could continue to provide clinical services in a safe manner. The answer to this question continues to be largely context-specific as music therapists must consider current provincial legislations, regulatory body guidelines/policies, facility/employer policies, as well as the individual-level factors surrounding

the therapist's ability to provide sessions in alternate formats and the clients' ability to participate in an adapted session format. This past year, music therapists have responded to the pandemic in a variety of creative ways, adapting their practice to serve their clients' needs while ensuring the safety of their clients and themselves.

Many music therapists decided to transition their practice to telehealth using online platforms such as Doxy.Me, Zoom, OnCall or other platforms that adhere to PIPEDA (Canada's Personal Information Protection and Electronic Documents Act). Some advantages to this alternative approach to music therapy are that it enabled clients and therapists to maintain therapeutic relationships in conditions when it may have otherwise been impossible; promoted parental and caregiver involvement in sessions as appropriate; and provided space for new music therapy interventions and experiences to be developed making use of technology, such as screen sharing. Challenges to telehealth music therapy include clients' varying accessibility and comfortability with using technology and equipment for virtual sessions, clients' limited access to musical instruments, and technological challenges of simultaneous music-making between therapist and client. Despite these challenges, telehealth music therapy has grown considerably in the past year (Merali, 2020) and is likely a platform many music therapists will continue to use in their practice for years to come.

In addition to telehealth music therapy, many music therapists have returned to or continued in-person sessions with necessary modifications. For instance, as with other healthcare professions, screening (and/or COVID-19 testing) of the therapist and clients is common practice, new physical-distancing measures and capacity limits are in place, and hand hygiene and personal protective equipment have become a necessity. Some changes specific to music therapy practice include varying restrictions on the use of singing and playing wind instruments in sessions.

Music therapists may also be limited in their permission to use other instruments or materials that they would typically use (such as a guitar) or given their ability to properly disinfect all materials (e.g., soft surfaces and paper). Although in-person music therapy looks very different now from what it did a year ago, it continues to be a valuable service for providing a sense of connection and fostering wellbeing. Having established some of the challenges faced by music therapists due to the COVID-19 pandemic, in the next section we provide examples of how music therapists across Canada have adapted their music therapy practice in the past year.

Virtual Music and Health Programs

Music Therapy via Telehealth

Ontario based music therapist, Maya Adout, is one of many music therapists who has begun offering virtual music therapy sessions during the COVID-19 pandemic (Vandinther, 2020). A new virtual group music therapy program developed by Adout and her colleague is “Music with Intention” (Vandinther, 2020). In this program, a group of adults meet for a weekly music therapy session via Zoom for the purpose of building their “self-care toolbox” (Vandinther, 2020). During the sessions, clients learn about how the body physically responds to music and how music effects the brain (Vandinther, 2020). The music therapist teaches clients how to track the feelings certain songs elicit through journaling and how to create custom playlists for their self-care needs (Vandinther, 2020).

Through her company, Miya Music Therapy, Adout has also begun providing individual (one-on-one) virtual music therapy sessions. Adout offers individual telehealth sessions to private clients (Vandinther, 2020) as well as individuals living in Amica Bronte Harbour seniors’ residence in Oakville (Merali, 2020). This telehealth experience provides musical engagement opportunities that are stimulating for the older adults and which often bring about immediate positive changes in their mood (Merali, 2020). Other benefits of music therapy for residents, as observed by Amica Bronte Harbour staff, include enriched communication skills and stronger relationships (Merali, 2020). Since the COVID-19 pandemic began and as awareness of virtual music therapy and its benefits has spread, Miya Music Therapy has seen an increased demand for telehealth music therapy services (Merali, 2020).

Amy has also been providing telehealth music therapy and psychotherapy as well as supervising students providing these services for a variety of individuals and groups including persons with dementia, children on the autism spectrum, individuals needing mental health support and more. While the pandemic has been challenging, it has opened up the opportunity to reach individuals who may not have been able to access music therapy in the past for a variety of reasons, including living in a remote location.

Virtual Music Engagement Programs

Another music therapist, based in Saskatchewan, has been targeting a younger client demographic in her newly developed virtual music program. During Regina’s first COVID-19 lockdown, music therapist Tyne Heenan’s weekly free music program at the local Early Years Family Centre was cancelled (Christianson, 2020). However, Heenan soon found a new way of connecting with parents and their young children through hosting her music

group via Facebook Live (Christianson, 2020). Despite the large numbers of attendees the group often attracts (160 live viewers at her first program), Heenan strives to maintain a sense of community and connection among participants through saying and singing hello to each child by name (Christianson, 2020). The group sings simple songs together and Heenan leads the children in dance and instrument playing activities (Christianson, 2020). Although this is not a music therapy group, it demonstrates the creativity and innovation of music therapists in Canada in responding to the pandemic through creating music-centred programs that foster the wellbeing of vulnerable members of our communities. Heenan’s online group has continued to grow and has reached upwards of a thousand viewers across Canada and beyond reminding us that music can surpass borders and bring people together even during the COVID-19 pandemic (Christianson, 2020).

Adapted In-person Music Therapy

Besides converting their practice to virtual music therapy services, many music therapists across Canada have continued to practice music therapy in-person through new and creative initiatives. In British Columbia (B.C.), music therapist Birgit Giesser received the Widening our World (WOW) Award from Community Living British Columbia for her mobile music therapy program during the COVID-19 pandemic (Flanagan, 2020). During B.C.’s first lockdown, Giesser began providing drive-by music therapy sessions for her clients through her position with the Ridge Meadows Association for Community Living (Flanagan, 2020). Giesser individually met with about 20 clients in various outdoor spaces, including driveways and carports, to provide socially distanced music therapy sessions (Flanagan, 2020). As part of her mobile music therapy program, Giesser created a musical instrument “loaner library” in which clients could borrow instruments for their session and the instruments were then sanitized prior to the next session (Flanagan, 2020). A central aim of Giesser’s program was to relieve anxieties many of her clients were facing due to changes in their lives brought on by the COVID-19 pandemic (Flanagan, 2020). It was also important to Giesser that she provided a much-needed social connection for her clients which sometimes involved using technology to enable other clients to remotely partake in the session forming a hybrid in-person and virtual music therapy program (Flanagan, 2020)

Another B.C.-based music therapist, Graylen Howard, adapted his music therapy practice at Eden Gardens long-term care home to provide socially distanced music therapy sessions (Jacobson, 2020). While working

at the dementia care facility, Howard's music therapy practice shifted from a mixture of group and individual sessions to predominantly individual sessions (Jacobson, 2020). During the spring and summer months, Howard also shared music with the residents by performing in the outdoor courtyard so residents could listen together while maintaining social distancing (Jacobson, 2020). According to Eden Gardens executive director, music therapy at the home is integral to maintain the wellbeing of residents during the COVID-19 pandemic (Jacobson, 2020).

The last music therapy program we will share with you today takes place at 147 Elder Street, a long-term care home in Ontario. Similar to Eden Gardens, in response to the COVID-19 pandemic 147 Elder Street adapted its music therapy program to primarily offer one-on-one sessions (Baird, 2020). For these sessions, the music therapist wears a mask and remains outside of the resident's room, typically in their bedroom doorway or lounge area, for the duration of the session (Levy, 2020). One of the music therapists, Carmen Ng, notes that an advantage to changing service delivery to individual sessions is the increased autonomy and individualized care residents experience during the music therapy session (Baird, 2020). For instance, residents are given more choice in which songs are sung, and the music therapist may also select songs for the client based on observations of important items the client keeps with them in their room (Baird, 2020). Sessions may also incorporate improvising, songwriting, and song discussion for reminiscence or reflection (Levy, 2020). Goals of these sessions once again include reducing social isolation, loneliness, and feelings of depression among residents (Levy, 2020).

Concluding Thoughts

The COVID-19 pandemic has impacted individuals across all professions, including music therapists. As a result of the COVID-19 pandemic, many music therapists adapted their practice to offer telehealth music therapy sessions and/or modified in-person sessions. Although both of these formats have unique challenges, music therapists have demonstrated their creativity and innovation in their response to the various restrictions they faced in order to continue to meet their clients' needs. The examples from Adout and Amy demonstrate a successful shift to telehealth music therapy for individuals and groups of various ages, and Heenan's story illustrated how music engagement programs for younger populations can be achieved in an online format. Giesser, Howard and Ng exhibit how music therapy can be offered safely in-person during the pandemic through their innovative drive-by music therapy sessions and transition to more individual

and socially-distant sessions. These music therapists' adaptability and creativity enabled them to continue to offer music therapy services to new and pre-existing clients of a variety of ages and abilities. We hope that these examples inspire you to continue to embrace the challenges of COVID-19 pandemic in your workforce and see how responding with creativity can take your practice down new and exciting paths.

References

- Baird, C. (2020, June 4). *Music therapy brings joy to isolated seniors during COVID-19 outbreak*. CTV News. <https://toronto.ctvnews.ca/music-therapy-brings-joy-to-isolated-seniors-during-covid-19-outbreak-1.4970026>
- Christianson, A. (2020, March 27). *Free Music with Tyne keeps babies, kids clapping and dancing online*. Regina / 980 CJME. <https://www.cjme.com/2020/03/27/free-music-with-tyne-keeps-babies-kids-clapping-and-dancing-online/>
- Flanagan, C. (2020, December 17). *COVID-19: Mobile musical therapy earns provincial award for Maple Ridge music therapist*. Maple Ridge-Pitt Meadows News. <https://www.mapleridgenews.com/community/covid-19-mobile-musical-therapy-earns-provincial-award-for-maple-ridge-music-therapist/>
- Jacobson, J. (2020, June 16). *Music therapist plays socially distant concerts at Nanaimo long-term care home*. *Monday Magazine*. <https://www.mondaymag.com/entertainment/music-therapist-plays-socially-distant-concerts-at-nanaimo-long-term-care-home/>
- Levy, S. (2020, July 12). *LEVY: Music to calm the soul of seniors*. *Toronto Sun*. <https://torontosun.com/news/local-news/levy-music-to-calm-the-soul-of-seniors-during-covid>
- Merali, F. (2020, December 28). *Music therapy offering lifeline for isolated GTA seniors amid pandemic restrictions*. CBC News. <https://www.cbc.ca/news/canada/toronto/music-therapy-seniors-gta-covid-1.5825707>
- Vandinter, J. (2020, May 25). *How music therapy is helping some manage pandemic stress*. CTV News. <https://www.ctvnews.ca/health/coronavirus/how-music-therapy-is-helping-some-manage-pandemic-stress-1.4953868>



Hope is in her fourth year of study in Wilfrid Laurier University's Bachelor of Music Therapy program and is currently serving as a music therapy intern at Trillium Health Partners. In her internship, Hope works with adults in palliative care, oncology, and complex continuing care settings and during her practicum placements she has worked with children and youth with developmental disabilities. Hope has completed training in Neurological Music Therapy and continues to explore new opportunities within music therapy in her role as a volunteer research assistant, editor for the Canadian Association of Music Therapy's MTA Advocate newsletter, and committee member on the International Association for Music and Medicine's student task force. Upon completion of her internship, Hope will be attending the University of Toronto to complete a Master's of Music and Health Sciences.



Dr. Amy Clements-Cortes is an Assistant Professor at the Faculty of Music, University of Toronto; Instructor and Supervisor, Wilfrid Laurier University; Academic Coordinator & Instructor, Interdisciplinary Studies, Ryerson Chang School; Music Therapist and Registered Psychotherapist. Amy has extensive clinical experience working with clients across the life span, with a specialty in older adults, dementia and palliative care. She has authored multiple peer reviewed publications, including "Voices of the Dying and Bereaved," and she has given over 200 conference and/or invited academic presentations. Amy is Research & Ethics Chair of the World Federation of Music Therapy (WFMT), and Managing Editor of the Music and Medicine journal. She serves on the editorial review boards for 9 International journals.

STERISOL®



Registration
NO. 24053

www.grotro.com

Manufactured by Trophy Music Company, Cleveland, Ohio 44125



TOGETHER WITH YOU,
NOW MORE THAN EVER,
HELPING KEEP
MUSIC EDUCATION ALIVE



 **YAMAHA**
Make Waves