



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

December 2020

PRESIDENT'S MESSAGE

LES CHALMERS

As we head into the holidays, music teachers have a much different season in front of them than in other years. While we may not have same sense of anticipation that the concert season normally brings, music teachers continue to lead the way in creating a sense of community in schools across Manitoba. We are continually finding new ways to share music with students, staff, parents, grandparents, family, and friends. Thank-you for your dedication to making music an important part of students' lives.

Happy Holidays to each of you. I hope that December brings you a sense of rest, and time well spent with family.

Les Chalmers
President,
Manitoba Music Educators Association

MMEA – Calendar of Events and Activities.

MBA events - <https://www.mbband.org/calendar>

MOC events – www.manitobaorff.org

MCGA events - <http://www.manitobaguitar.ca>

MCA events - <https://www.manitobasings.org>

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

Due to COVID19 cancellations it is advised that members check with sponsoring organizations about the status of future events.

Date	Event	Location	Sponsor
*****2020*****			
December 8	In Tune: Virtual Meet-up		MCA
December 10	Chat Night - en français		MOC
December 12	Tuba Christmas Broadcast		MBA
December 15	Submission Deadline for MCA Virtual Holiday Concert		MCA
December 17	The Holiday Party in the Room		MBA
December 18	MBA Solo Challenge Applications due		MBA
January 11	MBA Program Development Fund Deadline		MBA
January 15	National Youth Band submissions due		MBA
January 17	MBA Solo Challenge Recordings due		MBA
January 29	Guitar Teachers Professional Development Workshop		MCGA
January 30	Orff Chapter Winter Workshop		MOC

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

The Virtual Tempo

Manitoba Music Educators' Association Virtual Tempo Conference October 23rd, 2020

We are so glad that you had the opportunity to attend the first virtual Tempo: Manitoba Music Conference on Friday, October 23rd, 2020 or that you were able to access the replays that were offered. Our virtual Conference offered a venue for you as music educators from across the province and beyond to meet, to share areas of common interest and to expand your own professional learning.

Why a Virtual 2020 Tempo Conference?

This past January, February and into March my committee worked, as we had in previous years, at putting the “face to face” conference together. We had 44 sessions along with a keynote speaker ready to go for October 23rd...and then COVID-19 came along. One began to wonder would there be a MTS PD Day? Would the conference that we had planned be able to take place? Would we be able to bring in the presenters we had booked from out of country?

In the beginning of May I submitted our above program to MTS with an attached note- “that the fall Conference may not look like this one.”

By June, we knew that this planned Conference was not going to happen and it was time to look at making other plans. With the approval of the MMEA Board we moved this fall Conference program to 2021 and started again.

In June, I was given the name of Elisa Janson Jones, Sr. Manager Online Learning, Conn-Selmer Institute. Elisa walked us through the steps as to what a virtual Conference might look like and the planning that would be involved.

On June 24th I made a presentation to the MMEA Board and Tempo committee members via a Zoom call and the following plans were approved and put in place-

- There would be six streams. 1 General, 1 Manitoba Band Association, 1 Manitoba Choral Association, 1 Manitoba Orff Chapter, 1 Manitoba Classroom Guitar Association, 1 Jazz (band and vocal) and 1 session with a keynote speaker
- Each stream would have four sessions.
- The slots would be 75 minutes and the presentations roughly 60 minutes.
- There would be a 30 minute keynote session to start the day which would include an explanation of the logistics for the day.
- It was decided that Elisa Janson Jones would be the producer of this conference.

Now for the second time this year my committee had to search out and contact presenters that would be willing to make a virtual presentation on October 23rd.

By the end of July clinician names were submitted, along with the information that I needed to send out contracts and put the virtual program together. A huge bouquet to my committee members!

Once the 24 sessions/clinicians and keynote speaker were determined, my Admin. Assistant put together the bios, photos and session write-ups which were sent on to the printer. Avenue 4 did a wonderful job of putting the program into the format that Elisa Janson Jones had requested.

This virtual Conference was the result of the hard work and dedication of many people. It would not have happened without the support of the MMEA Board and my Tempo committee. I was so fortunate to work with each of them.

Kim Pelletier, Admin. Assistant
Danessa Poiron, Conference Registrar
Meaghan Graham, Industry and Advertising
Dale Weevers, Conference Treasurer
Darryl Ferguson, Manitoba Band Association
Jewel Casselman, Manitoba Orff Chapter
Randy Haley, Manitoba Classroom Guitar Association
Sharon Marshall, Manitoba Choral Association
Anna Bond, String Teachers of Manitoba
Karen-Tole Henderson and Ginny Helmer, MMEA

A very special mention to Bill Kristjanson who became my “right hand” for Zoom calls, organizing the Perspective sessions, room monitors and a mentor to me re the terminology that goes with putting together a Virtual Conference. Thus he was deemed “Assistant to the Chairperson”. Also a “shout out” to Elisa Janson Jones and the folks at Conn-Selmer Institute for their support.

The success of this Conference would not have been possible without the support from you, our music community. As a united voice during these very different and difficult times, we have to stand as strong advocates for the value of music education within our province.

Now the planning begins for Tempo, Friday, October 22nd, 2021...whatever format it might take! Thank you to those who filled out the survey. I have gone through each one and I am most appreciative of your comments and suggestions. We do want to provide a conference that will offer each one of you with a variety of learning opportunities and your input is valued.

May I take this time to wish you and your family a wonderful Christmas and a well deserved holiday season.

Judy Giesbrecht
Conference Chairperson



Webinar: Study Music at CMU | December 9, 6:00 PM CST

At Canadian Mennonite University we want to help you explore the many options and possibilities that music studies allow. Studying music at a post-secondary level provides you with the skills and knowledge to be a creative and analytical thinker who is prepared to pursue a range of vocations and careers. If you are considering studying a Bachelor of Music, Music Therapy, or a Bachelor of Arts majoring in Music, this webinar is for you! You will also have a chance to meet some of CMU's music professors! More information and registration at www.cmu.ca/webinar.

Da Capo Conference

BUSMEA is a professional development association run by a council of music education students. BUSMEA council organizes professional development opportunities for its membership to supplement their educational experience at the Brandon University Faculties of Music and Education.

Brandon University Student Music Educators Association (BUSMEA) is pleased to announce the 15th Annual Da Capo Conference. The Da Capo Conference is an all-day workshop of professional development opportunities for music educators. This year it will be held on virtually on **January 16, 2021 from 9:30 AM to 5:00 PM**. The Da Capo conference will virtually present sessions on self-care, COVID-19 classroom strategies, technology and music production, Indigenous music, and more.

All are welcome to attend Da Capo, including music educators, music education students, music administrators, education students, performance students, and high-school students interested in music education. Because we are delivering Da Capo virtually, we are only doing advanced registrations. Registration forms and schedule information will be available at <https://www.brandonu.ca/busmea/da-capo-conference/>. Feel free to contact any BUSMEA member or email busmea@brandonu.ca for any questions. Another way to keep up with BUSMEA events is through our Instagram page https://www.instagram.com/bu_busmea/. We hope to see you there!



Participate in MCA's Virtual Holiday Concert!

Normally our calendars would be bursting at the seams this time of year with holiday choir concerts. **Relive past holiday performances (or your current virtual ones)** and help us spread a little holiday cheer this December by participating in our virtual holiday concert!

- Send in a video of a **holiday or winter-themed performance** to mca@manitobasings.org
- Be sure to include the **name of the choir, title/composer/arranger of the song, and date of the performance** in your email
- **MCA will share videos from December 1-18** on [Facebook](#) and [Instagram](#)
- **Like and follow us on social media** to catch all the performances
- Open to all Manitoba choirs
- Send videos **by December 15** to take part!

SAVE THE DATES: 3-part Workshop on Diversity, Inclusion & Unconscious Bias

MCA is excited to announce that we will be holding a **3-part workshop on Diversity, Inclusion & Unconscious Bias with Terrence M Taylor of COR Perspectives** in the new year. More details and information on how to register will be released soon, but in the meantime, mark these dates on your calendar: **January 11, 18 and 25, 2021**. We hope you'll join us!

MCA has Moved!

MCA has moved to **new office space as of November 1, 2020**. Our new home is in the lower level of the Canadian Mennonite University south campus.

With the busy-ness of the move, the **MCA library and office are TEMPORARILY CLOSED to members**. We thank you for your patience, and we can't wait to welcome you into our new space soon! Our New mailing address as of November 1:

Unit OL1 - 500 Shaftesbury Blvd.

Winnipeg, MB R3P 2N2

Phone number is the same: 204.942.6037



MANITOBA CHORAL ASSOCIATION
PRESENTS

JOY TO THE WORLD

A social media holiday
concert throughout the
month of December





Manitoba Orff Chapter

MUSIC FOR CHILDREN - CARL ORFF CANADA - MUSIQUE POUR ENFANTS



VIRTUAL MUSIC CHATS

JOIN THE MB ORFF CHAPTER FOR AN EVENING OF
DISCUSSION AND SHARING OF TEACHING IDEAS

Select Thursdays from 7-8 P.M. English sessions as well as en français.

Click [here](#) to register for December 10 - en français

Watch for more Virtual Music Chats with MOC in the new year.



Winter Workshop

Please save the date for the MOC Winter Workshop on January 30, 2021. We are looking for presenters for 3, 45-minute sessions for body percussion and instrument kit ideas for a possible in-person, physically distanced workshop which may turn into a virtual workshop, depending on COVID-19 restrictions. Contact Charisse Wurch Charisse.wurch@sjasd.ca if interested.

<http://www.manitobaorff.org>

MOC Workshops

Please routinely check out the COC website to take advantage of all the upcoming, national, online Orff workshops [here](#)





A conversation with Andrew Klassen

with Cheryl Ferguson

(December 11, 2019)



Andrew Klassen has taught concert and jazz band at Mennonite Brethren Collegiate Institute for 33 years. He has been an active part of the MBA community, having directed many bands and playing in many ensembles over the course of his career. He is passionately committed to sharing what he has learned with students: “If we do our jobs right as music teachers, we use everything we’ve ever learned and share it with others. It’s not ours. It was given to us. We are surrounded by wealth we don’t see.”

1) Could you provide a brief summary of your career so far as a band director?

I’m in my 33rd year! I love what I do, this job is absolutely all-encompassing if you want it to be. You never figure it out totally. There have been those moments, maybe earlier in my career, where I thought “ok, I’ve got something that works now, I’ve got a system”. Then you realize, “no, I don’t...I’m just scratching the surface.” There is so much more, so many unexplored dimensions! I think we all get into our careers having certain skills, and lacking a whole lot of other skills. And so, we hang our hat on the skills we have to get ourselves through, and then we try to make up our deficiencies and get a little bit better. And then we realize that we have to give up what we are good at to get better. Sometimes, what we do is we teach what we can teach, as opposed to teaching what the students actually need us to be teaching. And then, if we can’t teach them what they really need, then we have a decision to make: do we do the hard work of figuring out how to do something that we can’t do? For example, I can’t play the flute worth a darn, and my problem is I’m kind of a “modeling” teacher, especially with the younger students (I will do a lot of playing with them, as opposed to trying to verbalize everything). That works really well if I can play an instrument well...but if I can’t, I have to find another way of doing it.

I’ve taught in one school my whole career. I’ve had one career and one job. I’ve often wondered, “what would it have been like to have something different.” I student taught with a guy who said “you should never be in one school more than five years.” The idea is that you have a set of “greatest hits”. You deliver them, and they all say “WOW!” and then you move on to the next town, and do the same thing again there! My wife Donna has told me that in her school, a number of teachers have said to her that three years is the magic number. I guess you make your mistakes and then you move on! Well, I’m still in the same school where I made all my mistakes (and I keep making mistakes!). I’m actually teaching in the same school where I attended school, and I went to that school for six years, from Grade 7-12. So, when I started teaching, I had quite a few teachers that were colleagues and former teachers. There were a few teachers that I had a hard time calling by their first names! And then, I also had a chance to team teach with the person that started me in band, for one year, and then Ken Epp was gone completely from the school, leading the MBA.

Ken thought I would burn out in six years! He said that at the rate you are going, all the stuff you are doing – it can't be maintained! I guess he had a much tougher job than I did, because he had to start the program from nothing. Of course, there was a wonderful community of musicians and people that valued music education, and the school itself was great even apart from music. My job was a little different. I had to continue the high standard that he had started and to make it my own somehow. I remember my dad once telling me, "you can't fill Ken Epp's shoes, but he can't fill yours either." I guess when we start in the business, we always think of someone, and we want to be "that guy". We want to be Ken Epp, or we want to be Orv Anderson...and then at some point you realize that, first of all, you are an adult, and they did what THEY could do, and they can't do what you can do. I guess that's a really scary thought. So, it's the SHAPE of the shoes we have to fill, not the SIZE of them. That's the great thing about teaching band – it's such a different thing in every school. I don't know if it's that way with every teacher in every discipline. We have our curriculum guide – it says what we are supposed to do, but it is so vague about the specifics. That is wonderful, because you can teach creativity in such different ways, you can teach musicianship in so many different ways...maybe the school itself requires a slightly different approach. I've had lots of student teachers, and I've told them "I can show you what I'm doing and what works at MBCI, but don't make the mistake of thinking that you should be me...even if you were to take over my job!"

2) What makes teaching band at Mennonite Brethren Collegiate Institute wonderful?

I feel very rooted to the community itself. I have always had good students. (Now again, I don't have anything to compare it to!). I had a student teacher say to me once "You know – I love this place! I got through the whole day and no one threw me an f-bomb!" And I think "What?!?" I'm pretty sure his experience was pretty peculiar, but on the other hand, kids are kids, and it doesn't matter what school you teach at. Maybe MBCI has less problems than other schools, but we do have the full range. I have great colleagues. They are teachers that support each other. We do things together, across disciplines. This is a big hallmark of the school – project based learning. It is something we band teachers have done all along! Now, there are about eight people on staff that I used to teach, including my current principal! Are there disadvantages to being in one place an entire career? Probably, and it might not work very well for a lot of people. I look at the parents of my students and the average number of careers they have is three, and then however many jobs each career might have.

I've been teaching this Music Appreciation class for the last several years at MBCI. It's for people who are not in choir. It used to be that everyone was in choir in grades six and seven – that's the kind of school it is – the idea of choral singing and a vocal tradition. So, if you don't take choir, you take Music Appreciation. We all have horror stories of Music Appreciation class, but I have had a lot of fun with that class. People don't take choir for a variety of reasons – it's not because they don't like music, or that they don't like singing. It could be that being in choir means that they are on stage performing and they are just not comfortable with that! It's interesting to teach music to students when there is no deadline for performance. I've always tried to be more than just a band teacher. I even don't like the term "band director". I'm a teacher. I'm a music teacher that uses band as a vehicle. And I happen to think the concert band and jazz band are excellent vehicles for bringing music education to a lot of people at once. It's not the only way, obviously, but it works well. But then I have to think about that music curriculum that we are supposed to be delivering and we are often the only one in the building delivering it. I have this wonderful colleague that I have been working together with for almost 30 years now. Tim and I have gotten along great over the years. We have a lot in common. We have different personalities, but we can finish each others' sentences. We've done countless tours and concerts together, the school musical every two years...What's great about MBCI? The staff. The community makes it much more than just a job.

My dad was a school teacher that mostly taught music. He also taught computer eventually, but also was a classroom teacher. He was whip-smart, composed music and was good at teaching. But, for him, teaching was a job. Job security was important. He thought “they are always going to need teachers, even if there is a recession.” It was not a cynical thing – it was just the reality! My dad’s passion was elsewhere, but his job was a means to a paycheck, and allowed him to fund what his real passions were – in his case, music ministry. My mom and dad had that as their passion – it was what they spent their evenings doing. You hear people saying “I have my living, but it’s not my life.” Does my life start at 5:00 when the factory whistle blows? No! This IS my PASSION! This IS my LIFE! It doesn’t feel at all pathetic to me! I haven’t burned out. I don’t know exactly why people burn out – it could be a million different reasons. I think I have just been blessed with good health. I haven’t been home sick in 13 years! None of my health concerns have prevented me from doing my job. That is the grace of God. It’s not because I have taken care of myself! I guess we learn how to do certain things to maintain equilibrium somehow. I don’t know if I’ve had some great master plan that has been put into action to accomplish that. It’s more just been God’s providence that has allowed me to do what I do.

3) How has the Manitoba band scene changed over the past 30-35 years from your perspective?

At first most, if not all, our band teachers were trained elsewhere, often in the States. I got a very strong sense when I started to teach that I could beg borrow and steal from everyone. For example, someone like Fraser Linklater would just give you everything he had. And he also stole! For instance, I wrote a chord progression out once, a two-bar phrase, a simple cadence, and then it went around the Circle of Fifths, so you got to practice in all 12 keys. And Fraser came one day to do a clinic and he asked if he could use it. And he wrote it up using Finale, and started using it! And then I was teaching a band Second Suite in F, and wrote out all the folk songs in a rudimentary way, and Fraser took it and put it on Finale and put the proper articulations in the music. He asked if he could use it, and I said “sure!” And then when I needed it again, I got in touch with Fraser and got his version. And then he added that he had done a bunch of motifs from another piece and offered to send me the whole work...and of course sends me six other things! So, that’s kind of a hallmark of how things were in the Manitoba band community – people sharing with each other, and not being possessive of things. I don’t know if that still happens, but I can’t imagine it doesn’t! I hope so!

Would I be able to start teaching now? Would I be so overwhelmed with the technology or paperwork? I think the only way I survive now is that over the years I have figured how to cope and get by. I think today’s graduates are better prepared and they are not just musically prepared, but prepared in all the ways music teachers need to be prepared. I think Manitoba is the envy of so many other places in Canada.

4) What is the best piece of advice you could give to a young band director in Manitoba?

Be willing to ask for help. We are performers – musicians are performers, teachers are performers. We don’t necessarily bear our souls in class, because that is not usually helpful. We perform and we put our best foot forward – in other words, we wear a mask. Now, hopefully it is genuine, hopefully we are not being something we are not. But, we are performing, and so we start performing everywhere we go: staff meetings, encounters with colleagues, festivals. Teresa Lee is a great mentor. She is a performer, but she is not afraid to tell you that she doesn’t know something. The first time I saw Teresa, I was not even a teacher yet – I was in university - and I went to a conference where she was a speaker. She did a session about reaching out and asking for help, letting people know there are people in the field willing to give you what they’ve got. She said “I had no idea what I was doing when I started and I didn’t feel

confident” and I just thought “this person is bearing her soul, but not in an awkward, but in a brave kind of way!” I think that the demands become tougher and teaching in today’s world is maybe tougher than a past time, but there might be more of a tendency now for everyone to try to come across as perfect as they possibly can. Social media has impacted this, because today’s young teachers have grown up with this – they take a picture of their perfect meal or this perfect thing they have done. It would be so tempting as a band teacher to never admit to anyone except your spouse that you are inadequate! Craig Kirchoff says that when he started teaching he thought he had all the answers and he wanted to just be a marionette, a puppeteer! Then he turned around and realized that he wanted his students to think “Although he isn’t going to let us fail, he’s going to make us work.” That’s hard to do, but it is being honest and authentic.

Prepare – be ready. Look for opportunity and take chances when you can.

Don’t say yes to everything, but be ready to say yes!

5) What is the most rewarding thing about being a band director?

The endless horizons. I remember someone saying to me in university “You’re going into education? What a waste of your talent!” And I thought, “Do you really think I would want to go all over the world parroting the same five concertos?” Now, that’s obviously a skewed impression of the performing world...there are so many ways someone can be a performer and have a real impact on the world. I think of YoYo Ma, but he is just the top of Mt. Everest, there is everyone else as well. I have a second cousin, who goes by Sister Dorothy, and she goes to anywhere and sings and plays guitar! She’s a performer, but she’s kind of a social worker through her performing.

Someone told me “you are not going to be a master teacher for at least five years.” Some would say ten years. But no one every says you will be a master teacher in your first year. If you just manage to not get fired in your first year, you’re doing well.

Don’t be too hard on yourself. You will figure this out, and figure that out, and get everything tickety-boo, and then presumably, you are set. That is what I longed for. I thought in five years I would be Ken Epp! And then I got to that point and realized I didn’t really know what I was doing! And what an awful feeling! You think you know all the answers, and then you realize you are still trying to figure out what the questions should be.

I remember seeing a poster on the wall in the copy room that some principal had put up – “If you do what you’ve always done, you’ll get what you’ve always gotten.” Hogwash! That’s if you control all the variables! I don’t think any teacher can control all the variables, and certainly not the music teacher! We can’t take the blame or the credit for what happens. It not only takes a village, but there is actually no other way. If all the students did was come to band class and go home again, I don’t know what kind of band that would be, but I’ve never had such a group. No one ever does! They are all their experiences! The band room is not where the music begins. The music begins with a Kindergarten teacher, or maybe your Mom rocking you, or maybe before that.

6) What are the top concert band pieces of all time?

Lincolnshire Posy, A Movement for Rosa, New England Triptich, When Jesus Wept, Chester, Pines of Rome (the whole thing!), Three Japanese Dances – Rogers, Porgy and Bess, Carnival of Venice – Hunsberger, anything by Dello Joio, Persichetti – Symphony no. 6, Pageant, pieces by John Mackey & Eric Whitacre– but not just band stuff!

We can't just listen to band music – we can't listen with blinders. I love the band sound. I fell in love with the band sound when Claude T. Smith was conducting. I had never heard bands sound that good. It was only the third year of the MBCI band and we weren't sounding like that yet. We only started to sound that way in Grade 12 year. But, I loved the concert band sound! But I know as a saxophonist if I only listen to Hemke and Londeix, and all these great saxophonists, I'm limiting myself! I need to listen to the Berlin Philharmonic and the Orford String Quartet and the Ellington Band. We have to listen to everything in order to do my job.

7) From your perspective, what is the number one thing we should be teaching kids about music?

Beauty. Truth. Expression. Fun. Precision, not technique. Community. Meaning (the Why of music).

Ken Epp always said, "I'm teaching life". Dedication, organization, thinking about what you are doing, commitment, resilience.

I remember in the early years at the Optimist Festival, he would get low ratings and he would argue with the adjudicators back in his band room, saying "What do you mean it was out of tune? It was just a wrong note!!" And then what he did was he took those notes the adjudicators wrote and did the hard work of figuring out what he should do based on their recommendations. And a few years later, it was scary what this guy was doing! I mean there was Eileen Patterson, Jim Mackay, Ken Epp and Orv Anderson...and others too. Manitoba was such a different place – there were more and more great programs developing everywhere. We are so fortunate and rich. And everyone has had something to do with that.

8) What is a challenge you have encountered as a band director, and how did you overcome that challenge?

Learning what I need to learn – bassoon fingerings, etc.! Solving these challenges was just hard work. I would hope the medical profession doesn't do it this way! That once they start doing brain surgery they figure out they don't know what they are doing. When you hire a plumber, for instance, you don't hope that they know what they are doing, you KNOW they know what they are doing. You don't want that thing to drip and you don't want water spraying everywhere!

Being able to convince students that they should want what we are offering. We have to figure out what the student experience is. The music is the easiest part. If I'm trying to figure out a score or how to produce great trumpet tone, I can deal with that.

When things come easy for somebody, it's hard for them to teach it to someone else, because they don't know what the problem is. That is something that comes with repetition and experience – realizing that something is hard for a lot for students (even if it's not hard for me) and I've got to figure out how to get kids to understand this. It is important to figure out what makes students tick and what makes different kinds of students tick.

I need to figure out what is going on in the mind of the French horn person in front of me, and how do I inspire that person to want to go beyond where they are.

I want to explore with students the what, the how and the why.

It's not what notes to play or how to play, but WHY the notes need to be played. This is about playing with meaning, and playing music for purpose.

9) Who are some people that have made an impact on your practice or perspective as a band director?

My dad, my mom, Ken Epp, Bill Kristjanson, Dale Lonis...

We assimilate a bit of everyone we have worked with...even if we don't want to! When I was growing up, I played violin in the Mennonite Orchestra. Apart from the concerts, we would be asked to play in different settings as members of that group. And I realized that as a kid, I got to play all of these works conducted by Henry Engbrecht, and Gary Froese. And all of the soloists, like Henrietta Schellenberg and Lois Watson...these people are all big names and I realized that as a kid I got to sit by these people and watch them breathe and listen to them phrase, and play....and all those people are different from each other, but there are yet things to learn from all of them.

I have been so fortunate that people have just tapped my shoulder in so many situations – I've never had to write a resume for so many of the things I've gotten to do! I'm grateful for the opportunities, and blessed for the opportunities I have had.

10) Is there anything you are really passionate about that you want to communicate to our readers?

We are not band directors, we are music teachers, and we need to get the job done using band as the medium, as our vehicle.

If we do our jobs right as music teachers, we use everything we've ever learned and share it with others. It's not ours. It was given to us. We are surrounded by wealth we don't see. There is a Muppets song "I Nearly Missed a Rainbow". They talk about how frogs eat flies, but only the flies that are moving. If they don't see a fly moving they won't react. A frog surrounded by dead flies will starve to death, because they don't recognize the food around them. I think that is us. We are the frogs. We don't notice until something jolts us. And the jolts can be good.

Brandon University: Dr. Sheila Scott

Members of the Joint Department of Music Education at Brandon University would like to recognise the outstanding research contributions of Dr. Sheila Scott. This year she was one of only 2 recipients of Brandon University's Senate Award for Excellence in Research. We congratulate her on this honour and draw members' attention to the press release below.

Senate Award for Excellence in Research — Tier 1

This award was established to emphasize the importance of research at Brandon University and to recognize and honour those individuals who excel in scholarship and research.



Dr. Sheila Scott

Dr. Scott thanks colleagues in the School of Music for nominating her for the Senate Award for Excellence in Research (Tier I) and colleagues in the wider university community for honouring her work.

Sheila Scott began her career with degrees in Music and Music Education from the University of Saskatchewan. After success as an elementary music teacher, she embarked on the degree M.Mus. (University of Calgary) followed by a doctorate in Elementary Education from the University of Alberta.

Her research interests have varied over the decades. After doctoral work in student assessment, she explored a variety of pedagogical issues in music education. In 2005 she began a music program for children with exceptional learning challenges, culminating in the book *Music education for students with autism spectrum disorder: A resource for teachers* (Oxford University Press, 2017). Currently, Dr. Scott is exploring mindfulness in inclusive education settings.

Dr. Scott has published extensively in journals devoted to teaching and learning in music education. Internationally, she is working with a leadership network through the Berklee (Boston) Institute for Arts Education and Special Need and collaborating with music educators at the Singapore Teachers' Academy for the aRTS.

<https://www.brandonu.ca/news/2020/10/29/brandon-university-presents-teaching-research-awards/>

Djembe drums for sale – just received a small shipment of djembe drums from Ghana, carved and designed by my good friend Christopher Ametefe.

If you would like to add to your music room instrumentation, our 10" drums are priced at \$275. These are ideal for student use. The 13" size, ideal for teacher use is priced at \$375. We have one only 3' high standing djembe, \$450. And, 6-key mini xylophones, pentatonic scale, priced at \$69.

For more info, contact Jay Stoller 204 952-9117 or beat_da_drum@yahoo.ca

