

BUSMEA BUZZ



(Left to right) Leslie Kowalchuk, Jennifer Shead, Janet Rankin, Emma Gordon, Roberta Matheson, Claire Powell, Meagan Lawson, Michelle Thompson, Mitch Wedgewood.

Greetings, Music Educators!

It's great to be back at school this fall, after what I'm sure was an exciting and relaxing summer for everyone! This is my second year as a member of BUSMEA council, and I'm looking forward to getting to know and working with all of you BUSMEA members this year so that I can help plan professional development events that will benefit you the most. I speak from experience when I say that I know you will be glad you became a member of BUSMEA this year. BUSMEA events have always been extremely helpful to me, as they address things that we may not learn about in our classes, but are still important things to know when it comes to being a musician, an educator, and most importantly, a music educator!

As we are all getting back to classes and beginning to settle into our new routines, I am glad that you found the time to sit down and peruse the first issue of the BUSMEA BUZZ for the 2010/2011 academic year! The BUZZ is now in its third year of publication, and that is an achievement that all BUSMEA members can be very proud of. All BUSMEA members are encouraged to write for the BUZZ, so if you have an idea for an article that you would like to write or see, please let us know! You can contact us by email (busmea@brandonu.ca) or by speaking to one of the council members, who

you will find introductions to on page 2. If you have ideas, comments, or suggestions about anything else BUSMEA does (such as workshops or presenters), we would also love to hear from you. Remember, we are here to increase your access to professional development, so it's important to us to find out what you would like to learn about that you don't normally see in our music education curriculum.

Our year is already off to an exciting start, with our Student Teaching Debriefing, a presentation from famed educational motivational speaker Fran Kick, and our annual trip into Winnipeg for Tempo, the Manitoba Music Educators' Association conference on October 22nd. These are just a few of the fun and educational activities BUSMEA has in store for you this year, so keep an eye on your e-mail accounts and look out for posters around the School of Music about upcoming events, including our Da Capo

Conference for Student Music Educators on Saturday, January 22nd, 2011. You won't want to miss it! Da Capo is a full day of workshops structured in a similar manner to Tempo, except that it is geared directly towards YOU – the music education student!

On behalf of your 2010/2011 BUSMEA council, I welcome you to BUSMEA and look forward to working with you, seeing you at professional development events, and receiving feedback about how BUSMEA can supplement your education here at Brandon University!

Until next time,



Jennifer Shead
BUSMEA President

Introducing BUSMEA council 2010/2011



President

Jennifer Shead is a fourth-year Music Education student in the instrumental stream. Her primary instrument is flute. This year, she is looking forward to helping organize and attending the annual Da Capo Conference for Student Music Educators, as it is always an extremely valuable learning experience from beginning to end.

Vice-President

Roberta Matheson is in her fourth year of the Music Education Degree focusing on High School Choral Music. This is Roberta's second year on the BUSMEA council and is looking forward to planning and attending many fantastic events. She is especially looking forward to Da Capo when all the music ed students (from many universities) get together!



Secretary/Treasurer

Meagan Lawson is currently in her fifth year of Music Education at Brandon University with euphonium as her applied concentration. This will be her first year on BUSMEA, holding the position of secretary/treasurer. Meagan is excited for all of the music education opportunities that will be offered this year. She encourages anyone with music education thoughts or ideas to bring them to a BUSMEA council member so we can do our best to serve the needs of our fellow music educators!

Corresponding Officer

Michelle Thompson is in her final year of instrumental music at Brandon University. A saxophonist, this will be her 4th year on BUSMEA council. She has previously served as fundraising chair, president and member at large. This year she is excited to be BUSMEA Corresponding Officer and is looking forward to making meaningful connections for BUSMEA.



Fundraising Chair

Claire Powell is a third year instrumental music education student who plays the trumpet and is originally from Toronto, Ontario. This year on BUSMEA, she hopes to hold many fundraisers including (but certainly not limited to) the Halloween bake sale. For this year's Da Capo conference, Claire hopes to see some out-of-province faces, both as presenters and as participants. Claire would like to end up teaching middle school band after graduation- far off as it may be- and hopes that everyone has a great 2010-11 year!

Events Coordinator

Emma Gordon is in her third year of Music Education. She is in the instrumental stream and remains active in the choral stream. Emma is a piano major, but also plays oboe in Symphonic Band and sings alto in Chorale. She is looking forward to her first year on the BUSMEA council!

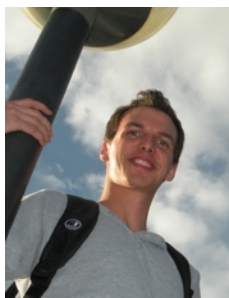
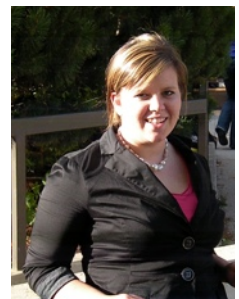


Media Relations Officer

Leslie Kowalchuk is in her fourth year of Music Education in the instrumental stream and her applied concentration is flute. This year is the first year she is on BUSMEA council holding the position of Media Relations Officer. Leslie is looking forward to attending the Da Capo conference and meeting some new people as well as seeing some familiar faces, all of whom are interested in learning about different aspects of Music Education.

Student Representative

Janet Rankin is a third year Music Education student in the elementary stream and is a vocal major. This is Janet's first year on BUSMEA council and she is excited for the fun filled year ahead.



Student Representative

Mitchell Wedgewood, French horn player, is currently in his final year of Music Education and is happy to be on BUSMEA council for the first time. This being Mitch's last year, he hopes to see everyone at all of the upcoming BUSMEA events. Sure to be educational and fun! Who can ask for more?

Sessions I Think Music Ed Students Should Consider Attending at Tempo Submitted by Roberta Matheson

Tempo - Manitoba Music Conference

Friday, October 22, 2010 Mennonite Brethren Collegiate Institute

180 Riverton Ave. Winnipeg

8:30am - 3:30pm

<http://mymmea.ca/PD/tempo.html>

Session 1

- Building Musical Foundations in the Early Years
- Who Owns the Band?
- Cool ways to Warm Up
- Running a Successful Vocal Jazz Rehearsal

Session 2

- Opening Up: A Vocal Jazz Primer
- Philosophical Thinking in Music Education
- Oh the Places You'll Go: Building a Successful Band Program in Rural Manitoba – Janet Yochim
- Choreography Workshop: Adding Simple, but Effective Movement to Your Choral Performances (Honestly, John Jacobson has more energy than Richard Simmons)

Keynote

Everyone Should Go to the Keynote Address featuring Robert Duke. This is an opportunity for everyone attending Tempo to gather and listen to Robert Duke. (Be sure to check out the article on him in this edition of the BUZZ!)

Session 3

- The Rhythm Section: Setup, Function and Style
- FEAR FACTOR – CORAH ENNS and VANESSA NOWOSTAWSKI

Session 4

- From the Page to the Stage
- Use and Care of the Music Teacher's Voice

Robert Duke: Tempo 2010 Keynote Presenter

Robert Duke is the Marlene and Morton Meyerson Centennial Professor in Music and Human Learning, University Distinguished Teaching Professor, Elizabeth Shatto Massey Distinguished Fellow in Teacher Education, and Director of the Center for Music Learning at The University of

Texas at Austin. He is the founder of the National Forum on Research in Motor Learning and Music, a research collaborative devoted to the study of motor skill development and procedural memory consolidation. A former studio musician and public school music teacher, he has worked closely with children at-risk, both in the public schools and

through the juvenile court system. Dr. Duke has served on the editorial boards of the Journal of Research in Music Education, the Bulletin of the Council for Research in Music Education, Psychomusicology, and other publications. He is the author of Scribe 4 behaviour analysis software, and his most recent books are Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction and The Habits of Musicianship: A Radical Approach to Beginning Band, which he co-authored with Jim Byo of Louisiana State University. The Habits of Musicianship, released in the spring of 2007, is distributed online cost-free through the Center for Music Learning.



Building Bridges

Learning the Hard Way in Italy

Submitted by Shannon Darby

I was asked recently what I did this summer. I had what many would consider an enviable, summer experience to relate: "I went to Italy for a three week music festival to assist my development as a violinist."

The average student does not get lucky enough to claim that, and I should be thrilled, right? Unfortunately my experience was not that simple.

This past July I joined Professor Megumi Masaki and 11 other Brandon students at the Casalmaggiore International Music Festival in Italy. The camp boasts faculty and students from all over the world. The students ranged from 10 year old prodigies to Juilliard scholars. It was a very impressive environment, but being a modest student from rural Manitoba I felt a bit intimidated.

The high performance expectations of the festival were very sobering for me. I found my private lessons very difficult because to my disappointment they focused on basic technique I thought I had mastered. My professor was energetic and encouraging, but her intensive, demanding style took its toll on my confidence. Over five lessons I never got past the first page of my concerto.

I was feeling disheartened and disconnected from my violin. When my chamber group was cut, because the level of playing was not up to standard, I began thinking "I will never be successful in music. What am I doing?" I came to rely very heavily on the support of my friends to stay focused. I am so grateful to them for their patience and reassurance.

The best part of the festival for me was listening to at least two concerts a day of incredible music. Ironically these fabulous performances also fuelled my feelings of inferiority. I tried so hard not to compare myself to what I was hearing, but I was always unable to reproduce the sound and ease in my own practice room. My ear went through a listening revolution over three weeks, and for a month afterwards I hardly

had the patience to play a scale because of the imperfections I heard.

Since returning from Italy I have had a lot of time to reflect on my experience and have continued to receive encouragement from family, friends and teachers. I can look back on my Italy trip as an important turning point in my education, a period of self-growth for me as a person and as a musician. True, I may not have had an incredible time, but that does not mean I regret it. The festival has allowed me to re-evaluate my goals and find out what music means to me.

I hope that I can maintain my ear's higher standard of listening and use it as a source of inspiration to push me up, rather than push me down. I realize I am expanding the envelope of my capabilities. Hopefully in future I will look back on this period as a plateau that I was able to rise above.

Unfortunately, Brandon University does suffer slightly from its rather remote location. Although we are able to piggy-back on Winnipeg, we are somewhat isolated from the bustling music scene and must rely strongly on the internet to hear the calibre of music I experienced in Italy. It takes a lot of self-determination to rise above mediocrity, and one must hold high expectations to do so.

I have also improved my practice methods since studying in Italy. I have learned the true value of repetition and constant diligence. The process is sobering and a lot of hard work, but I feel that I am on a better road to success than before I participated in the festival.

Mixed in with sobering realizations are some very fond memories of Italy. I got the

opportunity to see some of the most gorgeous venues I think I will ever experience; everything from private castles and frescoed villas to an outdoor concert on the steps of the lighted Duomo of Casalmaggiore. We ate gelato in the piazza in the evenings and socialized with people from all over the world. The festival emphasized the amazing networking capabilities of music. Music is a language that everyone can appreciate and understand, regardless of nationality.

Most importantly, I learned many things about Brandon while in Italy. We may not produce as many high calibre performers as some larger schools, but we cultivate a well-rounded, balanced character of person which is highly

respected by our colleagues. Our School of Music has a sense of community which does not exist in more competitive environments. At Brandon you do not miss out on opportunities. The professors believe in you

and wish to provide a thorough learning experience. The students are a friendly, hardworking and encouraging group that leave a lasting impression.

The Casalmaggiore International Festival was an experience that I am still learning from. The lessons I gained from those three weeks will continue to shape me as a person and as a musician for a long time. I am on my own unique path in music, and although I have yet to decide where it will lead me I know I'll find success in whatever I do. I have embraced what my BU professor said about my experience: "There will always be people better than you. The important thing is that you were there."

"Music is a language that everyone can appreciate and understand, regardless of nationality."

SPECIAL FEATURE: CI Premack

Submitted by Ryan Premack

Two months of full time pay. Eight weeks of playing trombone. Fifty-six days of teaching low brass. A great addition to my résumé. Did I mention two months of full time pay? Taking a job at the Penhold Cadet Summer Training Center in Alberta seemed like the right move for me. As a future music educator, and a currently broke music student, how could I turn down a paid summer filled with music and students?

I'm going to start my story by telling you how it ends: I made it home alive, and it was the best summer job I've had yet. I'll elaborate on certain things such as what the camp's music program looked like, what form the curriculum took, and how these cadet students differed from students I've had before. More importantly, however, I'm going to stress four points throughout all of this that you've heard plenty of times before: Have a plan. Be positive. Ask for help when you need it. And, most importantly I think, relax. Keep all of these things in mind as you read, and take them with you when you put down this paper.

Now that you know how the story ends, I can begin. I arrived at the camp one week late, in the second week of preparation before the kids came. My part time job in Brandon could only give me seven weeks off instead of the eight I needed, and this left me feeling a little unprepared as I landed in Alberta. Everyone around me had already undergone one week of orientation and organizational meetings, and here was I not knowing where I was supposed to put my head down at night. Luckily I had help from a few other BUMS on base: Shout out to Shannon Chapman, Justin Tan and Richard Monzon! After a quick tour around the base and

some tips as to what was going on, I felt a little more at ease each day.

Cadets came to the music courses of this camp to gain levels on their instruments. Beginning with Level Basic and then progressing through Levels One to Five, students were taught and tested on playing ability, theory knowledge, and aural skills. I had come to camp expecting to teach low brass, primarily trombone, with maybe some small ensembles or a theory class on the side. My studio room reflected this, as I had signed out brass ensemble music and put together some lesson logbooks for my students-to-be. Eventually I was able to sit at my organized desk, admire the visual aids and posters on my wall, and feel the little inner peace that comes with being well prepared. Obviously a feeling as serene as this one was only waiting to be shattered, but mentally I was ready for that too (nothing will ever go off as you expect. If it does, you probably missed something).

Preparation time was over, and now came Intake. Countless buses and airplanes descended upon the base to offload hundreds of air cadets in waves of blue coats carried on shiny black boots. The camp had other courses in addition to music, and together this made for a lot of kids. Despite the arrival of what I thought to be a whack load of kids, however, I heard around me that this was a smaller year than most. For the Music Training Wing in particular, numbers were not even close to what was anticipated.

I was one of four low brass instructors at the camp. When we heard that there were only six low brass students, we braced for reorganization that would see job reassignments or even lost jobs. Luckily no one was sent home, but the responsibilities of some people took on drastically new forms. For me, this meant I was taking on four theory classes, an aural skills class

and one hour of assisting with a large ensemble. No private students. I was more than happy to take this new schedule, however, when I compared it against going home or teaching bagpipes (the latter of these was the fate of another low brass instructor).

The day classes began, I was still very much behind in my knowledge of the theory curriculum (from beginning to end it essentially covered our Theory I course in first year). I took time in the first week to review the most basic information and get a sense for where the students were at. I learned that I had students who had barely passed their Basic Level to students who were retaking their Level 5 theory just for fun! I also learned that four theory classes, even at only 10 to 12 kids each, was going to make for a lot of marking.

The mess hall was a huge advantage to living on base. Sure, the food was... okay. Regardless of what was being served, however, sitting down with all of the other staff for an hour was great. While everyone was discussing their first day, I managed to trade one of my theory classes away for a tuba student. In the days that followed, meals always presented an opportunity to share stories, discuss problems and successes, and to ask for help when you needed it. I was able to find out how my students did in other classes and lessons, keep track of the progress of other classes to make sure I didn't fall behind with mine, and I was able to ask for help about tuba playing whenever I ran into a problem.

It was important to have this sort of peer support outside of the class, because inside of the class things could be pretty trying at times. I learned that even if you think you know something inside and out, you can get stuck when you are trying to teach it. My flexible go-with-the-flow demeanour left me overconfident in my planning sometimes, and I would find that my ambiguous lesson plans led to mismanaged time and inefficient activities. Fortunately, the kids in my classes wanted to be there. They wanted their musician levels. Until we got into the second half of their six week program, classroom management wasn't a big issue for me; planning was the hardest part.

I became a little obsessed with my planning. Every one of my students had to achieve at least one new level in their theory, which was no small feat given the range of levels that were present in each of my classes. Extra assignments for the advanced kids took some extra time out of my prep period, my evenings and my mornings. I quickly found out that if you're not careful, you can spend a lot more time on these preparations than is healthy. It became important to have a few hours each day to just hang out or practice, something to distract me from the classroom. Getting out into some sort of social situation (or hooking up eight computers in your bedroom and gaming with friends into the wee hours of the night,) is essential to maintaining a positive attitude.

As the summer came to a close, final concerts and parades started eating into the class schedules. Suddenly having 6 classes to teach a unit turned into 3! There were many situations where last minute changes, misinformation, or a straight lack of communication got everyone at least a little frustrated. Finally the last couple of weeks crunched to a close, and in the end all of my students achieved their level. Almost.

We can't do everything perfect. In fact, most of the time we just have to be satisfied that we got something right. Try as I might though I just could not logic myself out of feeling guilty about letting this

one student fail. One day, however, I remembered how often she would come into class saying “Mister Premack, I went to bed at three in the morning, can I sleep all class?!” I realized eventually that there are some things beyond our control, and that I could still call the summer a successful one.

For everything I’ve written, there are a dozen more things I have left unsaid. It was hard to choose what share with you and what to leave out, but I hope that you can take something from what you have just read. Primarily I want to encourage you, in work, school and play, to relax. Don’t sweat the small things, and learn from the big stuff. Step away from your crazy life every now and then, and have a great year!

A Different Angle:

An Interview with Joel Brennan

Submitted by Claire Powell

Walking up to Joel Brennan’s office is an entirely new experience for the senior trumpet players. There is a new (smaller) location for the studio, a new teacher, and new methods all around. “One of the difficult things for a new professor is that things have been done a certain way for a long time. Incoming students don’t know what they’re getting into, so if you change everything on them it doesn’t matter. But for people who have been here for a while it’s kind of hard to switch over.” Even though he is faced with these blocks in the road, Professor Brennan (“call me Joel”) also brings the sense of a young teacher wanting only the best for his students to the table.

Joel grew up in Boston, and began to play the trumpet in Grade 4. In high school, he was mainly taught by people affiliated with the Berklee College of Music, a primarily jazz and pop-centred school in Boston, and the University of New Hampshire. In High School, Joel’s friends started getting into more classical music, so he started studying at a preparatory school affiliated with the New England Conservatory (not unlike the conservatory here affiliated with Brandon

“Teaching his studio either as individuals, as a section or as a class, Joel’s goal is to “get everyone to a point where you can teach yourselves” ”

University). Joel studied classically for a couple of years during high school, then moved onto the University of New Hampshire for Music Education. While there Joel played in jazz bands, the symphonic band, the orchestra, and brass quintet. He then transferred to Oberlin College (a small school just outside of Cleveland), again for music education. After a while Joel switched into performance, and after five years (and a lot of money), he graduated with his Bachelor’s degree. For his post-graduate studies, Joel went to Yale for three years, working towards his Master’s and Doctoral degrees. He is going back later this year to finish his final recital and exam.

The second you meet Joel, you realize just how lucky the BU School of Music is. As well as being an outstanding player and a great person, he is a fantastic teacher who takes

just as much pride in his students’ accomplishments as his own- he only ever wishes you the best. This shows in the many things he is doing here at Brandon and how well he is getting along with the people in his surroundings. Joel gives lessons to the trumpet studio, and has begun a weekly studio class to discuss trumpet issues, get performance experience, play some trumpet ensemble repertoire, and have fun. He has inherited the position of Brass Ensemble director, as well as the Professor for Brass Tech I and II

which, for those who don't know, is a course for upper years music education students in which they learn how to play brass instruments "but more importantly how to teach them." Joel's smallest class (save private lessons) is orchestral literature, composed of upper years trumpet performance majors who get together and learn about/play orchestral music once a week.

It would be simple for a new teacher to walk in and simply say, "What did the last professor in my position do?" then carry on as if nothing had ever changed. It is much more challenging, on the other hand, to come into a new position with goals in mind. Joel is in favour of the latter in this case. One of the big objectives he has is to start an annual seminar for trumpet players and trumpet teachers, "and have it be sort of a condensed, all day long version of only trumpet playing... modelled off of a trumpet institute type-place that I've been teaching at for the past couple of summers at my old school, Oberlin." At this conference, Joel hopes to have trumpet players take lessons from teachers around North America, play in trumpet ensembles, and participate in master classes. Joel often commissions pieces of music, occasionally with four

other trumpet-playing friends across North America. With these same friends, he hopes to put a concert together for the Banff Centre Conference. As a personal goal, Joel hopes to record a disc in the next five years of works that he enjoys, works that he commissions, and works that have not yet been recorded.



Joel Brennan

When it comes to what specific areas Joel enjoys teaching, he simply states that he "enjoys it all". Teaching his studio either as individuals, as a section or as a class, Joel's goal is to "get everyone to a point where you can teach yourselves, improve on yourselves" as "at some point in our lives we stop taking private lessons." Above all else Joel wants only the best for his students. He wants everyone to

be able to play effectively and with ease (not an easy feat!), and is committed to making us the best players we can possibly be. That of course goes not only for the trumpet studio at large, but also for the Brass Tech classes- another branch of the ever-growing trumpet family.

Asking a trumpet player like Joel what his most memorable performing moment has been to date is a fairly intimidating question. This is a player who played Mahler's *Symphony No.5* (with its HUGE important trumpet solo at the very beginning) in his early 20s at none other than the Cleveland Orchestra's concert hall, "which was very difficult, because at that time I didn't have a good mechanism to deal with fear." Fast forward to fairly recently when Joel was playing in Japan. Once again he played an orchestral piece with a big trumpet solo- this time *Pictures at an Exhibition*- and once again he was terrified. But over the time between the first incident and the second, Joel had developed a fear mechanism. The trick, unbeknownst to so many people, is: "Realizing, when you look at it, that we are very, very fortunate to be doing what we do, as students and professionals. The majority of people all over the world aren't in a place financially, economically

where they can enjoy music, let alone do it for a living. So there's that. There's also the realization that if something goes wrong, nothing happens... If a surgeon makes one little slip, it's BAD. If we make a little slip, if we crack a note, it's ok. It's a mindset thing; it's just doing it over and over again."

With this realization, Joel would love his students to begin playing publicly more often in the setting of studio class and also in some outreach concerts in the community.

I asked Joel what his favourite teaching moment has been, to which he replied, "I've had lots of fun teaching moments in this past week, to be honest. I can't even isolate one. I think what I'm doing is a different way of thinking about things than people have had here. With some students I'm hearing immediate results, and for me that just makes me really, really happy. The tricky thing is getting people to believe that it's working... But I can't

isolate a single teaching moment because it's the moment of revelation for a student who says 'oh I can't do this,' or 'this has never worked,' or 'it's always been this way.' And then breaking that down and having them be like 'wait... wait a second. I can sound like that!' or 'I can do that!'... It keeps me going as a musician."

Both the making and teaching of music are irreplaceable in the world. Indeed, aren't the two really the same thing? If you were to give a beginning band student- let's say a clarinetist- a lesson, would it not be worth their while if you played for them? Students who hear good playing will want to play all the more, and will have the extra drive to go the extra mile. Lucky for us, we have gained a teacher who has balanced the art of playing combined with teaching, and who is most certainly not afraid to take a chance, make a mistake or get messy. In Joel's words, "if we [as musicians] stopped doing what we're doing, the world would be a much sadder place."

Techniques Corner

TAMBOURINE Submitted by Victoria Sparks

Tambourines have one of the oldest and most diverse chronologies of just about any instrument in the percussion family. But at the risk of losing my audience by detailing the Riq, Dajre, and Buben lets move on to what will be a more relevant topic:

What kind of tambourine should I buy for my school?

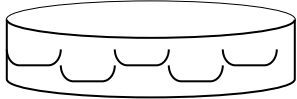
Please let me get up on my soapbox for a moment and insist that you use a tambourine with a head on it for concert band. There is a time and place for a half-moon shaped plastic tambourine rocking out on a 16th note disco groove (and believe me, those are some of my favourite times and places), but that time will not happen during your concert band rehearsal unless you are performing a Beatles Medley.

***This is me. Getting off of my soapbox.

Now that that is settled. There are 2 major categories to consider:

- I. Double or Single Row of Jingles: The primary differences being articulation and volume. A single row will be more articulate, but not very loud, for concert band, I would recommend you buy at least one double row tambourine before you consider adding a single row to your percussive arsenal.

2. Stacked or Staggered: This is where the arguments may start among percussionists. Both of these styles have a Double Row of Jingles. A Stacked (right) Tambourine gives more articulation for rhythmic passages, but a Staggered (left) Tambourine gives more fullness for rolls. Both are valid and useful, so its up to you to decide which you like better.



It's not for me to decide which tambourine you buy, but let me say that when you play the right tambourine, you will know it. It's like finding a great pair of shoes, or an apartment, something inside you says: "this is the one." And then you know. And you will happily do just about anything in order to have it. Well, that's been my experience at least.

Now that you have a tambourine, you need to be able to play it. It's hard to do this without being able to demonstrate, so I'm going to go with some basic 'rules' for the standard techniques:

1. Hold the tambourine at a 45-degree angle. This will prevent extra jingles in between the rhythms.
2. Follow through on loud hits. At the end of a piece, or loud roll, allow the tambourine to fall 8-10 inches or so with the striking hand in order to guarantee a clean cut off.
3. Thumb rolls can be done with the thumb or middle finger, or pointer or ring finger, though I've never seen it done with a pinky, it wouldn't surprise me. Try them all, some work better or worse for different people, it's not an exact science, but beeswax helps.
4. Knee-fist playing (for very loud articulated passages) is fun and makes for a good show. Try to aim for the exact same spot on opposite sides of the tambourine head when using this technique. It makes the rhythms more even.



5. Use visuals to create dynamic differences. Playing higher in the air automatically seems louder, because you are drawing visual attention to the sound you are making. Use this for long crescendo rolls, start them low and bring the tambourine higher as you get louder.

Please forgive my "auto shape" diagrams. But I hope that they have helped illustrate my points. Feel free to come by the percussion studio anytime on Mondays if you have any questions!

Save this date in your calendars!
 Da Capo Conference: hosted by BUSMEA!
 Saturday January 22, 2011

BUSMEA BAKE SALE

Thursday, October 28, 2010

Join us in the School of Music lobby for some tasty treats! If you are interested in baking, please contact Claire Powell, Fundraising Chair or send an email to busmea@brandonu.ca.

Music Reading Sessions

Submitted by Patti Matheson - Elementary Music Educator - Stonewall, MB and
Roberta Matheson

From a Music Teacher's Perspective:

Fourteen years ago, as I (Patti Matheson) embarked on my music teaching career, a fellow teacher invited me to attend a Poppler's Music Reading Session in Grand Forks North Dakota. I have continued attending ever since.

In a nut shell, Poppler's Music hosts composers from various publishing companies who workshop with teachers and choral directors. You will be delighted to work with people like Sally Albrecht, Andy Beck, Cari Christi Millar, John Jacobson Roger Emerson and Rollo Dilworth to name a few. Although the main goal is to promote and sell the new materials of these publishing companies and composers, this is also a good training ground for teachers.

Reading through the package of music provided by Poppler's saves you hours of research and individual reading time. The registration fee of about \$30.00 US provides you with a large sample package of music to take home with you and includes lunch. As you read through the package of music, you instantly hear the harmonies, rhythms and possibilities a particular piece of music provides. In addition, the composers provide you with additional performance ideas and will alert you to possible trouble spots in the music and how to overcome these spots. Available voicings, CD rehearsal backups and choreography resources are also promoted. Discernment is needed, however, to determine which materials will enhance a music education program, which materials are time savers and which materials are inadequate.

Some of my favourite purchases over the years have included—Getting Ready for Santa Claus with choreography by Sally Albrecht, Songs of Peace by Craig Cassils, Wakati Wa Amani (with choreography) by Sally Albrecht and Journey in Peace with sign language by Andy Beck.

For a Canadian focus, St. John's Music in Winnipeg also offers a music reading session and tries to provide Canadian repertoire in their samples.

From a Music Student's Perspective:

On August 9, 2010 my mom and I (Roberta Matheson) loaded up the car at six in the morning in order to arrive in Grand Forks on time. We were attending the Poppler's Music Reading Session. Although this event lasts for four days, we only attended the three days that focused on choral music. The fourth day promoted new band materials.

During the sessions, new music was promoted and sessions were oriented towards elementary, high school choral, tried and true choral, music technology and church music. The most beneficial session for me, although at the end of a very long day, was Tried and True choral music. This session showcased songs that have proven successful in many choirs. This music was not promoted because it was new but because it was successful.

The elementary days promoted many choral arrangements but also teaching tools, musicals and books on teaching Orff and recorder. An elementary resource I think would be useful in all choral classrooms was “Kids on Risers” by John Jacobson. This DVD discussed movement on risers and effective ways to get on the risers, off the risers and different formations.

Getting the chance to meet and work with composers such as Rollo Dilworth, Roger Emerson and Sally Albrecht was incredible! For me, it was like meeting a celebrity because I grew up singing the songs of these composers. It was inspiring to hear what the composers were thinking when they composed certain songs, how they would like songs to be performed; they included performance hints. Rollo Dilworth told us the background story to his song, “Shine on Me” which has now been arranged for multiple voicings. This song came from his childhood and he stepped away from the podium to play the piano for that song for us. I could really see the deep emotions he had for this work, and he distinctly portrayed how this song should be performed.

The days were long and by the end of each day I was exhausted! However, we left the store with a new repertoire of possible music to be used in choirs. It was wonderful to sight read that many songs easily and to get a good grasp of where there are challenges in each song. Other conductors, I noted, wrote on the score which choir it could be used for. As a teacher, if you know your choir members well, you can decide what music is appropriate for each ensemble.

I will keep attending music reading sessions in the future. Many teachers get together and use it as a social event. However, it is a chance to discuss music education and which repertoire may benefit your ensemble.

A Mentor's View

**UNITE 2010 National Orff
Conference:**

**The Importance of Professional
Development**

**Submitted by Kathie Gordon
K - 6 Music Specialist
Waverly Park School, Brandon**

The 21st National Orff Conference was held on April 29 – May 2, 2010 in Winnipeg. It was an outstanding professional development experience for all participants, featuring internationally known clinicians and inspiring performing groups. Materials were very relevant for today's music classrooms, and a binder of handouts from all sessions was much appreciated as it was often difficult to choose between six simultaneous sessions. The amount of work that goes into hosting a conference of this magnitude is phenomenal, yet the resulting event was an exceptional PD opportunity for all involved.

It is very important to attend professional development sessions, both as a student and as a practicing music educator. Students may be learning a song or teaching concept for the first time, while an experienced educator may learn a new orchestration or game for a familiar piece. Gleaning new ideas from others allows a teacher to keep their ideas current and interesting for both their students and themselves. It is important to be exposed to high quality repertoire and various teaching philosophies in order to build the foundation of your own approach to teaching.

Music students usually consider themselves as being in choral, instrumental or elementary streams, and may only attend PD sessions in their particular area. However, many of the activities presented at workshops can be adapted to any age level and can enhance one's own knowledge and musicianship. At the Unite Orff conference, our personal musicianship was frequently put to the test as layer upon layer of difficulty was added to elemental pieces. The methods used to present these pieces can be incorporated into band or choral settings. Some

music jobs involve teaching at many different grade levels, and the more knowledge and experience one has in all areas, the more prepared he or she will be for their job.

One word of advice as you begin attending PD sessions - keep your workshop handouts organized! Make a table of contents and file them in a binder by date. You may think you'll remember what you did at a specific workshop, but unless you teach the material right away, it is very easily forgotten.

Please take the time to attend professional development sessions and also to assist in organizing them when possible. Being involved with music organizations is a great way to make professional and social contacts which can last throughout your career. When an opportunity to attend a national conference, such as Unite 2010, comes your way, don't miss it! It was a true inspiration for creative possibilities in the music classroom. The next national Orff conference is in April 2012 in Vancouver.

THE BUSMEA BULLETIN BOARD

If you haven't already noticed the BUSMEA/BUMS bulletin board is located in the basement of the School of Music, in front of the locker bays. You will find all kinds of information on the bulletin board such as minutes, copies of the BUZZ and information about upcoming events. You will see a signup sheet for "BUS-MEA to Tempo" where you can find or offer a ride to the Manitoba Music Conference on October, 22, 2010 at MBCI in Winnipeg.

If you think you have something valuable that should be displayed on the bulletin board forward it to busmea@brandonu.ca.

Thanks for stopping by!

This edition of the
BUSMEA BUZZ

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BUSMMEA

BUSMMEA is a professional development association run by a council of music education students.

BUSMMEA council organizes professional development opportunities for its membership to supplement their educational experience at the Brandon University Faculties of Music and Education.

BUSMMEA registration fees include membership into one of these provincial organizations for music educators: Manitoba Band Association, Manitoba Choral Association, Manitoba Orff Chapter, Manitoba Classroom Guitar Association, as well as the Manitoba Music Educators' Association and Manitoba Teachers' Society. Registration Fees vary by organization.

*For further information about registration or any other question about BUSMMEA, contact any council member directly, leave a written message in the Music Office or email us: busmea@brandonu.ca
Visit our website at:
<http://www2.brandonu.ca/organizations/BUSMMEA/Welcome.html>*

BUSMMEA Council 2010/2011

Jennifer Shead, President
Roberta Matheson, Vice-President
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Claire Powell, Fundraising Chair
Emma Gordon, Events Coordinator
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Janet Rankin, Student Representative
Mitchell Wedgewood, Student Representative

BUSMMEA professional development opportunities in the upcoming year

- BUSMMEA BUZZ: opportunity to contribute to a professional journal
- BUSMMEA to Tempo: BUSMMEA coordinated transportation to Tempo Music Educators Conference in Winnipeg
- Da Capo Conference: annual day-long conference of professional development hosted by BUSMMEA at the Brandon University School of Music, Saturday January 22, 2011
- BUSMMEA Recital: annual recital showcasing the success of our membership.
- Free admission into many professional development workshops and clinics all year long