

# BUSMEA BUZZ

THE THIRD ANNUAL DA CAPO CONFERENCE  
FOR STUDENT MUSIC EDUCATORS  
BETTER THAN EVER BEFORE!



BUSMEA is (back to front, left to right): Jenna Martin, Jarrett Fuller, Robert Hodgins, Stephanie Dzubinski, Chloé Plamondon, Anna Jardine & Leandra Williams

BUSMEA is pleased to announce its 3<sup>rd</sup> annual *Da Capo* Conference, a one day professional development event that includes workshops and seminars designed to enrich the development of music educators. Proposed topics covered include Conducting, Community Music, New Teacher Round Table, School Musicals, Using Composition in the Classroom, Jazz Styles, Use of Elementary Music Techniques in the Beginning Band Classroom, Dealing with Administration, Junior and Senior High Rehearsal Techniques and many more! The *Da Capo* conference will be held on Saturday, January 24<sup>th</sup>,

2009 at the Brandon University Queen Elizabeth II Music Building in Brandon, Manitoba. *Da Capo* will include sessions with BU faculty, Dr. Wendy McCallum, Professor Greg Gatien, Dr. Sheelagh Chadwick, Dr. Sheila Scott as well as recent graduates Corah Enns, Eric Skoglund and Alissa Watson. Other guest speakers include Kevin Doell and Taylor Schmidt from Oakbank Junior High and Jacquie Dawson from Vincent Massey High School in Winnipeg. Other names will be announced to you as they are confirmed! For more information on *Da Capo* flip the page.

BUSMEA  
HALLOWEEN

BAKE SALE

Friday, October 31<sup>st</sup>

9:00 - 5:00

School of Music Faculty  
Lounge

Be sure to stop by!



Add a volunteer line  
to your resume by  
helping out with the  
BUSMEA Fundraising  
Committee. Contact  
Jenna at

[BUSMEA@brandonu.ca](mailto:BUSMEA@brandonu.ca)



Last year's *Da Capo* Conference – held on January 26<sup>th</sup>, 2008 – was a tremendous success. Our feature topics included –

*The "How" and "Why" to Recording Your Ensemble* with **Graham Dion**  
*The Percussion Ensemble: How it will benefit your band program* with **Sigurd Johnson**  
*Conducting truths as I know them* with **James Popejoy**  
*Selecting Quality Choral Music for Any Age Level* with **Melanie Popejoy**  
*Resume Writing, and Portfolio Advice* with **Anna Penno**  
*Conducting Fundamentals* with **Dr. Wendy McCallum**

We were lucky to have such fantastic clinicians at last year's conference:

- Dr. Wendy McCallum, Professor Greg Gaten and Dr. Wayne Bowman from Brandon University
- Dr. James Popejoy from the University of North Dakota
- Mrs. Melanie Popejoy, the Choral Music Educator/ Founder and Artistic Director of Grand Cities Children's Choir
- Sandra Town from Betty Gibson Elementary in the Brandon School Division
- Dr. Sigurd Johnson from Valley City State University
- And recent graduates Jana Zens, Anna Penno, and Graham Dion were the featured new teachers for our panel discussion.



We received great feedback from attendees at the conference, who were students from Brandon University and the University of Manitoba as well music educators from the Westman area.

- "So much Knowledge in such little time, it was a great day."
- "Dr. Bowman had a fascinating philosophy, and would like to learn more"
- "LOVED Graham Dion's recording session - SO much valuable information"
- "The talk that we had with the former graduates was extremely valuable and informative"
- "Melanie Popejoy was so fun and engaging in her sessions. I'm not even a vocal concentration, but it was very valuable and educational. She made me want to teach Vocal Repertoire!!"
- "The New Teacher Round table was really interesting – it would have been nice to have had even more time to pick their brains about things we might not expect – but now we can!"
- "Great Value – would pay more is necessary! Definitely worth the trip from Winnipeg for the day."
- "I feel like I owe you more money for that conference. What a great day."
- "More people need to attend this great day!"
- "The most valuable part of the day for me was listening to Anna Penno's session on Interviews, Portfolios, and looking for jobs. What she discussed during her sessions was all new information that we don't receive in school."
- "Thank you once again for organizing this event. This was just as fantastic, if not better, than last year.
- "The best part of the day was the panel of new teachers relating their experiences and giving us advice as soon to be teachers."

## **Greetings Music Educators!**

Welcome to the very first edition of the **BUSMEA BUZZ!** This is a brand new initiative that the 2008/2009 BUSMEA council has decided to tackle, and we really hope that you find value in reading the articles, interviews, and information found throughout the next 14 pages.

The council's vision with this newsletter is to bring together the ideas, concerns, experiences, knowledge, and expertise of our fellow music education colleagues (that means you!) into a few pages of rich discussion and views. We are always looking for new articles and view points from anyone interested in any music education topic.

Along with the **BUSMEA BUZZ**, BUSMEA has already started planning some other great events for you throughout the year. Our very first event is a joint workshop with Dr. Wendy McCallum and Dr. Sheelagh Chadwick, the date for which will be scheduled dependent on the results of the strike. They will be presenting Strategies for Success in the Brandon University music library from 7:30 p.m. until 9:00 p.m. as the first in a series of research methods workshops throughout the year. We really hope to see you at our very first workshop of the year! The council is also developing workshops based on suggestions from our members.

A portfolio workshop with Music Supervisor Bill Kristjanson and Cathy McLaren is scheduled for Saturday November 15, 2008 from 1:00 until 4:30. as well as a day spent talking about technology and recording use in the classroom is also in the making.

Before I sign off, I think that it is important to introduce our executive BUSMEA council for the 2008/2009 year.

My name is Chloé Plamondon, President of the Council. This is my second year serving on the council, last year I was the secretary/treasurer. I am a fourth year music education student, with a focus on Instrumental Teaching.

Anna Jardine is a fourth year Music Education student, with a focus on Instrumental teaching. She is a piano and saxophone player, as well as secretary of the council.

Stephanie Dzubinski is the brains behind the scenes of the council, also known as our Corresponding Secretary. She is also a fourth year Music Education student with a focus on Instrumental teaching.

Jenna Martin is the Events Coordinator and Fundraising Chair this year. Also a fourth year Music Education student with a focus on Instrumental teaching, Jenna may need your help with running some great fundraisers this year.

Robert Hodgins is in his fifth year at Brandon University, with a focus on Instrumental teaching. He is a student representative on the council, looking for some buddies to be student reps with him!

Jarrett Fuller and Leandra Williams are the youngest of the group. Both are keen second year students, just beginning his music education studies at BU. Jarrett is another student representative on the council while Leandra is working for the fundraising committee.

Thanks again for picking up a copy of the **BUSMEA BUZZ**, and I really hope you enjoy the read! Your responses are encouraged and would be appreciated immensely. Please give suggestions on topics to be discussed or addressed in future editions of the **BUSMEA BUZZ**.

Until next time,



Chloé Plamondon

BUSMEA President 2008/2009

REVIEW AVENUE BY ANNA JARDINE

*Music Education for Society's Sake: Music Education in an Era of Global Neo-imperial/Neo-medieval Market-driven Paradigms and Structures* by Patrick Jones

As some of you may have noticed, the world around us is constantly changing and evolving. Due to major discoveries in technology, the world has become smaller and more accessible than ever before. Music from all corners of the globe is available at our finger tips with the touch of a button, which is a very new phenomenon. With the emergence of MP3 players, everyone is equipped to become their own personal DJ, constantly revising the soundtrack to his or her life. What does this mean for music education? Patrick Jones' article entitled, "Music Education for Society's Sake: Music Education in an Era of Global Neo-imperial/Neo-medieval Market-driven Paradigms and Structures" is an insightful and fresh examination of the present economic situation of North America and its' place in the global community. He also explores how this present position could potentially affect the way music educators teach students to equip them to be functional and active members of society. This article is an excellent departure for the journey of formulating your own personal philosophy of music education. This article helped me to gain perspective of the realities of the world we live in because it required me to think critically about why we do what we do.

Some new vocabulary:

Hegemony – dominance of the strongest thing; in this case, American pop culture is a hegemony in the world. It is traditionally associated with gender studies. (Jones 2007, 2-3)

New Authenticity – the blending and morphing of different musical traditions into new organic genres or hybrids. For example: Afro-pop, Afro-Celtic. (Jones 2007, 7-8)

Globalization – the reorganization of the world community into an economic model that has been developing since the end of World War II. I.e.: global trade is increasing in tempo and intensity, therefore the world is becoming smaller and more accessible. (Jones 2007, 1)

Creative Economy – the economic shift of the world that has changed the focus of economic growth to creativity and innovation in research, development and design rather than data processing and mathematical analysis. (Jones 2007, 10-11)

Geo-sociopolitical: pertaining to, or signifying the combination or interaction of geographical, social and political factors. (Jones 2007, 3)

Jettisoned: discarded. (Jones 2007, 3)

Some questions you may want to ask yourself when reading this article:

Why do we do what we do?

Do the current goals of our curriculum and the vehicles we use to attain those goals (i.e.: band) still make sense in today's society?

How has our economic situation shifted in the last 50 years? How will we as music educators adapt to that?

Are we equipping our students with skills that will allow them to be active members of society after graduation, whether it be musically or otherwise?

This article is ONLY available online at: Jones, P. (2007) "Music education for society's sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures" *Actions, Criticism and Theory for Music Education* 6/1: [http://www.maydaygroup.org/ACT/Jones6\\_1.pdf](http://www.maydaygroup.org/ACT/Jones6_1.pdf)

WAYNE'S WORD - SOLIDARITY

defined by Dr. Wayne D. Bowman: a union of interests, sympathies, or purposes among members of a group; commitment to a common cause that transcends individual differences, forging a strong bond among agents engaged in the relentless pursuit of just ends; resolve and determination, undergirded mutual respect and the achievement of just and equitable outcomes. See also: BUFA.

defined by the Canadian Oxford Dictionary (1998): 1. unity or agreement of feeling or action, esp. among individuals with a common interest. 2. mutual support or cohesiveness within a group.

compiled by Stephanie Dzubinski

## BUILDING BRIDGES: CEREMONIAL GUARD 2008 BY ROBERT HODGINS

We had the opportunity this summer to stand on Parliament Hill, perhaps the most iconic political monument in Canada. We were not however, your average tourist, we were the tourist attraction. Along with an average 60 musicians a day, starting at Cartier Square Drill Hall at 9:45 a.m., I would march in traditional military fashion up the streets of Ottawa to the Hill. We would step onto the grass of the East lawn at approximately 10 a.m. while starting the 5-pace drum roll into The 10 Provinces March of the Ceremonial Guard. After an exhausting run through of The 10 Provinces we would be halted in place and wait for the guardsmen, who had followed the band to the hill, to form up. We'd play some music while they were inspected by their commanding officers. Then the old guard commander would hand over the key for the Governor General's residence and the duties of guarding the residence to the new guard commander. Following this tradition, we would march all the way back to Cartier Square, hop on a bus, and head back to Carleton University's Residence where we were being housed. The daily changing of the guard was now complete.

I feel that this was probably the most rewarding experience of my life so far. How many people can say they've played with the best marching band in Canada, with some of Canada's up and

coming musicians and educators? Though it was a great experience, the road leading up to it proved to be a challenge. To join the Band of the Ceremonial Guard you must go through an audition process and compete against over 250 interested musicians across Canada. Once you've been accepted either immediately or as a member of the standby list (I was on the stand-by list) you must complete the recruiting process for joining the Canadian Forces. If successful, you are sent to Connaught Ranges, a Canadian Forces training base. We did our basic military qualification (BMQ) here. I remember when Brian and I were being transported from the airport to Connaught and he said to me "Welcome to hell, population you." Yes, Brian was right. Our days were filled with polishing boots, shooting rifles, cleaning like there's no tomorrow, getting yelled at, seeing everyone else get yelled at, and being deprived of sleep. It was certainly a character building experience. After we passed our BMQ and our feet were completely destroyed, we were moved to Carleton University where we would live and eat for the rest of the summer (the food was at best, bad but still free).

The training and musical guidance we received at Carleton was amazing. Imagine playing your instrument in the most awkward way possible

while reading music printed on small laminated paper and at the same time you're marching at 120 beats per minute and keeping straight lines (dressing off) of the people in front and next to you. The physical stress of the job frequently caused people to pass out. I can remember the first parade of the summer to recognize the 125<sup>th</sup> anniversary of two important Canadian regiments. It was very hot and the ceremony went on for nearly 2 hours. One piccolo player passed out right into the bass drum with a really loud bang. Usually you'd only get to see a guardsmen fall flat on their face during the daily guard mount. That first parade wasn't all bad. General Hillier, the Chief of Defense Staff, inspected the band's front rank (all trombone players) and he stopped to talk to me during the inspection. I had my picture taken with him and it ended up on CBC.

So that was the job and as mentioned before, there were many necessities provided for free (perks). Besides getting free food and housing, we got to visit the Governor General's house and during our reception were offered free food and beer. At one point through the summer I basically won the lottery and was shipped off to a white water rafting resort for 4 days with the Queen's Color Squadron (the James Bond-ish guys who guard

Buckingham Palace). The Queen's Colour Squadron had been guests of the Ceremonial Guard in Ottawa to take part in Fortissimo, our annual evening show on Parliament Hill in mid

August. The show features military displays, music and includes Tchaikovsky's 1812 overture with full artillery and the carillons of the Peace Tower. Besides material perks, it was also a great opportunity to meet many really interesting people, bandsmen and guardsmen alike. Many of the guards had already done tours of duty in Afghanistan and other places in the world.

This has certainly been influential in my personal growth and development as a musician. I had the opportunity to play all summer alongside other musicians, many who are far superior to me technically and who have more musical experience. I have new connections and experiences in music as well as new friends from across the country.

**Interested in joining the Band of the Ceremonial Guard?**

The cross Canada live audition tour takes place in late January and early February and is free of charge. There is a short application (usually available in early November) requesting an audition time and is due by December 15<sup>th</sup>. This form and other general information about the band can be found on the Ceremonial Guard website: [http://www.army.forces.gc.ca/LF/English/3\\_3\\_2\\_3.asp](http://www.army.forces.gc.ca/LF/English/3_3_2_3.asp)  
The audition usually includes 2 contrasting works (approximately 8 to 10 minutes) as well as scales (major and minor), arpeggios and some sight-reading. Following a successful audition, you will be provided with more information on the recruiting process and how to join CG.

**Calendar**

BUSMEA Upcoming Events

**November 15, 2008**

Perfecting the Portfolio  
1:00 p.m. Room 1-57,  
BU QEII Music Building

**November 25, 2008**

Strategies for Success  
BUSMEA Research Series  
7:30 - 9:00 p.m. BU QUIL Music Building Library

**November 28, 2008**

Tempo Manitoba Music Conference  
All Day, Fort Garry Hotel,  
222 Broadway Avenue, Winnipeg, MB

**January 24, 2009**

Da Capo Conference  
All Day, BU QEII Music Building

**March 6, 2009**

BUSMEA Member Recital  
8:00 p.m. Lorne Watson Recital Hall,  
BU QEII School of Music



“General Hillier, the Chief of Defense Staff, inspected the band’s front rank (all trombone players) and he stopped to talk to me during the inspection. I had my picture taken with him and it ended up on CBC.”  
Robert Hodgins, front row, second from the right.

# Tempo



## MANITOBA MUSIC CONFERENCE

Join BUSMEA on a road trip to Winnipeg for the TEMPO – Manitoba Music Conference this November! All of the information regarding costs, as well as a complete registration form to fill out can be found online at <http://members.shaw.ca/mmctempo/> or can be picked up in the Brandon University Music Office

**One of the perks of being part a member of BUSMEA is that we will provide transportation to and from Winnipeg on the day of the conference at an extremely low rate.**

Some of the Workshops that will be presented this year are:

- \*\*Making an Advocate Out of Your Principal: Ten Things You Can Do on Monday\*\*
- \*\*Finding Balance...How we Live/Love in a Tense World\*\*
  - \*\*“Hands on” African Drums\*\*
  - \*\*Music, Creativity and the Guitar\*\*
  - \*\*Love, Work and Play...Are you Stuck?\*
  - \*\*Musical Theatre 101\*\*
- \*\*Everything They Never Taught You in College: But it’s OK to Ask\*\*
  - \*\*Effective Rehearsal Strategies for Jazz Ensembles\*\*
  - \*\*Orff Process and Product\*\*
  - \*\*Developing a School Jazz Program\*\*
- \*\*Fear Factor: Essential Information for New Teachers\*\*  
 (presented by past BUSMEA members and *Da Capo* presenters Graham Dion & Anna Penno)
- \*\*Choreography for People who can’t Dance\*\*



Tempo - Manitoba Music Conference  
 Friday, November 28, 2008  
 Fort Garry Hotel  
 222 Broadway Avenue  
 Winnipeg, Manitoba



## An Interview with Sheelagh Chadwick

As you may know, Brandon University has appointed a new faculty member in Music Education. After a long day of interviews last May, Sheelagh Chadwick was chosen to fill this position alongside the fantastic music education faculty we currently study with at Brandon University. I had the opportunity to sit down with Dr. Chadwick and learn about her background, her exciting career around the globe, and even had the chance to talk about her plans for the new and exciting classes she is teaching this year.

Chloé Plamondon— Good Morning Dr. Chadwick! Thanks again for taking the time to meet with me today. I know I had the opportunity to hear a little bit about your background in Music Education during the interview process last May, and am excited to hear in more detail about where you come from, what experiences you hold, and how you made it here to Brandon University.

Dr. Sheelagh Chadwick – Well, I come from St. John’s Newfoundland originally. I grew up there and went to school there and participated in musical activities in St. John’s in and out of school. I was part of the Newfoundland Symphony Youth Orchestra, a church band... I’m a flautist originally, and played in as many things as I could that allowed me to do that in a group setting. I left St. John’s when I finished High School, because although there was a Music program at MUN, it wasn’t as big as it is now, so I knew that I was going to have to travel

westwards, to somewhere like Montréal or Toronto, or go the other way in order to study flute. My family is from England originally, so I had relatives I could stay with, so that made that practically easier to move there. I went to study at Trinity College of Music in London. I studied initially with a flute teacher for a year from the Royal Northern College (Manchester), and she got me ready to do auditions and then after that I got into Trinity and studied flute and piano here for 4 years.

P - Did you study Performance, or Education at this time?

C – The school was very performance based. I was actually in a stream called the Graduate Stream, and that just meant that there was enhanced history and the study of history, but really it wasn’t an educational program at all. [The graduate stream] was considered to be the intellectual stream if you like, if you weren’t into performing necessarily, but still, it was all very performance based. You did your history, seminar on history, orchestra, small ensemble, sight-singing, key board skills, etc. I didn’t have the idea then that I even wanted to go into education, I was still under this illusion that I was going to be a flute performer. Then the longer you live in London, the more you start to realize...that not many people get to be flute performers because there are so many of us... Thanks James Galway (laughs). I loved playing in orchestra and I loved quintet and small ensemble playing, but I found that the pressure of things, like competitions and exams didn’t really suit me. So it was a great

opportunity, I mean London is fantastic, you know...concerts and all of that, but I just realized over time that the performing life was just not what I was suited to do. After college I spent a year doing peripatetic teaching in England, where you travel from school to school and teach individual flute lessons. I liked it, and I didn’t like it...flute teaching was okay, but I found I was teaching a lot of kids who didn’t want to play the flute, either their parents wanted them to, or they felt like they should but I didn’t have many students who were motivated and loved to practice, or even loved to play. At this same time I had a friend who was doing a PGCE (Post Graduate Certificate of Education) in Music. You take your music degree first, and then you do a one year, really intensive music education course that prepares you to teach at any level that you decide. So anyways, I had this friend who was doing PGCE the year I was doing flute teaching, and we’d meet up occasionally, and she would be so enthusiastic about the program...so every time I met her she was just raving about the teaching, raving about the course, she just loved it. So I started thinking, hmmm, you know, maybe this is something I should consider, so I applied for the same course at Middlesex University in North London and got onto the course, and it landed up being really great. I wouldn’t say that I just fell into this course; I mean it was great to have my friend be so enthusiastic, but both of my parents are teachers as well, so that whole idea of education was certainly in and around our family all of the time. So ya, after the year of flute teaching I got on in this secondary music course – which by

the way in the UK Secondary is anything after age 11, the schools are almost what would be junior and senior high combined, but they start at age 11 and go right through to 18. So you have 7 years of schooling in one building.

P – What musical practices take place at the school? Is it a band program like you'd see here?

C – No – everyone does 3 years of general music, so until age 14 I was teaching large classes of 30 students doing projects, and general music activities. Any kind of band, choir or orchestra programs are extra-curricular: after school, or during lunch times. After the first 3 years, students can opt to do a GCSE (General Certificate of Secondary Education) in Music, so students who are more interested in performing, composing can continue with their studies. Each student has to do a composition portfolio, performing, and they have to do a listening exam. After GCSE students can opt for “A-Level” and that's more specialized, more intensified and “A-level” is typically like a preparation for those students who want to do Music in university. They take history and analysis, and composition if they want to, performance, Baroque composition techniques and aural skills. And the school I taught at [for 6 years in North London] had a thriving department, so we had a big group for GCSE and big groups for A-level. As a teacher, you get involved with the extra curricular activities according to your strengths and interests, so I dabbled in a lot of different activities: band sectionals, different choirs, depending on the needs; I did a senior choir one year, junior choir one year, and

training orchestra, which is a terrible name, but just basically a group of students who couldn't make the cut for the other groups, so it was an orchestra of 100 kids waiting to audition to get into more senior groups and pretty down on the fact that they were in the “ugh, training orchestra”. I also set up a beginning string group, and I put together a flute choir because there were so many flute players in the school and you know they couldn't all get into bands and orchestras, so we put in as many as we could, and then I took the leftovers and we made them into a flute choir. And in the last year I was there, I actually conducted the school musical, we did “Guys and Dolls” that year...it was a joint effort though, a real group thing. That was a big jump for me to be doing the whole musical direction.

P – How did you make your way to teaching in Africa from this teaching position in the UK?

C – Well, I was in my sixth year teaching at the school and I had been doing my masters part-time at London University, I finished that in November, and had thought about leaving because I was interested in going somewhere else. Not so much because I didn't like the position, but I just thought like wow, I'd really like to travel while I'm not married, I don't have children, I don't have a mortgage; like really this would be a good opportunity to teach abroad if it came up. So I was looking in the papers but typically jobs abroad are for science and mathematics, those sorts of things, but there it was in the paper, and I can remember in the advertisement still...there were elephants, pictures of elephants walking across the page

and it said “do you want to teach in Botswana?” But there was a music job that required an MA in music education which I had just finished 3 months before!! I applied, got an interview and was offered the job. People came to the UK from the ministry of Education (in Botswana), and the principal of the college, and they asked questions about how I would teach certain things, and how I might react in certain situations. I just pretty much decided - I want to go - and so I wound up everything in England and then started teaching in Botswana in August of that year at “Molepolole College of Education”. They offer a three year program for future teachers.

In Botswana there are three levels of schooling, so the first 7 years are primary, and then there is junior secondary which is a three year program, and then senior secondary which is two years. So my job was training teachers for that middle section, the 3 year junior secondary program. Kind of weird actually, when I first got there music wasn't actually taught in the schools, but students could take it as what is called a minor at the college. So every student had a major and a minor, and typically you ended up teaching your major, but we had this situation where we had people taking the music minor, where education was still a part of the course, but they were going off and there was nothing for them to go to, because there was no music being taught in the schools, but the music program at Molepolole couldn't become a major until music was introduced in the schools, so we had this sort of weird, catch 22 situation.

Eventually music was introduced in the schools, but the government brought teachers in who only had this minor qualification. And so, we keep trying to make the argument that there's too much stuff to cover if you want to make a music teacher, for it to just be a minor.

When I arrived at the college, there was one classroom, with a pile of dusty old keyboards locked up in a cupboard. Music was taught as a theoretical exercise, so you know the students could put bar lines in 4/4 time, and do exercises on paper, but they hadn't applied any of it to a keyboard or an instrument, or a voice of any kind. So when I arrived that's what I started doing, I got all of the keyboards out of the cupboards and started teaching students the keyboard so that they could start to practically experience concepts. This was a big revolution, people would say to me, "Oh I can hear music coming out of your classroom..." and I would just respond with..."ya, well that's what we teach"...but they all thought this was amazing that there were instruments in there. The students loved it, they loved playing keyboard, and recorder, bit of guitar.

I was there for 3 years, and also got involved with the music program outside, doing things like developing assessment procedures for music in the schools and obviously traveling around and seeing students out on teaching placements... because that was a big part of what we did every year, the 2nd and 3rd years would go for the whole semester and do teaching placements, so you would have to

travel all over to find them first and then watch them do their teaching. Students had to teach in their major and in their minor, so it was interesting because there was no music in the schools. The students would set up little after school groups with anybody who was interested and then try and get the students doing a bit of singing or you know whatever, but they couldn't really use keyboards or anything in the classroom, so we really tried to get them doing as much singing as possible, and again, not just teach theory but to work from practical experience.

P – What types of music were these students learning and teaching? Was it African Cultural music being studied?

C – That was another big push yes...that was the type of music that they obviously knew the best, that and popular music, but they really always wanted to know more

about Western Classical music. They saw the Western Classical music as "real learning" and thought that, you know, we already know all the stuff about our own music, we want to learn about who was Mozart and what did this music sound like. Although really, listening to Classical music was really a different experience for them, and as I learned very early on in my career that you can't just play them Mozart because you know, that's a real shift for them in terms of what they know...they just don't know how to listen yet...so at the beginning of my career there would be me saying, "now, can you hear the violins" and had to stop myself because no, they had never heard a violin before, so that was a big learning curve.

Part of my role was to bring things to the college that obviously were not offered there already, so I think my during my first contract, I almost saw the job all backwards



Dr. Sheelagh Chadwick and the graduating class of 2007 student teachers from Molepolole College of Education.

from how I eventually saw it, which was you know, that I should teach the students about these western ideas because nobody else at the college had any interest or expertise on things to do with classical music where that was something that I was familiar with. But then in my 2nd contract I was really all about just trying to get the students to use the music that they knew as a basis for teaching and learning Music, and then say okay, maybe we can introduce some Western Classical Music. So although I wasn't from Botswana I was always asking, "now come on what songs do you know?", and "how can we teach this concept through a song that you know or your students would know?", and then the getting students to realize that the popular music, and music of their experience could be a value in the classroom, rather than having to learn something totally new all the time

P – I like that, moving the students from the known, into the unknown.

C – Of course, but the thing was that people who taught in the college didn't have the idea that their students knew music. There was an attitude of, uh; the students don't know anything about music when they come here. Of course they didn't mean that, but what they really meant was that they didn't know the western classical theory.

P – So your goal became to introduce the western classical tradition to these students?

C - Mhm that was the goal.

P – How long did you stay in Botswana?

C – I did the 3 years of my contract, and then there were several reasons that I didn't stay. One of them was that I really felt like wow there are so many interesting things here; I might go back to school and study this more in detail through a PhD program. So in my last year of my contract I started looking at PhD programs and started applying, got accepted to the University of Illinois. So I left Botswana and then went to Illinois a few months later, and I spent 3 years in Illinois. During that time I went back and forth to Botswana, doing research, and went back to visit and tried to maintain those connections, and if I look back at my PhD portfolio now, I'd say more than half the papers I wrote had something to do with Africa and Music Education in Africa, you know, I kept bringing that into what I was doing, so that when I finished, I wrote a proposal to do my dissertation research back in Botswana again looking at music teaching in the schools and looking at how teachers were coping with that, and what elements they were bringing in of their own experience and how much of the syllabus they taught and those kinds of things – What did music teaching look like was the overall question. And then while I was there doing my research, I decided to go back and do another contract at the college, because I just felt like it was unfinished business, you know I had just learned so much through doing the PhD and I thought wow there are so many issues that I'm still so interested in and I just couldn't stop thinking about Botswana and music education and I just didn't want to leave it as I left it you know. I felt guilty in a way for how I taught and I thought, "No I can't

do this I have to go back." So ya, I applied and I went for a second contract so at that time I was juggling the PhD writing up of my dissertation, with also teaching at the college.

P- What was the focus of your dissertation?

C – I'll tell you exactly what the title is – "Technical, Practical, and Praxial: Understanding Music Teaching in Botswana." I was focusing on two teachers in particular who taught in the junior secondary stream. I spent a whole term in their classrooms watching all the lessons they taught with one particular group. So in one school I saw all first year teaching in programs for 3 and a half months, and in the second school I saw all third year teaching. I wanted to really follow the life of a class and what they did, what kind of topics they covered and how that related to a particular national curriculum and how the teachers dealt with certain issues and how much music was there versus how much theory was there. I also spent time with both teachers asking them about their teaching and what they thought of the program and what it should be.

P – Were you a part of building the music education curriculum in Africa as well? Who made the decisions about what would be included in the Curriculum?

C – No, that part had been done by external consultants the government brought in, external in that they were not from Botswana or educated there but they lived there. These three consultants wrote the first draft of the junior Music curriculum. The curriculum

was piloted and the teachers found it was too involved, too western classical based, and there were just too many things the teachers weren't happy about. So then the Curriculum department did a revision and basically took out a lot of things that they weren't happy about, but it also meant taking out things like composition, because these teachers didn't know how to teach them, and they were uncomfortable with it. The curriculum has shrunk down and down, and it's now in its third incarnation. In some ways it's better, clearer and more focused, but in some ways it's still very western classical based, and then topics get included, like Music of Africa, but they are dealt with so superficially when compared to things like form, structure, time signature, tempo, and these western classical ideas of what music is.

P – And who's to say which music is more important.

C – Of course, and that's a tough one. But my role wasn't anything to do with all of that. I was actually invited to be part of an assessment committee, and so developing assessment procedures, and arguing like crazy that music has to be assessed practically rather than through multiple choice tests. Because, what happens in Botswana is that the Exams department do an assessment template for all subjects, so that what works in math and geography, should work for everything, so every single subject has a multiple choice paper, every single subject has a short answer paper, etc... so I had to say that, "no we are not going to assess music with multiple choice, that's not how the students are going to

show that they understand what music is." We eventually got a practical exam where students performed on a couple of instruments, and sang. We also got a listening paper, which again, no other subject had so I had to say, look, they have to listen to music and respond to it, and answer questions. The students also do a short answer written paper about music theory, so that was the concession and we had to keep that in there. So we were a pioneering subject in a way saying "look, the assessment structure that is in place doesn't suit the nature of the subject and we need to do something about that."

P – Sounds like you sure kept yourself busy during your 2nd contract in Botswana! When and why did you eventually decide to leave Africa?

C – I finished in April this year, and came for the interview in May. I had just decided that...well, a new head of department came to the college who had a very different view about music and it made it a less pleasant place to work, and the principal of the school wasn't very supportive of music at all, I just don't think he understood what the parameters were, but I think also the foreign contracts were becoming less common, the government wanted to localize and have more citizens teaching in classrooms, and that means certain things for what happens in education...so ya, it was time to go and I decided that I wanted to try something new, and looked to coming back to North America, because it is home and that's how I ended up coming back here.

P – How would you bring your experiences from teaching and learning in London and Africa back here to our North American traditions?

C – Hard to know right now I guess, I mean this is something that is going to unfold over time. I guess what I bring initially is the perspective that students' musical backgrounds are really important and that as teachers we are not here to give people information, we are meant to build on what students' interests, knowledge, strengths, and experiences are, and that they aren't empty containers into which we'll pour the information, but that they are people who interact with other people and develop knowledge in their own ways and I think that sort-of philosophy is something that maybe is not how I saw teaching way back when I started, but is something that I've tried to develop. I also think that students are used to being taught like that too, they assume someone will be there to pour the information into their heads, so it's a two way thing really.

I guess also working with all these different groups in different settings I like to think makes me adaptable and flexible to new situations. I mean still though, I have heaps to learn about Brandon and Manitoba and working in Canada and all those things that will come. Obviously I've had experiences of music in very different contexts and different ways of learning and different ways of teaching music and I find this all very fascinating. You know, I grew up as a person who was taught to read music very early on. I had never been taught music without music reading, and

to realize that there are other traditions out there was a revelation that people learn music aurally. I mean you do it as a kid, but you seem to forget about that as being important and then to know that there are many groups of people out there all over the world and that's the only way they learn music, and yet they have these huge repertoires that are shared amongst hundreds, if not thousands of people and they have learned them through exposure and participation and almost catching music off of other people, and notation never even crossed their minds until they came to college. We get so ingrained with the idea of notation being an integral part of music making, and it's fascinating just to know that there are other traditions out there. When I was in Illinois I did a research project on a group there called the "Black Chorus" who learn all of their music aurally, they don't ever read by music, and the professor believes that the music they're learning isn't traditionally learned through notation, so why should they learn it that way, that's not appropriate. I was really interested in that as an idea that a whole performing group at a university could be based around never reading music.

P – Not sure if you know yet, but do you have any thoughts on what we might expect for content in the foundations II class being offered next term?

C – Right now I have been reading along with what the Foundations I class is doing, and I am still getting a better idea of what is being addressed in Foundations I, so that I don't repeat all of the same

issues. It may or may not be a continuation of what has taken place in that class. I don't want to commit myself to anything quite yet though!! Its important to me to gather experiences from past students' experiences, and maybe build on that, and take it in a different direction.

I am very interested in students doing their own research, and developing questions of interest to them, really, I think you learn so much by investigating a question and saying okay, lets take a question that relates to these issues about the aims of music education and why its important, and why its important to me, and why its important to other people and how my views are different from theirs. But yes, I still need to have conversations with colleagues about what direction I might take.

P – Sounds awesome. I know a lot of us look forward to taking these new classes with you next term. Is there anything else you would like

to add about your goals and visions for the year?

C – Well there will certainly be some overlaps between the three new classes, I mean Community music class is touching on so many issues, what community is, what music even is for that matter. You know, its alternative traditions we need to touch on. We're so used to being in the school, whether University, or schools and don't realize that there are many other communities that approach things differently, and that maybe if your only experience with music is in the school, then maybe we have blinkers on that we don't realize we have about what the aims of music education are and how you can participate. And I think the high school general class will also be the same, a bit of raising the awareness of what other possibilities there are outside of band. It's a matter of using the bands as a means to an end, not just the end. So ya, I'm very excited about how that is going to turn out as well. \*\*



Dr. Chadwick at Victoria Falls in Zimbabwe.

## What is YOUR Opinion?

We all have opinions, thoughts, and views on many controversial topics in the Music Education field. Right now is your chance to voice those opinions, starting with the four quotations written below!

“Since the creation of band halftime shows for University of Illinois football games near the turn of the century, school marching bands have become increasingly popular because of their public visibility in parades, festivals, and football halftime shows. These groups often become the main display unit of instrumental music programs in schools. Although marching bands should emphasize musical development, they are often criticized for ignoring musical objectives and for performing a very limited repertoire.”

“Taking seriously the individual worth and learning habits of each [student] runs counter to the institutional demand of ranking, through grades, each student’s performance according to a standard that is tenuous at best.”

“College or university teachers often make the assumption that music education students can shift easily from type of discourse to the other...But moving from one social context to another context is difficult. It is not surprising, therefore, that young music teachers often bring to their first job the routines accepted by the music community rather than those that define the community of educationists.”

“Music educators must prepare students to survive and thrive in the global world of today and a future we anticipate through our best scholarly efforts. The magnitude of change caused by globalization requires a complete reexamination of school music offerings grounded in the realities of the global geosociopolitical\* environment – not tradition, expedience, personal preferences, or political agendas. The entire practice of school-based music education must be reevaluated and many of our traditions jettisoned\* if we are to be relevant to the society we are entrusted to serve.”

Let’s get these topics fired up by submitting your opinions, thoughts, viewpoints, and/or questions concerning these quotations!! We will publish YOUR thoughts (anonymously if you prefer) in the next edition of BUSMEA BUZZ!! Also, if you feel like you have a great quotation you would like to see discussed, please submit that as well!

Submit all thoughts by email to [BUSMEA@brandonu.ca](mailto:BUSMEA@brandonu.ca)

Schleuter, Stanley L. (1984). *A Sound Approach to Teaching Instrumentalists*. Ohio: The Kent State University Press.

Froehlich, Hildegard. Institutional Belonging, Pedagogic Discourse and Music Teacher Education: The Paradox of Routinization. *Action, Criticism, and Theory for Music Education*, v6 n3 p7-21 Nov 2007.

Jones, P. (2007) “Music education for society’s sake: Music education in an era of global neo-imperial/neo-medieval market-driven paradigms and structures” *Actions, Criticism and Theory for Music Education* 6/1: [http://www.maydaygroup.org/ACT/Jones6\\_1.pdf](http://www.maydaygroup.org/ACT/Jones6_1.pdf)

The Suzuki Method’s **EVERY CHILD CAN** - November 14th & 15th @ Brandon University School of Music  
A non-instrument specific, required course for all new Suzuki teachers, open to non-teachers, prospective teachers, parents, administrators and all others interested in learning about Suzuki approach to education. Even experienced Suzuki Teachers can benefit from this course by refreshing and renewing their inspiration! For more information on the EVERY CHILD CAN course check out web address: <http://suzukiassociation.org/teachers/guides/ecc/> This course is not being offered anywhere in Canada again until summer 2009.

There are **30 spots** available for this very exclusive opportunity at the cost of **\$70** a spot.

This is the perfect chance for anyone who has ever been curious about the Suzuki method to explore it.

Questions and registration can be directed to Rob Richardson Jr. through the BU School of Music Office.

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# Call for Submissions

Have you ever read a really great Music Education Article?

Have you ever met an extremely inspirational person in the Music Education Field?

Have you ever had an awesome musical experience that you would like to share?

Do you listen to unique original music that you would like to share with everyone you know?

Have you ever received useful advice that you would like to share with colleagues and peers?

Do you have any questions about music education you would like to see answered...maybe something about, typical interview questions, tips for curriculum planning, building a successful program? Anything at all?

Is there something on your mind, and you just can't keep quiet any longer??

Well, then the BUSMEA BUZZ needs YOU!!

We are looking for new and thoughtful articles to appear in the BUSMEA BUZZ and would love to see what YOU have to say!

If you are interested in writing for the BUSMEA BUZZ, or have any ideas or suggestions about what you would like to see in our next issue please contact us through [BUSMEA@brandonu.ca](mailto:BUSMEA@brandonu.ca).

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## Need to Register as a Member of BUSMEA?

It's still not too late become part of our dynamic team of Student Music Educators!

Email us [BUSMEA@brandonu.ca](mailto:BUSMEA@brandonu.ca),

All you have to do is track down one of our executive members:

Chloé Plamondon, Anna Jardine, Robert Hodgins, Stephanie Dzubinski,  
Jenna Martin, or Jarrett Fuller

Terry Stamper or Joyce Burba at the front desk in the main music office would also be happy to help you register.

The process is simple really –

You first choose to join one of four different affiliations associated with BUSMEA:

MBA – Manitoba Band Association – (\$20)

MCA – Manitoba Choral Association – (\$25)

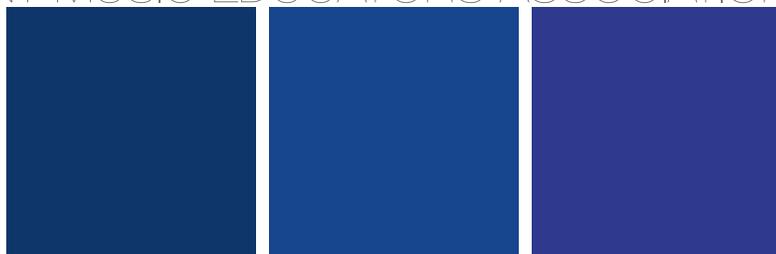
MMEA – Manitoba Music Educators Association (\$25)

MCGA – Manitoba Classroom Guitar Association (\$20)

Then you fill out the BUSMEA Registration Form

The cost is \$10 for BUSMEA, plus the cost of the association you would like to join. You can write just one check payable to BUSMEA for the total amount.

Everyone is welcome and encouraged to join BUSMEA!!



# 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.*

## BUSMMEA Council 2010/2011

Chloé Plamondon, President  
Anna Jardine, Secretary/Treasurer  
Stephanie Dzubinski, Corresponding Officer  
Jenna Martin, Events Coordinator  
Robert Hodgins, Student Representative  
Jarrett Fuller, Student Representative  
Dr. Wendy McCallum, Faculty Supervisor

## **BUSMMEA professional development opportunities in the upcoming year**

- Research Series: series of workshops by BU Faculty and others to assist students with the research now and in their future careers.
- BUSMMEA Buzz: opportunity to contribute to a professional newsletter.
- BUSMMEA to Tempo: BUSMMEA coordinated transportation to Tempo Music Educators Conference in Winnipeg.
- Da Capo Conference: annual day-long conference of professional development workshops hosted by BUSMMEA at the Brandon University School of Music, January 24<sup>th</sup>, 2009.
- BUSMMEA Recital: annual recital showcasing the musical successes of out membership