

BUSMEA BUZZ

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BUSMEA Council 2014-2015

Second Row (L-R): Madeline Lowe, Kelsey Demond, Tyler Lischynski, Emily Turcott, Jocelyn Bruce

Front Row (L-R): Stevie MacPherson, Amanda Forest, Sarra Dziver



Presidential Address

Dear Music Educators,

I hope that you enjoyed a relaxing summer break and have had a great school year thus far! This lovely fall season always makes me excited to learn new things, meet new people, and further explore my passion of music and music education.

BUSMEA's goal is to provide you with constructive, interesting, and inspiring educational opportunities throughout the school year, and

we would like these opportunities to stem from your interests and ideas! Please feel free to contact us by email (busmea@brandonu.ca) or talk to any of our council members and give us your suggestions and ideas.

BUSMEA Council has been busy preparing for the upcoming year! In September we hosted a mixer and invited first-year music students to ask questions and get

more information about music education programs. We also hosted a "Clinic on Clinics" presented by Brandon University's Assistant Professor of Low Brass, Dr. Aaron Wilson. If you were unable to attend this session, don't worry! Notes from the clinic are included in this issue of the BUZZ. We are currently brainstorming fundraising ideas and discussing sessions for our ninth annual Da Capo Conference, which will take place on Saturday, January 17th, 2015 at the Queen

Presidential Address Cont.

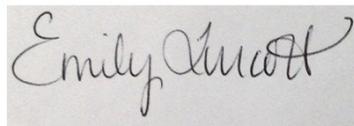
Elizabeth II Music Building at latest issue of the BUZZ, and school year. Don't be afraid to Brandon University. Stay tuned handouts from sessions. You can take risks, ask questions, and get for more information!

There are many ways to stay connected with us. We are updating our website, so check out our bulletin board in the basement of the Music Building for upcoming events, council biographies, the

also "like" us on Facebook and follow us on Twitter @BUSMEA to get the latest "buzz" on what we're up to.

On behalf of BUSMEA, I would like to wish you an incredibly enriching and rewarding 2014/2015

Keep smiling,



Emily Turcott

Meet the Council

BUSMEA Council 2014-2015



President: Emily Turcott is in her final year of the concurrent Bachelor of Music/Bachelor of Education (A.D.) program and her teachable subjects are Choir and English. She is originally from Dryden, Ontario, but has quickly grown to love friendly Manitoba. This will be her third year on BUSMEA Council and she hopes that everyone has a delightful and productive year!

Vice-President: Madeline Lowe is in her fifth year of music education. Originally from Winnipeg, Madeline plays the saxophone and guitar, and hopes to teach instrumental music in the province of Manitoba upon graduation. She has been a member of the BU Symphonic Band, Big Band, as well as the National Youth Band of Canada. Madeline is looking forward to working with the motivated and creative BUSMEA Council this year!



Secretary/Treasurer: Stevie MacPherson is in her final year of the Concurrent 5-Year Bachelor of Music/Bachelor of Education program at Brandon University. Stevie is a clarinet major and has played in the Brandon University Clarinet Choir throughout her degree. Stevie is originally from Thompson, Manitoba and has aspirations to teach up north when she is finished school. Stevie is very excited to be on BUSMEA Council as the Secretary/Treasurer.

Media Relations Officer: Tyler Lischynski is a fourth-year music education student in the Senior Years Instrumental Stream. His primary instrument is tuba and he also plays bass trombone in the BU Big Band. He is originally from Winnipeg, MB. This is his first year as a member of the BUSMEA Council and he is looking forward to an amazing year working with this team!



Events Co-ordinator: Jocelyn Bruce is a fourth-year music education student in the Senior Years Instrumental Stream. Her primary instrument is the piano, although she also plays trumpet and sings. She comes from a tiny town, Seven Sisters Falls, which is located up near the Whiteshell Provincial Park. This is her second year on BUSMEA and she is very excited to be involved.

Corresponding Officer: Amanda Forest is currently in her fifth year of the Senior Years Instrumental Stream with clarinet as her major instrument. She has been involved as a member in many university ensembles such as the Symphonic Band, Clarinet Choir, and Orchestra as well as local and provincial solo opportunities during the course of her degree. Amanda is extremely excited to be a part of the BUSMEA Council this year and is looking forward to the experiences to come!



Student Representative: Sarra Dziver is a fifth-year music education student in the Choral stream. This is Sarra's first year on BUSMEA Council and she has previously been on the BUMS council as President, Secretary, and First Year Representative. She is excited for the last year of her degree and BUSMEA this year! On council, Sarra is the Student Representative and hopes that she can be a positive voice on council for the music students.

Student Representative: Kelsey Demond is a second-year music education student. Her main instrument is tenor saxophone, and she is from Brandon, Manitoba. This is Kelsey's first year on the BUSMEA Council and she is eager to start her education journey!



BU Chorale and Baltic Europe:

A Journey of Musical Discovery

By Megan Eccleston

On February 14th, 2014 BU Chorale made the trek to Baltic Europe with a desire to explore another culture through music, and in the hope of learning more about choral music and music education. Baltic Europe has a long held, important choral music tra-

dition and it is extremely meaningful to the people from this area. *Laulupidu* (the Estonian Song Festival) began in 1869 and has been held every five years since. During the 20th century Estonia was occupied by the Soviet Union and singing became one of the only ways the Estonian people could sustain their nationalistic pride. Eventually a revolution, which was largely fuelled by song, led the Baltic countries to gain their independence from the soviet union in 1988.

Teaching is a revered occupation in Estonia and a Master's

degree is required to teach in their classrooms. By the time students graduate high school they are fluent in at least two languages (Estonian and English) and they are often fluent in a third (Russian, German, or French). Schools in Estonia even offer a music-centric course load which begins as early as elementary school. BU Chorale was fortunate enough to visit and observe students from "School No. 21" in Tallinn, Estonia.

Tallinn, Estonia



The students we observed were in grade 4 and members of the "music-centric" program, which meant they attended an hour-long music class each school day. The majority of the class time was solely devoted to solfège (moveable do). The teacher began by leading the class with Curwin hand signs and to convey key changes she would visually replace one hand symbol with another. The students responded extraordinarily to this work; they negotiated every interval with ease and moved comfortably between tonalities. Eventually, the teacher moved to a staff drawn on the board and began asking the students to relate written notes within a key signature (they were also responsible for identifying and building the key signatures) to their solfège name. This exercise was done with the aim of tying the students strong aural understanding of music to an equally strong understanding of music notation. We learned an Estonian song that the class was currently working on and we sang it collectively near the end of the class. The students also provided accompaniment with kannels (Estonian Zithers) and various rhythmic instruments with great proficiency. The teaching methods used in this classroom were not foreign to me, but the strong proficient response of the students was. The ears of their students we observed

The teaching methods used in this classroom were not foreign to me, but the strong proficient response of the students was.

were developed to an extremely high degree. The work being done within their classrooms is remarkably effective. The reason this music education model and the resulting musical proficiency is possible is because of how highly valued music is within their society. People from many diverse backgrounds participate within choirs in Estonia. In fact, one of the choirs we collaborated with (The Estonian Technical University Choir) was solely made up of students who aspired to be engineers and scientific researchers. The integral and ingrained nature of choral music within Estonia meant that the level of musicianship that we encountered on our tour was phenomenal.

I found our experience at Tallinn School No. 21 to be incredibly enlightening. The level of musicianship the students demonstrated was unimaginably high and it completely altered my understanding of what skills children are capable of mastering. Everywhere we went, no matter who we were making music with, it became obvious how significant music was to Estonian people.



BU Chorale and Winnipeg composer Sid Robinovitch.
Tartu, Estonia

Our tour of Baltic Europe was amazingly impactful. I truly believe that I will never forget the musical experiences we shared or the many lessons we learned on our trip. I departed from Estonia with a renewed optimism about what choral music and music education can accomplish. Music allows people to come together and communicate and I hope to carry this broadened musical optimism with me wherever I go.

The BUZZ Wants You!

BUSMEA is always looking for volunteers for events, articles and submissions for the BUZZ , as well as Ideas for clinics and ideas for presenters for Da Capo Conference. If you have want to get involved, please get in touch.

Talk to one of your council members OR...

Email: busmea@brandonu.ca

Website: www.brandonu.ca/BUSMEA

Facebook: www.facebook.com/busmea

Twitter: @BUSMEA

Seven Ways to Improve your Low Brass Section

By Aaron Wilson

1. Addressing Technique Issues Early will Save You and Your Students Frustration for Years to Come

The most important time of development for any musician is the moment the horn is picked up for the first time. If correct technique is emphasized from early age, much frustration can be avoided. As a performer, I have spent countless hours over the years addressing technique issues in my own playing that could have been non-issues had I learned to hold the horn correctly, inhale without tension, and blow the air freely. To be a truly successful band director, a thorough knowledge of technique for all instruments is required. Thankfully, pedagogy overlaps considerably for each of the brass instruments. If good habits with posture, air flow, and facility are established at an early age, good brass playing will follow.

2. Good Posture = Good Technique

Posture is among the easiest aspects of technique to both identify and address, yet teachers frequently ignore these issues in favor of other pursuits. When playing any brass instrument, good posture involves keeping the rib cage raised, which in turn allows for the abdominal muscles to move out and down when inhaling. If students have their rib cage raised, most other posture issues will be resolved. Band directors, however, should also be looking for other indicators of bad posture including chins that are too high, leaning back on the chair, and instru-

ments that are being held in the wrong way. In addition, remember that these instruments are very heavy. Holding them correctly for more than a few moments will take time for beginners. With that being said, plan to give your beginning students plenty of breaks throughout rehearsal.

Each instrument provides its own set of unique challenges with posture. Trombonists, for example, need to support the entire weight of the instrument with the left hand. If any of the weight is held with the right hand, slide technique will be compromised and the player will be more likely to press. Furthermore, both hands need to be free of tension. This can be accomplished in the left hand by making sure that the instrument is being suspended by the middle, ring, and pinky finger, rather than gripping the instrument against the palm. The right hand will be discussed a little later. Euphonium posture can be quite troublesome because players will always be tempted to rest the instrument on their lap. Although this approach may work when the student is in middle school, as a student gets taller, the instrument must be cradled aside the body to avoid straining the neck to reach the mouthpiece. That being said, encourage your students to cradle the instrument from day one. In addition, the instrument is held to the side, whether sitting or standing, to keep the weight of the instrument from pushing against the abdominal muscles, negatively affecting the breathing process. Tuba posture is quite tricky to address. The various sizes and shapes of the instrument and the continually changing size of growing students creates posture issues that require consistent attention from band directors.

The most fundamental question that band directors need to ask themselves is "Does the mouthpiece come to the face without negatively affecting the student's posture?" If the student can bring the mouthpiece to his/her face without craning the neck or holding the instrument with tension, then the posture is good. Ideally, students will accomplish this by resting the instrument in the lap with the legs slightly apart. If this is not a possibility, then the student needs a tuba stand. The tuba stand allows players to adjust the height of the instrument as necessary. If a student can't afford a tuba stand, a pillow is an acceptable substitute. One

3. Don't Grip, Toss

of the more common deficiencies with many trombonists is a lack of slide technique. Most students grip the slide too tightly with the fingers, relinquishing all mobility of the fingers, wrist, and shoulder. Thus, the heavy burden of moving the slide falls solely upon the elbow. The result is sluggish slide technique and imprecise tuning. When teaching young trombonists, refrain from using the word "grip." Instead, use a word like "placement," or "position." This will help to quell the idea of firmly gripping the slide. Effective slide technique involves tossing the slide using the fingers, wrist, elbow, and shoulders. The slide bounces slightly between the thumb and the first two fingers (the pointer and the middle finger) allowing for both quick slide movements and small tuning adjustments. Moving the slide in this way also prevents the player from supporting the weight of the instrument with the right hand, which in turn, helps to reduce excessive mouthpiece pressure.

4. Breathe with Ease

Teachers, both band directors and private instructors, spend too much time trying to treat the symptoms, rather than the cause, of bad technique. Problems with tone, tonguing, tuning, and overall facility on the horn are caused most commonly by problems with the air stream. Focusing your students' attention on the tongue, embouchure, or corners may temporarily fix playing problems, but will yield few lasting results. Blowing the air correctly will fix cacked notes, delayed responses, and inconsistencies in tone. To achieve this, students



Aaron Wilson, A Clinic on Clinics

need to focus on the three parts of the breathing process: initiating the breath, the switch between inhale and exhale, and air flow. Throughout each of these areas, the most basic concept for band directors to remember is that the air must be active at all times.

Effective breathing begins with relaxed inhalations. The inhalation required to play any brass instrument is not all that much different than any other breath you take during the day. Brass players run into problems when they try to make too much of the inhale. Phrases like "Breathe deep," and "Take in more air," give students the impression that they need to inhale as much air as possible to produce a good sound. This is simply not true. Although the amount of air we inhale when playing is substantial, too much air taken into the body inevitably causes tension. Instead, focus the attention on the muscles that are used when inhaling. To find these muscles, place your thumb on your belly button and allow the fingers to rest below. The muscles that are below the fingers are the lower abdominal muscles, and these are the ones that move first when taking a breath. The outward motion of these muscles causes air to rush into the body. Using these muscles to initiate the breath results in fairly quiet inhalation. If the inhalation is noisy, then unnecessary muscles are being used to try to coax the air in more quickly, causing needless tension.

Making the transition from inhale to exhale is the

part of the breathing process that most troubles students. The trap that many players fall into is stopping the air flow between the inhale and the exhale. When the air flow stops completely, muscles within the throat become active, resulting in an undesirable start to the sound. This blockage often manifests itself in a delayed and/or explosive attack. In addition, blocking the air will inevitably draw the corners of the mouth back resulting in a pinched and inflexible tone. The most important thing to remember during this process is that the breath taken when playing does not differ all that much from the ones taken every other moment of the day. A blocked breath is unnatural sounding almost always punctuated by a sharp audible inhale. We don't breathe like this normally, so there is no need to do it when we play brass instruments. Oftentimes, band directors unintentionally encourage this type of breath when counting the band in through a quick upward motion on beat four, sometimes accompanied by a sharp audible inhale. Instead, model a relaxed approach by elongating the breath all the way to the start of the exhale. The overall effect is to relax the breath, drawing all of the air into the body using only the abdominal muscles. One effective way to achieve this result is to ask students to expand their abdominal muscles past the point that they start exhaling. The expansion of the muscles will prevent the air from stopping.

Because all brass instruments rely both on manipulating the shape of the instrument, via valves or a slide, and changing the air speed to play the entire range of the instrument, facility on the instrument requires much attention to be paid on how the air flows out of the mouth. Good air flow is generated only from the abdominal muscles. If muscles in the throat or mouth are engaged, a degradation to the tone will occur. Many young players will try to blow the air too quickly, generating the extra speed by using the throat muscles or the corners. Conversely, many players will not generate enough air speed to create a good tone because the abdominal muscles aren't engaged enough in the breathing process. Both are examples of an unnatural breathing process. Great brass players focus on creating a good sound throughout the entirety of each note. Each note must be relaxed at the beginning and ring at the end. A ring means that the air, and consequently the sound, remains active between articulations. When we fail to put a ring at the end of the note, our air is being stopped with the tongue and/or the throat. Identifying instances of this is quite easy. If a note does not speak immediately and with clarity, chances are the air is being stopped. This can happen with even the simplest of musical lines, but stopping the air is most prevalent when changing partials. Perceived difficulty of music will convince many players to cheat the note prior to a leap by cutting it short and/or anticipating the next note by changing the air speed and/or embouchure. Players who pull the corners of their embouchure back to help produce a tone will never be able to put a ring at the end of all of their notes because the throat is actively blocking the air at all times.

To summarize, the entire breathing process must be relaxed at all times. When this happens, the player need not worry about the tongue working effectively or setting the embouchure; both will fall into place naturally. Inexperienced players tend to have difficulty maintaining relaxation when confronted with difficult music. This perceived difficulty will often lead to abbreviated inhales, setting of the embouchure, or ineffective tonguing.

5. Teach Technique Often

Teachers, both band directors and private instructors, frequently spend a good deal of time on technique in the first few weeks or months of class and abandon the pursuit

when the kids start performing concerts, limiting the instruction of technique to the occasional statement of "Blow more air." Although the most important time for developing technique is when the student first picks up the instrument, one of the primary focuses for any band director or private teacher is to make the students sound better with each year of instruction. Therefore, the school programs that have the best low brass sections, or the best sounding bands in general, are those in which students receive continuous instruction on technique. The trap we often fall into as educators is to look for solutions through multiple repetitions of problematic areas instead of ascertaining why a particular run of notes was missed in the first place. If students receive constant reminders of technique, they will be more likely to develop as musicians more quickly. Furthermore, students model their own practice sessions after what they experience in ensemble. If the band director is constantly fixing surface level problems, rather than addressing technique, students will do the same in the practice room.

Dr. Aaron Wilson



6. Recruit, Recruit, Recruit

Some band instruments, such as the clarinet, saxophone, trumpet, and percussion, rarely require much attention to recruitment. Students are naturally drawn to these instruments every year. Potential low brass players, however, need more coaxing. The primary reason for poor recruitment is a lack of positive low brass role models. The tuba, euphonium, and to a lesser extent, the trombone do not receive as much attention in popular music styles (or classical music for that matter) as many of the other instruments. Ideally, elementary music teachers will expose their kids to fine brass playing through in-class instruction and/or live performances from professional brass musicians. The bulk of the exposure, however, will likely come from the beginning band teacher. That being said, if the initial presentation of the low brass instruments is less than stellar, the recruitment will be poor. The best option for band directors who are not good low brass players is to ask an actual low brass player to come in and play something exciting. Doing so will help increase the initial numbers. Lastly, remember that any student, regardless of shape, size, or gender, can play any of the low brass instruments. This is particularly true for girls who want to play the trombone, tuba, or euphonium. Female low brass players are often very dedicated their programs and will often stay in band throughout all of middle school and high school.

7. Make Retention a Priority

Because low brass players tend to leave band programs more than any other instrumental group, retention must be a continual goal. Although the reasons for low brass desertion are many, the most common reasons involve a lack of self-worth. This is not to say that low brass players who leave band programs feel bad about themselves, rather they don't feel like an equal member of the ensemble. Low brass students need to feel like valued members

of the ensemble. All too often, the low brass section is forgotten in the back row, never to be seen by the conductor. Great band directors get off the podium and move about the room. Doing so helps everyone feel involved.

In addition, typical beginning and intermediate band orchestration does not always help low brass players to feel good about their role in the ensemble because the melody is given infrequently to the low brass section. Trombone, euphonium, and tuba players have more whole notes and half notes written for them than any other member of the ensemble. It is no wonder that kids drop out; there is nothing challenging or fun to play. Therefore, the programming for each concert should include at least one

Trombone, euphonium, and tuba players have more whole notes and half notes written for them than any other member of the ensemble. ... there is nothing challenging or fun to play. Therefore, the programming for each concert should include at least one piece with interesting low brass parts.

piece with interesting low brass parts. Not only will this keep your low brass players interested, but it will also challenge them to develop their rhythm and facility.

Lastly, try to develop a friendly rivalry between the trumpet players and the low brass section. This competition will help to fuel the development of both sections, but more importantly, will help band your low brass section together. The best low brass section have a chip on their shoulders, proclaiming their greatness with great frequency. This attitude encourages an energetic style of playing and a general positivity that is missing from many middle school and high school low brass sections. If nurtured properly, that underdog mentality will carry on from year to year.

Life on the Hill

By Taryn Jackson

This summer I was a member of the Ceremonial Guard (CG) Band, a reserve unit in the Canadian Armed Forces. I auditioned for this ensemble in 2012 and 2013 and was offered a position in March of this year. I never imagined I would learn so much and gain so much from what some would consider just a summer job.

CG is a reserve unit of the Canadian Armed Forces, and as such, all members including musicians must meet the basic qualifications of the reserve force. This means all members must complete a Basic Military Qualification, a four week intensive training program to learn the basic skills of marching, physical fitness, military life, dress and deportment, navigation, weapons handling, first aid and much more. My BMQ was held at Connaught Ranges outside of Kanata, Ontario in April and May, and was one of the best experiences of my life. I don't mean to say it was easy and I loved every minute of it, but I learned so much about myself and my strengths and weaknesses. As well, BMQ builds some of the incredibly strong friendships and relationships. I was in a group of 40 private-recruits from across Canada, half musician, half from other military trades. We spent every waking moment together learning these new skills, being thrown in to new situations, and often times trudging or marching together with rucksacks strapped to our backs. I did not play the trumpet throughout basic training though several others found short breaks to practice.

Ceremonial Guard, 1987



On May 18th, I graduated from my BMQ and had my first of many parades which showcased our marching drill. That same day I moved with the other musicians to Carleton University in Ottawa, which was my home for the next 4 months. The following 5 weeks were for training the 400 members of the Ceremonial Guard (the band of 100 members and 300 as guards and administration) on their public duties. For the band, this meant physical fitness, how to march and play, and the musical portion of the Changing of the Guard on Parliament Hill. We worked with two guest conductors and spent many rehearsal hours on concert music as well as marches we would perform on our way to Parliament Hill. Guards learned weapons drill, marching drill and the specific details of standing sentry duty at the Governor General's residence or the Tomb of the Unknown Soldier.



Taryn Jackson. Photo Credit: Lane Jackson

I remember the first time I heard the band play (even tune) when we were all together, 90 members strong. I knew from that moment that I would be challenged musically to reach the caliber and musicianship of my co-workers. Some had master's degrees, some had been out of school for a number of years, and all were incredibly talented and challenged my musicality.

After 5 weeks of training of which a large portion was spent on properly wearing the uniform, we were ready to be inspected by the Governor General of Canada at his own residence. This was the first of many supplementary concerts and engagements that the band performed throughout the summer including concerts in Kingston, Peterborough and the American Ambassador's residence. On June 24th under a rainy, cloudy sky I marched onto Parliament Hill for the first time, surrounded by hundreds of spectators. Through August 24, every day, no matter the weather, there were hundreds of spectators out to witness the Changing of the Guard.

My summer is filled with memories and experiences I could never replicate. I made friends that will last a lifetime and grew as a musician in a professional environment with high expectations.

This fall the application deadline is October 31. This application includes an online submission of your musical resume and some basic information about yourself. November 15 is the deadline for a video recorded audition in MP4 format to be postmarked and

sent away to Ottawa. The audition costs nothing but your time to apply for this job; the rewards are many. I hope even more Brandon University students join CG and will share some of the amazing experiences this program offers.



Band of the Ceremonial Guard 2014

National Youth Choir 2014:

Maritimes Tour, May 4-19

By Aliah Nelson

This summer I had the privilege of representing Manitoba as a member of the National Youth Choir, alongside friend and fellow student Emma Lytle. Each province selected a quartet of singers, one of each voice type to be a part of a 40-voice choir made up of Canadian choral singers from ages 18-26. My adventure began with a red-eye flight to Halifax and a short road trip to Acadia University in Wolfville, Acadia was our home for the next five days as we prepared a concert chalk-full of Canadian choral gems from Healy Willan, Maurice Schafer, Manitoba's own Sid Robinovitch and more.

Our first rehearsal was held the night of May 4th, and hearing our sound for the first time was incredible. It was warm, rich, and tuning was not an issue!

Choir members arrived with music prepared, so the next five days were about ensemble concepts and interpretation. The National Youth Choir's director, Dr. Hilary Apfelstadt (director of Choral Programs at the University of Toronto), led us, in her words, "from accuracy to artistry." We rehearsed for 7-9 hours per day, but each rehearsal was fulfilling and exciting. We always started with a good warm up, and did so unaccompanied to refine our ears. Our warm-ups used a variety of different scales: major, minor, whole-scale, chromatic, etc. which also assisted our ear training. By the end of the first week, the whole choir could find an A-440! Our week of rehearsals culminated in our first concert at Acadia University on Friday night.

The most fulfilling part of National Youth Choir was watching our group become and ensemble, both musically and as friends. We grew together, through long rehearsals, many rounds of Dutch Blitz, and, of course, the many nights we spent singing Barrett's Privateers at Paddy's Brew Pub in Wolfville. The closer we got as friends, the faster our music came together. We were really working as a team to make something beautiful happen, and it did.

The next week was jam-packed with concerts. We performed seven concerts in eight days, beginning in Digby, NS, then traveling to Lunenburg, NS; Tatamagouche, NS; Summerside, PEI; Fredericton, NB; and finally landing in Halifax. We did a lot of spectacular sight-seeing along the way, visiting Peggy's Cove and the Titanic grave site, as well as many beautiful churches.

We were one of the featured choirs at this year's Podium, a conducting conference, and our final task was to perform in front of hundreds of acclaimed choral conductors. Everything we worked so hard to accomplish culminated in this final, ever-important concert. It was

exhilarating. It was such a powerful feeling to be singing as a group in our final concert. All the work we put in paid off; it was one of the most rewarding moments of my musical career thus far.

Leaving Halifax was difficult, after spending 2 full weeks with the NYC singers; we had to say goodbye to our friends and to our beloved program of Canadian gems. I know, however, that I have 40 new friends that I will cherish and keep for life, and that National Youth Choir 2014 will always be a fond and vivid memory. The friends, the learning, and the music resound so strongly in my heart, and I couldn't be more grateful. "Wela'lin" (*Grandmother Moon*, Elanor Daley).



National Youth Choir 2014

You Registered for Tempo, Now What?

Manitoba Music Educators Association Conference 2014

Not sure what to expect from this year's Tempo conference? Here are some workshops that you may want to attend, presented by experienced musicians and educators for choral, band, and general music.

Of course, you can find the schedule for Tempo at: <http://mymmea.ca/pd/tempo/index.html>



Dr. John Feierabend, 2014 Keynote speaker for the Manitoba Music Educators Association Conference: Tempo

This year, the key note speaker is Dr. John Feierabend. Dr. John Feierabend is considered one of the leading authorities on music and movement development in early childhood. He is a Professor of Music and the Director of the Music Education Division at The Hartt School of the University of Hartford. He is a past President of the Organization of American Kodály Educators and has received the Outstanding Educator Award from the Organization of American Kodály Educators (OAKE). He was the first American recipient of the international LEGO prize, an award given annually to someone who has “helped to make the

world a better place for children to live and grow.” Dr. Feierabend’s approach strives for all people to become tuneful, beautiful and artful through research based and developmentally appropriate pedagogies that use quality literature.

Session #1

Cool Ways to Warm Up! (Melanie DeMore)

This workshop will help energize your warm-up time. The focus will be on rhythmic precision, vocal elasticity and performance stamina.

Instrumental Classes to Ensemble Performances (Marguerite Wilder)

This “hands-on” session will feature the Partner Songs and Lead Sheets as an effective medium for providing students with a comprehensive music learning experience. This session will help you guide your students to see, hear and relate their individual lines to the ensemble as a whole.

The Choral Experience: A School-Wide Phenomena (Andrea Wicha)

Discover how to develop a K-8 school choral program that encompasses every student in a positive, healthy and successful singing environment. Gather the materials, knowledge and inspiration needed to develop your own program.

Session #2

The Rhythm Section: The Soul of the Big Band (Steve Houghton)

This session will focus on developing an exciting, musical and supportive rhythm section for big band, vocal group or small combo. Performance tips regarding setup, backing up a soloist, and listening suggestions will also be offered.

Night Garden/Akosombo (Kris Olson)

Come and find out what happens when you mix a West African percussion ensemble, an accompaniment from Orff and Keetman's Volume 5, and a poem about dream weeds that invade your brain as you sleep. The focus will be on process and movement integration. Repeated at 3:00 p.m.

Taking the Fear Out of Vocal Improvisation (Dorothy Dyck)

Many of our students are simply afraid to try scatting, and perhaps some of us are also afraid of teaching it. In this session, Dorothy and her students will offer some practical tips on how to approach scatting with beginners, and how to add improvisation to existing charts. We will also take a quick look at how to get started on writing your own blues chart with your singers.



Students at Tempo 2012

Session #3

Putting It All Together: The Aesthetically Driven Class and Rehearsal (David Newell)

Self-Disciplined and Self-Controlled students (Session #1) and Students who can Sight-read Rhythms (Session #2) will spend the bulk of their class time MAKING MUSIC. The daily class experience of our students is our profession's most potent retention tool.

Creative Music: Hands On! (Jeffrey Agrell)

Theory is of limited use when not combined with practice. This session will give K-12 teachers the opportunity to try out some improvisation games, experience Sound painting (a gestural system of improvisation), and enjoy group improv in a hands-on, no theory allowed creative music workshop experience. No instruments needed, but you may bring small objects that make noise when struck, shaken, stirred, or otherwise set in vibration.

Creativity without Chaos! (Stephanie Poulin)

The opportunity to explore and develop creativity is essential for students to grow as meaningful music makers. Stephanie will provide fun and engaging exploration, improvisation, and composition activities delivered in an authentic hands-on way, demonstrating that fostering creativity does not have to equal chaos in your K-6 music classroom!

Session #4

Improving Intonation and Expressive Phrasing in the School Band and Orchestra: The Power of Unison (David Newell)

Two of the most difficult skills for instrumental students to master are playing in tune and playing expressively. Unison work promotes success in these critical areas. It opens students' ears to the sound of in-tune octaves and is a way to teach everyone how to phrase even non-melody parts expressively.

Take It From the Top: The A-Z's of K-6 Concerts (Sean Fitzmaurice)

This session will provide practical ideas for conceptualizing, organizing, and executing a successful elementary or middle years concert. We'll talk about concert content, scheduling rehearsals, recruiting volunteers, keeping staff and students happy, costumes and sets, stretching your budget, incorporating advocacy, minimizing stress, and everything else from A-Z.

Coming Events!

Westman Youth Choir Tour Oct. **19-22**

MMEA Conference: Tempo Oct. **22**

BU School of Music Open House Oct. **30-31**

Brandon Tuba Christmas **Nov. 29**

Brandon Low Brass Festival **Jan. 16**

Da Capo Conference **Jan 17**

This Issue:

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BUSMEA council

BUSMEA Bulletin Board

If you haven't already noticed, the BUSMEA 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 board such as minutes, copies of the BUZZ, and info about upcoming events!

If you think you have something valuable that should be displayed on the board, please forward it to busmea@brandonu.ca or talk to a council member.



BUSMEABUZZ

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

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

BUSMEA 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 BUSMEA, contact any council member directly or email us: busmea@brandonu.ca

Visit our website at:

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