

# BUSMEA BUZZ



## New Teacher Roundtable Da Capo 2012

Greetings Music Educators!

Welcome back! This past semester certainly flew by with many BUSMEA events including professional development sessions and fundraising events. Now that we have recharged over the break, we are ready to head into this semester with as much enthusiasm and energy as we possessed at the beginning of September.

It is my pleasure to invite all Brandon University music, education, and music education students, Canadian and American music education students, Conservatory teachers, Manitoba music educators, supervisors, and all other interested parties to the Seventh Annual

Da Capo Conference on Saturday January 19, 2013. Please find the schedule for the conference in the centre of this issue of the BUZZ, along with bios for this year's outstanding presenters. Look to our "Coming Events" section in this issue for other important BUSMEA dates this semester.

This year, BUSMEA started the "Countdown to Da Capo" video initiative. These videos (viewable on YouTube) were a means of showing the hard work the BUSMEA council puts into Da Capo each and every year, in addition to putting a new twist on our promotional materials. In this day and age where new technologies surface daily, keeping visible on

the social media scene is vital in order to generate interest. Make sure to stay tuned to our YouTube Channel (BUBUSMEA), Facebook page ([www.facebook.com/busmea](http://www.facebook.com/busmea)) and Twitter feed (@BUSMEA) leading up to and after Da Capo for more!

As excited as I was for Da Capo and the holidays in mid-December, my mind and heart couldn't help but turn towards the terrible events that occurred at an elementary school in Newtown. Our love and thoughts went out to the students, family, staff, and community of the small Connecticut town. For many in Manitoba, these events hit close to home. Perhaps some knew a victim, or were from a small quiet town themselves.

These events reminded me that as we move through schools, whether as students or as teachers, there are certain aspects of our lives

that remain paramount and must be remembered. We must keep our communities healthy, friendly, giving, and open. We must love and respect those we learn with, work with, teach, and encounter. We must give assistance under all circumstances, remembering especially that sometimes those most in need are those who do not seem to need a hand at all.

Sincerely,



Claire Powell

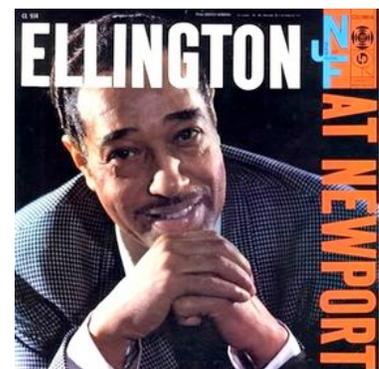
BUSMEA President

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**The Top Five Jazz Albums Every Music Educator Should Own**  
submitted by Jack Hodge

**5. Ellington at Newport – Duke Ellington (Columbia, 1956/1999)**

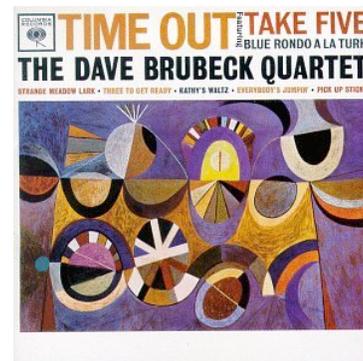
Ellington at Newport features one of the most genuinely classic jazz concerts in the history of the United States. Recorded at a time when big bands were becoming increasingly obsolete due to the ever-growing popularity of smaller, more financially sustainable jazz ensembles, Ellington's performance at the Newport Jazz Festival sparked a resurgence in his band's popularity which carried through until Ellington's death almost twenty years later. Aside from being of great historical significance, Ellington at Newport features many of Ellington's classics, such as Black and Tan Fantasy, Take the 'A' Train, Mood Indigo, and Sophisticated Lady, any of which would be rather easily accessible for big bands at the high school level. Paul Gonsalves' solo on Diminuendo in Blue and Crescendo in Blue is still widely considered to be one of the greatest saxophone solos of all-time. When purchasing this great record, spring for a copy of the 1999 digitally remastered version. Not only does it include many of the encore tunes not featured on the original album, but it includes more of the stage banter and crowd noise which adds to the musical experience; listen to it with your eyes closed and you'll swear you're really there.



**4. Time Out – Dave Brubeck (Columbia, 1959)**

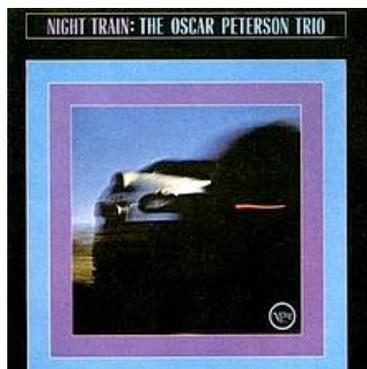
Time Out provides an opportunity for students to familiarize themselves with jazz music written outside of the standard 4/4 time signature. Blue Rondo a la Turk mixes 4/4 with 9/8 in such a way that is

surprisingly accessible for students in the fluid manner in which the two time signatures transition back and forth. The most famous track off *Time Out*, *Take Five*, presents an opportunity to teach students how to improvise in 5/4 time. The A section of *Take Five* is harmonically simple – a progression that can be soloed over by basic beginners – while the chord progression of the bridge should be left for more experienced students. Though *Take Five*'s melody may prove too challenging for beginners, it would be possible for an educator to simplify it in such a way that would allow a group of first year jazzers to perform it.



### 3. Night Train – Oscar Peterson (Verve, 1962)

When it comes to teaching our students about Canada's homegrown jazz greats it is impossible to leave Montreal-born Oscar Peterson out of the curriculum. Though this album does not feature any horn players, Peterson's trio covers a huge amount of standard repertoire in the sixty-seven minute runtime of this album, including Milt Jackson's *Bags' Groove*, Charlie Parker's *Now's the Time*, and Duke Ellington's *C Jam Blues*, all of which are popular blues tunes that can be easily taught by ear (*Bags' Groove* and *C Jam Blues* are great melodies for beginners, while *Now's the Time* is a great melody to teach students as an introduction to bebop). Peterson's 1962 original *Hymn To Freedom* is a musical gem music educators can make use of to teach students about the North American civil rights movement of the 1960's, for which *Hymn To Freedom* became an anthem in African-American communities.



### 2. Blue Train – John Coltrane (Blue Note, 1957)

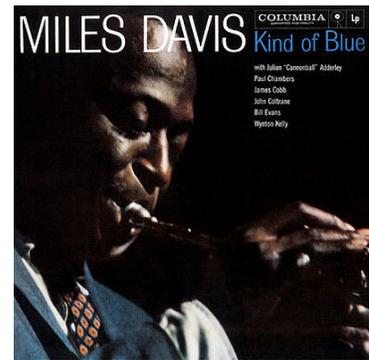
Aside from being an exemplary example of Coltrane's improvisational prowess, *Blue Train* provides a rare opportunity to hear a virtuoso trombonist featured on a small group jazz album. Jazz legend Curtis Fuller – one of the few true jazz legends still alive today – proves throughout his performance on this iconic record that trombonists can, just like every other wind instrument, play eloquent, technically challenging lines. His solo on *Locomotion* is a true gem. The title track of this album is a great blues head to teach students by ear and the A section of ballad *I'm Old Fashioned* provides a great opportunity to teach students the function of the 2-5-1 chord progression. After recording *Blue Train*, sideman trumpeter Lee Morgan went on to compose and record his own album *The Sidewinder*, the title track of which has become a popular big band rock chart commonly enjoyed amongst student-age players.



### 1. Kind of Blue – Miles Davis (Columbia, 1959)

Widely considered the greatest jazz album of all-time, *Kind of Blue* provides a pedagogical punch grossly disproportionate to its forty-five minute runtime. Listed as the 12th greatest album of all-time by *Rolling Stone* magazine, *Kind of Blue* features a number of jazz music's

most influential figureheads, including Miles Davis, John Coltrane, Cannonball Adderley, and Bill Evans. What makes Kind of Blue so pedagogically valuable is the harmonic accessibility of its repertoire – Davis originals such as So What, Freddie Freeloader, and All Blues are composed purely on modal and blues harmonic progressions simple enough for players of all levels to study and solo over. The plethora of improvisational styles present on the album is an added element of Kind of Blue’s value, with students gaining exposure to the technical prowess of Coltrane’s lightning-fast melodic lines, Cannonball’s fiery alto wails, and Miles’ mellow phrases that routinely fall off the back of the beat. The contrast between these three horn players shows students that it is not the number of notes that makes a solo great, but the expression of the improviser that truly counts.



### My First Tempo

Submitted by Madeline Lowe

Tempo is Manitoba’s annual Music conference. This year, Tempo took place at the Mennonite Brethren Collegiate on October 19, 2012. As a new Music Education student, this was my first year attending this conference, and I am so glad I was able to experience such a fantastic professional development event. As a young student music educator, it was an incredible experience to be among so many inspirational colleagues and music mentors. There is an atmosphere not only of professionalism, enthusiasm and wisdom, but of incredible friendship and camaraderie amongst all of the attendants of this music conference.

As I entered the gym at the school I entered into a large area of industrial displays. There was numerous displays about things such as travel companies, music publishers, and fundraising events, as well as plenty of other great resources for music educators. Planning for events like band trips, tours and concerts are things that they don’t teach us about during our university experience but are things as educators that we need to know, and checking out these displays were a great source for this information.

The first session I attended was presented by Dr. Alan D. Lafave and was titled “Successful Warm-Up Strategies.”. His session focused on creating a successful warm-up routine for a band classroom. He presented various warm-up techniques and exercises that focused on specific aspects of a bands sound. He also described the importance of effective rehearsals. Dr. LaFave’s philosophy on rehearsal emphasized the importance of an effective warm-up. He talked about having an objective for the warm-up, focusing on things such as tone, blend or intonation. He also discussed some techniques for correcting these issues as part of the warmup. I found this session to be incredibly helpful. It made me realize how much can be accomplished just in a warm-up and how important these warm-up activities are as a foundation for the rehearsal and for an ensemble.

Next I attended a session entitled “The Numbers Game - Strategies for Developing and Maintaining a Thriving Band Program” which was presented by Cheryl Ferguson. This presentation focused on retaining students in a band program. Ms. Ferguson discussed the reasons for the decline in retention rates amongst band programs, as well as techniques for maintaining high

retention rates. She discussed the importance of band programs to students, and how to recruit students during their early music experiences. She emphasized creating a community within the band program and the importance of creating connections with students, beyond just the teacher student relationship. It was clear not only in her presentation, but in her methods that Ms. Ferguson is passionate about band, and that enthusiasm was very inspirational. I realized how well this enthusiasm translates into creating an effective classroom and that its something I want to have in my classroom as a teacher.

Before Lunch, the keynote speaker Dr. Peter L. Boonshaft spoke. His address entitled "Even a Fool Knows You Can't Touch The Stars." This moving speech aimed to remind us why we teach - the importance of not only our role as music teachers, but as educators. Again, it was Dr. Boonshaft's enthusiasm and passion that made this part of the day uplifting. His experiences were intriguing and heartwarming, and definitely inspirational.

After the Keynote Address, I attended the Manitoba Band Association AGM and Luncheon. It was interesting to see how large the band community is in Manitoba and how talented and special the teachers we have here are. There were many awards presented, and I especially appreciated watching teachers talk about their colleagues. The respect that the music teachers have for their fellow teachers is incredible, and the community that has been created is definitely one of a kind.

After Lunch I attended Dr. Alan LaFave's session entitled "How to Best Convey Podium Personality." This session focused on conducting techniques, communication and leadership from the podium. Dr. LaFave

discussed some techniques for developing conducting skills, developing self awareness on the podium, developing communication through personality, and non verbal versus verbal communication. Above all, LaFave emphasized being a leader on the podium. As music educators, our role is not just to be a conductor but to be a leader and role-model in our band classrooms. I found this session interesting in its emphasis on self awareness and personality. It's incredible how much of an impact these things have on our students, and they were not necessarily things I would have thought of in my role as a music educator.

Finally I attended a session presented by Rob Chrol and Alena Arnason. This session was entitled "Fear Factor - The Essential Information for New Teachers" Mr. Chrol and Ms. Arnason are both young teachers, teaching in Manitoba. This session was a great, and went over all the things that they cannot teach you in university. They discussed and emphasized being aware of your role in the community of the school and the public, and how to create boundaries in the classroom. While I am still a few years away from teaching, it was especially helpful as it made me aware of what it truly means to be a band teacher. There are so many things that can't be taught in university, but are a part of being a teacher. It was interesting to hear the thoughts of these two young teachers.

Overall, Tempo was an incredibly experience that I would recommend to any student music educator. I learned a lot about what sort of teacher I want to be and what it means to be a successful music educator. Being around so many experienced professionals was inspiring and a great experience.

## Book Review

### **There's a Little Music in All of Us: A review of Musicophilia; Tales of Music and the Brain, by Oliver Sacks**

Submitted by Claire Powell

“If this book were a piece of music we might praise it for its structure, the arc of its argument and its development of the original themes. Its stories will also lodge firmly in the brain” Herald  
As musicians and music educators, we are extremely accustomed to finding music around us. It could be in the line at the grocery store, at the gym, at a live concert, in a practice room, or just to relax. But what is the relationship of this large concept we call music to our brains and how we perceive it?

In Musicophilia, physician and neurologist Oliver Sacks explores the connections of music to our brains. As such a diverse medium, music has many ways in which to influence us. It can create a sense of peace, of passion, of compassion, and of pride. Music has the power to inspire, heal, and calm people in all walks of life. Through this medium, Sacks sheds light on the human condition.

Musicophilia is divided into four larger parts (Part I: Haunted by Music, Part II: A Range of Musicality, Part III: Memory, Movement, and Music, and Part IV: Emotion, Identity, and Music), each with 6-8 specific cases studied by Sacks. These cases are primarily Sacks' patients, ranging from schizophrenics to elderly women living in care homes to surgeons who have been hit by trucks, all inexplicably influenced by music.

Part I: Haunted by Music, focuses on afflictions of music that are not always the most sought after. Seizures brought on or heralded by certain musics, “musicolepsia” or musicogenic epilepsy, musical imagery, “sticky music”, and musical hallucinations are the specific topics Sacks dissects. In each case he details the particular situation(s), and goes through the mental process of each, as well as describing the way in which patients were treated. For many of the cases in this section medications were prescribed, though they did not always work. In one case, a woman that was prescribed the medication lamotrigine realized that this drug was increasing the presence of “earworms”, or short musical phrases that play repeatedly in the brain. As a result she stopped taking the medication and though the phrases minimized, they did not completely disappear.

In his second section of the book (A Range of Musicality), Sacks discusses ranges in musicality, amusia and dysharmonia (commonly termed tone-deafness), absolute pitch compared to relative and perfect pitch, the cochlea in our ears as a musical instrument of it's own, why we have two ears, musical savants, the auditory world of blindness, and synesthesia. I found this section particularly informative as a future music educator. Reading about how particular pre-existing conditions interacted and coincided with music was very interesting. Though Sacks does not offer educational insights on how to manage these conditions in a music classroom, I discovered more about these conditions and now have a better foundation on which to build my own management plans.

The third section (Memory, Movement, and Music) is primarily about how our memories are influenced by music and the connection of music to specific movements. Amnesia, aphasia

(absence of speech), dyskinesia (an unusual movement disorder), Tourette's syndrome, rhythm and movement, Parkinson's disease, lost limbs, and musician's dystonia (loss of limb response) were all particular cases included in this section. If the second section was more geared to the music educator, I felt that this chapter would be particularly useful to music therapists and performers of the musical arts. The chapters focusing on limb and muscle movement/loss were especially terrifying for me as I read them. If an athlete's biggest fear is their Achilles tendon being injured, it is for instrumentalists certainly the loss of limb or movement. Through reading about others' journeys in these areas, musicians may learn how to handle these situations themselves.

Part IV: Emotion, concluding section of concluding section, it convention and connect sections. It is another to the previous sections. musical dreams, passion and melancholy, of music with the syndrome, and dementia. the stories of dementia touching. Even in the recognition or memory brain. Like that one family holiday party, music will everyone else is gone.

This is a very worthwhile and music educators to underlying knowledge of complications affiliated for us to have while being world ourselves. It is while these relationships are viewed to some as a to ever happen to them, it is not always seen as a benefit. Some patients with "brainworms" were stuck with a particular song in their heads for weeks, disturbing their everyday lives and sleep patterns.

Though as musicians and music educators we are clearly not qualified to diagnose others, Musicophilia gives us an insight to more musical maladies in the world. Strange and rare as some of the conditions mentioned may be, it is intriguing to discover aspects of music we never think of from our making music perspective. It is heartwarming to read stories of men with complete speech loss singing Ol' Man River with joy and passion unknown to those around him while simultaneously saddening to think these emotions are only seen on rare occasions when patients sing. It proves that there is a little music in all of us, though how much it affects us is unexpected and certainly unnerving.

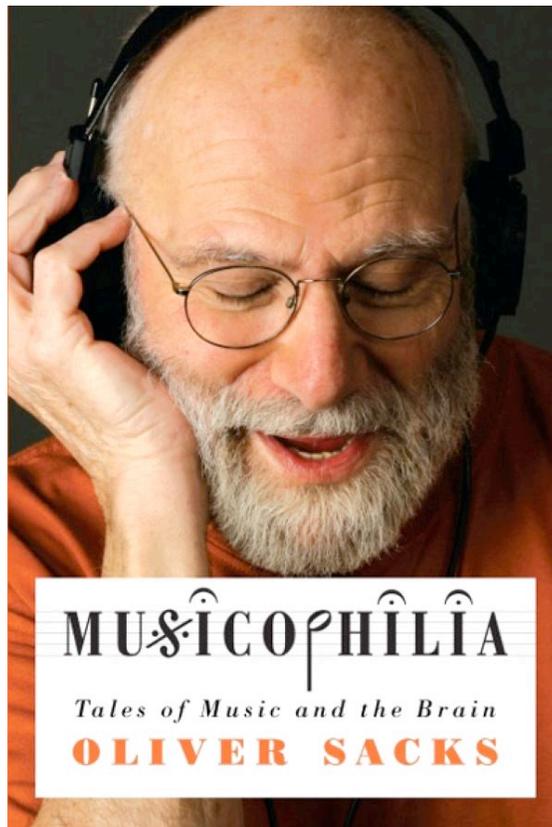


Image via Amazon

Identity, and Music is the Musicophilia. As a does not follow the preceding three entity unto itself similar In Part IV, Sacks studies and indifference, madness emotions, the connection temporal lobes, Williams As a final chapter, I found and music especially absence of all other music stays hidden in the member at the annual be there long after

book for all musicians read. Having an the hardships and with music is important a part of the musical important to note that of music with the brain blessing or the best thing

## **Leadership in Music Education**

Submitted by Erin Dodds

Besides going to class every day, another fantastic way to learn about music education is to attend conferences. Most students know of and attend the Tempo conference, but there is another conference that is hosted the day before. This conference is the Music Education Leadership Conference hosted by the Association of Music Administrators of Manitoba (AMAM) and the Manitoba Music Educators Association (MMEA). This year, I was fortunate to have the opportunity to attend the leadership conference.

This year's conference was devoted to the new provincial report card. I was quite excited when I heard that this was the subject for the conference this year. And so was everyone else. This year there were around 120 people at the conference, representing the highest attendance ever! I had heard that the new report card was a concern for many educators in the field and judging by the number of educators in attendance, I had underestimated how significant the new report cards are to music educators in the province.

I arrived at the conference at 8:30 in the morning, after driving in from Brandon, and was honestly a little bit terrified. I didn't know if I would know anyone and I was worried about being the only student there. After being seated, I learned that I did know some other educators there. I ended up sitting with some recent graduates from Brandon University, so that made me feel a little more relaxed.

Our first presenter was Ken Clark. He introduced everyone to the format of the new report card and gave us some examples of how the report card would work for a music class. Throughout his presentation, it became clear to me that everyone else seemed to be a lot more concerned with the changes than I thought they would be. After Ken Clark, Dr. McCallum presented about assessment. Hearing her presentation felt just like being in attendance in our Band/Jazz Methods class. After that, I felt like I could actually participate in the discussions that were to come.

There was a slight change of plans during our lunch break. Our musical entertainment had a busing issue so they performed a little earlier than planned. But they were amazing! There were three middle school choirs, two mixed and one girls' choir. I found it amazing that their senior choir was already singing in three part harmonies and it was only October 18<sup>th</sup>! It was a great way to remind us why we are music educators.

After lunch we got down to the "nitty gritty." It was time to put all that we had discussed about the new report cards and already knew about the music curriculum into practice. We split into groups of similar teaching areas; we were asked to think of a musical activity, to find out which curricular outcomes they satisfied, to determine how we would assess them and to identify what learning behaviours were being observed. Being in groups with educators from all over the province and with such different experiences was really beneficial. I had the chance to hear everyone else's thoughts on how to apply the curriculum to their teaching. I not only had the chance to hear other educators' ideas, but also some music administrators' as well.

We were then split into another group, this time all from different backgrounds. My table was primarily elementary music educators with only myself and educator who were instrumental. But I think this part of the day was the most informative. Being able to relate what I have been learning to what actual educators are doing with their classes was incredible. One idea that really stuck with me was the fact that one of the elementary teachers had taught one of her classes an Orff arrangement of Gotye's "Somebody That I Used to Know". That was one of the songs my Band/Jazz Methods class had discussed about teaching by ear to our students. It was rewarding to see that things can actually be related between elementary and instrumental.

All in all, it was an amazingly informative day. I strongly recommend attending this conference. Although it is very different from Tempo, but it offers an in-depth look at real issues in music education, and a real chance to interact with other educators.

**DA CAPO CONFERENCE 2013 SCHEDULE OF EVENTS**  
**Saturday, January 19<sup>th</sup>**

8:00 AM – 8:45 AM  
**REGISTRATION**

Lobby of QEII Music Building, Brandon University

8:45 AM – 9:40 AM  
**KEYNOTE ADDRESS**

**Music Matters**

*Dr. Davey explores the question why music matters and why the work of music educators is critical in our current social context.*

Dr. Earl Davey, Canadian Mennonite University  
 Lorne Watson Recital Hall

9:50 AM – 10:40 AM

<p><b>The Job Interview</b>  <i>Kevin Doell is the Music Consultant for Sunrise School Division and Principal at Springfield Middle School. During his session, Kevin will conduct mock interviews with two BU students. This is an excellent chance to hear common interview questions, and find out what employers are looking for in a music teacher.</i></p>	<p><b>Ideas for Successfully Starting Your Jazz Ensemble</b>  <i>This session will contain tips for getting your beginning jazz ensemble off to a great start. Topics covered will include: establishment of selecting the band, establishing a positive culture in the ensemble, exercises to introduce jazz styles (including swing and Latin), 'tried and true' repertoire suggestions for young jazz ensemble and ideas for introducing improvisation to young jazz musicians.</i></p>	<p><b>That Crazy Baba Yaga: Fairy tales and Nursery Rhymes</b>  <i>Listening activities for <u>Hut on Chicken Legs</u> from Modest Mussorgski's <u>Pictures at an Exhibition</u>. Be prepared for storytelling and movement activities that suit Halloween and grade 6 sensibilities. This is what grade 6 students always remember from music class years later. Then we'll move to the land of nursery rhymes and kindergarten.</i></p>
<p>Kevin Doell                  Room 1-57</p>	<p>Darryl Ferguson                  Room 2-02</p>	<p>Christine Penner                  Room 1-43</p>

10:40 AM - 10:55 AM  
**NUTRITION BREAK**

10:55 AM – 11:45 AM

<p><b>Working Successfully with Parent Organizations</b>  <i>During this session Kevin will share some of his experiences working with Band Parent Organizations both as a band instructor and school administrator. Parent organizations can be very helpful, but may not always be necessary. We will discuss the pluses and minuses of having a parent organization.</i></p>	<p><b>Listen and Learn: An Approach to Teaching Jazz Vocal Ensembles</b>  <i>Whether you're starting out as a new teacher or have a wealth of directing experience, the jazz vocal genre may still be somewhat daunting. This session will focus on how recordings can be your best collaborating teacher. A general question and answer period will also be included.</i></p>	<p><b>Latin American Rhythms: The Rhythm Section</b>  <i>The session will be an overview of Latin American rhythms and styles. First eclectic origin of the styles will be discussed briefly. Then the session will concentrate on demonstrating the rhythms while giving examples of how to apply these in the classroom for pedagogical purposes. The polyphonic character of Latin Styles will also be discussed.</i></p>
<p>Kevin Doell                  Room 1-57</p>	<p>Dorothy Dyck                  Room 2-02</p>	<p>Jaime Chinchilla &amp; James Rosso                  Room 1-43</p>

11:50 AM – 12:45 PM

<p><b>The Business of Music: The Things They Don't Teach You in School!</b>  <i>A frank discussion about the state of the music industry today, the state of the education system, and why it is imperative that teachers and industry work together to ensure the future of music education.</i></p>	<p><b>Getting your Band Students to Fall in Love (with band music)</b>  <i>This session will deal with strategies for helping students develop a passionate connection to band music. Content will include, but not be limited to: meeting our students where they are developmentally, using social experiences to connect students to the music and each other, and the importance of student voice as a means to get your students to start a love affair with band music!</i></p>	<p><b>How to Keep Older Children Interested with Alto Recorder Activities</b>  <i>There are many challenges of teaching in our schools. Classroom turnover rates can be high and for many EAL students, this is the class where students are integrated for language development. Hands on classes are a relief and the language is now music! We will examine different songs I have created for the classroom to develop playing skills, reading skills and creativity. The alto recorder can be combined with the soprano, tenor and bass for pleasing arrangements. Bring all sizes of recorder-soprano and alto especially.</i></p>
<p>Corey Taylor Room 0-04</p>	<p>Cheryl Ferguson Room 2-02</p>	<p>Christine Penner Room 1-43</p>

12:45 PM – 1:50 PM

CATERED LUNCH in Room 1-20

Provided by Clemmensen's Movies and More Deli and Bakery

1:50 PM – 2:40 PM

<p><b>New Teacher Roundtable</b>  <i>This will be an open format round table discussion with 3 music educators new to the profession. Topics to be discussed include: teaching unfamiliar instruments, negotiating classroom management, preparing for a successful first year, and advice on taking advantage of student teaching placements.</i></p>	<p><b>Learning, Teaching, and Assessing</b>  <i>This session will include strategies and structures to authentically assess essential learning outcomes in music within the context of the new Provincial Report Card. This discussion will focus on designing assessment in music classes for the purposes of reporting.</i></p>
<p>Michaila Jersak, Brandie Martens, Justin Tan Lorne Watson Recital Hall</p>	<p>Dr. Wendy McCallum Room 2-02</p>

2:50 PM – 3:40 PM

<p><b>Programming, Pace and Product: How Choosing the Right Repertoire Can Get Your Band Off To a Great Start</b>  <i>This session will present a variety of ideas and considerations for choosing literature that will help you achieve your musical and curricular goals. Topics covered will include: considerations when selecting a method book, the importance of programming various composers, styles and tonalities to help develop musical literacy. Repertoire suggestions will be provided from grades 0.5 through 5.</i></p>	<p><b>To Run and Not Grow Tired: Inspiring a Rehearsal</b>  <i>Tips to help teachers with choral rehearsals. This workshop will look at three main points to rehearsals:</i>  <ol style="list-style-type: none"> <li>1. Choices of repertoire (a sampling of repertoire will be offered)</li> <li>2. Rehearsal techniques for high school choirs</li> <li>3. Connecting the high school choir rehearsal to the "big picture"</li> </ol></p>	<p><b>Conducting FUNdamentals</b>  <i>Introduction and review of skills essential to effective gesture and communication in conducting.</i></p>
<p>Cheryl &amp; Darryl Ferguson Room 2-02</p>	<p>Phillip Lapatha Room 0-04</p>	<p>Dr. Wendy McCallum Room 1-20</p>

3:40 PM – 4:00 PM

NUTRITION BREAK

4:00 PM – 4:50 PM		
<p><b>What They Play Determines Whether They Stay: Choosing Repertoire that Aids in Retention and Satisfies the Curriculum</b></p> <p><i>This session will deal with the important link between repertoire choices and retention in the band program. The session will include an overview of what types of pieces may help you reach your goals in the band program, as well as including suggestions for specific pieces. The session will also touch on how choosing repertoire carefully can help you satisfy the outcomes in Manitoba's new music curriculum.</i></p>	<p><b>Creating "Episodes" in the Early Years Music Classroom</b></p> <p><i>Brain research tells us that our brains love novelty. Out-of-the-ordinary events in the school day create "episodes" in our students' lives. These episodes help create important connections in students' brains that will help them learn. In this workshop we will explore how we can make each music class into an "episode" for our students.</i></p>	<p><b>Speed Date a Mentor</b></p> <p><i>Participants will have 5-minutes to make the rounds and talk to each master band teacher present about a question they have. They can choose from a list of potential topics provided or can ask their own.</i></p>
<p>Cheryl &amp; Darryl Ferguson Room 2-02</p>	<p>Kelsey Simpson Room 1-43</p>	<p>Barb Dowsett &amp; Chloé Plamondon Room 1-20</p>

5:00 PM – 5:30 PM  
**CLOSING SESSION & CONFERENCE EVALUATION**  
 Lorne Watson Recital Hall

Da Capo Presenters 2013



Jaime Chinchilla was born in Costa Rica, Central America. In 1998, I graduated from Conservatorio Castella, a music public high school. Between 1990 and 1998, I toured different countries in Latin America such as Ecuador, Nicaragua and Guatemala, performing on the accordion with traditional bands. I achieved a Bachelor Degree of Education this degree at Universidad de Costa Rica in 2005 and a Master in Piano Performance from Brandon University in 2010. I finished a Master Certificate from Berklee College of Music in 2011. Currently I am the Director of Son Latino Band, music teacher and an active arranger and composer specialized in Latin genres.

Dr. Earl Davey, Vice-President Academic and Professor of Music at Canadian Mennonite University, holds a Ph.D. from the University of Toronto. For many years, he was a tenured member of the Faculty of Music at Brandon University, where he worked in the areas of conducting, philosophy of music and philosophy of music education.



Kevin Doell received his Bachelor of Music and Bachelor of Education from Brandon University. Kevin is very active as a guest conductor and has conducted the WESMAN Honour Band, Louis Riel Honour Band, Parkland Honour Band, St. James Band Camp, Springfield Band Camp and the Pembina Trails Honour Band. He has adjudicated the Saskatoon Music Festival, Morden and Altona Festivals, the Manitoba Beginning Band festival for the last seven years, the Moose Jaw Festival and the Swan River Festival. Kevin and has also conducted the Manitoba Provincial Honour Band, and at the International Music Camp. Kevin is a past recipient of the Brandon University Distinguished Teacher Award. Mr. Doell has presented numerous times at Tempo, at Da Capo, for the Manitoba Education

Research Network, the Manitoba Association of School Trustees, as well as the School of Music at both the University of Brandon and University of Manitoba. Kevin currently works in Sunrise School Division as the Divisional Music Consultant and as Principal of Springfield Middle School.

Dorothy Dyck has taught vocal jazz and choir at Maples Collegiate in Winnipeg for well over a decade. She has served as an adjudicator at the Brandon Jazz Festival and Winnipeg's Jazz Choral Fest. Aside from her school choirs, Dorothy directs SonoLux, a community choir in Winnipeg, and teaches solo jazz voice at CMU.



Cheryl Ferguson, originally from Winnipeg, MB, received a Bachelor of Arts in Music Performance (French horn) and a Bachelor of Science in Music Education from the University of Mary (Bismarck, ND). She has also done graduate work at Southern Oregon University and is currently pursuing a Master's degree through Acadia University (Nova Scotia). Mrs. Ferguson has taught music at every level, including K-6 music, nine years running junior high band programs, and has been in her current position as Director of Bands at Fort Richmond Collegiate since 2006. Cheryl has completed the Canadian Wind Conductor's Development Program Levels I and II. She is active as a clinician, adjudicator and guest conductor, including conducting the 2010 Manitoba Junior Provincial Honour Band, and adjudicating at the Manitoba Band Association Level One Festival. Mrs. Ferguson continues to perform with the Winnipeg Wind Ensemble, the Winnipeg Brass Collective and the Cambridge Brass Quintet.

Darryl Ferguson received a Bachelor of Music (Applied Trumpet) from Brandon University, a Master's of Music (Performance) from the University of South Florida, and a Bachelor of Education (After Degree) from the University of Manitoba. He is currently the director of bands at Acadia Junior High School in Winnipeg, MB, where he directs three concert bands and a jazz ensemble. Recently, the Acadia band program participated in the Canadian Music Educators' Association's performance awards program, in which the program was awarded the Robert Rosevear Award and the Don Wright Award as the most outstanding junior high concert band and jazz band performances nationally. Darryl is active as an adjudicator, guest conductor, clinician, and freelance trumpet player. He also serves as a private trumpet teacher and as a sessional instructor at Canadian Mennonite University. He has studied conducting as a part of the Canadian Wind Conductors Development Program.



Michaila Jersak is a recent graduate from Brandon University who currently teaches at O.M. Irwin Middle School in Swift Current, Saskatchewan. She teaches Grade 6-8 Band and Jazz, Grade 6 Physical Education, and Grade 7 Career and Health Education.

Philip Lapatha (B. Mus., B. Ed., M.M.) enjoys the mix of cultures and worldviews that comes with living in downtown Winnipeg. Philip has taught in inner-city Winnipeg at Gordon Bell High School, is the founding director of the downtown based SonoLux Choir, and is the co-director of Winnipeg's Ecco Chamber Choir, whose mandate



includes collaboration with agencies to help Winnipeg's social needs. He also enjoys writing choral arrangements and accompanying at the piano. Currently, Philip teaches choir and math at Maples Collegiate.



Brandie Martens is a recent graduate from the Music Education Program at Brandon University. She is currently in her first year of teaching at J.R. Walkof School in Winkler, Manitoba. She teaches general music to kindergarten through grade 4.

Dr. Wendy McCallum holds Bachelor of Music and Education degrees from Brandon University, a Master of Music from the University of North Dakota, and a Doctor of Musical Arts from the University of North Texas. McCallum teaches at BU and lives in Brandon with her husband Doug and two violin-playing sons, Rory and Anders.



Christine Penner has a degree in Music Ed. from B.U. She has taught all ages from K-12 as a band teacher, choir teacher and now as an elementary music specialist. She has been involved in dance and theatre in the community. All these experiences have spilled over into her classroom teaching.

James Rosso is a recent jazz drum-set student from Brandon University. He currently plays in the Son Latino Band.



Kelsey Simpson is a graduate from the B.Mus/B.Ed. program at Brandon University and has also completed the levels one and two Orff courses at the University of Manitoba. She now teaches Kindergarten to grade 6 music and early years literacy support at Linden Lanes School in Brandon.

Justin Tan was born and raised in Winnipeg, Manitoba where he discovered his passion for music in the Winnipeg Public Schools. During this time he studied drums and percussion with David Schneider. After graduating from Glenlawn Collegiate, Justin completed a Bachelor of Music degree and a Bachelor of Education degree at Brandon University with Dr. Wendy McCallum.



Corey Taylor In addition to active work as a freelance performer, teacher and advocate for music education, Corey has 25+ years of experience in the retail, wholesale and manufacturing areas of the musical instrument industry. He has been a guest presenter for the NASMD (National Association of School Music Dealers) annual conference and has held numerous board positions related to music advocacy. Corey currently represents the Winds, Strings & Percussion Department of Yamaha Canada Music Ltd.

The Brandon University Student Music Educators Association Presents:

# Da Capo

**Conference**  
**Saturday January 19, 2013**

**Brandon University Queen Elizabeth II Music Building**

2013 2013 2013

The Da Capo Conference is a one-day professional development event that includes workshops and seminars designed to enrich the learning of music educators.



Registration Forms available through the Brandon University Music Office - (204) 727-9631  
OR  
online at: <http://www2.brandonu.ca/organizations/BUSMEA/Welcome.html>

Please Email BUSMEA to pre-register.  
[busmea@brandonu.ca](mailto:busmea@brandonu.ca)



## Techniques Corner

### Bassoon Reeds Simplified

Submitted by Irene Todd

Many band teachers have found the use of polymer reeds for their beginning bassoon students to be a worthwhile practice. It allows a student to get comfortable with the instrument without having to worry about the reed, and for teachers without a lot of double reed experience, it enables them to focus on embouchure, correct posture, fingerings, and basic sound production without second-guessing whether the reed is causing problems or not.

Once a student has extended the playing range out of the basic octave and is showing signs of having more tone control, it is probably advantageous to switch to cane reeds. Although this will depend on the individual student, it would not likely be before the middle of the second year of playing at the earliest. The student needs to have enough experience to know what different notes “feel” like and whether the reed is working properly or not.

#### Reed Strength:

Reeds purchased from a music store are usually graded by strength as follows: soft; medium-soft; medium; medium-hard; and hard. Purchasing a medium strength reed will allow for some adjustment if necessary and should be playable by a student who has some prior playing experience.

#### What to look for:

When purchasing a reed, look for the following:

- cane should be smooth with no cracks or defects – there should be no visible ridges from scraping
- the wire and string wrap should be secure
- when looking at the tip of the reed, it should be a fairly symmetrical opening

#### Before playing:

Cane reeds must be soaked in water for a few minutes before playing. This should prevent the cane from splitting and helps it to vibrate. The string wrap can be quickly dipped in the water to moisten that end of the reed (there should be a coating on the string wrap to prevent it from unravelling and that will also protect it when soaking it), and then the reed can sit, tip down and immersed in water to the first wire, while the student is assembling the bassoon. Use a small glass, old 35mm film container, or a “reed-soaker” which attaches to the music stand.

After soaking, check the tip of the reed. It should be open approx. 1.5 mm. If it is too closed, the crow will sound high pitched, and if it is too open, the reed will be loud and hard to control. The tip opening can be adjusted on a wet reed by squeezing the first wire with a pair of pliers – from the sides to open the reed more; and from top to bottom to close the reed more. (Notice that the adjustments on the 2<sup>nd</sup> wire – closest to the wrapping – has the opposite effects. Squeezing the sides

will close the reed tip, and squeezing top to bottom will open the reed tip.) After each adjustment, check the crow of the reed until it produces a healthy double-pitched sound.

#### Storage:

After playing, reeds should be stored in a non-airtight reed case. Using the vials that reeds are purchased in can damage the reeds as the tip is pushed into the foam or cotton. They are also usually airtight, causing the reed to mildew fairly quickly. Most student reed cases hold three reeds so that students can have a working reed along with ones that are being broken in.

#### Adjusting Reeds by Scraping

##### Basic tools:

Most basic adjustments can be done with the following tools:

- knife – preferably a reed knife, but a jack knife will do in a pinch
- flat cutting block
- needle-nose pliers
- plaque – a shaped form that fits in the tip of the reed and is used to support the cane while scraping the sides (a guitar pick will do, but doesn't offer the same support)
- a plastic guitar pick – good for scraping near the tip b/c it doesn't dull the knife
- mandrel – a shaft that fits the bocal-end of the reed to help hold the reed while working on it
- reamer – a round file that scrapes the inside of the reed to help it fit on the bocal more securely

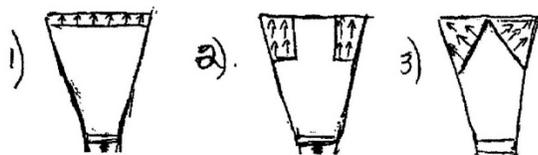
##### General adjustments:

- Remember: less is better - You can always scrape more cane, but you can't put it back on!
- All adjustments should be made on a wet reed with frequent playing checks.
- Whatever is done to one side of the reed should be done to the other side. This is important enough that you should count the scrapings as you work.
- Avoid scraping the centre of the reed (the heart or spine)
- Scraping is done in short strokes in a direction towards the tip of the reed. It is preferable to start near the tip, gradually working your way back along each side if needed.

In general, the reed should be scraped according to the following diagram

(Janet Polk – Starting a Student on the Bassoon):

The tip consists of three geometric shapes which should be scraped in this order:  
 1) straight line across --scrape toward the tip starting 1/16th of an inch below tip of reed.  
 2) rectangles -- scrape toward tip starting about 1/4 of the way down the reed.  
 3) triangles -- these connect the other two shapes. The only scrape that goes against the grain.



Most common adjustments:

Reed is too hard to blow.

- Check the tip opening. If it's too open (more than 1.5 mm) squeeze the 1<sup>st</sup> wire to close it.
- If the opening is okay: insert the plaque and mandrel and scrape along each side uniformly, starting near the tip and working your way back to the 1<sup>st</sup> wire
- Test the reed and re-do if it still seems hard to blow.

3<sup>rd</sup> space E is flat.

- Close tip by squeezing 2<sup>nd</sup> wire (closest to wrapping) from the sides.
- If this doesn't work, trim the smallest amount possible from the tip of the reed using the reed knife and cutting block.
- After trimming, the tip of the reed may need scraping to smooth it out. (#1 in above diagram)
- Repeat as necessary, remembering that the reed is being shortened which may raise overall pitch slightly.

Low notes don't speak easily.

- Scrape the tip (#1,2,3 above)
- Test
- If needed, carefully scrape the back (the 1/4 area of the reed closest to the wires) all the way across. Be careful not to take too much off this area. If it becomes too soft the reed will collapse and upper register notes will not play in tune and will sound dull.

Pitch of reed is too high.

- Harder reeds tend to play higher in pitch, so general scraping can soften the reed thus lowering the pitch.

Pitch of reed is too low.

- Use the reamer to allow the reed to go further onto the bocal.
- Trim the reed as described above under "3<sup>rd</sup> space E is flat"

References:

<http://www.timpricejazz.com/lessons/bassoonreeds.html>

[www.foxproducts.com/pdfs/StartingStudentOnBassoon\\_JanetPolk.pdf](http://www.foxproducts.com/pdfs/StartingStudentOnBassoon_JanetPolk.pdf)

## Building Bridges

### Becoming a Community Musician in Ireland

Shannon Darby  
December 9, 2012

One sunny day this past November, I found myself parading around a courtyard with a bass drum slung over my shoulder, pounding out Brazilian Samba rhythms for an observing crowd. It was the grand finale of a concert which also had me singing, fiddling, line-dancing, African drumming and playing bass guitar. As a classical violinist, how did I get there?

This concert was the comprehensive class performance of my first semester in the Masters of Arts in Community Music program at the University of Limerick, in Limerick, Ireland. A year ago, I was in my last year of an undergraduate degree at Brandon University, and researching postgraduate degrees which would combine



King Johns Castle in Limerick Ireland

my interests of conducting, music education, world music, and arts administration. When I came across the diverse field of community music I was intrigued, especially when I discovered a Masters program in Ireland. I decided to head abroad to expand my musical knowledge and absorb some Irish culture.

Community music initiatives make music education accessible to all individuals in a community regardless of age, skill or background. By emphasizing participatory music-making and creative group work, community music fosters social cohesion through cooperation and collaboration, and develops individual skills such as leadership, confidence, and musicality. The discipline has an established history in the United Kingdom and Ireland, and is gaining substantial prevalence in North America. Examples of community music range from community orchestras to music initiatives in prisons

or nursing homes; after-school programs to music festivals; and, educational outreach for symphonies to world music workshops.

I've been told that I have the "most entertaining major on campus," and it is quite possibly true given the hands-on nature of my program and the variety of material we cover. The MA in Community Music prepares students to become workshop facilitators by providing tools for our community music "tool boxes." Our array of topics includes facilitation techniques, workshop games, basic business practices and various world musics. Our class is lectured by several different community music facilitators in order to address all these areas, and each lecturer shares their individual experiences and teaching styles.

Our term began with a surprising, yet effective, ice-breaker of interactive children songs about swimming pools, mosquitoes and magical bear-hunt adventures. Over the rest of the semester, we had several workshops on improvisation, song-writing and creative composition techniques. Some classes were devoted to vocal instruction, specifically the Kodaly solfege method.

By far, my favourite lectures have introduced the class to different world musics through workshop settings. World musics are an important component in community music because of their communal nature. Ethnic percussion music in particular is suitable for workshop settings because simple rhythmic patterns are easy to learn for individuals with no previous musical training. I have had the opportunity to play Javanese Gamelan from Indonesia, tribal drumming from Africa, and Samba music from South America. I attended workshops with the Venezuelan Percussion Ensemble which grew from El Sistema, a very famous community music initiative which produced Los Angeles Philharmonic conductor Gustavo Dudamel.

As an additional bonus in my semester, I have been able to take traditional fiddle lessons as an elective. Irish music is incredible to witness in person because it embodies many social elements of community music. "Trad" music, as it is referred to here, is a key element in Irish cultural pride. People congregate in homes, pubs, even the music school lobby, to make music together.

My studies have also opened my eyes to several community music initiatives currently operating in Ireland. I volunteer for one such program called Sing Out With Strings, an elementary school music program for underprivileged areas in Limerick, operated by the Irish Chamber Orchestra. By assisting in class violin lessons, I have gained valuable experience as a violin teacher. This project demonstrates that community music projects can enrich a school environment and encourage social

change by providing musical opportunities where standardized music education is not available.

Over my first semester I have really been inspired by the material I have learned. Many of the workshops activities I have encountered are not common in Canada, so I am excited to return with several innovative ideas. Next semester, our class will have individual work placements in the community in order to gain important practical experience.

Overall, the greatest impression I have of the MA in Community Music program is its ability to inspire my own creativity and musicality. I have improved my aural skills through improvisation, experimented with composition, learned new instruments and developed further interests. I am looking forward to what knowledge second semester will bring.

To learn more about my adventures in Ireland, check out my blog at [www.shannonontheshannon.blogspot.com!](http://www.shannonontheshannon.blogspot.com)

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## **Inspiring through Listening Assignments**

Submitted by Meaghan Walker

As music teachers, we are all too familiar with the clock that continuously ticks until the arrival of the next performance. Although these performance opportunities are incredibly valuable to our students, they can sometimes take over the focus of our rehearsals and program.

Before planning my assignments for my middle school band program, I wanted to ensure that it would provide them with a well-balanced music education diet. In addition to spending several hours

reviewing the Manitoba Music Curriculum, I also reflected on the course topics taken in university that were required of us to become music educators. I thought about the theory, aural skills and music history courses that were part of our music degree. After subbing in several schools, it became apparent that most teachers taught basic theory in their classrooms and other concepts that are found in the method book. This is a fantastic start, but I believe we can feed them a greater variety without sacrificing the quality of the upcoming concert.

In my program at Ness Middle School, I give my students a monthly assignment that reflects on the areas that are listed

above. I borrowed this concept from the previous band teacher at Ness, Marissa Hirsch. I thought this was a terrific format as it helps us organize our teaching of the other wings of the butterfly that we typically don't spend as much time on.

With this structure in place, I decided to try out a new assignment – a listening test. I chose five contrasting and highly regarded wind band pieces to put on this assignment: Festive Overture – Dmitri Shostakovich, Harkstow Grange (Lincolnshire Posy) – Percy Grainger, Burlesque (Divertimento for Band) – Vincent Persichetti, Early One Morning (Old Wine in New Bottles) – Gordon Jacob and Radiant Joy - Steven Bryant. Over the month of September, we listened to one piece per class. In addition to the listening component, I provided each student with a hand out that described some interesting facts about the composer and the composition.

Listening assignments can be fantastic if they are relevant and have meaning to the students. I purposefully chose the five pieces above because they showcase the amazing things that students can do if they continue to practice their instruments over the years. I also made the testing portion as simple as possible – I didn't want to trick the students by playing an obscure part in the middle to see if they had listened to the piece a hundred times. Instead, I played an obvious section and asked them to write the title of the piece, composer and any two facts about the work.

Some of the pieces were recordings of the University of Toronto Wind Symphony that I had conducted while pursuing graduate studies. My favorite part of this assignment was sharing something that was put together by students that were mostly 18 or 19 years of age. It brought reality to my students as they saw how possible it is for them to achieve this higher level of music at such a young age.

After listening to this repertoire in class, several students asked if we could start playing these pieces this year! Although the reality of playing level four plus music after two years of playing is next to impossible, it certainly inspired a lot of students keep practicing!

Meaghan Walker

Band & Choral Director  
Ness Middle School  
Elementary Music Teacher  
Crestview School

# UPCOMING EVENTS

BUSMEA presents:

## An Afternoon on Musical Theatre

Presented by Brent Campbell Marla Fontaine and Nancy Pitcairne

Location: TBA

Saturday February 2nd 2013

Time: 2:00

## BUSMEA Recital

Lorne Watson Recital Hall

Saturday February 12th 2013

Time: 7:30pm

If you are interested in performing please contact us at

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

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## THE BUSMEA BULLETIN BOARD

If you haven't already noticed the BUSMEA/BUMS bulletin board is located in the basement of the School of Music, in front of the locker bays. You will find all kinds of information on the bulletin board such as minutes, copies of the BUZZ and information about upcoming events. You will see a signup sheet for "BUS-MEA to Tempo" where you can find or offer a ride to the Manitoba Music Conference on October, 19, 2012 at MBCI in Winnipeg.

If you think you have something valuable that should be displayed on the bulletin board forward it to [busmea@brandonu.ca](mailto:busmea@brandonu.ca).

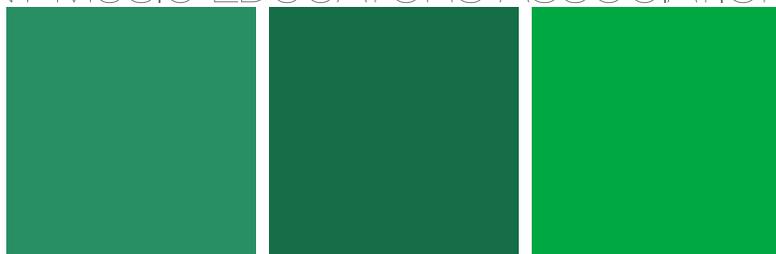
Thanks for stopping by!

This edition of the  
BUSMEA BUZZ

formatted by:  
Madeline Lowe

edited by:  
Dr. Wendy McCallum

Cover photo by:  
Dr. Wendy McCallum



# BUSMMEA

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

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

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

*For further information about registration or any other question about BUSMMEA, contact any council member directly, leave a written message in the Music Office or email us: [busmea@brandonu.ca](mailto:busmea@brandonu.ca)*

*Visit our website at:*

*<http://www2.brandonu.ca/organizations/BUSMMEA/Welcome.html>*

## BUSMMEA professional development opportunities in the upcoming year

### BUSMMEA Council 2012/2013

Claire Powell, President  
Erin Dodds, Vice-President  
Kelsey Brown, Secretary/Treasurer  
Emma Gordon, Corresponding Officer  
Janet Rankin, Fundraising Chair  
Lisa Van Mackelbergh, Events Coordinator  
Madeline Lowe, Megan Pokrant Matthew May,  
Media Relations Officer  
Sara Bittner, Student Representative  
Emily Turcott, Student Representative

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