

BUSMEA BUZZ



BUSMEA Council 2011/2012: Carly Swain, Claire Powell, Erin Dodds, Lisa Van Mackelbergh, Emma Gordon, Leslie Kowalchuk, Jenn Shead, Roberta Matheson, Janet Rankin

Presidential Address

Greetings, Music Educators!

I hope you all had a relaxing and refreshing summer. The year is already off to a great start with everyone settling into new classes. For readers who have never seen an issue of the BUSMEA BUZZ before, welcome! And to those of you who are returning to our journal, welcome back! In this issue, you will find a number of articles that will get you thinking about music education. From Techniques Corner to Building Bridges, we hope that there is something for everyone included in these pages.

I would like to take this opportunity to remind you of some important dates this year. Please mark them in your calendars and be sure to attend. **Tempo**, the Manitoba Music Educators' Association annual conference will be held on

Friday, October 21st at Mennonite Brethren Collegiate Institute (MBCI) in Winnipeg. Every year, BUSMEA organizes the "BUSMEA to Tempo" initiative where we match up music education students as drivers and passengers to make sure that everyone who wants to go gets to the conference. Still looking for a ride? Be sure to let us know by signing up on the sheet on the BUSMEA bulletin board downstairs in the School of Music.

Our sixth annual Da Capo Conference will be held on Saturday, January 21st, 2012 at the QELL Music Building right here at Brandon University. **Da Capo** is BUSMEA's major annual event – an entire conference dedicated to the student music educator. Highlights will include the new teacher roundtable, the keynote address, and sessions presented by Cynthia Peyson Wahl, Greg McClean, Kathie Gordon and Joan

Linklater. As we continue to confirm presenters we will be sure to keep you informed. **Da Capo** is a great opportunity to experience professional development right here on campus, as well as to network with music education students and professional music educators from other provinces and the United States.

Besides Da Capo, BUSMEA also hosts a number of professional development events throughout the year. Take a look at our Upcoming Events and Fundraisers section on page 19 to see some of the exciting things BUSMEA already has scheduled for the fall and winter terms. BUSMEA will be putting up posters, sending out e-mails to our members, and posting to our new Facebook and Twitter pages so watch for upcoming events. Be sure to "like" B.U.S.M.E.A. on Facebook and follow us on Twitter (@BUSMEA) to receive updates and reminders about fundraising events, workshops, and other important events.

As always, we would love to get feedback on events and ideas for new clinics that our members are interested in. If you would like to contact us, if you are interested in writing for the BUZZ, or if you would like to volunteer your time towards BUSMEA events or fundraisers, please do not hesitate to send us an e-mail at busmea@brandonu.ca. BUSMEA is here to support the professional development of all music and music education students at Brandon University.

I would like to wish all of you luck this year with your classes, lessons, performances, and student teaching placements. I look forward to seeing and talking to you all.

Sincerely,



Jennifer Shead
BUSMEA President

Introducing BUSMEA council 2011/2012



President

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



Vice-President

Claire Powell is a fourth-year music education student in the instrumental stream. Her primary instrument is trumpet, and she is originally from Toronto, Ontario. This is Claire's second year on the BUSMEA council. Claire would like to wish everyone a phenomenal 2011-2012 school year!



Secretary/Treasurer

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

Corresponding Officer

Roberta Matheson is in her final year of the 5-Year Concurrent Bachelor of Music/Bachelor of Education. She is specializing in Choral Music and loves anything that has to do with choir. This is her third year on BUSMEA council, taking on a new position as corresponding officer. She is looking forward to graduating this year, but still has a lot to learn before then.

**Fundraising Chair**

Lisa Van Mackelbergh is a third-year Music Education student. She is a voice major studying the choral stream. Lisa is very excited for her first year on the BUSMEA council. She is wishing everyone a fantastic 2011-2012 school year!

**Events Coordinator**

Carly Swain is a fifth-year instrument Music Education student. Her main instrument is the saxophone. This year she is looking forward to organizing many professional development activities for the BUSMEA members to attend and hopes that everyone will come out to all of the events. Carly would like to wish everyone the best going into the 2011/2012 academic year.

**Media Relations Officer**

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

**Student Representative**

Erin Dodds is a third-year instrumental education student majoring in piano and minoring in flute. This is Erin's first year on BUSMEA council and she is excited to help plan and participate in many professional development activities, especially the Da Capo conference.

**Student Representative**

Emma Gordon is in her fourth year of Music Education. She is in the instrumental stream and remains active in the choral stream. Emma is a piano major, but also plays oboe in Symphonic Band and sang alto in Chorale for the past three years. She is looking forward to returning for her second year on the BUSMEA council!

Suggestions for Tempo Sessions

by Emma Gordon

Manitoba Music Educators' Association Conference 2011

Friday, October 21, 2011 8:30am - 3:30pm

Mennonite Brethren Collegiate Institute, 180 Riverton Ave

With over 40 sessions at the Manitoba Music Conference, Tempo, all music education students will find a session that interests them each hour! Listed below are some of the highlights you may want to consider attending. For the full listing of all sessions and more information, please visit:

http://www.mymmea.ca/Resources/SAG_Brochure2011.pdf

Session 1

- "Teaching on and off the Podium: The Importance of Role Modeling" with Dr. Tim Lautzenheiser
- "High Tea and Royalty: Creative Music Making with Early Elementary Students" with Beth Melin Nelson
- "Creating an Atmosphere of Collective Joy with Middle School Musicians" with Darrell Chrisp

Session 2

- "Don't Let Classroom Management Get in the Way of the Music" with Kevin Doell
- "Try to Remember: Teaching Beginning Improvisers" with Mike Steinel
- "Teaching Young Children to Sing" with Liz Kristjanson

Keynote Address

- "Program Success: A Careful Blend of Content and Context" with Dr. Tim Lautzenheiser
- All Tempo attendees will gather to hear Dr. Tim Lautzenheiser's address. Please see his biography and keynote address summary, also found in this edition of the BUZZ.

Session 3:

- "Conduct the music—period!" with Rodney Winther
- "Singing Made Simple" with Rob Monson
- "World Rhythms" with Brian Tate

Session 4

- "Building Community through Music Education" with Jacquie Dawson
- "Flute Pedagogy" with Laurel Ridd
- "It Don't Mean a Thing if it Ain't Got That Swing: Singing Jazz" with Brian Tate

Dr. Tim Lautzenheiser – Keynote Speaker

Tim Lautzenheiser is a trusted friend to anyone interested in working with young people in developing a desire for excellence and a passion for high-level achievement. His career involves ten years of successful college band directing at Northern Michigan University, the University of Missouri, and New Mexico State University. In 1981, Tim created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for workshops focusing on the area of positive attitude and effective leadership training. He presently serves as Vice President of Education for Conn-Selmer, Inc. His books continue to be bestsellers in the educational world. He is also co-author of popular band method, Essential Elements, and is the Senior Educational Consultant for Hal



Leonard, Inc. Tim is the Senior Educational Advisor for Music for All, and NAMM (The International Music Products Association). In 1995 he was awarded an Honorary Doctorate from the VanderCook College of Music. He is presently an adjunct faculty member at: Ball State University (Earl Dunn Distinguished Lecturer), Indiana-Purdue/Ft. Wayne

University, and Butler University. In addition, he serves on the Midwest Clinic Board of Directors and the Western International Band Clinic/American Band College Board of Directors.

Keynote Address Summary

"Program Success: A Careful Blend of Content and Context" with Dr.Tim Lautzenheiser

We spend much time focusing on the cognitive aspect of learning, and sometimes avoid the affective value of the growth process. Do our students LISTEN or do they LEARN? The master teachers know it is more than the WHAT and/or the HOW, but it is important to make sure the students understand WHY the exchange of information has relevance to their welfare in preparing for the challenges of life.

Biography and Keynote Address Summary from the Manitoba Music Conference Brochure.

Picture from Dr. Lautzenheiser's website (<http://www.attitudeconcepts.com/about-tim/>).

Reflections on Da Capo

by Alissa Watson

I was thrilled to have the opportunity to present at the Da Capo Conference held at Brandon University this January. I graduated from the concurrent program at Brandon with my Bachelors of Music and Education degrees in 2008. Since graduating, I have been teaching kindergarten to grade 5 music at Heritage School in Winnipeg.

Quite simply, not everything can be taught in the university classroom; you need to live it, to learn it. Over the last three years I have experienced both ups and downs as I've continued to develop my identity as a music educator. Any difficulties have resulted from aspects of the teaching profession that I had very little exposure to during my academic studies such as staying on top of administrative paperwork, managing classroom discipline, and writing anecdotal report cards, to name a few. However, this is

neither the fault of the university nor the professors with whom I studied. Not to mention, decisions about content are paramount. As I recall Dr. Bowman in one of our early Foundations classes together posing such a question "with all the things to teach, what should we teach?".

I was fortunate enough to be part of the BUSMEA Council that organized the first Da Capo Conference five years ago. At that time, one of our goals for creating a conference with students as the target audience was to provide professional development opportunities to supplement our course work. This is one reason I was so passionate about sharing my "Winter Concert Checklist" at this year's conference. The "how to's" of producing and executing an elementary production was something I realized I was missing once I attempted to pull my first concert together.



Alissa Watson's session on the first elementary concert at Da Capo 2011

Even though I have felt stressed by some aspects of the job during my first few years of teaching, I can recognize that the unknown and unfamiliar keeps you accountable as a teacher. It means that we need to search out the solutions to our problems and implement them in a way that works best for our students in our classrooms. Professional development is a necessity for an educator, whether you are beginning or retiring; continued study keeps us relevant, fresh, and current for our students.

As music educators, we should not only foster a love of music and a desire to be life long music makers in our students but also model the importance of becoming life long learners. Isn't our love of learning part of the reason we decided to become educators in the first place? Whether filling the role of conference facilitator

or attendee there is always something to be learned from others, whether it be what to do or what not to do. Every conversation with another teacher provides an opportunity to learn something or to reflect on something. I think, at times, we underestimate our strengths and how much we each have to share with our colleagues. I realize that my personal analysis and reflection and the opportunity to attend workshops and network with colleagues, has contributed to my successes in teaching from year to year.

Brandon University is a unique place, especially for those who are lucky enough to enroll in the Faculty of Music. I am very proud to say this year's BUSMEA Council expertly ran the 2011 Da Capo Conference. Diverse session topics, knowledgeable facilitators, and generous hospitality are just a few examples that made this conference successful. However, what I found most impressive was the incredible sense of community. This sense of belonging was something I treasured most about my experience in Brandon and I was so grateful to see that it still strong in the school.

Thank you to the 2010-2011 BUSMEA council for your hard work and dedication. It is evident that these young professionals share a love of learning and recognize what impact this will have on their students. I look forward to seeing how my colleagues continue to grow as they develop in their careers.

Make Them Feel: A Students Perspective on the Big Wide World of Conducting

by Andrea Arksey

In January, I received an email about auditions for the Denis Wick Canadian Wind Orchestra Conducting Fellowship. Feeling like a mediocre music student from rural Manitoba, I felt my chances at being selected were pretty slim; however, this sounded like a unique learning opportunity, so I decided that I should apply – I had nothing to lose!

When I received the email confirming that I was selected to be one of the two conducting fellows from across Canada, frankly, I was shocked. Quickly my thoughts changed from, "Wow that would be such a

neat experience!!" to "Yikes! What was I thinking??!"

I immediately ordered the scores so I could start to prepare. The first score I received in the mail was over 100 pages, and far more complex than any wind band work I had studied or conducted. I wish I could say that after a lot of hard work that fear subsided and I felt ready to head off to Richmond, B.C., but that was far from the truth. I was, however, quite amused by the weird looks I got on the plane as I did some last minute conducting practice.

Upon arrival in B.C., I was greeted by conductors, Dr. Gillian Mackay (University of Toronto) and Dr. Mark Hopkins (Acadia University). They presented me with a rough sketch of what the week would look like. The week consisted of long days of observation of rehearsals (conducted by Dr. Gillian Mackay, Dr. Mark Hopkins, Maestro Bramwell Tovey (Vancouver Symphony), and joined by Yamaha guest artist Larry Knopp), some Q&A sessions with the conductors, a couple of concerts and clinics at Musicfest, and a 12 minute recorded conducting session with feedback from Dr. Mackay and Dr. Hopkins in front of the ensemble.

I left Richmond enthusiastic and excited for future opportunities like this one. In fact, I was so excited, that I signed up for the University of Toronto Conducting Symposium. Although a great opportunity, the workshop was a very different experience than the CWO Fellowship.

After a quick dip in Lake Ontario and a pit stop at the CN Tower, I arrived at U of T....far from the small hallways of Brandon University! After a brief meet and greet, I was quite surprised by the variety in the demographic of attendees. Educators, composers, and musicians from across Canada and the USA with a variety of experience and backgrounds had gathered together to learn and improve their skills.

We started the first day with a session entitled "Learning from Mimes." After an hour of flailing



Dr. Mark Hopkins, Andrea Arksey, Dr. Gillian Mackay

around the room and pretending to be trapped in a shrinking telephone booth, inhibitions broke down and a great sense of camaraderie developed, which fortunately continued all week. Each morning we participated in a variety of sessions by Dr. Jeffrey Reynolds, Dr. Gillian Mackay, Professor Richard Blatti (University of Ohio), and Caron Daley. I found these sessions to be extremely valuable in all different areas relating to teaching, conducting, and balancing your life as a musician. After lunch we reconvened to conduct the U of T Wind Ensemble (in which we played). Each participant was allotted three sessions in front of the ensemble.

It is difficult to sum up all the things I learned and experienced from these two opportunities in one article, so instead I would like to share a few words which will hopefully be of value to you if you are considering participating in programs like these in the future.

First of all, don't expect to leave being a changed conductor. You will gain many insights about conducting techniques, but applying these ideas will not take place during your short week at a workshop. Not to belittle the art of conducting, but I expected to leave with a whole new set of skills on how to wave my arms around. I could write out a whole list of conducting techniques that I learned, but as useful as these ideas were, they did not change me as a conductor nor were

they the most important thing which I took away from my these experiences.

On the last day at the U of T workshop, Dr. Mackay asked us to write ourselves a letter. The letter was to contain the valuable things we learned throughout the week that we wanted to remember. Dr. Mackay kept the letters and mailed them out to us at the beginning of the semester. I can honestly tell you that I wrote nothing in my letter that had to do with waving around a baton. The most valuable lessons I took away from the workshops were related to the other roles and expectations of a conductor.

Coming to these experiences just after completing a student teaching placement, I was very well aware of all the different roles of a conductor and the skills that I lack in this regard. One of my biggest concerns was my ability to listen and to hear. I'll admit, it was not the most thrilling experience to listen to an inexperienced group of students hack their way through amazing repertoire for nine hours a day while I was on the west coast of Canada, but my ears grew so much. I've come to realize and value taking opportunities, whether live or recorded, and to listen! Take time to give your ears an overhaul!

Not only is it important to take the time to listen to ensembles, but to listen to people. More than any other activity in Toronto, the most valuable part of my experience was to listen to the experiences of others. I was gratefully surprised by the sense of community there was between all the participants. Each day, we all would gather for meals. This was such a great opportunity to gather ideas and learn from the lives of others. Listening to other directors answered so many of my questions and concerns. We also left with a list of contact information of all participants so

we can continue to collaborate and work together even though we are from various programs across the continent.

One of the aspects of these opportunities that I found most frustrating was to discern what information is credible. As with many aspects of being a musician, everyone has their own opinions on the best way to achieve a goal. As an undergrad student, it's difficult to know who to trust and what to believe. Even at Brandon University you experience this. One professor will tell you to do something one way, and then another professor will tell you never to do that, but to do it another way.

From my experiences this summer I have learned that it is okay not to know what information is valid and what is not. Don't let this frustration and fear of picking the wrong answers stop you from learning new ideas...

From my experiences this summer I have learned that it is okay not to know what information is valid and what is not. Don't let this frustration and fear of picking the wrong answers stop you from learning new ideas. Basically, you just have to soak up as much information as you can, and store it away. As experiences allow, you will

eventually sort through it all and figure out what works for you. Generally, there is no right or wrong. What's right is what whatever works for you in your situation and whatever takes into consideration your abilities and comfort level.

For me, these types of experiences tend to bring me to a greater realization of how little I know and in how many areas I have to develop and grow. I constantly have to remind myself that I have my whole life to continue to grow and learn. I'm never going to know it all. Teaching is a process not a product, so I need to set a few realistic goals and work towards them. I think my new mantra became "Short term goals instead of long term failures."

My last bit of advice is, when participating in a workshop, or even just in school, don't lose sight of what really matters. Your students don't care

if you conduct like Bramwell Tovey; what they care about is that you care. Although I highly recommend taking these opportunities, don't forget that they are merely to expand your bag of tricks and develop your skills.

As I sat backstage during the Canadian Winds Orchestra's performance, this idea struck me

more clearly than ever. The CWO performance was far from perfect, but Dr. Mackay's enthusiasm allowed all to feel successful and proud of their growth and progress throughout the week. Ultimately, you have to figure out what works for you and although somewhat cliché, I remember that students are not going to remember what I have said, but how I made them feel.

They Are Coming

by Melissa Hodge

Do you know the scene in "The Lord Of The Rings" when the Fellowship is in the burial chamber in the Mines of Moria, and they start hearing drums approaching in the distance signalling that the massive orc army is coming? That's kind of like the first day of school...

I guess I should start from the beginning. I am the middle year's band director at Linden Christian School in Winnipeg. Before I arrived at Linden Christian, renovations had started to add a new wing onto the Northeast corner of the school. Included in the renovations was the building of a brand-new band room. It wasn't until two weeks before school was to start that I was given possession of my office and band room and could start moving things from the old band room into the new space. This was a point of unanticipated stress. Not only did I have to move all of the instruments, music, method books and sound equipment, but I also had to move all of the papers and information left behind from the previous band teacher. The week before school was spent going through files and learning the traditions that are present in the school. For those of you dealing with a renovation, be sure to go into the school near the end of the previous school year to pick your repertoire for the next year, because when you finally get access to your band room everything will be in boxes and it will be very hard to find what you need.

The day before school we had a large staff meeting. Linden Christian School is a K-12 school, so as you can imagine there were almost 100 teachers and support staff present. It was a time to get to know the staff community. We took time to learn about the students, and we also took time to have fun in a group soccer-baseball game. For me it was a great experience to get to know everyone I would get to work with, but in the back of my mind I was thinking of all the things that had to get done before students arrived the next morning.

Finally, the morning arrived. I got to school early, had all my papers in order, and walked down to the back-to-school assembly. There I got to see the students I would be teaching from grades 6-8 and I was introduced to them as the new band teacher. After the assembly I went back to my office because I wasn't teaching until the afternoon. I had many emails and a few voicemail messages from parents of the students who knew I was new to the school and also from the staff, which was a nice way to start off the day. After lunch was my first class- the grade 8 band. As a side note, Linden Christian School has double periods in the afternoon, meaning that classes are an hour and ten minutes long. Because band and choir are mandatory in middle years, we divide the students in each grade in two groups. While one group has band for the first 35 minutes of the period, the other group is in choir. After 35 minutes, they switch. The first three classes of the year, however, are not split between band and choir, meaning I had all 80 grade 8 students come to band class. We played a "get to know you" game, went over a year outline, discussed practicing and their practice journals, and also had a question and answer period to

put their minds at ease about what to expect. That took the whole hour and ten minute period. Something to keep in mind is that when having a question and answer period, students will often ask questions that you didn't think they would ever ask. I continued to have full band for the next two classes so that the choir teacher could test the voices of the grade 8 students. That was probably one of the most difficult ways to start a year- having 80 students in a room with instruments ready, and not knowing any of their names. The next day I had the grade 6's and 7's for the first time, and I did the same thing during their classes as with the grade 8's. As a side note- the younger the students, the more questions they ask. That was my first week.

The next week started out by getting the grade 6 students organized with their instruments. I brought in clinicians to work with the grade 6 students so that they could have some personal, one-on-one time with an instrument specialist. This was very helpful for me because I didn't have to jump from instrument to instrument and worry about what the other students were doing while I was focusing on one instrument group. We did this for the first two classes. Finally, when we came together as a group, I was a little scared about what would come out of these shiny, brand-new instruments. I made sure everyone was sitting with proper posture, raised my arms, took a deep breath (mostly for my own benefit), and had the students produce their first sound. It wasn't as bad as I thought it would be. Over the next few weeks I introduced the first 3 notes of the concert Bb scale, talked about articulation and we played a few songs. This past week we learned notes four and five of the concert Bb scale, and have continued to play songs that use the first five notes since then. For those of you who are still in your undergraduate degree, when starting students on their instruments and learning notes and articulations for the first time, one thing that

works really well is call and response activities. The grade 6 students love doing this. What makes it even more fun, and I don't know if it's more fun for me or the students, is when I pick up an instrument that I'm not as familiar with as the flute, and participate in these call and response activities. I have learned that it works best to demonstrate on an instrument that is not present in the class. For example, the grade 6 students are separated into woodwind and brass groups, so I play a woodwind instrument in the brass class and vice-versa. I've learned that if you play an instrument that is present in the class, those students will watch your fingers to figure out the notes and not use their aural skills.

The next week started out by getting the grade 6 students organized with their instruments...

Now that I've finished my first month at Linden Christian School I have realized that only part of the job is music education related- the other part is sociology and paperwork. I have had five to ten parents a day come and see me after school with questions and comments about myself, my expectations and about what they can do to help. I also get a handful of emails a day from parents and the odd phone call. Document everything and spell everything out clearly for both the students' and the parents' sake.

Being the band teacher is different from student teaching. You need to have a clear vision in your head of what you want, and you need to have clear expectations and believe in and have confidence in yourself. During student teaching, you can pass questions off to the cooperating teacher, but now you are the teacher and you have to have the answers. With that being said, don't be afraid to admit that you don't know. It's better to give an honest answer than make one up and be incorrect. Learn to love the phrase, "I don't know, but let me check and get back to you."

Techniques Corner

The Wand Chooses the Wizard: Selecting a Conducting Baton

by Wendy McCallum

In almost all documented cases, the wand chooses the wizard. This is due to the unique character of each wand, which must match that of the wizard, as the wizard may not be able to perform magic if his and his wand's characters conflict or the magic may be sub-par to magic performed with the wizard's own wand.¹

Conductors are often unsure as to whether or not they have selected a baton that is appropriate for their desired use, height, or hand size. The following paragraphs are designed to provide insight into baton construction and selection. There are several factors to consider when selecting a baton. Baton handles come in a variety of materials (various woods, cork, and aluminum) and shapes; the type of material affects the weight of the baton, and the shape and size of the handle also affect the weight. A baton should feel balanced in a conductor's right hand.

A properly balanced baton should float horizontally if you balance it on one finger at the point where the shaft meets the handle. If the balance point is not correct, the baton will feel either "tip light" or "tip heavy."²

Batons are generally balanced at the junction of the handle and the shaft.

Baton handle shapes include variations of the teardrop, pear, cone, or bulb,³ and the shape of the handle can affect the comfort of your grip and effectiveness of your gesture. Be sure to experiment with a number of shapes before



making your decision. After establishing your baton grip, take time to look in the mirror and ensure that the baton is not pointing too far inward or is not perfectly straight ahead.

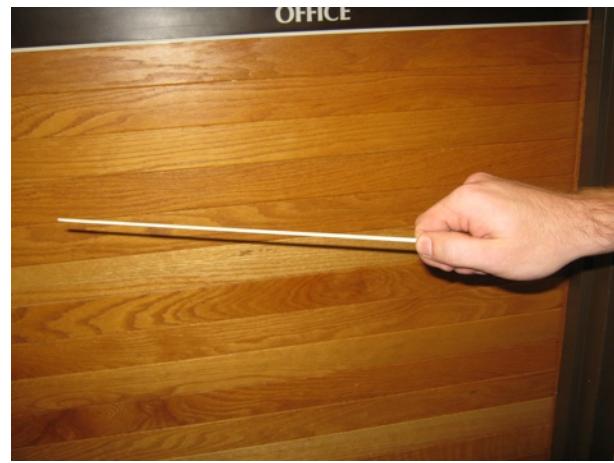


Eric Calrow

While holding the baton, you should not feel any tension or cramping in your hand or fingers. Your fingers should wrap carefully around the base of the baton and be close to the palm of your hand; the incorrect handle shape or size may cause "loose fingers" that will blur the effectiveness of the tip of the baton. If you are having difficulty finding a shape that is right for you, consider designing a shape and sending it to a baton maker to be constructed. Custom designs are not that expensive. Consider the significance of making sure you have the right baton, especially if you plan to use it every day. A pencil is not a viable substitute for a baton – it really zaps all

magical musical qualities.

Baton shafts are made of either light birch wood, tapered fiberglass (heaviest), or lightweight graphite. Although wood does not shake or vibrate during the rebound gesture, it is more fragile. The width of the baton shaft can differ depending on the material used for construction (i.e. 3/16", 5/32", and 1/8" widths). Baton shafts are typically sold in 12", 14", and 16" lengths; the length of the baton is sometimes related to the size of the ensemble, but is more directly correlated to the height of the conductor and the length of his/her forearms and fingers. Custom baton makers create batons in 1/4" increments.



It is important to take good care of your baton by carrying and storing it in a hard-shell case that will protect the shaft from breakage. Plastic tubes are often used, but nylon, wood, and leather baton cases are available, can store multiple batons, and may be personalized.

Batons are produced by both large international companies and small independent artisans. Below is a list of sources where you can begin to compare and contrast materials, designs, and prices.

Custom Batons	http://custom-batons.com
G.L. Custom Batons	http://www.glcustombatons.com/
Mollard Conducting Batons	http://www.mollard.com/core/homepage.htm
Newland Custom Batons	http://www.newlandbatons.com/
Old World Baton Company	http://www.oldworldbaton.com/pinnacle.htm
PaGu Batons	http://store.pagubatons.com/
Premier Batons	http://www.premierbatons.com/

Whether you select white oak, cocobolo, curly maple, rosewood, walnut, deep rainbow, zebra wood, purpleheart, tulipwood, osage orange, kingwood, bloodwood, African blackwood, or marblewood, you should be able to communicate basic musical information as well as expressive direction through your gestural vocabulary. Finding the right instrument requires patience as well as trial-and-error testing, but a conductor's efforts to find the right baton will reap musical rewards. Good luck finding magical results!

¹ <http://www.harry-potter-wands.org/harry-potter-wand.shtml>, October 7, 2011.

² <http://custom-batons.com/about.php>, October 7, 2011.

³ <http://custom-batons.com/shapes.php>, October 7, 2011.

Building Bridges

Orford Octet Workshop Experience

by Chelsey Hiebert

For the past three years I have been the only oboe major at Brandon University. Being in a studio of one has certainly had its perks, but it has also allowed for me to get away with cutting a few corners. After a bit of pushing from my private teacher, this summer I finally left the small double reed pond of Manitoba and ventured out to participate in my first ever summer music program. From June 19th to July 2nd I attended the Orford Wind Octet workshop in Quebec. Having never attended a summer program before I was prepared for it to be challenging, but the two weeks I spent at Orford proved to be the two most intense weeks of musical training I have participated in to date.

The Orford Arts Center is located in the mountains approximately two hours outside of Montreal, Quebec. The Wind Octet Workshop is devoted to the study of chamber music for wind instruments, and twenty-four musicians, six of each instrument, are accepted into the program. Each student in the octet program is a member of one of the 3 octets, attends master classes and has the opportunity to perform in concert. I was member of “Octet Toronto” and in two weeks we played 3 concerts, performing works by Kulesha, Beethoven and Schubert.

When I first arrived at the Orford Arts Center I thought that I was ready for the reality check of leaving comfortable Brandon, Manitoba, but really I had no idea what I was getting myself into. My first taste of reality was as I was walking through the dorms towards my room on the first night I was there. I was listening to some amazing oboe sounds drifting down the hallway, and I really focused when I realized that the sound was coming out of my dorm room. It was then that I first met my roommate and section mate Caroline Scharr. This girl is the real deal when it comes to undergraduate oboe students; studying at New England Conservatory, she was called to come to Orford at the last minute when someone else was unable to attend the program. At first I thought that rooming with Caroline was the worst thing that could have happened to me, but after one day I realized that it was really the best. When she practiced, I practiced and when she made reeds I made reeds. It was spending my days with her that taught me what it is really like to live the life of an oboist.

Every morning after breakfast our day would start with a three-hour instrument specific master class. The oboe teacher for the octet workshop was Jim Mason, principal oboist of the Kitchener Waterloo Symphony Orchestra and professor at Wilfred Laurier University. Of our six-person oboe studio, three of the girls already studied with him at Laurier, so he structured his master class based on whatever we wanted to learn. In two weeks we managed to fit in private lessons, repertoire classes, orchestral excerpt classes, full disassembly and reassembly of our instruments and how to do minor adjustments and repairs on our instruments. In each three hour class Jim insisted on overwhelming us with as much knowledge as we could possibly handle, and after two weeks I could not believe the vast number of things I knew about the oboe.

On top of our daily morning master classes Jim also got together with us every night to do an additional reed making master class. Coming from a school with no other oboists, a room filled with oboists making reeds was unbelievably overwhelming. If there was one thing that set me apart from the rest of the studio it was absolutely my lack of knowledge when it came to reed making. Everybody

seemed to know things that I didn't, and they all used tools I had never seen before. Lucky for me Jim is incredibly passionate about reed making and is an amazing pedagogue. To my surprise the other oboists were also always enthusiastically willing to help me with my reed making struggles, sharing little tips and tricks for every step. With my new support crew of reed makers, my abilities improved at a shocking rate. By the end of the program, although still not nearly as experienced, my reed making was becoming almost as self sufficient as everyone else in the studio.

After spending all morning in master class, afternoons were spent entirely with our octets. After lunch we rehearsed for a couple of hours, and after a short break we were then coached by one of the teachers. The octet I played in had the opportunity to play a work written for bass clarinet soloist and wind octet by Toronto composer Gary Kulesha. David Bourque, the clarinet teacher whom the piece was written for, was the soloist and James Sommerville, the horn teacher, conducted us. Since our soloist was only there for the first week of the workshop we prepared and performed the piece in four days. When preparing a piece that quickly and working with a soloist of that caliber forced us to be absolutely prepared for every rehearsal and work like professionals. This was quite a change from university life where we typically have a couple of months to make a piece performance ready.

After our performance of the Kulesha our octet began working on the rest of our assigned repertoire. After spending the first few days in high intensity, conductor based rehearsals, working on Beethoven and Schubert really gave us a chance to get to know each other as chamber musicians. One of the most beneficial aspects of playing in our group for me personally was getting to play with Caroline. When I played second to her I was never worried about covering my sound, I was always able to fit into hers and when I had the privilege of playing first oboe, it was reassuring to know that her sound always supported mine. Outside of our oboe section the rest of our octet was just as tight. Every player brought an impressive level of personal musicianship to the group and we all worked extremely well together. Coming into rehearsals with parts already learned allowed us to focus on communication and musical interpretation, which is what chamber music is all about.

Towards the end of the second week our teachers began preparing for their faculty concert and held a few open rehearsals. It is always interesting to watch professional players collaborate together. Obviously they go into rehearsals with their music prepared, but after that they work on the same types of ensemble things that we had been working on in our octets. On the last day of the program we all participated in a mock orchestral audition. Following the auditions all four of the teachers shared their own stories and gave insight on how to prepare. We all also received comments from our individual auditions.

Playing in a group with musicians of that caliber and being coached by such amazing teachers has proven to be an important stepping-stone in my growth as a musician. I was pushed to my limits as an oboist and chamber musician, but most importantly the experience showed me where I need to continue pushing myself on a daily basis to become the player I hope to become. The combination of master classes and ensemble experience make the Orford Wind Octet Workshop a unique summer program that I would highly recommend to other wind players. For more information, visit the website at <http://www.arts-orford.org/>.

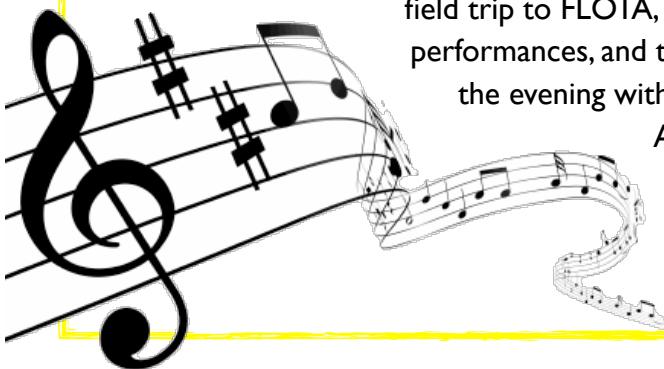
BUSMEA Fundraising Events!

BUSMEA will be holding a number of fundraising events throughout the school year, so keep your eyes and ears open for reminders! You can all expect a few days of tasty baking and treats, a relaxing day of massages, everyone's favourite - candy grams and our second Gingerbread auction!

First up, our Halloween bake sale on Friday, Oct. 28th! If you're interested in baking, contact Lisa Van Mackelbergh (Fundraising Chair) or email us at busmea@brandonu.ca.



"For the Love of the Arts" is an annual event that occurs at Westwood Collegiate in Winnipeg. Westwood Collegiate has a very strong arts program and students can take courses in visual arts, graphic techniques, drama, dance band and choir. Students have many performing opportunities throughout the year, one of which being "For the Love of the Arts" (FLOTA). FLOTA occurs each February and is a collaboration of all the arts domains. The Westwood Parents Arts Council hosts this event for the students. This year, BUSMEA will be taking a field trip to FLOTA, we will attend the evening events, watch student performances, and then following that we will have a chance to discuss the evening with some of the arts teachers, as well as the Parents' Arts Council. Carpools will leave Brandon University the afternoon of February 11 (following the Symphonic Band performance with Westman's Junior and Senior Honour Bands).



This edition of the
BUSMEA BUZZ
formatted by:
Leslie Kowalchuk
edited by:
Dr. Wendy McCallum

The School of Music's Newest Professor: Interview with Colette Simonot...

by Lisa Van Mackelbergh

1. Where are you originally from? Where did you grow up?

I was born and raised in Saskatoon, SK.

2. Were you involved in music as a child? Did you play any instruments or sing?

I sang in choirs in elementary and high school, as well as in church. I started playing clarinet in school band in Grade 6 and was involved in zone bands in Saskatoon. In high school, I continued in band and was also in the Provincial Honour Band. My high school also had a lot of musical theatre, so I got involved in productions of *Fiddler on the Roof*, *Carousel*, and *The Music Man*. My high school band did some fun tours, one especially notable one was when we went on a marching band trip to Vancouver, BC. To prepare for the trip, we also played some half-time shows at Saskatchewan Roughriders games.



3. What genres of music did you listen to as a teenager/young adult?

I was really into pop music when I was a teenager and I listened to the radio all the time. Music videos and MuchMusic were also just getting popular at that point, so Friday nights were spent staying up late watching videos and listening to music by people like Duran Duran, Bruce Springsteen, U2, Blue Rodeo, the Northern Pikes, Crowded House, Tom Cochrane, and others. At some point in high school, I became really interested in music of the '50s and '60s and started listening to a lot of Beatles and Beach Boys.

4. How did you begin your university studies? Did you know immediately that you wanted to study music?

Actually, I was a psychology major in my first year of my undergraduate studies, but I also managed to get a spot in the university wind orchestra. Soon, I was enjoying rehearsals more than class. What's more, our orchestra was planning a European tour for the following summer, and since I really wanted to travel and see the world, I was hooked.

5. What inspired you to be a musicologist?

Although I originally wanted to be an orchestral clarinetist when I was an undergraduate student, I really felt like the world of music was opened up to me in music history courses. I never tire of learning more about the historical context of music and about various composers, and deepening my understanding of the development of music—the European art music tradition and music from all over the world. As I say to my students, what you learn in music history classes is really just the tip of the iceberg. My appreciation and understanding of all kinds of music has been enriched enormously by my continued study of music history.

6. Where have you traveled as a result of performing or studying music?

As I said earlier in this interview, I got hooked into studying music while planning a trip to Europe with a university wind orchestra. Since then, I've travelled all over the world. At the end of my undergraduate days, I was part of an orchestra that spent the summer rehearsing at the Esterhazy Palace in Eisenstadt, Austria, where Haydn used to live and work. We performed in several places around Austria. The highlight for me was playing Beethoven's Ninth Symphony in Vienna and performing a Haydn Mass at St. Stephen's. But I've gone further afield than that. I've collected instruments in Manila and Hong Kong and even spent a month as a guest clarinet teacher at a private international school in the Himalayas.

A funny story: On a trip to Africa about ten years ago, I ended up teaching a group of people I was traveling with how to play the djembes that they were all buying as "souvenirs." (I had learned some basic technique from an African master drummer when I lived in Toronto.) One day we were all playing together and an old African woman came up to us and said (I wish I could reproduce her accent), "When I first saw you, I thought, 'Oh, here we go, more white people who think they can play our drums,' but you actually know what you are doing! You sound great!"

7. What led you to Brandon University?

Musicology jobs are few and far between, so when I saw a job open up in Western Canada, where I'm originally from, I jumped at the chance at living here again. I honestly thought I would never get to live near my family again, so this has been a great opportunity.

8. Why do you think it's important for our School of Music to have a musicologist?

The study of music is very broad and helps students to develop skills in a number of areas. Music theory, for example, tends to use the same part of your brain that math does, and it teaches you sound analytical skills. A trained musicologist teaches about music in a variety of ways: music as part of a wider social and cultural fabric, issues of performance practice in different repertoires, how music can communicate meaning, and why musical styles change, just to name a few. Music students in a number of different programs can be enriched by the skills of a musicologist, from helping them to choose their repertoire to understanding the performance practice of a particular era. In addition, I help my students develop important professional/life skills, such as research, writing, and critical thinking.

9. If you could give the students at our school one bit of advice to use during their music studies, what would it be?

Everyone I know who has a career in music says the same thing: if you would be happy doing something else, do it, because music is a very difficult field in which to make a living. Having said that, most of us are here because we would **not** be happy doing anything else, and that is certainly true in my case. My advice in trying to deal with this is: balance your passion, excitement, and interest in music with a calculated effort to gain some practical skills and a variety of work and life experiences while you are at BU. Don't let any opportunity pass you by!

The Brandon University Student Music Educators Association Presents:

Da Capo

Conference

Saturday January 21, 2012

Brandon University Queen Elizabeth II Music Building

2012 2012 2012 2012 2012

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

Please Email BUSMEA to pre-register.
busmea@brandonu.ca



Upcoming BUSMEA Events...

Junior High Choir and the Male Changing Voice

Presenter: Carolyn Gwyer

When: October 15, 2011 at 10:30am - 12:00pm

Where: Lady of the Lake

Workshop on Clinics

Looking for suggestions for what to do with young students in an instrumental clinics? This is a session for you.

Presenter: Graydon Cramer

When: TBA

Using Hand Bells in the Classroom

Come and experience the fun of hand bells and learn how to incorporate them into your classroom.

Presenter: Cynthia Broeska

When: TBA

BUSMEA to TEMPO / Tempo Music Conference

Need a ride into Winnipeg to attend Tempo? Carpool with BUSMEA! Tempo is an annual music conference that brings together a variety of Music Educators for a full day professional development.

When: October 21, 2011

Where: Mennonite Brethren Collegiate,
Winnipeg, MB

Halloween Bake Sale

Come enjoy some scarily delicious treats and support future BUSMEA events.

When: October 27, 2011

Where: Queen Elizabeth II Music Building Lobby

Da Capo Conference

A full day professional development conference designed to enrich the learning of student music educators! All welcome!

When: January 21, 2012

Dance Workshop

Do you think you can dance? Come learn about dance theory and learn some fancy foot work!

Presenter: Brian Toms

When: February 4, 2012

Where: Queen Elizabeth II Music Building

Morning: Room 1-57 Afternoon: TBA

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, 21, 2011 at MBCI in Winnipeg.

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

Thanks for stopping by!

BRANDON UNIVERSITY STUDENT MUSIC EDUCATORS ASSOCIATION



BUSMEA

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, leave a written message in the Music Office or email us: busmea@brandonu.ca

Visit our website at:

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

BUSMEA Council 2011/2012

Jennifer Shead, President

Claire Powell, Vice-President

Janet Rankin, Secretary/Treasurer

Roberta Matheson Corresponding Officer

Lisa Van Mackelbergh, Fundraising Chair

Carly Swain, Events Coordinator

Leslie Kowalchuk, Media Relations Officer

Erin Dodds, Student Representative

Emma Gordon, Student Representative

BUSMEA professional development opportunities in the upcoming year

- BUSMEA BUZZ: opportunity to contribute to a professional journal
- BUSMEA to Tempo: BUSMEA coordinated transportation to Tempo Music Educators Conference in Winnipeg
- Da Capo Conference: annual day-long conference of professional development hosted by BUSMEA at the Brandon University School of Music, Saturday January 21, 2012
- BUSMEA Recital: annual recital showcasing the success of our membership.
- Free admission into many professional development workshops and clinics all year long