

Kevin
Doell
Interviews
Alumna
Devon
Berglund
at Da
Capo 2013

Photo by
Wendy
McCallum



Presidential Address Greetings Music Educators,

Welcome back to another exciting school year. Last term went by very quickly with many exciting BUSMEA events. The professional development opportunities were diverse and intriguing and we also had a wonderful time with our fundraisers. On behalf of the BUSMEA Council, I would like to thank everyone that came to the sessions or supported us in our fundraisers. With your support, we are able to bring bigger and better professional development sessions to our BUSMEA members and Brandon University.

In this new term, BUSMEA's focus has turned to

the **8th Annual Da Capo Conference**. For those who do not know, the Da Capo conference is a professional development conference developed for pre-service music educators. Session topics at Da Capo cover instrumental, choral and elementary music education. This year, we also have sessions on the interview process, including Aboriginal perspectives into the music classroom and even how to work a sound system. The Da Capo conference this year will be on **Saturday, January 18th, 2014** in the Queen Elizabeth II Music Building at Brandon University. We are extremely excited to announce that our

keynote speaker will be Mark Reid from the Vancouver Technical Secondary School. Mark Reid is a JUNO Award recipient as 2013 MusiCounts Teacher of the Year. We have a fantastic group of presenters coming this year. For a complete list of presenters and their biographies, please keep reading this edition of the BUSMEA Buzz. There is a detailed schedule of the day's events as well.

Although the Da Capo conference is designed with pre-service music educators in mind, that does not limit who may attend the conference. In the past, we have had university students

Presidential Address Cont.

from the United States and Saskatchewan travel to attend the conference. We have also had many current music educators attend since there is always something new to learn. We also encourage all music students to attend, especially if you are unsure if music education is in your future. What better way to see what music education is about than at a conference at your own university? Everyone is also invited to our **Icebreaker Games Night** on Friday, January 17th. The night before the conference, come join BUSMEA and meet others who are attending the conference. This is always a fun night and it is a great way to meet other music education students from other universities. It's a great way to relax, have some fun and network at the same time!

Speaking of Da Capo, we are continuing the Da Capo Countdown videos on YouTube. A lot of work goes into the planning of the Da Capo conference and BUSMEA wants you all to see what we are up to. Keep an eye out for our new videos on our YouTube channel (BUBUSMEA), on our Facebook page (<https://www.facebook.com/busmea>) and our Twitter (@BUSMEA).

There are still more events that BUSMEA is planning besides our Da Capo conference. Every year, we host the BUSMEA recital. This is the chance to show the world that music educators are still musicians. If you are interested in playing something you have been working on, please let us know. This year's recital will be taking place on February 13th at 7:30 pm. We always like to hear

what our members would like to learn more about. If you have an idea for a session you would like to see happen, don't hesitate to talk to anyone on council, tweet us, send us a Facebook message, or an email. You can reach us at busmea@brandonu.ca. We are always glad to have suggestions.

Thank you to everyone who has contributed to this edition of the BUSMEA Buzz. Also, a big thanks to everyone for their help with Da Capo. I am really excited about this year's conference and I hope you all are as well. I look forward to seeing you there!

Until next time,

Erin Dodds

President, BUSMEA

Da Capo 2013
Left: Andrea Campbell and Laura Chartrand attend a session on classroom recorder at Da Capo 2013
Right: Brandon University School of Music Alumni at Da Capo 2013



A Journey to Africa

Left: Sarra Dziver leads students at Lighthouse Grace Academy in Kawangware Nairobi, Kenya.

Right: Jonathon Klassen with Students at Lighthouse Grace Academy



Hakuna Matata! A Journey to Africa

By: Sarra Dziver

On May 28th, 2013, I began my journey with Jonathan Klassen to Kenya, Africa where we taught music for the month of June. I found out only a week before I left for Kenya, that I would stay with Pastor Regina, her husband and their four children. Pastor Regina is also the principal and founder of the Lighthouse Grace Academy, the school where both Jonathan and I volunteered and taught music. We stayed in Kawangware Nairobi, the Capitol of Kenya.

Lighthouse Grace Academy was a 25-minute walk one way from Pastor Regina's house. Since our Visas indicated that we were in Kenya for volunteer tourism, we were required to be at the school 6 hours a day, from 9am - 3pm, Monday to Friday. Our main purpose was to teach music to students attending the school. The students that we taught were from grades one to five, but the school accommodated children from nursery school to high school. Students' days were very long and would start at six in the morning and often go until five or six in the evening, from Monday to Saturday. Their curriculum is very broad and has a lot of content to cover. Not only was this a school, but also an orphanage. Some of the children living in the orphanage

were boarders, as it was safer for them to be at the school than at home or easier than commuting every day. Volunteers would also help in the kitchen when needed and help cook and serve lunch to the students at lunch time. There were regularly three cooks to feed all of the students, teachers and volunteers, totaling close to 450 meals daily. For some of the students, that would be the only meal that they would receive that day.

Music is not one of the core subjects included in their curriculum, so when volunteers come and request that they teach music, students get to experience music in a formal school setting. Music is something that is a part of their everyday lives just like it is a part of our lives here. During breaks, the kids sang and chanted games all the time. Most of the music that was sung and listened to was worship music. The individuals that we interacted with participated in music, and were encouraged very strongly to participate. It did not take much for people to be involved, as singing and music are a way to relax, have fun and socialize.

I had the pleasure of escorting the school choir to the Kenyan Elementary Music Festival, from 19th to the 21st of June. This

A Journey To Africa Continued

choir was an auditioned choir and included students from grades five through eight. The festival contained solos, duets, trios, choirs, poems that would be recited by the entire class in unison, and dancing. The Kenyan Music Festival is held in four stages; Sectionals, Regionals, Provincials and Nationals. I attended Regionals with the choir, where they needed to win in the top three places in order to move on to the next stage. There were close to thirty five entries in each category that the choir competed in. Lighthouse Grace Academy received a 2nd place and made their way to Provincials in July. They also received a top three placing and performed at the National level where they performed for the President of Kenya. I could not be more proud of those students, moving forward and pushing themselves to do their very best.

The students that we taught had a lot of respect for both Jonathan and I in the classroom. I perceived that the sense of respect in this setting was different than in the classrooms I have experienced in Canada. The students that were in our classroom wanted to learn. Knowing that they were privileged to be in school and getting an education, they knew that their parents worked hard to keep them in school. The students thanked us for teaching and we saw the honest work that they were putting into understanding what we were teaching. Class sizes varied, but the younger classes were larger and the older classes tended to be smaller. This was because sometimes the older children would have to stay and help at home, or it was not affordable to send them to school. The largest group that we taught was

a grade one class with fifty students. The goal by the end of the month was to put on a concert, so that the students could perform for their parents, teachers, other volunteers and the community. It was a huge success, and was held in their brand new church that was in the final stages of being finished.

Jonathan and I had the opportunity to go on an Outreach, where the money that we paid to go on the Outreach bought flour and cooking oil to give to the families in the Garbage Slums, the Displaced Persons Camp, and the Kitendo Children's Charity Slum Project. The people in all of these places were so happy to see us, and not embarrassed or angry. They knew that when most visitors came, it was to help them. We got a tour of where they lived and what they did to gain income. In these locations, women make beads from magazines by rolling them tightly and from the beads, they make jewelry, like necklaces, bracelets and earrings in a multitude of colours

and sizes. The men do a lot of labour intensive activities like moving building material and building shelter. Always, at the end of our tour, the community would gather, sing, and dance to thank us and to thank God for bringing them the flour and cooking oil.

On the outreach Jonathon and I biked through Devil's Gate and hiked a gorge. Pride Rock was one of our pit stops when we hiked through the gorge, we saw the place where Tomb Raider was filmed. Kenyans are very proud of their culture and their home. They loved showing us where they lived and explaining interesting little facts about their country; they showed us where "Mufasa died" in the gorge and where Angelina Jolie probably stepped, etc. It was such a meaningful experience.

In Kenya, I noticed that when I was with the kids, or walking down the street, everyone was smiling, no matter what state they were in.



A Journey to Africa

Students from Lighthouse Grace Academy at the Kenyan Elementary Music Festival

The Media does not always represent residents of this country as happy. No, they do not have a lot of possessions, but they are happy with what they have and make use of their resources. I am so privileged to have gotten the chance to experience another culture; their music, life style, routine, language, and politics. I feel that I truly witnessed that music can and does improve quality of life.

In the future I plan on volunteering abroad again, in Kenya and other places such as India where I hope to work with a women's empowerment program. If you are interested in volunteering abroad, I strongly recommend the organization that I went with, International Volunteer Headquarters. (<http://www.volunteerhq.org/>) The organization is out of New Zealand, but they have places you can volunteer all over the world. Of course there are a multitude of things we can do in our community, like volunteering with youth, helping in a soup kitchen, or donating food and clothes to non-profit organizations. In any case, smiling at strangers or friends is easy and could help them have a better day. Smiles are free!

"A warm smile is the universal language of kindness."
- William Arthur Ward



A Journey to Africa
Sarra Dziver
with students
from
Lighthouse
Grace
Academy

For the Love of It: Amateuring and its Rivals

Book Review

By Gwyn Pickering

For the Love of It is a passionate account that eloquently speaks of the joy felt by amateur musicians, as they tirelessly pursue those musical "eureka" moments. Wayne Booth, an English professor and author by profession, has invested the same kind of zeal in documenting the saga of his musical journey as he did in pursuing those elusive, sublime moments when amateur musicians truly feel that they have made music. Those rare moments, when he and his peers reached the zenith of music making, were treasured as tiny jewels scattered throughout life.

The book's chapters reflect Booth's immersion in music with titles such as *Overture - What is an Amateur*; *First Movement - The Courtship*; *Fourth Movement - Rising Dissonance, Resolved to Heavenly Harmony* with section titles such as *Amateur Hours: Disastrous, Not too Bad and Just Plain Glorious* or *The Zen of Thumb Position Maintenance*. All make you want

to read this book if you have an iota of love for music or any "amateurism" in you.

The book details a musical biography of Booth's life from his childhood days when he was immersed in a musical family, "My mother, a competent amateur pianist and choral singer charmed me into marching and dancing around the living room, humming as she played *The Stars and Stripes Forever* or a Strauss waltz . . . Most of my eleven aunts and uncles played some instrument: all sang proudly in church choirs . . ." (p.22) He sang in public when he was six and piano lessons followed when he was eight. At ten, after hearing a Weber concertino, he persuaded his mother to purchase a clarinet. As a teen in the nineteen thirties, he experienced his first symphony concert but it was while in college in 1940, when he bought a radio phonograph and he really started to listen to recordings and radio broadcasts, that he fell in love with string and orchestral music. Fortunately for us,

he wrote many letters and a journal documenting his responses to his musical experiences and excerpts help recreate various stages of the journey, “If man is doomed to eventual extinction – a possibility which I doubt more and more – his existence would be justified by the ineffable communion Bach and I have just experienced.” As a belated WWII draftee he was exposed to a couple of musical performances that touched him profoundly while concurrently he was experiencing a growing love for his future wife, Phyllis. Both events served to intensify his relationship with music.

In May 1925, Booth wrote to Phyllis stating that after listening to the A minor Beethoven quartet, he wished he could play the cello part. However, after returning from the war and marrying Phyllis, four years of graduate work prevailed. With Ph.D. in hand, he considered continuing with the clarinet but decided on the piano. A career move to Chicago ended this chapter and when Phyllis, an accomplished violinist started receiving invitations to play with various chamber groups, he made up his mind that he wanted to become an active part of this scene at the age of thirty-five. Thus it was that he took up the cello.

He initially thought it would be relatively easy as he had quickly calculated notes played by the various instruments in the finale of Haydn’s Opus 64, No. 5, D Major. “The violin plays . . . 857 notes, most of them sixteenths, and most of them entailing a change not just of bowing but of fingering from the preceding note. The viola plays 368 notes . . . Meanwhile, the cello is only asked to play 122 notes . . . “ (p.43) Booth’s wry humour shines through. It was not long before he realized

that there was much more to playing a string instrument but by that time, he was smitten and spent his life striving to master the intricacies of fingering, bowing techniques and thumb position, the bane of amateur cellists. He persisted with a passion that introduced a new dimension to his life ultimately broadening and enriching his marriage as well as his sphere of friends. It helped him cope with the tragic loss of his eighteen year old son and provided a sense of *spiritual healing*.

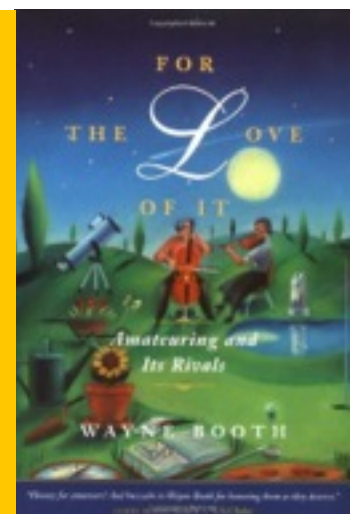
With humour and grace Booth challenges the idea that an amateur is someone who merely dabbles in an art or skill that should be performed only by those with the highest standards. Instead, he argues that the passionate enjoyment and sharing of such pursuits is fulfilling in itself. He argues that in a society obsessed with wealth and fame, the simple act of creating one’s own pleasure through music becomes a part of who you are, a part of the fabric of your life that helps give meaning and provide solace in times of need.

Although Professor Booth died in 2005 at the age of eighty-four, this book will resonate with the many amateurs of all ages for many years. It reminds us that music connects us with more than music, it connects us with each other, with the world and it connects us to our spiritual beings. It serves to remind us that doing anything for the love of it is a worthwhile and rewarding pleasure where we “. . . enter a world of wondrous mystery where we receive free gifts – connections, harmonies – that touch upon all other wonders.” (p.109)

For the Love of it: Amateuring and Its Rivals is available through The University of Chicago Press, 1999, ISBN: 0-226-06586-3.

“With humour and grace Booth challenges the idea that an amateur is someone who merely dabbles in an art or skill that should be performed only by those with the highest standards. Instead, he argues that the passionate enjoyment and sharing of such pursuits is fulfilling in itself.”

Image via Amazon



**DA CAPO CONFERENCE 2014 SCHEDULE
OF EVENTS**

Saturday, January 18th

8:00 AM – 8:45 AM

REGISTRATION

Lobby of QEII Music Building, Brandon University

8:45 AM – 9:40 AM

KEYNOTE ADDRESS

Leadership & Advocacy: Our Profession, Your Career, Their Program

Let's talk about why you're here, who you want to be, and who your students can become! If you want to make a difference in the lives of children, music education is an excellent career choice. Letting the students make the differences themselves will set you apart from colleagues and empower students!

Achieving success amidst the barrage of new trends in pedagogy and educational technology is the challenge we face – why face the 21st century alone? The support network you establish and the professional networks in which you participate exist to provide you with strategies to engage students in advocacy and leadership while mitigating interferences that prevent success.

Today's music educator achieves success by clearing pathways for student leadership and creating opportunities wherein students make and tell their own stories of achievement and growth. Someone cleared a path for you to join this profession, now it is your turn to do the same.

Mark Reid, Vancouver Technical Secondary School

Lorne Watson Recital Hall

9:50 AM – 10:40 AM

Engaging Your Percussion Section

This workshop will focus on: 1) how to effectively engage and incorporate your percussion section during symphonic band warm-ups, and 2) the basics of starting a percussion ensemble in a school music program (the “hows” and “whys”). This will be an interactive workshop. Feel free to bring instruments!

Eric Platz and Victoria Sparks

Room 1-20

Successful Senior High Repertoire Selection

Looking for repertoire that can help your choirs achieve success? We will discuss repertoire resources, sources and a method for matching the ability of your group with the complexity of the repertoire to help ensure success!

Cynthia Peyson Wahl

Room 1-57

Be Seen, Be Heard

This is an informative session focusing on the technical aspects of your next concert production. There will be an emphasis on Audio and Lighting solutions to assist you in the challenges of ensuring your students are “Seen” and “Heard” during their various recitals, concerts, musicals, etc.

Carl Bittner

Room 1-43

10:40 AM - 10:55 AM

NUTRITION BREAK

10:55 AM – 11:45 AM

Qualities and Habits of Successful Leaders

This will be an open format round table discussion with three successful national leaders. Topics to be discussed include: qualities of a successful leader, strategies to inspire others into leadership roles, ways to demonstrate your willingness to take on leadership, strategies to mediate conflict, as well as leadership development.

Mark Reid

Tom Brophy

Dr. Heather Duncan

Lorne Watson Recital Hall

11:50 AM – 12:45 PM

What to Expect at a Job Interview

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 students. This is an excellent opportunity to gain an understanding of the interview process, to learn common interview questions, and to find out what employers are looking for in a candidate.

Singing Made Simple

Singing is easy, or is it? Do you wonder why there are times, when it is difficult getting your choir to sing out? This session will explore the fundamental ideas of singing and examine practical strategies to get your choir going.

Conducting FUNDamentals

This session offers an introduction and review of concepts, gestures, and skills essential to effective gesture and communication in conducting.

Kevin Doell

Rob Monson

Dr. Wendy McCallum

Room 1-57

Room 2-02

Room 1-43

12:45 PM – 1:50 PM

CATERED LUNCH in School of Music Student Lounge

Provided by Coffee Culture

1:50 PM – 2:40 PM

Experiencing Collective Joy in the Middle School Band Room

This session will explore how our band rooms can serve as a vehicle for helping Middle School students experience the magic of collective music making. Discussion will include the importance of building and nurturing relationships and how music can instill the concept of 'Me to We' in our classrooms. In our fast paced world of ever evolving technology we will look at how collective music making is integral to human connection and for sustaining the power of the human spirit.

Aboriginal Music in the Elementary Classroom

This session will give you deeper understanding of aboriginal culture and examine how you can include culture and traditions in a general elementary music classroom.

Darryl Chrisp

Kevin Tacan

Room 2-02

Room 1-43

2:50 PM – 3:40 PM

<p>Drumset Basics for Music Educators <i>This workshop will provide a basic overview of the drumset (set-up, function, etc) and will include a series of simple instructions and concepts that you can share with developing drummers to help them improve their skills and performance within an ensemble. This will be an interactive workshop. Sticks will be provided!</i></p>	<p>Jazz Choir in Real Life - Open Rehearsal <i>Rehearsal strategies and techniques with a live jazz choir! See the topics discussed in action as Cynthia Peyson Wahl conducts an open rehearsal with a live demonstration jazz choir. Swing, Latin and Ballad concepts will be covered.</i></p>	<p>Promoting the 3 P's - Preparing, Presenting & Practicing the rhythm "syncopa" <i>How do you approach the teaching of a new rhythm to students? Try the 3 P's! An assortment of activities, using voices, movement, recorders, lummi sticks and Orff instruments, will be used to Prepare, Present and Practice the rhythm "syncopa".</i></p>
<p>Eric Platz and Victoria Sparks</p>	<p>Cynthia Peyson Wahl</p>	<p>Kathie Gordon</p>
<p>Room 1-20</p>	<p>1-57</p>	<p>Room 1-43</p>

3:40 PM – 4:00 PM

4:00 PM – 4:50 PM

<p>First Steps In Jazz Improvisation <i>This session will be especially valuable to educators with limited experience teaching jazz improvisation. Topics such as cultivating an environment that supports risk taking, introductory improvisation strategies, and ideas for helping students construct melodies within stable and changing harmonies will be addressed. This session will emphasize strategies that are appropriate for students in the beginning years of playing an instrument.</i></p>	<p>Gestures in Choral Conducting. <i>Nonverbal communication is one of the fastest ways to give instruction to your choir. Through discussion and practice we explore gestures that convey shape, phrasing, tone and more.</i></p>	<p>Composition of a Musical Drama by Elementary School Students <i>The composition process is complex, and, oftentimes, it is assumed that young children do not have the knowledge, experience, and maturity to be engaged in this activity in a meaningful and productive manner. This presentation seeks to identify, describe, and compare the components of the composing process in the creation of a musical drama by elementary students. The results of this exploratory thesis study in playwriting and song writing behaviors indicate that the phases of the composing process are consistent with Wallas' four stage model of the creative process. The four stages will be highlighted with examples from the children's work and with participant involvement.</i></p>
<p>Anna Penno</p>	<p>Rob Monson</p>	<p>Rhonda McRorie</p>
<p>Room 1-43</p>	<p>Room 2-02</p>	<p>Room 1-57</p>

5:00 PM – 5:30 PM

CLOSING SESSION & CONFERENCE
 EVALUATION
 Lorne Watson Recital Hall

Da Capo Presenters 2014



Mark Reid is a JUNO Award recipient as 2013 MusiCounts Teacher of the Year. He is currently Fine Arts Department Head and Director of Bands at Vancouver Technical Secondary School, President of the Canadian Music Educators' Association, and Inaugural Chapter President of Phi Beta Mu – Beta Gamma. Mark has nearly completed the Masters in Music Education program at VanderCook College of Music and received his undergraduate degree at the University of Victoria. With transcriptions published by Grand Mesa Music, he is a staunch advocate for professional collaboration and student leadership

Carl Bittner for over 35 years Carl has been involved with lighting and sound production for the entertainment industry. Currently he is the general Manager of StageLite Manitoba Ltd., a regional sales and rental company specializing in providing lighting, audio, staging, drapery and a/v equipment and technical support for theatres, schools, houses of worship, corporate events, etc.



Tom Brophy has been involved in leadership and the volunteer community ever since he was a teenager. Tom has completed his undergraduate and graduate degrees at Memorial University of Newfoundland and has served in various roles spanning from Chair of the International Allied Youth Board, Special Advisor to the Ministers of Finance and Health and currently is the Associate Vice President of Student Services, Enrollment Management and University Registrar at Brandon University.

Darrell Chrisp received her Bachelor of Music and Education degrees from Brandon University. She has taught Middle School Band for seventeen years in Manitoba. Darrell serves as a guest conductor, clinician and adjudicator for various festivals and honor bands throughout the province. Guest conducting arrangements have included the 2010 Westman Regional Honour Band, the 2008 Pembina Trails Divisional Junior Honour Band and the 2003 Manitoba Junior Honour Band. She has served as the musical director for the Fort Garry Summer Band Camp for the past six years and has been a guest presenter at the Manitoba Tempo Music Conference on two occasions. She currently teaches Middle School concert band and jazz ensemble at Lincoln Middle School in the St. James-Assiniboia School Division and is the Mother of two young children.

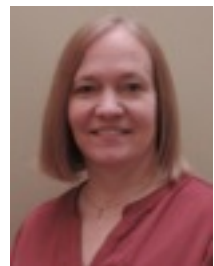


Kevin Doell received his Bachelor of Music and Bachelor of Education from Brandon University. Kevin is very active as a guest conductor and has conducted the WESTMAN Honour Band, Louis Riel Honour Band, Central Honour Band, Parkland Honour Band, St. James Band Camp, Springfield Band Camp and the Pembina 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 Brandon University, and University of Manitoba. Kevin currently works in Sunrise School Division as the Divisional Music Consultant and as Principal of



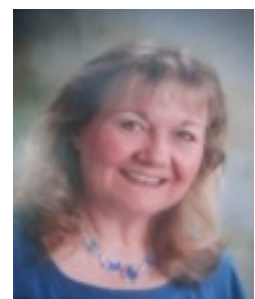
Heather E. Duncan's career in K-12 education began as a chemistry teacher, then a department head, and finally a high school principal. Her Master's degree in Education is from Brandon University. After completing PhD at the University of Saskatchewan and she taught at the University of Wyoming before becoming Dean of the Faculty of Education at Brandon University

Kathie Gordon taught K – 6 music in the Brandon School Division for 33 years. She holds a Bachelor of Music and a Level 3 Kodaly Certificate from B.U. and an Orff Level III diploma from the University of Manitoba. She has been a clinician for Orff and Kodaly Children's Days and has presented many Orff and recorder sessions for music teachers. Kathie is a board member of the Brandon Festival of the Arts and plays clarinet in the Brandon Community Orchestra.



Dr. Wendy McCallum teaches courses in music education and conducting at Brandon University. She has worked as a solo and ensemble adjudicator, clinician, and guest conductor for concert and jazz ensembles in Canada and the United States. McCallum is the Faculty Advisor for *BUSMEA* and is the co-founder of the annual professional development workshop *Avenues: Exploring Band and Jazz Methods* held in August.

Rhonda McRorie, a singer/songwriter and composer and was raised in Brandon, attending Linden Lanes School, Neelin High, and Brandon University (BEd – 1975, BMus – 1981). She completed her Master of Education at the University of Manitoba in 1996. Her 37-year teaching career has included Brandon School Division, River East School Division, and Puerto Vallarta, Mexico. A member of the Manitoba Choral Association, Manitoba Orff Chapter, and the Manitoba Music Educators Association, Rhonda has volunteer in Nevis and Antigua, West Indies, and Guatemala.

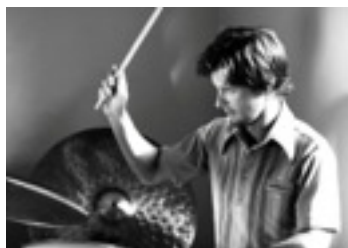


Rob Monson currently teaches instrumental and choral music at Glenlawn Collegiate. Over the past 20 years he has had the privilege to sing and direct with many choirs and bands throughout the province. Rob has conducted workshops for the Central, Eastern and Western Manitoba Choral Associations, as well as numerous school divisions across Manitoba.



Cynthia Peyson Wahl is a graduate of the University of Regina music program. She later received a diploma in Jazz Studies with a vocal emphasis from Grant MacEwan University in Edmonton, where she sang in the Jazz Choir under the direction of Chandelle Rimmer. She currently teaches vocal jazz and choir at Daniel McIntyre Collegiate Institute (DMCI), and is the Jazz Choir director at Canadian Mennonite University. At DMCI her choirs have been a featured performer at the Moose Jaw Band and Choral Festival and Choralfest Manitoba, and have presented Showcase concerts at the Podium conference (2010) and the Canadian Rocky Mountain Festival in Banff (2011 and 2013). Mrs. Peyson Wahl performs regularly as a vocalist and a flautist, and adjudicates and guest conducts frequently across Canada.

Anna Penno is enjoying her first year at Crocus Plains Regional Secondary School in Brandon, where she teaches jazz, guitar, popular music ensembles, and recording technology. Previously, Anna taught band and jazz at Chief Peguis Junior High in Winnipeg. Anna holds the B.Mus/B.Ed. degrees from Brandon University and a M.Mus degree from Michigan State University.



Eric Platz, Assistant Professor of Music at Brandon University, is a percussionist whose performing career encompasses a diverse array of styles including jazz, Americana/folk, Afro-Cuban, and North African music. Eric has toured extensively throughout North America performing at venues including Lincoln Center in New York City and Symphony Hall in Boston. Festival appearances have included the Winnipeg Jazz and Folk Festivals, the Sephardic Music Festival in Brooklyn and South By Southwest in Austin. Eric's drumming has been featured on over 30 recordings, and his work has been highlighted in publications including the *New York Times*, the *Boston Globe*, *Time Out NY*, and the *Village Voice*. A graduate of Brown University and New England Conservatory, Eric is an endorsing artist for Vic Firth Drumsticks.

Victoria Sparks holds bachelors of Music and Education from the University of Manitoba, where her teachers included Jauvon Gilliam and Rob Gardner. In 2010, Sparks graduated from Butler University, where she had the opportunity to study under Jon Crabiel, completing a Masters in Percussion Performance. She is currently an active performer in Manitoba playing regularly with the Winnipeg Symphony Orchestra, the Manitoba Chamber Orchestra, the Brandon Chamber Players, the Royal Winnipeg Ballet and the Groundswell New Music Series. (cont. next page)



Victoria has also had instruction from Craig Hentrick, Julie Spencer, Johnny Lee Lane and Jack Van Geem, and has often had the exciting opportunity to work as a technical consultant for Dame Evelyn Glennie.

In 2010, Sparks was appointed the Coordinator of Percussion Studies at Brandon University where she currently teaches percussion techniques, directs the percussion ensemble, and runs a private studio. Sparks also teaches at the University of Manitoba and the Canadian Mennonite University and is the founder and director of the Prairie Percussion Workshop.

AMAM Music Leadership Conference Review

By: David Berglund

On October 24, I attended the AMAM Music Leadership Conference in Winnipeg for the first time. As a first-year teacher, I was a little nervous to attend, as I thought that a “leadership conference” would be better suited to those with more experience in the field. However, I was happy to find out that it was not geared towards anyone with any particular level of experience. The whole day was in fact very valuable to me, especially as I was about to write my first report cards.

The first session, “Assessment as Story: Best Practice in Music Education Assessment,” was presented by Shelley Warkentin, who is an ELA and Literacy Consultant with Manitoba Education. In this session, she discussed different approaches to assessment that she has used throughout her career, from starting out with the “Teach, Test, and Hope” method to using “Assessment as Story.” In the latter approach, the teacher keeps running records of student performance from focused observations during class activities.

The second session was presented by Dr. Francine Morin from the U of M. Her topic was “Collaborative Assessment of Student Work in Music Education.” She talked about how music teachers within a division can work together in “collaborative assessment (CA) teams” in order to work together on what to teach, how to assess, and how to respond to students’ learning needs. Dr. Morin outlined three guidelines for collaborative assessment in music education:

- 1) Make sure you can document and explain to others your assessment practices.
- 2) Take a serious interest in assessment tools that evaluate individual student learning in music
- 3) Collaborate with other music teachers to develop common assessments that can be used in your school, as well as larger scale division-based assessments that cover all essential learning areas

Using collaborative assessment can improve teachers’ assessment practices by making them more effective, valid, consistent, and fair.

In the afternoon, we split into two groups: Early/Middle Years and Senior Years. The Early/Middle Years group discussed the provincial report cards, and the Senior Years group discussed the draft of the 9-12 Music Curriculum Framework. As an Early/Middle Years teacher, I attended the sessions about the report cards. The first half of this time was spent in a session similar to Da Capo’s round-table discussion, in which three teachers shared their report card-writing experiences and advice from last year. The second half was a presentation by Bruce Lyons from the Department of Education, and was specifically about writing comments.

I believe that there were two key pieces of advice that I heard in these two sessions. The first was that a grade of “4” on the report card does not mean that the student has met the outcomes perfectly, but rather that the student is successful in meeting the outcome *most of the time*. The other piece of advice is that it is okay to have similar comments for groups of students. The teachers in the round table agreed that it was a good idea to group students into “like” categories (high, medium, and low achievement), and write one comment for each group, being sure to individualize the comments for each student. This strategy is especially useful for teachers who have a lot of students, and it certainly saved me a lot of time!

All in all, the AMAM conference was a valuable day of professional development for me as a new teacher, and I would highly recommend it to anyone who is in or entering the field of music education. Not only were the presentations informative, but it was also a great opportunity to meet and collaborate with other music teachers!

Classroom Guitar Methods

By: Anna Penno

As a music educator with a band background, I am excited to have the opportunity to pursue a path of professional growth that includes the experience of teaching classroom guitar. I am currently nearing the end of my first semester with my high school beginning guitar students. I am happy to share my learning on guitar resources, considerations for preparing to work with students, and approaches for skill building in guitar classrooms with other music educators.

Resources

Years ago, I had an opportunity to student teach with a master educator who demonstrated the potential for classroom guitar to enrich students' lifelong participation in music making. This individual was the first of many who have shared with me their approaches for providing quality guitar instruction, and I firmly believe that the most valuable teaching resource I have come across as a guitar educator is *people*. For this reason I would advise anyone who is interested in building their guitar pedagogy skills to get connected with guitarists and guitar educators. There are numerous ways to go about building these relationships,

such as taking guitar lessons, enrolling in a guitar pedagogy course, and joining the Manitoba Classroom Guitar Teachers Association. Many of the people I have met through these avenues have offered encouragement and have generously shared their resources with me. Importantly, these individuals have also made me feel that I am a welcome member in a community of guitar educators teaching guitar. A few sources that have been recommended and that I believe are well suited to high school beginners are the Mel Bay "Mastering the Guitar" series, Grant Gustafson's "The Art of Guitar" class method, and the Hal Leonard and Essential Elements guitar methods. For the purposes of supplementing my own learning, the video tutorials available in the eMedia DVD's (www.emedia.com) have been especially helpful in providing a visual model.

Because I am fortunate enough to have a projector in my classroom, I often use websites and apps to support students' learning. Guitar note naming and fret board applications, such as Trainer HD - Guitar Edition (Apple) can help reinforce students' knowledge of note names and positions.

Applications that support transposition and

tempo manipulation (without affecting pitch) such as Anytune Pro+ (Apple) facilitate transposition of recordings to "beginner friendly" keys and tempos, enabling students to play along with various recordings early in the semester. Garage Band (Apple) provides numerous accompaniments for rhythm exercises, and Mixcraft (PC) or iMovie (Apple) can be used to create visual "karaoke" displays of lyrics and chords that are synchronized with audio files. The availability of high quality videos of performances and guitar tutorials online has allowed me to incorporate visual and audio examples on a regular basis, and has helped fulfill the need for quality musical models in diverse styles.

I have also come to understand that as a guitar teacher, I will be creating many of my own resources. In addition to the obvious benefit of allowing me to customize resources for my students, I have found this need increasing in a setting in which the study of popular music is so integral. Many of the songs my students hope to learn are recent, and as a result, part of my preparation involves learning from recordings and online resources before designing my own materials.

Getting Started with Class

Teaching beginning guitar has been similar to my previous experience of teaching beginning band. Prior to the start of the year, I prepared a handbook filled with recommendations for acquiring instruments, strings, and other necessary supplies, sketched out units and searched for repertoire, and carved out as much time as possible to practice. First lessons were dedicated to classroom culture and routines, modeling, listening activities, and as much emphasis on music *making* as possible.

Upon meeting my students, I was not surprised to learn that they have a diverse array of previous guitar and other musical experience. I encountered students with strengths in areas such as tab notation, playing by ear, traditional musical notation, classical performance, songwriting, making music with friends/family, and also students who are avid music listeners yet had not played an instrument previously. The diversity of students' interests and strengths in guitar class brings unique challenges, but also the opportunity to individualize learning opportunities by planning for large ensemble, small ensemble, and individual instructional time.

Skill Building

One important piece of advice that was shared with me about teaching high school beginners was to get students chording as soon as possible. As a respected guitar educator

explained to me, older beginners often have the hand strength and coordination necessary to be successful with chording early in their learning. In addition, playing songs using chords and strumming patterns is a strong motivator for my students, perhaps because it builds a chord vocabulary that they can then apply to numerous songs and styles.

When sequencing chord instruction, simple C and simple G/G7 chords require only one fret to be depressed. Using these chords, students can perform songs using the I to V progression, such as Jambalaya (Hank Williams), Paperback Writer (The Beatles), or the I to IV progression, such as Everyday People (Sly and The Family Stone), among others. As students progress, they can expand their left hand position to play full chords. Another consideration for beginner guitarists is the key of the song. The keys of G and D major are very accessible for beginners. However, the key of C major can present challenges because the IV chord (F Major) requires students to barre multiple strings (i.e., depress two or more strings with one finger). Although learning the F chord is certainly a challenge that can be presented to students in their first months of playing guitar, it can take time to build the strength necessary to achieve a quality sound on this chord. Although chord positions can present limitations on the songs that beginner students perform, transposing songs to "beginner friendly" keys (and then learning them in other keys later) can be

an excellent opportunity to teach the function of chord progressions (i.e., I, IV, V) in various keyalities.

One challenge that I have experienced is prioritizing the diverse array of skills that are important to students' development as guitarists. In my current beginner class, we have explored the following concepts: pulse and rhythm, posture for classical and folk style playing, hand position, the rest stroke, using a pick, open-position chords, strumming patterns, playing single note melodies, tablature notation, traditional notation, tuning approaches, chord function, note possibilities on all strings, singing while strumming, composing, performing riffs, and learning by ear. It is certainly a challenge to organize instructional time in order to help students make music with understanding through a variety of means while also encouraging students to build upon their own strengths and interests. However, I am also reminded that areas of emphasis can be flexible according to the needs of each unique group of students, and that individual and small group instruction can be very successfully incorporated into guitar class.

As I continue my journey as a music educator, I look forward to learning new skills and teaching approaches from other guitar educators, performers, and of course, from my students. Thank you for reading and I wish you all the best in your endeavors!

Mark Reid at Brandon University

Upcoming Sessions,

Mark Reid, Da Capo's Key Note Speaker will be presenting three sessions on Music Leadership and Education. These are a great opportunity to learn from a leading Canadian music educator. Please join us for the following sessions:

Friday, January 17th

9:30-10:20 am, room L-04

Creating Educational Experiences Through Music

Using travel and performance to create leadership opportunities for students

10:40-11:30 am, room L-04

Becoming a Music Educator in Canada: Question and Answer Period

What are we doing? Why are we doing it? What paths might lead our students to success?

1:40-2:30 pm, room L-04

Business and Operations of a Music Program

Creating, managing, and allocating funds and resources in your school

Coming Events

BUSMEA 2013/2014

Friday Night Games

Friday, January 17th 2014

Student Lounge, Q.E.II Music Building

DaCapo Conference

Saturday, January 18th 2014

Q.E.II Music Building

BUSMEA Recital

Thursday, February 13th 2014

Lorne Watson Recital Hall

This Issue:

Dr. Wendy McCallum, Editor

Madeline Lowe, Layout and Design

Find past issues of the BUZZ on our website.

BUSMEA BULLETIN BOARD

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