

BUSMEA BUZZ



Brandon University Alumni at this year's Da Capo Conference

Greetings fellow music educators!

The time is here at last. The end of second term education classes is near. As we finish our projects, practice for juries, and prepare for placements, I am reminded of how many times I have gone through this process in the past. The constant studying and long hours become habit after a time, though not always of the good kind. No matter what year you are in, you must remember that sleep is key. Without proper rest, you cannot do your very best work, which is what we strive for throughout our degrees.

As this is my final year, I have recently found myself reflecting on my past five years at Brandon University. My what a roller coaster this has been. As you may know I grew up in

Toronto, Ontario. As you likely also know, the music education system there is quite different, as is the geography. When I landed at the Winnipeg airport on a very rainy, very cold September 1, 2008 I thought to myself, "what have I gotten myself into?" I didn't know anyone at the university, and I certainly didn't know anyone living in Manitoba. All I knew was that I wanted to become a music educator.

Fast forward five years. I have since learned approximately 20 instruments, received approximately 130 hours of private instruction, spent about 625 hours in ensemble rehearsals, performed with those ensembles 25 times, have completed 3 placements totaling 88 days in the schools, and have spent 48 hours on a plane. Numbers do not lie, and what these numbers show me are a dedication on the part of the

student, on the part of faculty members, and on the part of cooperating teachers to create the best learning experience for each and every student.

I have had a phenomenal time at Brandon University. I could never begin to describe how much I have learned here, and how much I appreciate the kindness of those I have met. I came to Brandon knowing no one west of Guelph, and yet I now find myself surrounded by people I know so well I might call them family. I have had the chance to network with music educators within Manitoba, but also in Alberta, Saskatchewan, and North Dakota.

The community that we have at Brandon University really is special. We tell that to others all the time when they ask what music school is like, and they look at us doubtingly. However if they ever have a chance to see the close-knit population of future music educators who love music, love learning, and look out for one another, they have a change of heart. They see that our relationships are genuine, that we strive for greatness, and most of all that we care. An

educator that does not care is not an educator at all, they are simply a teller of tales and facts.

It is with that thought that I bid you all farewell from dear old Brandon University. Continue to care, fellow musicians, educators, music educators, colleagues, and friends. Continue to do your best, continue to inspire, and continue to love what you do.

Let's do something great today.

Sincerely,



Claire Powell

BUSMEA President

This material is excerpted from a keynote address presented at Da Capo Conference at Brandon University, organized and run in February, 2013 by the Brandon University Student Music Educators Association.

Why Music and Music Education Matters

Earl Davey, PhD

Vice President Academic: Canadian Mennonite University

The conviction of many anthropologists, philosophers, educators, and theologians alike that the peoples of this world are marked by a shared humanity, a 'mutuality of being,'¹ is supported by the observation of the magnificence of the human spirit and imagination found everywhere on this globe. This idea of a mutuality of being, or existence common to all is of immense consequence to music education and the work and vocation of musicians and educators everywhere, because it suggests that while cultures and musics vary radically in their structure and practice, they emerge from human experience that is shared in profound ways. And so in our educational environments, much of which is culturally rich and extraordinarily diverse, we engage in educational and artistic practice that spans time and place and extends kinship through the cultivation of shared musical experience of imaginative import. Music and music education across cultures matter for a variety of reasons. This paper hopes to initiate

conversation concerning three such reasons, each of which is a mark of the magnificence of the human spirit we celebrate as we sing and play together.

First, the making and teaching of music involves the giving of gifts, something we do as an act of communion with others. This giving of musical gifts often involves a performative act and process rooted in one's musical nature; these acts and this process are made possible by the refined, reflective and nuanced musical craft of musician-educators, and by the possibility of the musical and emotional reciprocity of those with whom we engage. These gifts are the consequence of labour, love and the giftedness of the givers of such gifts, and necessarily involve the giving of the musical self.

For those whose existence is marked by such talent and giftedness, the expression of this talent is a gift to a community in which you find yourself. It is a gift that enriches and enlivens, and perhaps in some way illuminates the lives of many. It is that which prompts the heart and mind to wonder and to mystery; it kindles joy in response to that which is somehow poignant, meaningful, beautiful, and good.

The music educator's giving of musical gifts is certainly about the music, but it is also about relations and "relationship." It is about the interaction and embrace of the other, about leading and guiding people to a place where they have opportunity to value a range of imaginative and expressive objects and processes that were at once point beyond their experience. It is about creating a community of trust and nurture, a place where human values of commitment, honesty, integrity, charity and grace can abound, where collaboration in the good can affirm and delight all who participate.

In this work we exchange a "gift of mutuality," and we strive to engender the wonder of music through its artful practice as we both give to and receive from our students.

"The life of the music educator committed to her art and practice is a life committed to self-giving. The gifts of music and ourselves constitute an authentic contribution to our world."

The life of the music educator committed to her art and practice is a life committed to self-giving. The gifts of music and ourselves constitute an authentic contribution to our world. These are gifts that engender trust, generosity, friendship, and charity; gifts that engender joy, wonder, and imaginative enrichment; gifts that give pleasure and joy--a pleasure that does not diminish others or stand on the shoulders of the oppressed, but a pleasure that is generated in a collaborative environment where the collective will and imagination results in the production of the good. These are good and noble things we do as music educators, things that raise this work above the measure of mere employment to that of vocation.

Second, it is hoped that the musical gift we offer is experienced as life-giving. Let me explain briefly how I understand this to be so. There is that in our musical experience we receive as "incomparable" and "unprecedented." Elaine Scarry, Cabot Professor at Harvard, employs these terms in her discussion of the beautiful which she says "conveys a sense of the "newness" or "newbornness" of the entire world."² Again Scarry says: "Usually when the 'unprecedented' suddenly comes before one, and when one has made a proclamation about the state of affairs—"There is no one like you, nothing like this, anywhere," the mind is "exclusively filled with the beautiful object that stands in its presence. It is

the very way the beautiful thing fills the mind and breaks all frames that gives the “never before in the history of the world” feeling.”³ Given this, Scarry makes the claim that the beautiful is “lifesaving.”

For those of us who inhabit the world of music education I suggest that we recognize well this response of students to artful practice and to the beautiful in music. We have witnessed the response of joy, wonder, playfulness and surprise. As such I suggest a modest alteration to Scarry’s claim for the beautiful and suggest that ‘the beautiful in music’ (however that is understood and perceived) holds the potential to be life-giving. Clearly not all but some music we experience this way—this way in which “the beautiful thing fills the mind and breaks all frames.” I choose the term ‘life-giving’ precisely because it speaks of the intensification of human experience that art offers. Music and the arts offer hope for the transformation of the commonplace. We trust that our engagement with art, with music, with artful practice will be life-giving.

Third, our work as musicians and music educators involves sacrifice-- one of the most profound markers of our humanity. While a student, Northrop Frye composed an essay entitled “The Concept of Sacrifice” in which he suggests that, “[t]he fundamental problem of experience is the problem of the good life; how best self-development may be integrated with the social relationship.”⁴ At our best we

“... Our work as musicians and music educators involves sacrifice - one of the most profound markers of our humanity.”

function in community, and in such communities we learn to care for others. And as we learn that we are in fact at our best when we give of ourselves to others within our community, we discover the value of giving to those outside our communities including the ‘alien’ among us. Many years later, in his work entitled, *Fearful Symmetry: A Study of William Blake*, Frye makes the observation that “civilization . . . can survive only through conscious acts of friendship, love, and courtesy which represent the killing of the Selfhood by the imagination, the Little Death,” as Blake calls it, which we sometimes call self-sacrifice.”⁵

The work of music educators involves the gift of oneself. Sacrifice is a necessary condition of vocation, and this is what I suggest music educators claim for themselves—this work and life as vocation. The essential and critical attribute and disposition of the gifted music educator is a life of love for others, and love of music. It is a life that centres on the giving of oneself and the giving of the gift of music, the consequence of which is a quickening and an enrichment of the life and imagination of those you gather to yourself. This work involves the sacrifice of time, the sacrifice of discipline, and at times the sacrifice of one’s own health. But it is a labour of love that knows joy. For the good life is not found in isolation and the serving of self, but in community and in engagement with others. Frederick Buechner speaks of vocation as “the place where your deep gladness meets the world’s deep need.”⁶ This vocation, co-mingled with the constant consolation of exquisite music and colleagues who share one’s passion for music and people, is itself a gift of great price.

My First Da Capo

Submitted By

Tyler Lischynski

Da Capo is an annual music education conference that was held on January 19th, 2013 at the Brandon University School of Music. Music educators from across Manitoba and Saskatchewan came to speak for the day. As a second-year student, this year was my first time attending Da Capo and I feel so lucky to have had the opportunity. I am very happy I was able to participate in this professional development day. Being surrounded by these educators was both inspirational and very informative. I learned so much in this day that I might never hear in a university classroom setting.

The day started with the keynote address by Dr. Earl Davey. Dr. Davey's speech, Music Matters, discussed why what we as music educators do is so critically important in today's world. He spoke about music being a gift that we get to give every day to the world through our profession. We heard how throughout the world, many languages are falling by the wayside. This inspirational speech showed us that it is our job as music educators to make sure the musical language does not meet the same end.

The first session I went to in the morning was presented by Kevin Doell. He showed us exactly how an interview with potential schools might go by interviewing three BU students. It was really interesting to see the types of questions employers are actually looking for us to prepare. He discussed how

principals expect us to have mastered the musical aspects of the job, and want to see how we can create a sense of community in our classrooms. They want to see how we can adapt to situations that will give all students the most positive environment possible.

I stayed for another hour that morning with Mr. Doell as he talked about his experience with band parent organizations. Some of the schools he had worked at had a very positive group of parents backing him, and others did not have the same effect. He said the most important thing with parent groups is to never let them run your classroom. They can be a useful tool in fundraising and organizing but, bottom line, you have to be in charge of how you teach your students. If you are firm with parents and they trust you to do that, they can be a big help!

Before lunch I heard Cheryl Ferguson speak about how to make students fall in love with band. If nothing else, this was an inspirational hour that reminded me truly why I love doing what I do. She spoke about developing a personal connection with your students so you can create music with them at their level. The only way to have a truly successful band program is by making your students fall in love with what they are doing. By

“The only way to have a truly successful band program is by making your students fall in love with what they are doing”

loving the music ourselves, we can teach students not only how a piece sounds, but how to express what they feel for music in their lives.

After lunch I sat in on the Da Capo round table. Questions were fired at three recent BU grads who are now teaching in schools, and we heard how their real world

Being surrounded by such amazing educators was an inspirational feeling that you will not find every day. I look forward to what I will learn at next year's Da Capo Conference

experiences have aided them. Each answer they had seemed to stick to a few key ideas. Always be prepared, stay as organized as you can, and be a friendly but firm person. The summer before your first job is a great time to get yourself feeling prepared and organized. Once you are teaching make sure you have guidelines that are clear to a class. Students will not learn from you if they do not respect what you are trying to create with them. According to these BU grads, if you can do this successfully, it will make your start a little easier.

The last session I attended was an introduction to conducting with Dr. Wendy McCallum. One of my biggest worries about student teaching so early in my degree is the lack of conducting experience I will have. This was a great way to group all the basics of

conducting into a one hour session. Dr. McCallum showed us proper techniques, different styles, and some of the many ways to get across what we want while up on that daunting podium. This was by far the most useful session as a new music education student, and I would recommend it to any student.

Overall, Da Capo was an incredible experience that I would recommend to any young music educator. I learned so much about what it takes to succeed in this field. Being surrounded by such amazing educators was an inspirational feeling that you will not find every day. I look forward to what I will learn at next year's Da Capo Conference. Da Capo 2014 will be happening on January 18th at Brandon University.

See Pages 8 & 9 for images from this year's Da Capo Conference

For more Information and to Register for Da Capo 2014 Please visit our Website at :

www2.brandonu.ca/organizations/BUSMEA/

ARTICLE REVIEW

Article Review: The Music Student with Epilepsy

By: Sara Bittner

This captivating article shares a heart-wrenching story that acts as a reminder to all educators of the role they play in the lives of their students. The reality of our school system leaves teachers spending more time with students than parents. This close interaction places a large responsibility on all educators.

Music educators, more specifically, find themselves filling the role of a counselor and mentor as well as a band or choir director. Directors can very quickly grow accustomed to individual student capabilities, behaviour and personality. When changes take place in a child's behaviour, teachers may very likely notice before the parent.

The mentioned article describes in great detail a story of one teacher who noticed a change in a student. This change was later found to be the result of epilepsy. With the help of the parents, other teachers and doctors they were able to come up with a plan to help the student succeed.

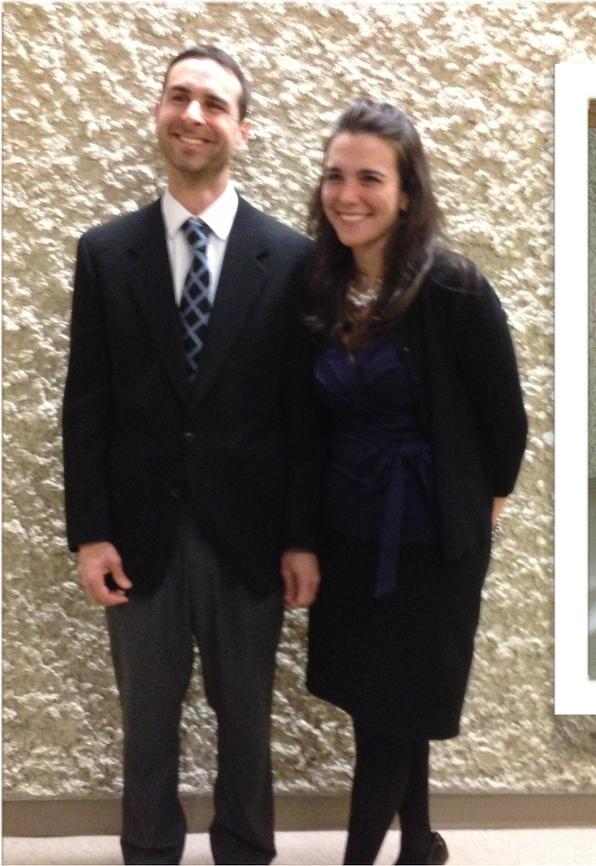
Murdock, Morgan and Laverghetta discuss considerations for music educators and support systems later on in the article. They suggest that "Because the music educator may spend a much more substantial amount of time with a student as well as develop rapport with the student, the teacher's insight into a change in daily behaviour may be the key to discovering an underlying pathology such as epilepsy" (p.52).

Let us teachers take our position very seriously. May we constantly be aware of our student's growth and learning, and support them through the struggles they face. It is our job to continually educate ourselves about the various challenges we will face with in our classroom.

This article can be found in the Music Educators Journal:

Murdock, M. C., Morgan, J. A., and Laverghetta, T. S. (2012). *The music student with epilepsy*. MEJ, 99(1), 47-53.

Da Capo 2013





**Opposite Page,
Clock wise from top
Left Hand Side:**

Cheryl and Daryl Ferguson:
Presenters at Da Capo 2013

The BUSMEA Council at Da Capo
2013 (missing Janet Rankin)

Dr. Earl Davey delivers his Keynote
Adress, *Music Matters*

BU Alumni Brandie Martens,
Roberta Matheson, Jolene Cook
and Jennifer Shead



This Page, Top to Bottom

Jaime Chinchilla and his assistant present at Da
Capo 2013

Mr. Kevin Doell Interviews Devon Mechler during
The Job Interview

Corey Taylor Presenting *The Business of Music*



Planting the Seed of Ability: A Review of *Nurtured by Love: The Classic Approach to Talent Education* by Shinichi Suzuki

Submitted by Erin Dodds

Shinichi Suzuki was an incredible man who changed the way that we think about educating young children. But not only how we educate them; he also taught us to think differently about a child's ability. *Nurtured by Love* was written by Suzuki himself. It not only introduces his Talent Education theory but he also gives plenty of insight into how he came to develop this theory. Through this book, we learn about Suzuki's life story and about how he sees life in general. *Nurtured by Love* is a great book to learn more about the famous Suzuki Method.

Nurtured by Love cleverly intertwines all of the important messages Suzuki is trying to convey into the story of his life. While there are no specific chapters throughout the book, Suzuki writes little collections of stories. The stories all follow different paths from his life, each revealing a piece of how he created his Talent Education theory.

The Suzuki Method is known by many people. For those who are unfamiliar with this program, children begin taking lessons at a young age, some as young as age 3. Children are introduced to classical music through recordings and through hearing older children and their teachers play. As students progress through the program, they return to music they have previously learned. Each time they return to a piece, another new technique is added to increase the piece's difficulty. The biggest part of the Suzuki Method, or Talent Education theory, is the component of listening. Students listen to recordings of performers with great tone. By listening to the tone production, students will emulate this. This is the mother tongue technique.

When Suzuki was first asked to teach students, he began to wonder how to teach a young student. After thinking through this situation he came up with the biggest impact on his Talent Education theory, which is the mother tongue technique. All children learn to speak their native language. Children learn to speak the language because they are surrounded by the language. They internalized the language and then begin trying to reproduce it through speech. Suzuki believed that since all children learn to speak their mother tongue, then all children can learn to play music through the same methods.

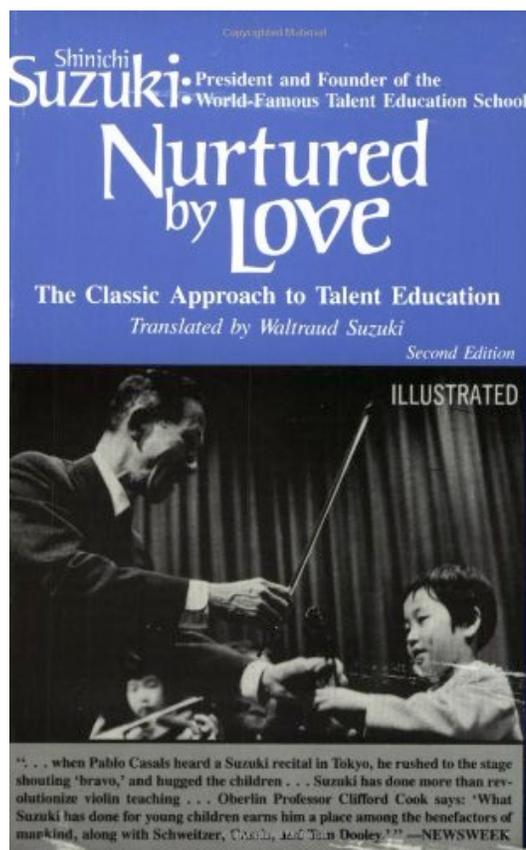


Image via Amazon

The second big part of Suzuki’s Talent Education theory, as described in *Nurtured by Love*, is that every child is born with ability. It is through consistent practice with good technique that children can acquire great ability. Suzuki describes many different situations with his students that demonstrate this aspect of the theory including teaching a blind student to play and to really “see” the instrument.

Suzuki’s lived an incredible life. Even though his father ran a violin factory, Suzuki did not begin playing the violin until he was seventeen years old. He also taught himself to play. Eventually he began taking lessons and after was able to study in Germany for many years. While there he had the opportunity to meet many amazing people, including Albert Einstein and his wife Waltraud. Upon returning to Japan, he had many different teaching opportunities and really defined his Talent Education theory.

Throughout *Nurtured by Love*, we learn how Suzuki developed such a positive outlook on life. From his alma mater, he acquired the motto “first character, then ability”. He tells a wonderful story from his school days about how the entire school went on strike. The school believed that a punishment one class had received was unfair, which it was. Since this motto was such a big part of his schooling, it made its way into Talent Education. Suzuki doesn’t want all of his students to become professional musicians, but that they develop the skills they need to be better human beings.

Educating children is a something that is beginning to make a real change, especially here in music education. We no longer want children to just be “button pushers”. We want our students to be strong, competent, independent musicians who can make their own musical decisions. How we teach our students is how we are going to make the change for them. Suzuki wants “to get education changed from mere instruction to education in the real sense of the word – education that inculcates, brings out, develops the human potential, based on the growing life of the child” (p.87). He believes that what a child becomes depends on how he is educated. This is exactly what we need to keep in mind as educators. We have the ability to shape our students abilities. Since every child is born with ability, it is how we nurture their ability that shapes their future.

Nurtured by Love: the Classic Approach to Talent Education by Shinichi Suzuki is a wonderful book. It not only gives a deeper understanding to a method of instruction that has proven to work, but it also is a great book to read. It is inspirational and Suzuki’s love of music and for teaching children is captivating.

“The word education implies two concepts: to educe, which means to ‘bring out, develop from latent or potential existence’ (*Concise Oxford Dictionary*), as well as to instruct.”
 - Shinichi Suzuki,
Nurtured by Love: the Classic Approach to Talent

Techniques Corner

Cat Got Your Tongue?

Here's "Forman's Fix" plus 15 things you can do to keep your speaking voice happy and healthy.

By Professor Naomi Forman
BUVoice Instructor

As an educator (or at least a *future* educator!) your voice is one of the most valuable tools you have. How can you keep your vocal cords happy and healthy when you spend hours and hours talking every day?

Your vocal cords are two teeny-tiny muscles that lie just behind your voice box ("Adam's apple") that open and close to allow you to make the sounds that are the basis of language and communication. And just like any muscle, they are prone to fatigue, and susceptible to injury.

When your vocal cords are injured and/or swollen it can create a rough scratchy tone of voice. You feel like you are shouting, yet you are hardly making a peep and no one can hear you in the back row. How can we prevent the cords from injury in the first place, and if they are already hoarse how do we fix them?

Prevention:

1. Water – drink plenty of it. Dehydration is a major contributing factor to vocal fatigue.
2. Coffee, caffeinated soda, and even a (seemingly harmless) glass of fruit juice can cause dehydration.
3. Alcohol is also a major dehydrator. Chase your beer with a glass of water.
4. Smoking's a killer. You already know that smoking is bad for your lungs, but the smoke particles also wreak havoc on your delicate vocal cords.
5. Don't forget to breathe. This is harder than you think! Your body is a wind instrument and vocal chords can't work if a lungful of air is not rushing past them. Anytime you pick up the phone, breathe before you say "hello". Anytime you are about to say something to your class, make sure you first take a breath IN before you speak OUT.
6. Use *more* air when you speak. Not breathy (like Marilyn Monroe) – but more *support*. Using your abdominal muscles to support your sound keeps your vocal chords happy, and equates to more volume too.
7. Practise saying more with less. (That is, with fewer words.)
8. Posture. Keep your spine straight from your skull to your tailbone. People are always amazed that an operatic soprano can sing high c's while their characters are dying of consumption, swooning head over heels, up-side-down on a settee. However, there is nothing amazing about

it - they can do it because they keep their backbones straight, even up-side down. This keeps the air flowing effortlessly past their vocal cords. Never, never ever speak if you are slouched, hunched or otherwise curving your spine. As an added bonus you'll look taller and more confident.

9. Don't shout. If you want your class to be quiet, don't compete with them. Stop talking and they'll stop talking - eventually - too.

But, what to do if your voice is *already* tired and cranky and you are only just reading this info for the first time? (Because, naturally, you'll never, Never, NEVER forget this information once you've read it!)

Healing:

1. Sleep: the very best thing you can do is get a good night's sleep. Your body regenerates faster when you sleep.
2. If sleep is not possible (i.e. it's twelve noon and bedtime is nowhere on the horizon) Get some vocal rest or speak in a slightly lower, softer tone. Don't whisper though: whispering forces too much dry air past your vocal cords and can cause further damage.
3. Don't forget the importance of eating healthfully. You need vitamins and protein to keep your body healthy and energetic, which, in turn, keeps your vocal cord healthy.
4. Acetaminophen may bring temporary relief for a sore throat, but may also lull you into a false sense of security – since you can no longer feel throat pain, you may start to talk more again, which will cause further vocal damage.
5. Like acetaminophen, cough syrup may also bring temporary relief. However, the list of additives and dyes in a store-bought cough syrup can be quite daunting. A reasonable alternative to store-bought cough syrup might be an old-fashioned hot toddy before bed. (See below)

Finally, it's never a bad idea to have a few professional "speaking lessons". Spending a few hours coaching your speaking voice has the potential to have a huge impact on the next 40 years of your career: just ask my husband Kent, who is the owner/operator of Forman Honda and Forman Mazda. In the early days he lost his voice frequently from over-use as he spent hours every day talking to his customers. By learning a few basic breathing techniques and finding an optimal speaking tone and pitch he was able to cure his vocal fatigue almost overnight.

Hot Toddy:

This simple hot drink combines water, honey (a soothing natural antibacterial) and an ounce of alcohol (an antibacterial soporific plus pain relief). Best sipped slowly just before bedtime.

One mug of boiling hot water to which you will add:

Honey -as much as you dare

One ounce brandy or whiskey

Cheers!

Professional Development Opportunities for Summer 2013

Compiled by Emma Gordon

Summer is a perfect time for to invest in professional development opportunities. Below is a list of workshops and clinics that may interest you!

Avenues: Exploring Band and Jazz Methods

Brandon University School of Music
August 19 – 20, 2013

Faculty include: Dr. Wendy McCallum and Greg Gaten

<http://www.brandonu.ca/music/festivals-and-workshops/>

Cognitive Conductor: Seneca Lake Workshop

Central New York (Hobart and William Smith College campus)
July 21 – 27, 2013

Faculty include: Dr. Dale Lonis, Dr. Fraser Linklater, Ardith Haley, Jason Caslor, and Darrin Thornton

<http://cognitiveconductor.com/>

Fika Musik: Summer Choral Conducting

University of Manitoba Faculty of Music
July 17 – 23, 2013

Faculty include: Dr. Elroy Friesen and Dr. Catherine Robbins

<http://umanitoba.ca/faculties/music/prospective/summer/fikamusik.html>

Jazz Camp: 20th Year

University of Manitoba Faculty of Music
August 18 – 24, 2013
Directed by Steve Kirby

<http://umanitoba.ca/extended/summer/jazz/>

Jazz Theory Boot Camp

Winnipeg, Manitoba (Daniel McIntyre Collegiate Institute)
August 10 – 16, 2013

Faculty include: Jason Smith, Jeremy Fox, and Michele Weir

<http://www.jazztheorybootcamp.com/>

International Music Camp

International Peace Gardens on the border of Manitoba and North Dakota

Any week starting from June 16 – July 21, 2013 (3-day option from Sunday evening to Wednesday, full week from Sunday evening to Saturday)

<http://www.internationalmusiccamp.com/program/professional-development-for-educators/>

Orff Levels 1 and 2: 33rd Annual Orff Certification Program

University of Manitoba Faculty of Music July 3 – 16, 2013 (not including weekends)

<http://umanitoba.ca/faculties/music/prospective/summer/Orff.htm>

SMV Vocal Jazz Camp

Winnipeg, Manitoba (Daniel McIntyre Collegiate Institute)
August 5 – 9, 2013

Faculty include: Jeremy Fox, Lucas Mattson, Cynthia Wahl, Ryan Howe, and Harmonic Convergence

<http://vocaljazzcamp.com/>

Teaching Guitar Workshops

Winnipeg, Manitoba
July 8 – 12, 2013

More information by emailing:

tgwcanada@rogers.com or contacting the Manitoba Classroom Guitar Association

Wind Conducting Symposium

University of Toronto Faculty of Music
July 2 – 5, 2013

Faculty include: Alain Cazes, Gillian MacKay, Jeffrey Reynolds

<http://www.music.utoronto.ca/events/summer/windconducting.htm>

UPCOMING EVENTS

BUSMEA's Annual Jazz Festival Hot Dog BBQ

Make Sure you come by our table outside of the QEII Building during Brandon Jazz Festival

We will be selling hotdogs, soda, and chips.

All proceeds go to BUSMEA

DA CAPO 2014

Mark your Calendars for January 18th 2014!

Second Year Students!

Make sure to keep your calendar free on TUESDAY, APRIL 3rd for the BUSMEA Student Teaching Information Session! 5:00 – 7:00pm in Room 2-02. Pizza included!

THE BUSMEA BULLETIN BOARD

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

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

Thanks for stopping by!

This edition of the
BUSMEA BUZZ

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CONGRATULATIONS! TO THE 2011/12 BUSMEA COUNCIL!

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