

The Opus

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January 2020

Happy New Year! I hope you enjoyed your time off over the holiday season and spent lots of time relaxing and enjoying the company of friends and family. A new year often provides a time of reflection on the year passed and time to look ahead and set goals for the upcoming year. Of course being a teacher I always think of September as the true start to the new year and a fresh slate, but mid-year reflection is never a bad thing. I've found myself thinking about what I can change in my classroom. How can I be a better teacher for my students? How can I better balance work with my personal life and my own family? What is my vision for 2020?

Personally, I will be working to make my classroom even more inclusive to all students. I want to make sure that each student feels like they are represented in the music and literature used during my lessons. I'm hoping we can find even more opportunities for creating and composing. Personally, I'm hoping to get away from the screen, reducing my time on devices as well as ensuring I'm taking care of myself and finding more time for self care – whether that be a run, coffee with friends or reading a good book.

With the constantly increasing workload and stressors in the field of education, it is increasingly important to take time away and check in on yourself, just like we all would do with our students.



As a council, we will continue working hard on your behalf. We are planning for Music Monday, Resonate, PL sessions across the province and are thrilled to be working with Carl Orff Canada and Orff Nova Scotia to offer Orff Level I here in St. John's this summer. We are also working closely with the organizing committee for the Atlantic Regional Conference for Music Education and are excited for the second regional conference happening May 1-2 in Fredericton, New Brunswick.

I hope that you are entering this new semester rested, recharged and ready to share your passion with your students. As always, I thank you for all that you do for your students and wish you best of luck with the term ahead.

Resonate 2020 Call for Presenters

Resonate 2020 will be taking place **October 29–30** in St. John's, NL at the Sandman Signature Hotel and MSIC is seeking applications for session presentations.

When planning the conference the committee aims to present sessions across all strands, and fill sessions based on topic requests from members, and there are a limited number of slots.

Presenters receive free conference registration as a thank you for presenting (membership is still required).

Deadline for Applications: March 1st

Application Form:

<https://forms.gle/xCm9dMsLDJ2s3jMv5>



by Ashley Sheppard

The Canadian Music Educators' Association hosted its annual in person full board meetings October 17–19 in Saskatoon. This year the NLTA Music Special Interest Council had two delegates at the table. I was there attending as both President of MSIC and as the CMEA Director of Awards and Recognition. I attended the Provincial Presidents Meeting on Thursday, October 17 and MSIC Vice President Michelle Collins joined the full board table for meetings October 18–19 in the Newfoundland & Labrador chair. There were many new faces around the table this year, as many Director chairs changed hands and many provincial presidents had finished their term. As always, it was a wonderful weekend filled with thoughtful and passionate discussion.

The first meeting that took place was the Provincial Presidents Meeting. At this meeting we all share from our own province – what are our celebrations and challenges. It's a great time for getting ideas on clinicians and workshop topics as well as brainstorming strategies for tackling challenges and advocacy. The biggest takeaway from this meeting was both comforting and disheartening. It seems all provinces are in the same boat of having low enrollment in B. Music Education programs and a shortage of substitute teachers who are music specialists. While it's nice to know we are not the only ones facing these challenges, it's disappointing to see that this is the state of music education in our province.

Also at this first meeting was a presentation from the Coalition for Music Education where they informed us of a study they

are leading on the state of music education in Canada. The study is in three phases, which began on June 1, 2019 and the goal is to have the final report launched in September of 2020. The team will be traveling across the country meeting with government, school districts and teachers. An initial meeting was held in St. John's in November and more work is to come.

The CMEA Full Board meetings took place on October 18–19. Reports were presented from all board members on their work over the year. It was also decided that we would move forward with another Atlantic Regional Conference which is slated to take place in New Brunswick, May 1, 2020. The hope is to restore a national conference; however, this is a challenging task, so research will begin to decide on its viability. We spent some time working on a new strategic plan for the CMEA – what we should improve, what we should maintain and what we dream about. It was an extremely motivating session with a lot of great discussion and ideas. It was also decided that once again each province will be responsible for contributing one article to the CMEA journal over the course of the year. Our province is due to submit an article for the April edition.

It has been my pleasure to represent our province at these national meetings for five years now and they are always filled with great discussion and comradery.

Music Monday 2020

On **Monday, May 4th** we will be celebrating Music Monday 2020! Organized by the Coalition for Music Education, Music Monday is an annual national event celebrating the importance of music in our lives and especially in our schools. It began in 2005. Once again, the MSIC will be creating a Music Monday video and we would love your participation. This year we will again be using Oscar Peterson's *Hymn To Freedom* (in the key of Bb) for our compilation video. This is the official 2020 Music Monday anthem. All parts for various instruments and ensembles can be found on the Coalition for Music Education's Music Monday website (<http://coalitioncanada.ca/musicmonday/>). Please be sure to register your school as a participant through the Music Monday website. This not only helps with advocacy and data for the Coalition, but there are fantastic prizes being awarded to registered schools as well.

Please send a video (filmed horizontally) of your group (choir, band, Orff ensemble, etc.) performing the song *Hymn to Freedom* (Bb!) to rebeccamcdonald1@nlesd.ca by **April 24th, 2020**. Just like the last two years, we will take

sections of each video submission and put them all together to make our own unique take on the song!

Every school that submits a video will be **entered to win a \$250 prize** to go toward their Music Monday celebrations! **Get your video in to have your chance at the prize!**



**MUSIC
MONDAY
2020**

Ontario Music Educators' Association (OMEA) Opus 100

OMEA Grant Reports

by Michelle Collins

I had the opportunity to attend several sessions at OMEA including *Cuban Music, Rhythm and Dance, Using Kodaly to Build Music Literacy, Special Education for the Music Educator, Choral Singing Rehearsal Techniques, Facilitating a Traditional Drum Circle* and a *Percussion Workshop*.

My intention was to select sessions based on how they would relate to my professional learning goals. Many of them helped to directly achieve my professional learning goal to "increase student music literacy through active student engagement in both choral and instrumental instruction", while other sessions were less helpful in this regard.

The Cuban music, rhythm and dance session proved to be more of a discussion and entertaining demonstration rather than a focus on helpful pedagogical approaches. I was able to learn some interesting rhythms and will be able to use the suggested music for creative dance.

The facilitators in the Kodaly session provided a wide variety of tips, ideas, strategies, learning pathways and repertoire to use within my program. I learned new techniques to incorporate movement to meet outcomes of beat, rhythm, metre, expression and creation. In addition, the facilitators provided several innovative assessment strategies.

The choral session was very worthwhile and informative. A young choir was present to demonstrate along with the facilitator. It was refreshing to experience the interactions between the choral instructor and the choir. I learned new strategies to engage students in the process of learning new repertoire from vocal warm-ups, use of solfege, listening and reading strategies and rehearsal practices. I will directly utilize these helpful tips with my students to help achieve my professional learning goals.

The World Drumming Circle was incredibly inspiring. For myself, it was a review on facilitating a drum circle but also helped me to remember the importance of the therapeutic nature of this activity. This is especially important in a diverse learning environment. The drum circle is a way of internalizing beat and rhythm with both structured as well as improvisational methodology. It helps to develop rhythm, listening skills, regulates emotional response, improves communication, releases stress and helps to build a sense of community. Using the techniques, strategies, as well as the suggested resources that can be used with Smartboard technology, will aid in my PL goal to increase music literacy skills through instrumental instruction.

Finally, I attended a very informative session on teaching music to children with special needs. My teaching assignment includes several sensory music classes. In addition, many of these students attend music with their peers. It has been challenging to ensure that I am meeting the specialized needs of students with exceptionalities. The facilitator of this session was able to provide a wide variety of helpful strategies for students with varying abilities, strengths and challenges and ensure that they will experience success through music education.

I am confident that the opportunity to attend OMEA will support my professional learning goals. I am able to directly utilize the ideas, techniques and teaching strategies as well as the suggested resources to improve my students' music literacy skills through choral and instrumental approaches this year.

Opus 100

by Rachel Huys

The OMEA's 100th anniversary conference, Opus 100, took place in Toronto from November 7-9, 2019. I attended the full conference. While there were three other teachers from our board attending the conference, we did not attend the same sessions, so I only saw them briefly. The conference offered a wide variety of workshops on music education through six breakout sessions. There were also two keynote presentations, a showcase concert, a variety of concerts throughout each day, and industry displays.

I attended the following breakout sessions/workshops:

- Fun with Music N'Yoga Adventures: Kenya, Africa – Allison Tippler
- It's in the Music! Using Kodaly's to Build K-6 Literacy – Kim Eyre and Gena Norbert
- Rhythms 'R' Us – Mary Thornton
- Choral to Orff – Alice Malach
- 100 Teaching Tips, Tricks and Shortcuts for the Elementary Music Classroom – Judith Bean
- Singing and Playing in the Circle and Beyond – Carolyn Neumann Vanderburgh

My professional learning goals include furthering my knowledge and understanding of Kodaly and Orff methodologies so that I am better able to incorporate

these techniques into my classroom to better engage students in musical learning. This conference provided me with tips, resources, methods, and lesson plans for engaging students and teaching musical concepts in the K-6 classroom.

Day One's workshop, Allison Tippler's Music N' Yoga, walked us through a full cross-curricular unit that incorporated physical education, music, and social studies. The unit could be adapted to fit any grade from K-6 and incorporated auditory, visual and kinesthetic learners in each lesson. Eyre and Norbert's Kodaly workshop provided an excellent overview of the Kodaly method with practical applications to be used in the K-6 classroom. They demonstrated Kodaly techniques using a variety of repertoire, movement, and manipulatives. Rhythms 'R' Us provided practical tools for teaching rhythm as the foundation of all musical learning. The workshop incorporated rhythm activities in ear training, reading, writing, composition, and performance.

Day Two workshops began with Malach's workshop demonstrating how to choose choral repertoire that can be used to deepen musical understanding in an Orff setting. It provided a glimpse of at least three specific choral pieces that could be broken down to incorporate composition, arranging, instrumentation, and movement/dance in both the classroom and performance settings. Judith Bean's workshop, 100 Teaching Tips, Tricks and Shortcuts for the Elementary Music Classroom, was a whirlwind class that provided us with dozens of resources and ideas to make teaching music in the K-6 classroom more diverse and comprehensive. Finally, Neumann's Kodaly oriented session on singing in the circle and beyond had us up, moving and singing dozens of multicultural pieces to be used regularly in the music classroom. The pieces included hand games, body percussion, movement and choreography. The songs used are excellent choices for teaching musical concepts, keeping students engaged, and for having in a teacher's back pocket at all times.

While I still feel the need to deepen my understanding of Kodaly and Orff methods through the completion of more intensive workshops, I thoroughly enjoyed each of the sessions I attended at Opus 100. The instructors were knowledgeable, specialized, and easy to work with and learn from. I have a multitude of new tools and resources in my classroom. I cannot wait to get started!

OPUS 100

by Jacqueline Moulton

On November 6 2019, I travelled to Toronto to attend the OMEA, Opus 100 Music Conference. The conference was three days in duration, November 7, 8 and 9. Opus 100 was held in celebration of a century of dedication to teaching Music in Ontario. During the conference there was an emphasis placed on the reflection of where Music Education/Educators are today, where they were in the past and where Music Education hopes to go in the future.

The conference gave me the opportunity to experience some of the best of musicians in the province of Ontario. There were choral entertainers, bands, children's choirs and some performances by Juno award winners (Dolce Orff Ensemble: Young Voices Toronto, Bishop Ryan Xpression Vocal, Ensemble, Ontario Youth Choir, Jane Bunnett, Ontario Honour Band).

During the conference there was a vast number of sessions to attend. Being from a choral background I chose two sessions on integrating all voices: Vocal Therapy Techniques for Students with Autism and Down Syndrome; and Special Education for the Music Teacher. Both sessions helped me narrow in on some strategies to help the special needs learner in the classroom. I also attended a session titled "Singing Never Goes Out of Style". In this session I was introduced to many techniques that can be used in the Choral Classroom, learning how to strengthen the voices of growing children.

Two other sessions that were beneficial to me was a Make and Take session where teachers created items that were applicable to the music classroom i.e., rhythm sticks, and Orff rhythmic sheets. In the other session titled "100 tricks for the Elementary Classroom" there were ideas for literacy in the music classroom and ideas on movement with emphasis on singing.

The Opus 100 Conference was a great growth experience for me. One of the Keynote speakers left a lasting impression. Mr. Alvin Law spoke of his relationship to music and his experience of being a musician with a disability. The Conference gave me an opportunity to learn valuable teaching strategies but it also opened my eyes to endless possibilities for teaching music. My professional growth as a music teacher has been lifted exponentially. The opportunity to attend such an uplifting and enjoyable conference is etched in my mind and will no doubt help me with my teaching career. Thanks to the NL Special Interest Council for making this possible.

OMEA Opus 100

by Susan Alexander

On November 7-9, 2019, I had the opportunity to attend the OMEA Opus 100. It was a music conference designed by the Ontario Music Educators' Association. While at the conference, I attended many sessions on Jazz Bands. In my current job I have a Jazz Band, and of all the performing groups, I was the least confident in conducting this group.

The sessions I attended were:

- Jules Estrin – JAZZ Trusted Titles for Jazz Ensemble
The biggest take away I got from this session was not to choose music that was too hard. Jules Estrin does a lot of adjudicating within Ontario and he said that the greater the difficulty, usually the students don't play as musically. All something which we learned, but it's nice to hear again.
- Mike Steinel – PROMOTIONAL BAND – I/S Rehearsal Strategies for Intermediate Jazz Bands
Mike Steinel wrote the Jazz Band Standard series and the second set of this series will be released soon. He went through activities for articulation, rhythms, and complete jazz band arrangements.
- Alycia Pindar – TECHNOLOGY - J/I Leveraging Digital Using Soundtrap
This was an amazing session! Soundtrap is an app (very expensive one) which contains loops and sound files that students can use to create compositions. They can also record their own playing and later sounds. Other than it being an expensive piece of software, the session was very informative and I can take the lessons that were shown and use them in Audacity, although not as readily because of the lack of loops. This may be something I can look into in the future.
- Dave Neill – BAND - I/S Breaking Down Barriers for Jazz Improvisation
This was a phenomenal session! Dave Neill showed how he introduces improvisation to young jazz bands. He plays a game called "one note". The instructions are; I (the teacher) play a note, you (the student) play a note. Do not ask questions. That's exactly how it goes. He plays a note, then a student plays a note back. After he gets through the band, he moves on to "two notes", then three, then phrases. It makes the students think on the spot and you never know who the teacher will choose next, so you can't plan too far in advance. Students have the option to copy, do the opposite, or something completely different than what the teacher does. Eventually he adds in chords

and scales, but even within the group of teachers, I could see the comfort level with improvising go up.

- Mike Downes & Mark Kelso – BAND - I/S Professional Tips for Working with Your Rhythm Section
This was another amazing and informative session! Two professors from Humber College presented on how to make sense of rhythm section notation and how best to interpret it. They also showed how to get the best sound and impact from the rhythm section instruments.
- Isaac Moore – I/S Fostering Student Leadership Opportunities in Your Music Program
This session was interesting, although not entirely applicable to my situation. It was about setting up Student Music Councils, and was more suitable to high schools. I did like hearing about the process and can see the benefit in setting up a Student Music Council, and may be able to adapt it for Junior High in the future.

Thank you for the opportunity to attend this very worthwhile professional development experience!

The Alberta Orff Chapter / Le chapitre Orff de l'Alberta de Music for Children · Carl Orff Canada · Musique pour enfants invites music educators to / invite les enseignants de musique à



Carl Orff Canada 26th National Conference
26e Congrès national de Carl Orff Canada
Edmonton, Alberta

April 16 – 19, 2020 · du 16 au 19 avril 2020

- Outstanding workshops • Des ateliers exceptionnels
 - Top notch clinicians
- Des animateurs et animatrices de haut niveau
 - Children Performing Groups
- Une scène réservée aux groupes d'enfants
 - A marketplace • Un salon des exposants
 - Marvellous entertainment
 - De nombreux divertissements



www.orffvision2020.ca



Karen Brunssen PD - Corner Brook

by Jennifer Stratton-Renouf

In connection with Shallaway Youth Choir, Kellie Walsh, Dr. Caroline Schiller, and the Graham Academy, music teachers in the Corner Brook area were fortunate to engage in a professional development session with Karen Brunssen in September 2019. Brunssen has a musically rich biography (www.music.northwestern.edu/faculty/profile/karen-brunssen) and recently published a book titled *The Evolving Singing Voice: Changes Across the Lifespan*. She led us through a discussion of the changing voice in males and females throughout a person's life. Below are a few interesting take away points that I made through the session:

- The vocal tract changes from infancy to adulthood.
- The larynx continues to change over time, which changes our vocal ranges over time.
- Until about the age of 27, the male vocal tract does not stop growing
- Menopause can greatly affect the female voice. Actually, the cervix and the vocal folds are highly related in connection to receiving hormones.

After an in-depth discussion of the changing human voice, Brunssen led the group through a variety of vocal warm-ups that focussed a lot on filling out our sound. We did a simple



dmsmd warm up where we sang this on vowels, and then sang through a straw. The changes were quite interesting and I recommend that you give it a try! It is a great, yet relaxing, vocal warm-up for teachers or singers who are using their voice all day. When the straw is removed, the air and the sound seem to flow in a much more relaxed way. Brunssen suggested this is a great way to start your day!

One of the final points that Brunssen made is that sometimes we need to find 100 different ways to reach the same goal – to reach all of the students and their varying voices. Trying something new or different may help you as a singer/teacher or it may help a student in your classroom or studio.

Happy singing!

Music Coding Professional Learning Workshop

There will be a Music Coding PL offered on **Monday, February 10** at the District Conference Centre in St. John's. This session is open to any K-12 Music teacher. This day will provide information on what is coding, different coding applications and how this can be integrated into the music classroom. No prior coding knowledge is required.

Substitute time and any possible travel expenses will be the responsibility of the school.

If you would like to attend, please register in the PL Calendar in Member Services. Registration is open now. There is a minimum number of participants (10) required to be able to offer this PL as well as a session maximum of 25. If we have not reached the minimum by Wednesday, February 5th, the PL will not be able to go ahead.

If you have any questions, please do not hesitate to contact Jennifer Stanley: jenniferstanley@nlesd.ca

Regional PD

On **October 9th**, the MSIC presented a workshop at Mealy Mountain Collegiate in Goose Bay. Sarah Comerford presented *Fresh Ideas for Motivation and Musicianship* to five fantastic Music Specialists. This session was able to be offered as a result of funding received through the Teachers Talking to Teachers grant offered by the NLTA. We are so appreciative for this funding and ensure to avail of it each year.

The teachers were excited about the opportunity and were so appreciative after the session and we have already been asked if we can work on a session for Labrador City to serve their teachers as well as teachers in Labrador and the Francophone board.



ORFF LEVEL I

St. John's, Newfoundland

JULY 20-31, 2020

**LOCATION: District Conference Centre
40 Strawberry Marsh Road, St. John's, NL**

This course, in the principles and techniques of Carl Orff's *Music for Children*, leads to Orff Specialist certification. The Orff philosophy is an internationally recognized approach to teaching music. In this course, teachers learn to foster student performance skills, literacy, and creativity through carefully sequenced musical experiences using songs, games, rhythms, poems, dances, and stories from around the world. Participants receive training in recorder playing, choral techniques, movement, percussion instrument technique, and pedagogy.



INSTRUCTORS:

James Jackson - Basic Orff
Charlotte Myers - Movement,
Choral & Recorder

Sponsored by
Orff Nova Scotia



Endorsed by
Carl Orff Canada



With support from NLTA Music
Special Interest Council

**Course Fees due before
May 29, 2020**

**\$700 + \$25 for COC members
\$725 + \$25 for Non-members**

**Additional Late fee after
May 29, 2020 - \$25.**

**Book early! Course is
dependent on numbers.
Registration form and
payment info available**

**Feb 15th at:
www.orffnovascotia.com**

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