

**BUSMEA
Council
2013** Photo
by James
Paluk



Presidential Address Greetings Music Educators,

Summer is over and I hope that everyone had plenty of time to relax and prepare for the new school year. This year is well underway and it has been very eventful so far. To all new BUSMEA members, I would like to say welcome! And to those who are returning, welcome back! Some of the articles in this edition of the BUSMEA BUZZ are the Techniques Corner with Dr. Bach, a review of Senator Tommy Banks' time at Brandon University and also a sneak peak at some sessions of interest for this year's TEMPO Conference.

The BUSMEA Council has been very busy planning events for this year. To begin the year, we were very fortunate to be able to bring Senator Tommy Banks to Brandon University. We have also had our annual student teaching debriefing session for all those who were out teaching last spring and a wonderful Star Wars/B.Y.O.Banana fundraiser.

There are also some important dates to mark on your calendar. On Friday, October 25th, the Manitoba Music Educators Association is hosting their annual TEMPO Conference. This is a wonderful

professional development opportunity that almost all of Manitoba's music educators attend. If you need a ride to Winnipeg for the conference, look out for our BUSMEA TO TEMPO posters on our bulletin board in the basement. We will help you find a way to get there for this fantastic opportunity. Laura Chartrand wrote an article in this issue about some sessions of interest that you should consider attending. Also, on Thursday, October 24th, we will be having our annual Halloween Bake Sale.

BUSMEA's biggest event each year is our annual Da Capo

Presidential Address Cont.

conference. This year, on January 18th, 2014, it will be our 8th annual conference at the Queen Elizabeth II Music Building at Brandon University. Da Capo is specifically designed for pre-service music educators. The sessions are all topics that are not necessarily covered in school, but we still need to know. Each year, we have a keynote address, a new teacher round table and sessions on instrumental, choral and elementary music education. We will keep all of our members updated as we confirm new presenters. If there are any sessions or topics in particular that you would want to see at the conference, please let anyone on council know. We are always happy to receive suggestions. The Da Capo conference is a wonderful professional development opportunity that I hope to see everyone at. So please mark your calendars!

or have any suggestions about future clinics. We always welcome feedback.

On behalf of BUSMEA, I hope everyone has a great year and that your classes, clinics, lessons, performances and everything else are very productive. I look forward to getting to know all of our members.



Erin Dodds
President, BUSMEA 2013-2014

One of BUSMEA's goals for this year is to bring our events to more members. To do that, we have updated our bulletin board that is located in the basement of the Music Building. You will be able to see all our upcoming PD sessions and fundraisers. We also have previous issues of the BUZZ available for you to read and some information packets from some of last year's clinics. For more information about what BUSMEA is up to, "Like" us on Facebook and follow us on twitter @BUSMEA. You can also contact us at busmea@brandonu.ca anytime if you would like to volunteer for an event

Dr. Randy Kohlenberg
5th year music Ed Students and friends participated in a Trombone Clinic presented by Randy Kohlenberg on October 4th 2013



Jazz Masterclass
 Senator Tommy Banks
 performs along side
 students Donn
 Navidad and Micheal
 Dunn during his Jazz
 Master Class on
 September 6th 2013



Senator Tommy Banks September 4th-5th 2013

Before becoming a Senator of Canada, Tommy Banks served as Chair of the Music Committee of the Board of Governors of Alberta College; he was founding Chair of the Alberta Foundation for the Performing Arts; Chair of the Music Program at Grant MacEwan University; Chair of the Edmonton Concert Hall Foundation; Chair of the Instrumental Jazz Division of MusicFest Canada (North America's largest music festival organization); Chair of the B. & B. Foundation for the Theatrical & Musical Arts of Alberta; Member of the Board of the CKUA Radio Network Foundation; Honorary Chair of the Alberta Heart Fund; Honourary Member of Cosmopolitan International and of Rotary International (of which he is a Paul Harris Fellow).

Tommy won the Sir Frederick Haultain Prize, the Juno Award, the Gemini Award and he has received Lifetime Achievement Awards from ACTRA and SOCAN.

Tommy Banks is an Officer of the Order of Canada and a Member of the Alberta Order of Excellence. He was Patron of the Military Family Resource Centre. His wife Ida and he are Honourary Co-Chairs for Northern Alberta of the CKUA Radio Network Capital Campaign and Board Members of Wellspring Edmonton. Tommy also serves as the Honourary Patron of Pro Coro Canada.

During the administration of the Rt. Hon. Brian Mulroney, Tommy Banks was appointed for two consecutive terms to the Board of the Canada Council for the Arts and to a further term as Policy Adviser to the Board.

Tommy was appointed by the Minister of Finance, the Hon. Michael Wilson to two consecutive terms as a Member of a Sectoral Advisory Group, International Trade (SAGIT) which advised the Government during negotiations for the North American Free Trade Agreement (NAFTA).

Under the Rt. Hon. Joe Clark, he served as Alberta spokesman in the campaign for the national referendum on constitutional amendment and, with Professor Kathleen Mahoney, Tommy argued the "yes" side, opposing Stephen Harper and Mel Hurtig on the referendum's televised debate.

Tommy articulately and authoritatively speaks to audiences across Canada on a variety of subjects including the Importance of the Arts, The Role and Future of the Senate, and Politics in Canada Today. His stance in politics is neutral. He does not analyse nor attack a political issue from a partisan point of view. Tommy is as sharp as a tack and his command of vocabulary is legendary. Tommy packs a great sense of humour.



Senator Tommy Banks A Student's Perspective

By Trenez Pruca

On September 5th the Honourable Tommy Banks came to Brandon University to address students and faculty in the School of Music.

During his time on campus Senator Banks gave a lecture on the Value of the Arts, provided a jazz master class and discussed Business and the Arts during a seminar. As a composer, conductor, and jazz pianist, it was no surprise that he started the night off by playing a couple tunes for the audience.

Senator Banks spoke of the importance of the arts in schools as well as the role of advocacy. He discussed the need for the arts in communities to help unite and rebuild them. He also talked about the qualities a person gains from participation in music, such as self-discipline and cooperation through teamwork. Mr. Banks talked about how the arts represent a significant sector of industry in Canada, the Arts create more jobs and bring in more money than other type of industry in the country. The Arts are constantly changing and always growing. Senator Banks mentioned that the arts bring in more revenue

The BUZZ Wants You!

BUSMEA is always looking for volunteers for events, articles and submissions for the BUZZ , Ideas for clinics and ideas for presenters for Da Capo Conference. If you have Ideas or want to get involved, please get in touch.

We can be Reached via:

Email: busmea@brandonu.ca

Website: <http://www2.brandonu.ca/organizations/busmea>

Facebook: www.facebook.com/busmea

Twitter: @BUSMEA

Or talk to any of our Counsel Members if you want to contribute!

than agriculture, which is shocking since agriculture feeds the world. He reinforced his discussion of the arts industry with meaningful statistics.

Senator Banks believes that our world would not be the same if there was no such thing as culture; Culture is what makes us human. He also stated that the arts are a big tourist attraction. People do not go to the murky corners of the globe for the weather; they go there for the culture of the area - their

artistic achievements. As artists we are consistently satisfied with our jobs. We are paid to do what we love. He said that we need to nurture culture and the arts in order for them to flourish for future generations, and to balance the economy.

I walked away from Tommy Banks' visit knowing that my choice to become a music educator will help keep the cultural life of our nation alive.



“People do not go to the murky corners of the globe for the weather; they go there for the culture of the area - their artistic achievements”

Meet The Council

BUSMEA Council 2013-2014



President Erin Dodds is in her fifth year of Music Education. She is a piano major and has completed a flute minor. This is Erin's third year on BUSMEA council and she is looking forward to working with everyone. Her favourite part of the year is planning and attending the Da Capo conference in January and hopes to see you there!

Vice President Matthew May is a fifth year music performance major who is very interested in music education and is starting his second year on the BUSMEA council as Vice-President. While planning on pursuing architecture after his degree, he intends to incorporate everything he learns from BUSMEA into his career and is very excited to be a part of such a motivated team!



Secretary/Treasurer Sara Bittner is a fifth year music education student in the instrumental stream. She is originally from Winnipeg but has fallen in love with Brandon over the past few years. Sara spends much of her time playing the flute and is currently learning guitar. This is Sara's second year on the BUSMEA council and she is stoked for what the year holds.

Corresponding Officer Kelsey is in her final year of her Music Education degree. She is looking forward to a great school year and all the opportunities available after graduation!



Events Co-ordinator Laura Chartrand is a 5th year music education student and is the sole member on council in the elementary stream. Her main instrument is tenor sax and is originally from Carberry. This is Laura's first year on council and she is looking forward to all the excitement and learning that BUSMEA is bringing to BU this year!

Fundraising Chair Emily Turcott is in her fourth year of the Music Education Program in the choral stream and this is her second year on BUSMEA council. She enjoys singing, laughing and anything to do with music! Emily can't wait to grow musically and professionally with everyone and she hopes that you have a great year!





Student Representative Jocelyn Bruce is a third-year Music Education students in the instrumental stream. She plays piano, trumpet, and sings soprano. She comes all the way from the tiny town of Seven Sisters Falls, Manitoba, and this is her first year on BUSMEA.

The Inner Game of Tennis by W. Timothy Gallwey Book Review

By James Paluk

Have you ever found that the harder you try at something, the more difficult it becomes? Or the harder you think, the more confused you get? W. Timothy Gallwey became very aware of this notion of “mental blockage” throughout his career as a tennis instructor. Through trial and error, and using his students as guinea pigs, Gallwey came to realize a new approach to learning. This came to be known as the “Inner Game.” In his book, *The Inner Game of Tennis*, Gallwey shares his experiences as a pedagogue and his strategies for playing this Inner Game.

Subtitled, “The Classic Guide to the Mental Side of Peak Performance”, *The Inner Game of Tennis* shares Gallwey's methods of overcoming mental adversity that one may struggle with when teaching or trying to learn. But what is this “Inner Game” exactly? Gallwey explains it to be the battle between the conscious and unconscious aspects of the mind. The conscious mind, which he refers to as Self 1, is constantly telling the unconscious mind, Self 2, what to do, how to do it, and critiquing it once the action is performed. Gallwey believes that Self 2 already knows exactly what to do, but gets distracted, doubtful, and afraid when Self 1 barks orders at it, therefore fumbling and earning more disapproval from Self 1. Using many examples from his life, Gallwey uses this book as a guide to quieting or distracting Self 1 so that Self 2 may perform to its utmost capabilities.

As a musician, many of these principles of the Inner Game apply. Though Gallwey uses examples from the Tennis court, we have all experienced the Inner Game in our practice room,

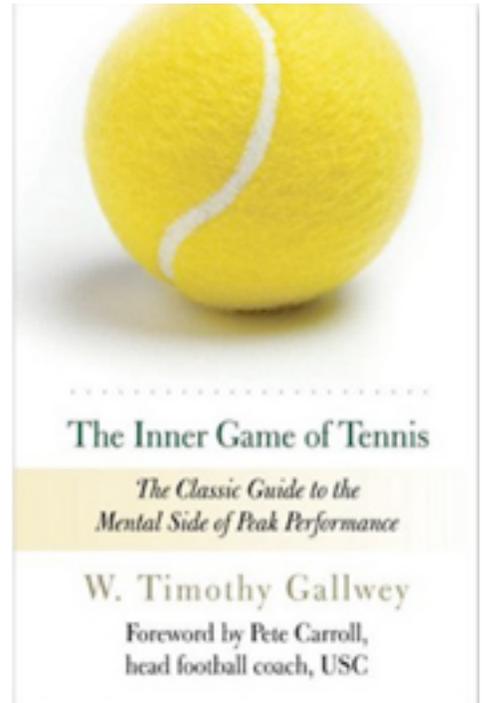
“Okay, I need to hold the flute at the proper angle, make sure I inhale and exhale properly. My fingers have to be at this angle. Gotta stand perfectly straight. Uh oh, my left foot is slightly behind my right foot..”

All these thoughts and more go through our minds every time we pick up our instrument. By the time you make your first toot, you need to try again because you are so disappointed in the tone, pitch, articulation, or all of the

above. It begs the question, *does all this thinking really help?* Gallwey offers us his insight so that instead of constantly barking orders at ourselves, we can free up our minds, release tension in our bodies and focus utmost on our best.

W. Timothy Gallwey, not unlike Shin'ichi Suzuki, works on the idea of the Natural Learning process. Gallwey refers to the education of young children, noticing how they are but a blank slate and have no self judgement. In this way, children are not critical when they make a mistake. Has a young child ever been known to say, "My drawing is ugly?" Why is this? It is because they don't know to critique themselves. Gallwey uses what he refers to as "awareness instructions" to stop the judgement of his students and offer them a way to fix their own problems. In this way, they do not remember a solid command, but remember a feeling, idea, or vision.

These Awareness Instructions are truly the prize to be taken from this book. An Awareness Instruction is exactly what it sounds like – an observation or something to think about that will make you aware of what you are doing. The opposite of this is a Technical Instruction – a "do this" command that serves as nothing more than a way to say, "I didn't do that" when we make a mistake. Here is an example used in the book:



Technical Instruction

Hit the Ball with your arm

To Serve the Ball... Fully Extended

Awareness Instruction

Notice the degree of bend in your
elbow at the moment of impact
With the Ball

As an educator, using this method of Awareness Instruction can alleviate frustrations felt in our students and the tensions and anger that come with them.

The Inner Game of Tennis is not W. Timothy Gallwey's only book with insights into the Inner Game. He has also worked with pedagogues in different fields to write views on the Game from different perspectives. However, *The Inner Game of Tennis* is Gallwey's own words on what he is most familiar with, and therefore is well-written, extremely effective, and applicable to a number of fields. Those who enjoy this read should check out his collaborative work with Principal Bassist of the Cincinnati Symphony, Barry Green, *The Inner Game of Music*. This book offers more upfront strategies for dealing with different situations of teachers and learners. No matter what you plan to do with your future, learning how to win the Inner Game is definitely worth it.

Tips for Brass Teachers

A Clinic On Clinics

By Dr. Edward Bach

Brass instruction over the years in public schools has been a very challenging proposal for young as well as experienced educators. When asked to write this document it became apparent to me that it is a significant advantage to have simply taught and played a brass instrument for many years.

Certainly a case could be made that someone who is an accomplished player would have insight in how to play a brass instrument. However, many “natural” players have not had the advantage of playing wrong for very long in their careers. There are many documented stories of fine players, who when faced with an injury to their lips, never fully recover to their past skill level. Simply stated, they had a great setup with their embouchure because they moved the air so well. When faced with the added dimension of injury the ability to have everything respond with ease is destroyed in a heartbeat. Over the years, oddly enough, some of these players have taken lessons with me. They were the most challenging - perhaps stubborn is the more appropriate term – students I ever had the pleasure of teaching. Underneath all that challenge and stubbornness I witnessed players undergo the same experience over and over again – they simply wanted to play at the level to which they had expected, perhaps deserved, throughout their performance careers. Unfortunately they had not traveled the

“In my own career I cannot say that I have enjoyed some of the bumps in the road with lip injuries and serious lip surgeries, but it gives one the perspective that becomes unbelievably useful when teaching brass players the right way to play. “

Dr. Edward Bach

road of difficulty for any length of time thus had no experience how to rebuild. In many ways, for these advanced players, rebuilding simulates the mindset of children who are beginners or developing public school musicians.

In my own career I cannot say that I have enjoyed some of the bumps in the road with lip injuries and serious lip surgeries, but it gives one the perspective that becomes unbelievably useful when teaching brass players the right way to play. Following three surgeries (May-June, 2012) to remove tumors on both lips I have recently told the students at Brandon University “it is a fascinating experience...I just wish it wasn’t happening to me!” I also do not think I would have been able to recover presently as much as I have if I had not been through several cleft lip surgeries as a boy until the age of seventeen. What appears so bad may, at some time, be one's greatest attribute. Of note were the many hours I spent with Professor Alan Ehnes as a

A Clinic on Clinics

Left: Students attending A Clinic on Clinics

Right: Dr. Bach and Lauren Dobko demonstrating beginning trumpet skills



Brandon University student in the 1970s. Oddly enough, it was his assistance during this last year that helped me find my way – a kind of rule some things in and rule some things out experience. When things are not working we begin to guess – a dangerous proposition at best!

I am the most concerned the first time a student picks up the brass instrument and tries to make a sound. I try to get the student to play a g on the mouthpiece first and show them how to breathe before I let them play a note. That first time they play sets everything in motion – good or bad! Unlike many, I actually love teaching beginners – it saves me the hassle of spending years fixing what could have been accomplished in a few minutes.

Recently I spoke to a group of Brandon University students where two non-trumpet players were asked to be the focus of my lecture. The first student came up and was the perfect example of what can go right and what can go wrong. It becomes an issue of avoiding what can go wrong. I had the student (Lauren) try to play a middle g on the mouthpiece. Before that I explained and demonstrated the mechanism of breathing. I like students to think of sighing as it demonstrates the initial function of the diaphragm. Note that this sighing concept is only useful during inhalation. If the student thinks about sighing during exhalation the throat will engage and disable what muscles control the thrust of the air. The posture is one of the earliest but easiest problems that can be avoided in young brass players. At first it is easiest to teach the correct posture and breathing while the student is standing. Try to observe students at the beginner stage sitting as well. Often they will not put the body in the same position.

What is the right posture? Simply stated the player should keep the ribcage elevated consistently. Subsequently during inhalation the player can feel the abdominal muscles moving down. Then simply take the air in. For me I have had considerable success asking the students to take the air to the place they would



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sing the note. It is helpful if students can whistle as it demonstrates to them how the air goes through the lips. I like to use the word compressed air, but that is for each teacher to decide if that is a concept each student can relate to. When Lauren experimented with breathing in front of the class she was easily guided to all the steps following the breathing. She was asked to place the tip of the tongue on the upper gum-line. The tongue should always be weightless! Any pressure with the tongue against the palette engages a locking/tightening sensation in the throat. The student should simply think of blowing through their lips. I think it is a few inches behind the lips but that can be a dangerous suggestion to students as they might block/lock the throat. Most students think far too much about the place where the lip meets the mouthpiece. Often they blow backwards presetting the lips to the position they feel the note will vibrate from. It begs a rather interesting question. How do we know where to sing each individual pitch from or how do we know where to whistle a given pitch?

The lips have to operate in a similar fashion as the singing and whistling concept except we have the amplifier outside the body. To feel the instrument

from the lips is catastrophic. The first note on the mouthpiece for Lauren gave me considerable information. I had forgotten to tell her that the top of the mouthpiece must be over the red of the top lip and that the bottom of the mouthpiece must be under the red of the lower lip. I immediately showed her the placement that would work best for her and she never placed the mouthpiece incorrectly on the lips for the next half hour. I also forgot to tell her that the lips must be wet. Dry lips often make students position the mouthpiece in the wrong place and, because the lips are dry, they will not react quickly. Mouthpiece position and wet lips are crucial at the beginner stage. Students who have the rim of the mouthpiece resting on the red of the top lip at the highest point or on the red of the lower lip at the lowest point are very difficult to fix. If caught at the beginning it becomes a non-issue.

Some years ago I did a rather curious study of eight-six trumpet students who took a trumpet lesson with me at the University of North Carolina at Greensboro Summer Music Camp. Thirty-two students breathed through their nose and of that group twenty-five students tongued through their lips. All



“All thirty-two students of that group had the mouthpiece placement, almost always for trumpet, too low on the top lip. This causes injury long term and disables an effortless vibration/buzz of the two lips together.”

Dr. Edward Bach



thirty-two students of that group had the mouthpiece placement, almost always for trumpet, too low on the top lip. This causes injury long term and disables an effortless vibration/buzz of the two lips together. Students who play with bad mouthpiece placement always play with more pressure than the traditional placement.

The best register to begin all brass students is the middle range of the instrument. The B flat trumpet, for example, is an instrument a student should begin on second line open g. Try to avoid having the student play a low c. I have the student then play chromatically equidistant from the g preferably playing the pitches on the mouthpiece before playing the trumpet. For the low range the student should think “oh”, mid range “ah” and high range “ee”. On the B flat trumpet the low range is low c to

as far down as you can go including pedal tones. The middle range comprises low c# to third space c. The upper register is third space c# and everything above. This is, of course, treble clef. Whistling and singing are extremely helpful for brass students when developing their range. Once a student can play the fourth line d with ease and an even tone range extension can begin. As soon as a student plays with a good sound I would suggest the etude book by Robert Getchell – Practical Etudes for the Trumpet, Book 1. The middle range of the trumpet dominates the book with increasing stretches in range and rhythmic complexity as the book draws to an end. Combine the Getchell etudes with Herbert L. Clarke’s Technical Studies – specifically the Second Study. This will develop finger technique, tone, and air movement. Frankly, if a student can play the entire Clarke Second Study and the entire

You registered for Tempo, now what?

Manitoba Music Educator's Association Conference 2013

By Laura Chartrand

Friday, October 25, 2013, 8:30am-3:30pm
 Mennonite Brethren Collegiate, 180 Riverton Avenue

Your paperwork is all sent in, you're paid up, your transportation is set, you may even have decided how to make the most professional impression - now what are you going to attend? Here are a few of the sessions that I think will be of great value. For the information about all of the sessions go to:

<http://mymmea.ca/Resources/2013-sage-mmea-brochure.pdf>

Session one:

- Music Therapy for Children with Special Needs- An Introduction to Music Therapy
- Combining the Intellectual and Artistic: An Integrated Approach to Score Preparation
- Surviving Your First Year with the Provincial Report Card - Take Two

Session two:

- Developing Rhythmic Sensitivity: Techniques and Strategies
- Teaching Guitar for the Non-Guitarist
- Attention, Intention, and Retention- How Cognitive Science Can Inform Music Education

Keynote

"Music for Life: The Role of Music Making in Building Community in the 21st Century" by Dr. Will Schmid

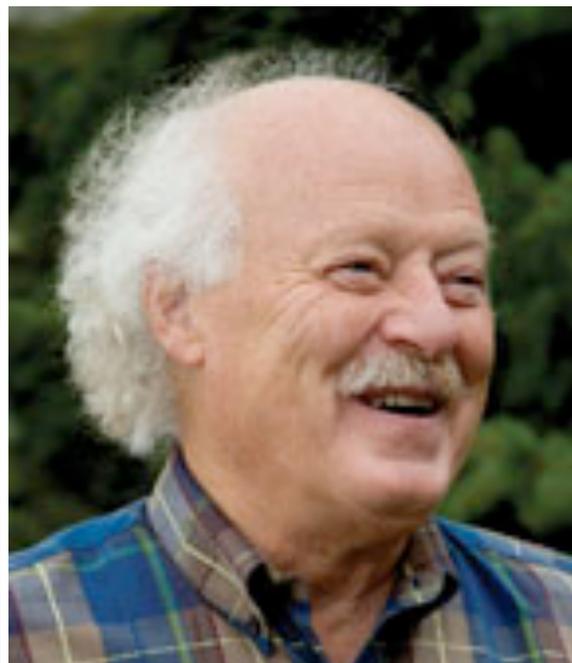
- All Tempo attendees gather to see this must see presentation from Dr. Will Schmid. Be sure to see his bio below!

12:40-1:30PM

- Opera is for Everyone

TEMPO Conference

Left: Students at
 TEMPO 2013
 Right: Dr. Will Schmid



Session three:

- Games Galore!
- What's this Noise About Fiddle Programs?
- Simple Conducting Concepts that Encourage Expressive Performance

Session Four:

- Bridging the Gap- Vertical Integration of Music Curriculum K-12
- From the Classroom to the Stage- Beyond Technical Achievement
- World Music Drumming in other Cultures/ Styles (Outside of Africa/ Caribbean)

Dr. Will Schmid: Tempo Keynote Presenter 2013

Dr. Will Schmid is professor emeritus, University of Wisconsin-Milwaukee, and past president of NafME (The National Association of Music Education). He is principal author of the world's #1-selling Hal Leonard Guitar Method and over seventy other books/ CDs/DVDs for drumming, guitar, banjo, strings, and choral. He is program author for Pearson's 2008 Silver Burdett Making Music series. He has presented workshops throughout the United States and in Australia, Canada, Japan, Mexico, and Europe. In 1996 Dr. Schmid launched the World Music Drumming curriculum now in over 20,000 schools worldwide.

Cleaning Trombone Slides

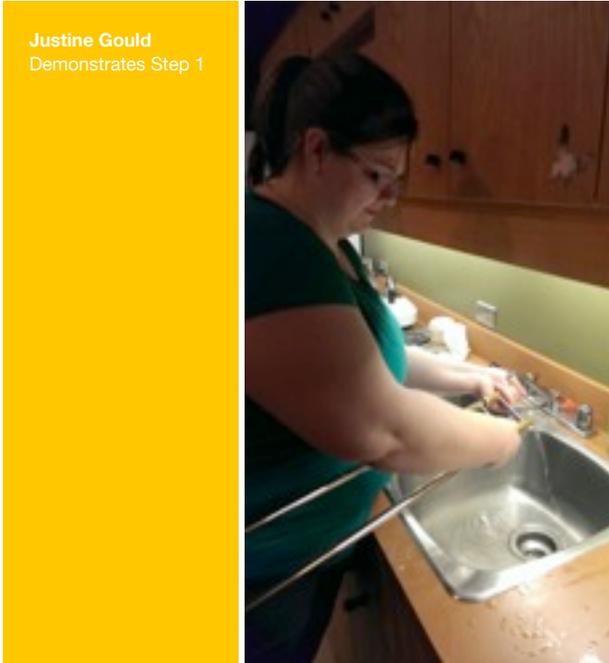
Guest Clinician Dr. Randy Kohlenberg

By Kelsey Brown

Dr. Randy Kohlenberg, trombonist from the University of North Carolina at Greensboro was on campus during the week of September 30 to October 4. In addition to offering private lessons and presenting a lecture to students and faculty regarding the Objectives of Music Education, Dr. Kohlenberg worked with School of Music students to learn basic trombone techniques with an emphasis on beginning trombone pedagogy. On Sunday, October 6th Dr. Kohlenberg provided outstanding instruction about trombone care and slide cleaning/maintenance. This lengthy and detailed process is an important aspect of instrument maintenance. As we discovered, a 10 minute cleaning produced a trombone that worked much better than before. As music educators, learning this process that allows the student to play with much more efficient slide technique that ultimately keeps the student from growing discouraged. Also, proper maintenance can ultimately save money at the repair shop and create a trombone section that plays well in tune. Below is the step-by-step process we followed to clean and lubricate the trombone slide!

Supplies:

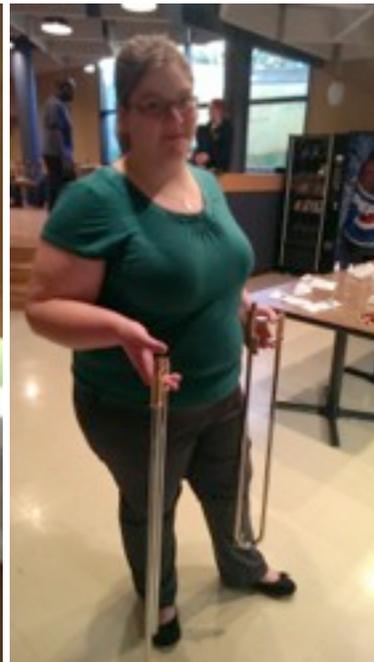
- Anhydrous lanolin (lanolin without water) – for tuning slide only (available at pharmacy)
- Trombone slide snake, rubber covered with large brush on both ends
- Slide-O-Mix – two bottle set
- Dishwashing detergent (no hand cream added)
- Spray bottle with water



Justine Gould
Demonstrates Step 1

1. Rinse entire slide with lukewarm water
2. Leave slide full of water and add a drop of dish soap to each side. Scrub with snake.
3. Rinse THOROUGHLY
4. Remove inner slide from outer slide
5. Rinse outer slide
6. Soap and snake the outer slide using the same process as for the entire slide
7. Rinse THOROUGHLY

8. Hang outer slide with the open tubes down (a doorknob works well if students are not around)
9. Put a drop of dish soap on each tube of the inner slide
10. Scrub both tubes with your hand, removing any rough patches
11. Rinse and rub with your hand until squeaky clean!
12. Dry both tubes with a paper towel



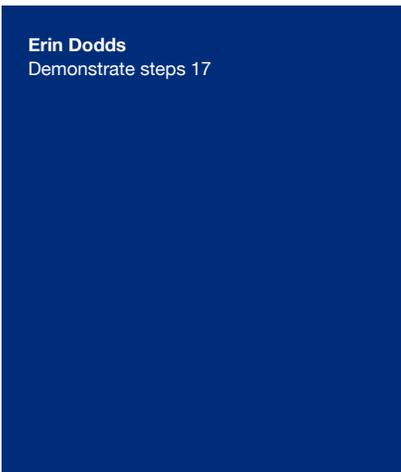
Jack Hodge, Erin
Dodds and Justine
Gould
Demonstrate steps 2,
6 and 8

13. Small bottle Slide-o-mix: put one drop on each tube of inner slide (about halfway between stocking and end of tube) - Rotate slide so drop forms a ring



Jack Hodge,
Demonstrate steps 12, and Slide-o-mix

14. Put inner slide back into outer slide and work the Slide-o-mix in with rapid horizontal movements
15. Rest slide on floor and against foot and pull out until you can see the stocking
16. Large bottle Slide-o-mix: draw line on the inner tube from the top about 20 to 40 cm long
17. Work in the Slide-o-mix using rapid horizontal movements.



18. Play a few scales before misting with water.
19. Mist inner tubes with water from the stocking up.
20. Work slide until the water has beaded up

Doing this regularly (whenever the slide becomes sticky) will keep the trombone in good condition. When the slide is clean and lubricated the player can switch positions effortlessly. Without any residue clogging the tubing, the player will also produce more sound and likely can play more in-tune! We would like to thank Dr. Kohlenberg for his time, patient instruction, and useful tips!

For more information, see page 30, http://www.conn-selmer.com/files/2613/3918/8883/Pedagogy_Manual_for_Trombone.pdf

Coming Events

BUSMEA 2013/2014

School of Music Bakesale

October 24th-Q.E.II Foyer

MMEA Tempo Conference

October 25th 2013

Mennonite Brethren Collegiate Winnipeg

Classroom Guitar Clinic

November 25th 2013 Time TBA

DaCapo Conference

Saturday January 18th 2014

This Issue:

Edited by: Dr. Wendy McCallum

Formatted by: Madeline Lowe

Photos by: Contributors and BUSMEA

BUSMEA BULLETIN BOARD

If you haven't already noticed the BUSMEA 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.

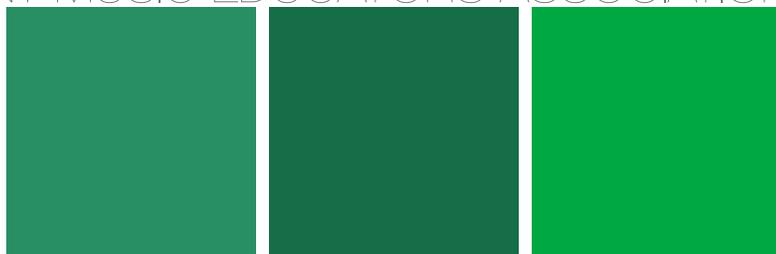
If you think you have something valuable that should be displayed on the bulletin board forward it to busmea@brandonu.ca.

Dacapo 2013

Left: Graduating Council Members Janet Rankin, Claire Powell and Emma Gordon

Right: Brandon University Alumni





BUSMMEA

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

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

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

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

Visit our website at:

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

BUSMMEA Council 2013/2014

Erin Dodds, President
Matthew May, Vice-President
Sarah Bittner, Secretary/Treasurer
Kelsey Brown, Corresponding Officer
Emily Turcott, Fundraising Chair
Laura Chartrand, Events Coordinator
Madeline Lowe, Media Relations Officer
Stevie MacPherson Representative
Jocelyn Bruce, Student Representative

BUSMMEA professional development opportunities in the upcoming year

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