

# The Carolina Bandmaster™

*An Educational Publication of Musical Innovations*

Volume 10

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Fall 2017



## BACK TO SCHOOL 2017



A new school year, and with it the long days setting drill on the hot pavement, the squeaks and splats of new beginners, and the craziness of back to school time. But we also see the camaraderie grow within those marching ranks, and the excitement on the faces of those new beginners when they see their new instruments for the first time. This is what keeps us coming back year after year. Not only coming back, but looking forward to doing what we love best - teaching music.

We are excited about the new school year, especially excited about the potential that each of us has with ESSA to have our programs adequately funded, to have our professional development endeavors supported, and for music to be given equal status as a stand-alone subject "essential to the well-rounded education of all children." Now, the proverbial ball is in our court, as each of us must play a part in making sure our schools give music the stature afforded it by ESSA. As Mary Luehrsen of NAMM says, "Reinforce, Remind, Request:"

**Reinforce** what is in the law, that music is an "essential part of a well-rounded education."

**Remind** school and community leaders about the proven benefits of music education.

**Request** that your school and district expand the use of Federal Title I and IV funds to expand access to music education for all students. Now's the time - let's get on this!!



## M.I. SMILING NEW FACES

We are thrilled to welcome **Mr. Shane Vickery** to Musical Innovations. Shane is a graduate of Newberry College, and also holds a Masters degree from the American Band College. Shane began playing trumpet in 1979 at Lakeside Junior High in Anderson. During the summer of 1985 he performed throughout Europe as a member of the Spirit of America Marching Band.



Shane served as Director of Bands at Whitmire High School and Lakeside Middle School before being named Director of Bands at his alma mater, Westside High School, in 1996. In 2011, Mr. Vickery received the WYFF Channel 4 Golden Apple Award and SCMEA's Deborah Smith Hoffman Award.

Shane performs on trumpet regularly with the New Prospect Baptist Church and First Baptist Church Orchestras, and the Electric City Big Band and the Easley Concert Band. He enjoys spending time with his wife Emily, an elementary music teacher; and daughters Holly and Anslye.



## MORE ABOUT ESSA?

Want to know more about ESSA and how it can benefit you and your students? Call us for **FREE** copies of NAMM's new brochure, "*Music is Part of a Well Rounded Education*" - and watch for the SC Coalition for Music Education's session on ESSA at the SCMEA Convention next February.

## KEEP 'EM PLAYING

This fall, literally thousands of young people around the country will begin playing a band or string instrument. Of course, it's our hope that each one of them will continue in band or strings throughout high school, and continue to enjoy playing throughout their lives. Often, though, this is not the case. National averages show the enrollment in middle school music programs may include up to 60% of the school's students, but this number drops to an average of under 20% in high schools. How do we help ensure that our programs keep children enrolled - and more importantly, keep them engaged in their band or strings class?

Think back to middle school. If you were athletic, you loved P.E. If you were not, Field Day was the worst day of the year, and you detested gym class. If you were good in math, you loved that class; if algebra made little or no sense to you, you probably hated it. We all love what we're good at, and dislike those things at which we feel we just can't succeed, or those classes in which we struggle to keep pace with the others. Well, the same is true in band class. No one likes being last chair, no one likes not being able to hit the right notes, no one likes sounding like a duck or an elephant, especially in front of his peers.

The difference with instrumental music is that there is psychomotor development necessary as well as intellectual understanding. No matter how intelligent a child may be, there are still psychomotor pathways to be established and muscle memory to be developed before that child can be successful on an instrument. While most students these days are looking for immediate gratification, we must use our instrumental ensembles to teach the longer-lasting reward that comes from the consistent pursuit of excellence. We must take the time to teach solid fundamentals, and reinforce them; and engage each student in the process of building towards musical competence. But how??

*(cont'd. p.3)*



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### KEEP PLAYING, *cont'd.*

First off, involve the parents in your program. Remind parents early and often of the proven benefits of music study - not just the obvious musical ones, but also the psychosocial, intellectual and psychomotor benefits. Reinforce that music is an academic - not extra-curricular or "co-curricular" subject, but one that the U.S. Department of Education has deemed "essential to the well-rounded education of every child."

Impress on the parents the need for the child to complete his homework assignments every night (note the verbiage there - while parents may consider "practice" optional, "homework" usually carries more weight). Remind them that band is a credit-bearing class, and the grade their child receives will count towards his GPA just like English, science and math. Then, don't be afraid to grade honestly, and consider "homework" time spent as part of the grade. Trying to keep students in band by giving out A's, when their effort and mastery fall far short, undermines our status as an academic subject, and feeds into parents' thinking that our class is "just not that important."

Nearly every time a student leaves band, we find out he "coincidentally" didn't put in enough homework time. In fact, much of the time, parents didn't even realize the students *had* homework - or that the students should be bringing their instruments home every night. Sure, getting over that "hump" to the point where playing is enjoyable and self-rewarding takes time. That's why middle schoolers need their parents to help propel them through those early weeks.

Share your expectations for both students and parents explicitly. Classroom etiquette, posture, supplies, homework, and so on. Starting these habits from Day One is much easier than trying to change poor behavior later on. At first, you may need to have each student hold up his/her pencil, extra reeds and textbook each day, to be sure he's properly prepared. After all, math teachers deduct points for forgetting pencils, textbooks and calculators, right? Once habits have been established, surprise spot checks should be enough. Having a written handbook that parents and students must sign will not only help your class's credibility as an academic subject; but will also alleviate any misunderstanding later on.

Insist on proper assembly and care. The vast majority of the repairs we see are caused by incorrect assembly, or lack of proper care - lack of cork grease or oil, careless handling of the bridge key, even picking the instrument up out of the case incorrectly. Rehearsal time is all too short, but attention paid to care and maintenance will prevent class time lost when instruments are in the shop. Allow time at the end of each rehearsal for proper cleaning. Again,

(*cont'd.*)

### KEEP PLAYING, *cont'd.*

while rehearsal time is at a premium, proper habits developed from the start will make a huge difference.

The vast majority of trumpet repairs we see could easily have been prevented with proper oiling of the valves, and proper hand position. When the right thumb is placed in front of the first valve, and the hand is spread out, the fingers tend to move towards the palm when flexing - and this can push the valve against the casing, causing damage to the valve. Holding the right thumb in the proper place (between the first two valves) allows the fingers to move up and down in a straight line, and allows the valves to move freely inside the casings. Many of the woodwind repairs we see come from lack of cork grease, and/or lifting the instrument out of the case by the keys instead of the tenons.

Insist on proper posture and hand position from Day One. When students are permitted to sit with legs crossed, slouched against the backs of the chairs, we need not wonder why they are not focused and engaged. Some directors wait until right before a concert to insist that students sit up at the front of the chair, but if you make *every* practice session as important as the concert, the concert will be that much better. Plus, if your group looks sharp, and the students are well-disciplined, this will reinforce our assertion that music has benefits in self-discipline and self-control that reach far beyond the band room.

**Take your time.** Time spent on the basics is never wasted. Introducing a pass-off system can be effective in establishing proper habits, for example:

1. For clarinets and saxophones, put the reed on the mouthpiece correctly, and put the ligature on at the correct height.

2. Play a whole note on the mouthpiece, starting with correct tonguing, and lasting four beats without the pitch wavering. The clarinet mouthpiece pitch must match high C (c'') on the piano. [If the mouthpiece is not played at the correct pitch, the rest of the instrument will only serve as a megaphone for a flat, flabby sound - and that's not what we want!]

3. Divide that whole note into four quarter notes, again with correct tonguing (no space in between notes) - one breath and only the tongue dividing the air into four parts. Again, the pitch has to be c''' [This pass-off can apply to every instrument, as being able to "play through" a line is a foundational skill that should be emphasized].

Only when these basic things are accomplished does the student "earn the

(*cont'd.*)

### KEEP PLAYING, *cont'd.*

privilege" of putting the instrument together. And once the first student arrives at that point, the others will scramble to match him! Of course, the next pass-off should be correct assembly, with special attention paid to the bridge key.

Does this take time? Sure. But when you consider the problems with posture, tone, tonguing, intonation, and damage to instruments that it prevents, it's time well spent.

Insist on the correct fingerings from the start. Just as you would not let your own child say "We is," or "I are," don't let your flutists play thumb Bb unless the context calls for it (trills, etc.). Just as with grammar, if the individual pieces of a sentence or musical line are correct but the syntax is wrong, it's just plain wrong. And it's always easier to teach correctly from the start than it is to undo bad habits. Insist your trumpets use their 1st and 3rd valve slides on those notes that call for them. Insist your woodwinds use the proper chromatic fingerings. And insist your trombones don't use their triggers to avoid learning 6th position.

Use instrument-specific warmups. What is a good warmup for a brass player is not what a woodwind player needs, and vice-versa. Just as runners begin with a jog and then speed up, start with a moderate range, then work down, and *then* work upwards, so that the embouchure can be fully warmed up.

Perform early and often. The sooner the students experience the thrill of being on stage and being applauded, the sooner the parents see their children perform (and behave) in a group setting, the sooner the parents will be convinced they made the right decision to allow their children to be in band. The **First Performance Kit** from the Music Achievement Council is a great tool for beginning bands - it allows bands to perform a short concert only six weeks after playing their first notes. Invite your principal to be the "narrator" (which ensures his attendance and ensures he gets a round of applause too!), and you've got a successful evening for all.

Above all, be positive. Studies show that a ratio of 80% positive comments to 20% negative is the most effective in correcting behavior as well as in fostering positive attitudes. Starting beginners is not easy. It's not always fun. It's not always pleasant. It's loud. There are weird noises. There's spit. Things break. Everyone gets frustrated at times. But think about what they will sound like come spring . . . and then a year from now . . . and then as high school seniors . . . and enjoy every moment of our wonderful profession. Passion isn't taught, it's "caught." Share your passion and your students will catch on!





The **Palmetto Concert Band** invites you to attend its annual November concert, to be held on Sunday, November 28th at 7:30 p.m. in the Koger Center.

Entitled "*At the Movies: The Music of John Williams*," the concert will feature *The Cowboys Overture*, *Superman March*, *Midway March*, and selections from *Star Wars*, *Harry Potter*, *ET* and *Close Encounters of the Third Kind*.

The concert is free and open to the public, so please join us!



### NEW FACES, cont'd.



**Scott Brady** is Musical Innovations' new Education Specialist for Greenville, Spartanburg and Henderson (NC) Counties. A native of Michigan, Scott is a graduate of The University of Michigan, where he earned his B.A. in both Music Performance (saxophone) and English. Active as a woodwind specialist for the past 21 years, he has been acclaimed in Michigan as a teacher, clinician and lecturer. Scott enjoys music technology and continues to lecture on and develop tools for both students and teachers.

Scott began playing saxophone in 1983 and has performed throughout the U.S. and even in India. In addition to saxophone, he is also a clarinetist and flutist. While in India, he studied the bansuri flute and Indian percussion. He is equally "at home" performing classical, jazz and world music. Currently, he performs with the Upstate Winds and the Carolina Saxophone Quartet. He is also a member of a world music group, Sumkali, which performs in Michigan.

While in Michigan, Scott studied instrument repair at Sherm's Instrument Repair, and currently does much of Musical Innovations' in-house woodwind repair.

Scott and his wife Stephanie now reside in Greenville. They enjoy time on the water, together at the piano, or in front of a great meal.



So, What Does it Mean to Be a

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(We're glad you asked!)



M.I. is a company that offers you **better products, better plans and better prices**. We're a creative and multi-faceted company that desires to help you and your band program in a way no other school music company can. Take a look at what we offer our **Preferred Accounts**:

- You will get regular visits from one of our Education Specialists, all of whom are experienced musicians and educators. They can help with on-site repairs, sectionals, even pre-festival or competition adjudications . . . all free of charge.
- You will get the things your program needs, at surprisingly low prices, delivered to your school at your convenience, free of charge. In fact, our prices are very often lower than competitors' or online pricing - ask us about our **Price Match Guarantee**.
- You will get quality instruments from major name brands - no "stencil" horns - with full warranty service - including assembly, and pickup and delivery as needed.
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- You will have the opportunity to order your print music at up to 25% off list price - saving you up to 35% off online prices - delivered to your school free of charge.
- You will have the opportunity to host **FREE** clinics with national-name clinicians such as Delfaye Marsalis, Julian Bliss, Nina Perlove, Ali Ryerson, D. Ray McClellan, and the Dallas Brass . . . just to name a few we've hosted in the past.
- You will have the opportunity to have your students try out a large selection of step up and pro instruments - right there in your school - including flutes from our custom flute shop, **Carolina Flutes** (the largest selection of pro flutes in SC). We offer finance options for step up and pro instruments that your parents will love.
- You will have the opportunity to keep up with the latest news from the music industry - what's made by whom and where, what's new - and to give feedback that will go directly to the CEO's of all our major manufacturers.
- You will have the opportunity to use our social media to help promote your bands' activities. Through "liking," "sharing" and "tweeting," we can help you get the word out about fundraisers, concerts and other important happenings in your band.
- You will have access to the latest music advocacy research, educational policy trends at the state and local levels, and all the work being done by the NAMM Foundation and the SupportMusic.com Coalition on our behalf.
- Need help recruiting, mouthpiece testing, or starting your beginners? **We're there!**
- Need an on-site marching accessories sale for your students - right at your school? **We're there!**
- Need help with inventory assessment, budget or equipment proposals that will get you what you need? **We're there!**
- Need help with grant-writing or videoing NBCT or NBCT renewal? **We're there!**
- Going to a marching contest or concert assessment? **We're there** - with on the spot repairs, loaners for "emergencies," and all the accessories your students forgot.
- Need help with **any** aspect of your program? **We're there!**

If you'd like to learn more about what **Musical Innovations** can do for you and for your school band program, visit us at [www.musicalinnovations.biz](http://www.musicalinnovations.biz), check us out on Facebook, or call us at (864) 28-MUSIC [286-8742]. We look forward to adding you to our list of **Preferred Accounts** soon!





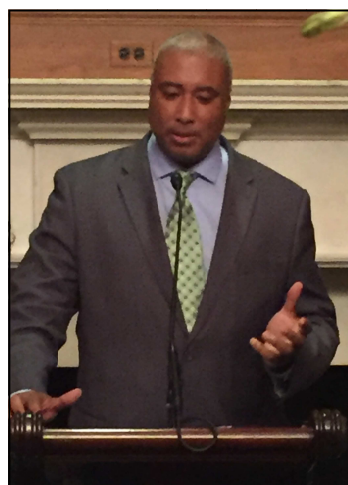
# The 2017 NAMM Music Advocacy Fly-in to Washington D.C.

This past May, over 100 NAMM members descended on Capitol Hill for the annual *D.C. Fly-In for Music Education*. This year's Fly-In was dubbed the "*Get it Done Tour*," encouraging legislators to fund ESSA adequately so that the intent of the law could be carried out to its fullest potential. We had a successful day on the Hill, meeting with **Senator Tim Scott**, **Representative Joe Wilson**, and staffers from the offices of **Rep. Trey Gowdy** and **Jim Clyburn**, and **Sen. Lindsey Graham**.

While the administration's proposed budget - unveiled the day before we hit the Hill - cut ESSA funding substantially, some of that funding has been potentially restored in the legislators' proposed budget. The final funding levels have yet to be seen, but whatever the result, we have much work to do at the local level in both SC and NC.



The S.C. delegation, shown here with **Senator Tim Scott**, was comprised of **Charles Miller**, Fox Music House (Charleston); **Kory Vrieze**, Musical Innovations (Greenville) and artistic director of Foothills Philharmonic; **Dr. Tayloe Harding**, Dean of the USC School of Music (Columbia) and Vice-Chair of the SC Coalition for Music Education; and **Tracy Leenman**, Musical Innovations (Greenville) and Chairman of the SC Coalition for Music Education.



**Above:** Former New York Yankee **Bernie Williams** speaks at the Congressional Reception, honoring music education, at the Capitol



**Left:** Kory Vrieze and Tayloe Harding on the legislators-only "secret" underground express train



**Left:** with **François Kloc** (CEO of Buffet-Crampon and Honorary Consul of France), who represented Florida on this year's Fly-In.



**Below:** with Paul Chu of Hunter Musical Instruments, Bernie Williams, former Secretary of Education and SC Governor **Dick Riley** and **Mrs. Betty Farr** at 101 Constitution Ave.

# M.I. Goes to Boston - The Haynes Flute Factory

The Haynes Flute Company was founded in 1888 by William S. Haynes (1864-1939). The company has trained many other flute makers over the last 129 years, including Verne Q. Powell (who was originally an engraver at the Haynes factory) and Di Zhao. We all know that Haynes flutes are among the best-known and best-made in the flute world. Whether Haynes or Amadeus, creating the famous "Haynes sound" is what the company considers the most important feature.



**Left:**

**Katy Dorrien**, Haynes' Product Specialist, was our tour guide. Katy will be doing clinics in the Carolinas for many of our Preferred Accounts this coming November!

**Right:**

Haynes first used this drop forge process in 1888. To this day, it is still used for making flutes, as certain golds can only be drop-forged (not power-forged).

**Below:**

Haynes has a number of different lip plate cuts: Q-Series, Custom Series and Galway Custom. All of these are hand-cut.



All the metal used to make Haynes and Amadeus flutes is from Massachusetts, from the same source used by the U.S. Mint. The felt used comes from Texas, and is the same felt used for Stetson hats.



**Left:**

Q-series flutes have soldered tone holes like this flute; all others have rolled tone holes. Soldered tone holes add weight - and therefore resonance - to the flute. While this flute has an in-line G, offset Gs are much more common, and tend to make for a stronger tube.

**Right:**

David has worked at Haynes for over 16 years. This particular flute is a \$42,000 flute on its way to NFA. Each key is fit by hand with .0012" pad clearance.





## M.I. Goes to Boston, cont'd.



**Above:** Aiven hand-cuts every Haynes and Amadeus head joint.



**Above:** A fusion flute, a solid gold tube fused to a silver tube. This particular flute was headed to a customer in Australia.

**Below:** Stephen Finley stringing the keys, "like pearls on a necklace." Stringing a flute can take upwards of 40 hours per flute. Finley is the final finisher for all Haynes flutes - it's been said that "Haynes makes a great flute, but Finley makes it a Haynes."



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## M.I. Summer - Keeping Busy!

We've had a busy summer at **Musical Innovations**! One of our commitments to you, our customers, is to *educate our team members continuously, so that our product knowledge, customer service, procedures and policies are constantly improving . . . so you will want to keep coming back again and again to visit us.* So, this summer, we invited several of our manufacturers' execs and product specialists to come to our store and help us in this endeavor.



**Left:** Liz Vergili from the Flute Authority (Trevor James, Sankyo and Miyazawa flutes)

**Below:** Hannah Liuzzo from Verne Q. Powell (Powell and Sonaré flutes)



**Above:** Chip Lehman of Conn-Selmer. We are SC's exclusive Selmer Soloist dealer.

**Right:** François Kloc, CEO of Buffet-Crampon. We are SC's premier Buffet-Crampon dealer (Buffet, Besson, Courtois, Meinl-Weston, B&S, Hoyer, Keilwerth, Schreiber).



**Left:** Talking with Myra Ruiz of WYFF-4 on the Sunday morning news, about the importance of studying music.

**Below, right:** Start Right! Band Camp - over 40 rising beginners came for a great week of band camp.





## Building Better Bands in NC

Each summer, North Carolina band directors are treated to two full days of educational clinics, networking, conducting and reading sessions, and inspiration from some of the best-known names in music education. Hosted by **Separk Music** in Winston-Salem, **Building Better Bands** is a great way for educators to recharge, broaden their knowledge of repertoire and rehearsal strategies, and have a great time relaxing with their colleagues.

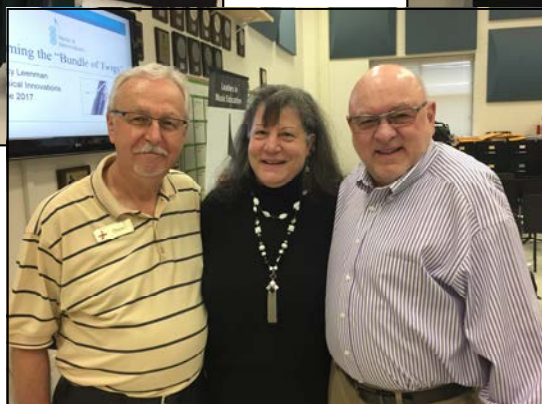
**Building Better Bands** is open to band directors all over the Southeast. In 2018, **Scott Rush** (Dorchester County, SC, author of the "**Habits**" series) will be one of the featured speakers. Please contact **Drew Parker** at **Separk Music** if you are interested in this wonderful opportunity for next summer.



**Above: Brian Balmages** of FJH conducting a reading session of his new music at Ronald Reagan High School in Pfafftown, NC.



**Above: Brian Balmages** and **Dr. John Ross** of Appalachian State University (Boone, NC) conduct a clinic on rehearsal techniques.



**Right: Drew Parker**, BBB's amazing host, with **Dr. Tim Lautzenheiser** and Musical Innovations' **Tracy Leenman**, BBB featured guest speakers.

## Now available at Musical Innovations

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**Compare M.I. prices to on-line prices and save!**

In our ongoing quest to offer you the latest and most innovative products in the music industry, we have found something that is truly amazing. It was a huge hit at the National Flute Association Convention last fall, and is quickly becoming a staple of wind players all over the country - it's called **LefreQue**.

What is LefreQue? It's a "sound bridge" that improves the sound of any wind instrument. It consists of two metal elements that will bridge the sound wave gaps that occur between the different parts of a wind instrument. You can put the LefreQue on any wind instrument using a specially designed elastic band; it does not change or affect the finish of instrument itself. Dutch saxophone and flute player Hans Kuijt first invented LefreQue for the saxophone, based on his thinking that any tenon or connection between the different parts of an instrument can create resistance and have a negative influence on the tone quality of that instrument. For example, cork is a material that does not transfer sound waves. It is used to fit a mouthpiece on to the instrument but at the same time, the properties of cork are such that it actually mutes sound as it's transferred from the mouthpiece to the instrument itself. LefreQue solves this problem.

LefreQue is available in four different sizes (33mm, 41mm, 76mm and double reed size), and a number of different metals (silver-plated, solid silver; brass, red brass; rose gold-plated, 14K rose gold). Each different metal has a unique effect on the instrument's timbre and clarity.

Whether used from the mouthpiece to the body of a clarinet, the reed staple to the body of an oboe, the head joint of a flute to the body, or the bocal of a bassoon to the wing joint, LefreQue aids in sound transfer and improves the tone and projection of the instrument.

We are proud to be the Carolinas' premier LefreQue dealer. LefreQues are in stock now, so please call **(864) 28-MUSIC** for your free trial!





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## M.I. at the American Bandmasters Association

The 2017 ABA Convention was held this past March in Lexington, KY. Congratulations are in order for SC's own **Dan Turner**, band director at Bob Jones University, who was inducted into membership. Fantastic concerts were interspersed with excursions to some of Lexington's most famous horse parks, and as always, with time for fun with some of our profession's greatest composers and conductors.

The 2018 ABA Convention will be held in Ft. Worth, TX, March 7-10th; and the 2019 Convention will be held in Loveland, CO, March 6-9th.

**Below, left:** With **Frank Tracz**, Band Director at Kansas State University (formerly of Syracuse University), at Keeneland Race Track.



**Above:** With **Susan and Mo Schuman**, and **Schakleford** (winner of the 2011 Preakness Stakes), at Darby Dan Farms. Mo did his DMA at USC, and is the former assistant director at Southern Miss. He is now teaching at Ocean Springs HS. Susan is a clarinetist, and the creator of the fabulous **Technique Tabs** for young clarinetists.

**Left:** With **Col. John Bourgeois**, former director of the US Marine Band (1979-1996) and honorary lifetime ABA President; and Dutch composer **Johann de Meij**.



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