

The Carolina Bandmaster™

An Educational Publication of Musical Innovations

Volume 10

No. 1

Winter 2018



SCMEA 2018



Welcome to Columbia and to SCMEA. We are excited about this year's In-Service Convention, and all the many roles *Musical Innovations* will play in it. This Conference and the NCMEA Conference are definitely two of our favorite events of the year!

We'd like especially to congratulate our friends and customers Paul Clayton and the Dutch Fork High School Symphonic Band; Kindall Smith and Ben Pouncey and the DuBose Middle School Symphonic Band; Jeff Handel and the Wando High School Jazz Band; Dr. Jerry Gatch and the SC Inter-collegiate Honor Band; and clinicians Mike Doll and Dr. Scott Weiss, on what we know will be outstanding sessions.

Most importantly, be sure to come by our booth in the Exhibit Hall and sign up for our drawing to win a **FREE** J. Packer student bass clarinet for your school!



Highly recommended by Leslie Craven, principal clarinetist in the Welsh National Opera Orchestra, this instrument carries a comprehensive 2-year warranty against manufacturing defects. Be sure to stop by and enter your school during Exhibit Hall hours!

THE ABC's of ESSA

ESSA is now the Law of the Land, our country's educational policy. And although this law names music as one of the subjects that are "essential to the well-rounded education" of every child, we educators still have much work to do here on the local and state levels to make this policy a reality here in the Carolinas.



To review, let's look back at where we've been . . .

Remember a thing called "Goals 2000?" The *Goals 2000 Educate America Act* was signed into law on March 31, 1994 by President Bill Clinton. It endeavored to "improve learning and teaching by providing a national framework for education reform," and was based on the premise of outcome-based education. This was the first time the designation "core subjects" was used, and thanks to the hard work of many in the arts community, "the arts" - defined as music, dance, theater and visual arts - were included in the list of "core subjects." This led to the formulation of the National Standards for Arts Education. That's the good news. The bad news was that very few administrators took seriously the fact that the arts were considered a core subject, equal to English, math, science, foreign language, etc.

Goals 2000 became history in 2001, when President Bush signed the *No Child Left Behind Act* - and I'm sure we *all* remember that legislation! NCLB required increased accountability, including requirements for

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THE ABC's of ESSA, cont'd.

schools to pass yearly tests that judged student improvement from year to year (AYP). The good news was that NCLB carried over the inclusion of the arts as a "core subject." The bad news was that main focus of NCLB was on reading, writing and mathematics - which was justified at the time because these were theoretically "areas related to economic success."

[As a footnote, apparently the copious research showing the effect of music study on acquisition of life skills and preparation for the workforce was totally overlooked here, despite its positive effect on the learning of reading, writing and mathematics!]

Why was there such a disconnect between the wording of NCLB and what we all actually experienced here in the Carolinas during that time? In part because of the national trend to move decision-making authority from the federal level - and even the state level - to the local level. More specifically, in South Carolina, there had been a major policy change in 1997 when then-State Superintendent Barbara Nielsen promoted a mass *Regulation Rollback*, negating over 700 state educational policies and relegating nearly all decision-making to the local level. When this was signed into law on May 13, 1997, what little state-level protection our school music programs had was gone. Since that time, *the only* state educational policy concerning music ed is that it "must be taught." No requirements as to what courses should be offered, who should teach them (i.e., a certified teacher), how they should be funded, or how many minutes should be spent. The task fell to each music educator to convince his administration of the value of his program and the need to give it its rightful place as a "core academic subject." As you know, most of us were not as successful as we would have hoped, especially with the added pressures of the focus on state-wide testing.

(cont'd. on p.3)

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The ABC's of ESSA, cont'd.

[Another footnote here, the South Carolina Coalition for Music Education fought against the Rollback, and had won a grant from NAMM to help us do so; unfortunately, the Rollback was passed, even though the SCCME received national recognition for its work on blocking this legislation.]

As the song says, *"That was then, this is now . . ." - so, where are we now?*



We know NCLB exists no longer, but what exactly is the "new thing," this "ESSA?" The **Every Student Succeeds Act** was signed into law by President Obama on December 10, 2015. It marked the end of NCLB and the beginning of an exciting new era for music educators. The term "core subject" is no longer used; instead, the ESSA lists subjects that are included in the definition of a "well-rounded education." And for the very first time, music appears as a stand-alone subject in this list. This means that every place in the new law that mentions *"well-rounded subjects"* includes music education. The SC Coalition for Music Education is proud to have been a part of the team that, with other NAMM members, lobbied Congress for this change.

Moving forward, every state has been required to develop its own plan for implementing the new law. This gives states a lot of flexibility, as one goal of the ESSA was to reduce federal intervention in educational policy; but also requires that each state detail to the federal government specifically *what* its plan is. Every plan must include a formula that includes accountability measures for language arts and math as well as other measures of their choosing regarding other aspects of a "well-rounded education," including music.

Again, there's bad news and good news: both North and South Carolina submitted their ESSA State Plans last fall, and neither state plan makes much mention of music at all. North Carolina's plan includes using music in its strategies to address schools in need of improvement; South Carolina's plan mentions music for homeless students. But despite the fact that 29% of states did acknowledge music and arts education within their accountability systems, neither of the Carolinas did. Despite the fact that 55% of state plans mentioned music and arts education within Title IV, Part A, neither of the Carolinas did. And despite the fact that 24% of the state plans specifically

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The ABC's of ESSA, cont'd.

mentioned music with regard to Title I schools, neither of the Carolinas did. That's the bad news.

The good news is that this is still an ongoing process. There is still room for change. There are many more opportunities for music to play a larger role in our state plans. Mary Luehrsen, of the NAMM Foundation, recommends a three-pronged approach: **Reinforce, Remind, Request** - **reinforce** what's in the law, **remind** school and community leaders about the benefits of music education; and **request** that your school administration work with the state department of education as district plans are finalized, to include music wherever appropriate. This is also where we can get parents involved, because - as Bob Morrison says, *"When 200 parents descend on a school board meeting, they can accomplish almost anything."*

Some specific areas in which music can impact the state and district ESSA plans:

- One measure of accountability mentioned by ESSA is "access and participation," (cf. ESSA, Title I, Part A, Section 1005), and this measure will help hold administrators accountable for offering access to music education for all students, and for encouraging greater participation.
- Another aspect of the new law relates to Parent and Family Engagement. Music programs already have a high degree of parent and family engagement with our booster clubs, concert attendance, etc. So, state guidelines on Parent and Family Engagement should include examples of how music education visibly supports and contributes to this area.
- The ESSA explicitly allows the use of Title I funding to support music programs that assist schools in meeting their Title I goals. Recent research in California and Arizona, as well as the **Music Makes Us** program in Nashville, have shown that music education is a valuable and viable part of improving low-achieving and low-socioeconomic students' education. But our job now is to ensure that our individual states accept this concept, and that each state's guidance on Targeted Assistance Programs (see ESSA, Title I, Part A, Sections 1005 and 1009) include examples of how music education can be utilized to help in this endeavor.

More good news - the ESSA also provides us with:

- **Protection from pull-outs;** the ESSA discourages removing children from any "well-rounded subject" classroom for remedial instruction.

(cont'd. on p. 5)

JAN BERRY BAKER

Saxophone Clinics

Wando High School

Monday, April 30th
10:30 a.m.

Summerville High School

Monday, April 30th
4:00 p.m.



Dr. Jan Berry Baker is Associate Professor of Saxophone at Georgia State University. She studied with Frederick Hemke, William H. Street, and Barbara Lorenz and holds a Doctor of Music degree in saxophone performance from Northwestern University. Jan is a Selmer Paris and Vandoren performing artist.

In demand as a soloist and chamber musician, she has performed throughout the United States, Canada, Japan, Mexico, France, Germany, Scotland, England, Ukraine, Switzerland, Austria and the Czech Republic. She has been featured as a concerto soloist with several orchestras in Canada, Ukraine, the US, and Mexico.

As an orchestral saxophonist, Baker regularly performs with the Lyric Opera of Chicago, Grant Park Orchestra, Chicago Philharmonic, Atlanta Opera and Ballet and has appeared with the Chicago Symphony Orchestra, Atlanta Symphony Orchestra, Joffrey Ballet, Paris Opera Ballet, Chicago Chamber Players, and American Ballet Theater.

Dr. Baker's clinics are co-sponsored by

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please join us:

USC Alumni Reception
Friday, February 3rd
5:45 - 7:00 p.m.
USC Alumni Center

*Co-hosted by the USC School of Music
 and Musical Innovations*



LIISA AMBEGAOKAR GRIGOROV
Haynes/Amadeus Flute Clinics



Wednesday, May 9th

Liisa Ambegaokar Grigorov received her Doctor of Musical Arts degree in Flute Performance and Literature from the Eastman School of Music in 2015. A student of Bonita Boyd, she received her Bachelor of Music from the Eastman School of Music, and her Master of Music in Flute Performance from Ithaca College. Other teachers have included Thomas Nyfenger (Yale University), Samuel Baron (The Juilliard School of Music), John Krell (The Philadelphia Orchestra), Neal Zaslaw (Cornell University), and Joyce Catalano, (Ithaca, NY).

Dr. Grigorov is Visiting-Lecturer in Music at Cornell University and as Lecturer in Music at Nazareth College; previous faculty appointments include the Eastman School of Music, Ithaca College, and Mansfield University. She provides private instruction in flute performance studies and pedagogy, and has also served as director, conductor, producer, and coach of college flute ensemble programs.

Dr. Grigorov's clinics are co-sponsored by *Musical Innovations* and *William S. Haynes and Amadeus Flutes*, and are free to our Preferred Accounts. Please contact your M.I. Education Specialist for details.



So, What Does it Mean to Be a

Musical Innovations Preferred Account?

(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.
- You will have the ability to customize your school service to suit your preferences, including how often and when you'd like to see us, what brands/models we sell to your students, what accessories you prefer your students have, and so on.
- 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, 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!



NEAL POSTMA

D'Addario Clarinet and Sax Clinician



Neal Postma holds an M.M. from the Cincinnati Conservatory of Music, and a B.M. from the University of Colorado. He is currently a DMA candidate at the University of South Carolina and is also on the faculty of Winthrop and Claflin Universities. As a soloist, he was most recently featured at the World Saxophone Congress in Strasbourg, France. He is a P. Mauriat, d'Addario and Jody Jazz artist.

Mr. Postma is available for clarinet and saxophone clinics free of charge to our Preferred Accounts - please contact your M.I. Education Specialist for details.



The ABC's of ESSA, *cont'd.*

- **STEM to STEAM:** The ESSA includes support to schools who integrate *all* academic subjects - including music - into STEM courses.
- **Professional Development:** Funds from Titles I, II and IV of the ESSA may support professional development for music educators as part of supporting a well-rounded education. For those who have not been able to attend their MEA, or other professional development activities in a while, this is excellent news!
- **Assistance for Arts Education:** A new program authorized by the ESSA will promote music and arts education for disadvantaged students. It will include funding professional development for arts educators; and fostering national outreach activities that strengthen partnerships among local education agencies and communities. The goal of this provision is to ensure that *all* students have access to a well-rounded education that includes music and the arts.

So where do we all go from here? As music educators in the Carolinas, our job now is to ensure that every parent, colleague and administrator is aware of - and understands

(*cont'd. on p. 5*)

The ABC's of ESSA, *cont'd.*

the implications of - this new law, and especially its implications for music education. We are a *curricular, academic subject*, by federal policy, and we should do all that we can to see that our students get the "well-rounded" education - including music - that the ESSA promises.

Also, we hope you will consider joining the *South Carolina Coalition for Music Education* (see your Musical Innovations' rep or call 864-286-8742 for details).



PLEASE JOIN US!



*The ABC's of ESSA:
What Is It and How It Benefits Us*
Friday, February 16th
9:15 - 10:15 a.m.
Richland A



Now available at Musical Innovations lefreque

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 dealers!



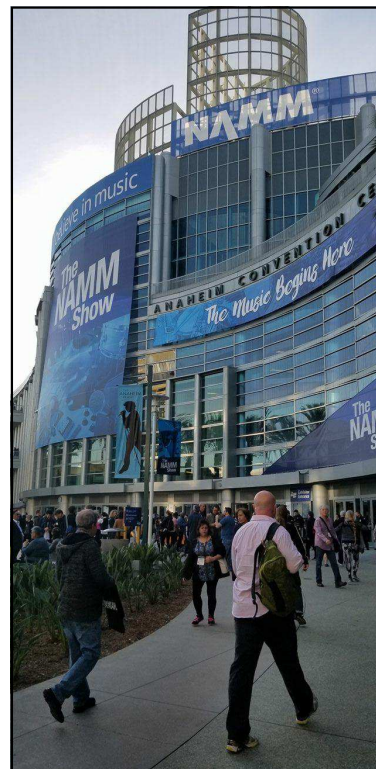
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What Happens at NAMM . . . (always something special!)

The 2018 Winter NAMM Show was held at the Anaheim Convention Center, with over 100,000 people in attendance. Founded in 1901, the show is one of the largest trade shows in the world. The day before the actual show opened, NAMM members participated in a Day of Service at a local elementary school. On Friday, showgoers were treated to a rooftop performance by “Hollywood U2,” a tribute group. Friday evening’s concert ended with a duet by Melissa Etheridge and Michael McDonald. This year’s TEC Awards featured a finale performance by the legendary Jackson Browne, who was honored with the prestigious Les Paul Innovation Award.



Above: With Ron and Iris Manus and the Alfred Publishing crew.



Above: The Music Industry invades Anaheim.



Right: A member of the Welsh National Guard in full regalia.



Left: A cymbal maker at the Sabian booth. A little Industry trivia: **SABIAN** is named after Sarah, Bill and Andy Zildjian, the three siblings that founded the company. Andy Zildjian is the current CEO.

Right: With **Quian Ni**, CEO of the Eastman Company (Eastman, Shires, Haynes, Amadeus and Backun). Shires' and Haynes's "Q-Series" are named after Quian (pronounced "Shen").





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An educational publication of Musical Innovations
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