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An Educational Publication of Musical Innovations

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SCMEA 2016 Issue



Welcome to SCMEA and to the Columbia Convention Center! At **Musical Innovations**, we *love* our MEA's - we exhibit at both NC and SC Conventions and treasure that time to make new friends and hang out with "old" ones. We are very excited about all of the sessions and performances that are on the schedule, and especially congratulate the Wando High School, Meadow Glen Middle School and Furman University Bands and the T.L. Hanna High School Jazz Band on what we know will be exemplary performances.

As you plan your activities for the weekend, please plan to join us in the Presidential Suite at the Hilton Hotel (Room 708) for a directors' reception hosted by the Charleston Music Festival and co-sponsored by Stanbury Uniforms, Florida and Beyond Group Travel, and **Musical Innovations**. All SCBDA members are welcome, and the hospitality room will be open throughout the Convention.



Please plan time also to visit the Exhibit Hall - Thursday night, there will be a Grand Opening Party from 6 p.m. to 8 p.m., and the exhibits will be open Friday from 9 a.m. to 5 p.m. and Saturday from 9 - 11 a.m. We will have many exciting new products, including some new Rath-designed compensating euphoniums from J. Packer, our newest line in brass instruments. We hope to see each of you there!

GREAT NEWS FOR MUSIC EDUCATION!

With the passage of the **Every Student Succeeds Act** (ESSA) on December 9, 2015, music is now specifically included by the federal government as a component of a "well-rounded education." This promises to make music education available to a larger number of students in America, as the ESSA protects students' music and arts class time and provides new opportunities for funding through grants and other sources such as Title I, II and IV.

The passage of this bill is the culmination of several years of lobbying on the part of NAMM members, and countless meetings with Congressional leaders. "We are grateful for the army of NAMM member advocates who have contributed to thousands of meetings with members of Congress over the years," said Mary Luehrsen, director of Government Affairs for NAMM. "They successfully drove the point home that music education is a vital element in a complete education for all children. With this new legislation, we will expand our advocacy efforts around the belief that indeed, every child succeeds with an opportunity to learn and grow with music."



With Senator Tim Scott on Capitol Hill Tayloe Harding, Dean of the USC School of Music,
Tracy Leenman of Musical Innovations,
J.P. Parekh of Rice House of Music in Columbia SC,
and Deanna Brown Thomas, daughter of the
legendary singer James Brown

(cont'd. p. 3)

TELL IT LIKE IT IS

Now that we are fully recognized by the federal government as a "real subject," an essential part of every child's well-rounded education, we have a responsibility to let our students, their parents and our administrators and colleagues know what this means. The true benefits of the ESSA for music educators won't be felt until all everyone involved understands and is in accord with it.

We can go a long way towards creating added respect and credibility for our music programs by simply changing a few things we routinely say. For example, instead of referring to time students spend playing at home as practice, why not call it like it is it's homework. And it should have the same priority as all other academic homework. While "practice" can be pushed back in importance behind other coursework and even behind sports, scouts and other activities, homework is viewed by parents and students as more of a mandate and less of an "if we have time" suggestion. Similarly, the book you use to teach your beginners should be called a textbook, which is what it is - not a "method book" - so that your terminology corresponds with that of other academic classes.

How many times have you had a student miss a concert or a contest for a soccer tournament or swim meet? Again, the problem may be in our vocabulary. A concert is actually the authentic assessment component of your curriculum. Concert Festival is the regional or state assessment component ("Festival" may be misleading to some who are not familiar with your program). If it's BOA or Midwest, it's the national assessment component. The same with going to Carowinds or Six Flags - these are regional assessments, not just "a fun day at an amusement park." Naming these events with proper educational jargon gives them the importance they deserve in the minds of your students, their parents, fellow educators and administrators.



Taking the B-12 one step further . . .



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The **NEW** student clarinet from Buffet Crampon (Say "pro-deezh")



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there are no words . . .



Each February, the **Palmetto Concert Band** performs a concert as part of the USC Band Clinic. This year's concert will take on a very special significance.

PCB will perform *there are no words*, by James Stephenson, a tribute to the "Emmanuel 9," victims of the tragic mass shooting at the Emmanuel AME Church in Charleston on June 17, 2015.

The piece is in a single movement and moves through the stages of grief and shock that accompany events such as this. From the very first, the number nine (symbolizing the nine victims) is prevalent throughout. It begins with the terrible act itself nine opening chords, using nine notes, which get removed one by one. This is followed by music representing shock and confusion as the nine notes of the opening chords are spelled out as ascending perfect 5ths, the pattern repeated nine times. Then the music depicts the terrible sadness of it all, followed by anger. Eventually, the anger subsides and gives way to the unqualified and total forgiveness that the families of the victims showed in the aftermath of this tragedy. A melody constructed from the rhythm of the nine victims' names is heard nine times in succession, to give each victim individual recognition.



Throughout the piece, *Amazing Grace* is alluded to and eventually marks the work's final resolution.

Please join us:

USC Band Clinic Concert
Saturday, February 13th 7:30 p.m.
Koger Center, Columbia SC

The piece will also be performed as part of our

NBA/CBDNA Convention Concert
Saturday, February 20th 9:00 p.m.
Gaillard Performing Arts Center
Charleston SC

Both concerts are free and open to the public.

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 Delfayeo 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 want 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!



GREAT NEWS, cont'd.

The ESSA will replace 2002's "No Child Left Behind" Act. Please note that, because of the confusion with the terms "core subject" and "common core," the term "core subject" is no longer used; the appropriate phrase is currently "component of a well-rounded education."

The new law's inclusion of "music" and "arts" in the definition of a well-rounded education marks an unprecedented step forward for music education, as it connects to a variety of other provisions in the ESSA, including:

Protecting Class Time, protection for students struggling in other academic areas being pulled from music courses in favor of remedial education. This is huge for us, as it means that students can no longer be taken out of music class time for remediation in other academic classes. This also means that we can no longer be referred to as "extra-curricular," or even "co-curricular," as federal education policy now terms us *curricular* and *academic*.

Federal Grant Opportunities: The ESSA specifically lists music and arts as appropriate uses of Title IV grants, which offer educational experiences such as music to under-represented, disadvantaged or minority students.

The ESSA, previously referred to as the reauthorization of the ESEA (Elementary and Secondary Act), was passed by the Senate on December 9th by a vote of 85-12, and was signed by the President the next day. While SC Senator Tim Scott voted against the bill, this was apparently based more on his concern for overreach by the federal government into what he felt should be dictated only by states than it was on the verbiage. Senator Scott is actually very much in support of the role of music and the arts in every child's education.

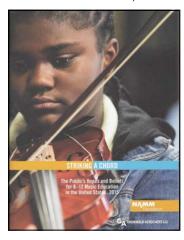
NAMM has pledged to continue to monitor and advocate for equity and access to music ed as the new federal policy is implemented. This year's NAMM Fly-In to DC will take place from May 23-26; the Carolinas contingent will include Tayloe Harding, Dean of the USC School of Music; and Tracy Leenman and Kory Vrieze of Musical Innovations.

As music educators in the Carolinas, our job now is to ensure that every parent, colleague and administrator is aware of - and understands the implications of - this new bill. 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.

For more information about the impact of the ESSA on you and your music program, go to www.namm.org/public-affairs, or join the newly re-formed South Carolina Coalition for Music Education.



STRKING A CHORD, cont'd.



Last year, just in time for the NAMM Fly-In, a new landmark study was released by the NAMM Foundation, in collaboration with Grunwald Associates - Striking a Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States: 2015.

This study is a broad-based survey of teachers and parents - the two most important and "stakeholder groups" with regard to music education. The teachers surveyed were not just music teachers, and the parents were not just parents of music students, but a cross-section of all teachers and parents from communities across the country. The results were striking. Both groups felt strongly about the value of music education. Both agree that music education has proven, measurable benefits and is vital to students' success in school. Both groups voiced strong disapproval about cuts that have been made to music programs.

The majority of parents and teachers felt that access to music education is important for all children, but both groups felt they support it more strongly than their school district administrators do.

Strikingly, 87% of teachers and 79% of parents strongly believe that music study has a positive impact on *overall* academic performance. Several of the top benefits mentioned were social-emotional ones (outlet for expression, improved confidence, more creativity, more self-discipline, greater focus and alertness). Over 80% of both groups rated music education highly as a means to develop greater creativity, which is a life skill that students will need to succeed in the 21st century workforce.

Then there was some bad news too. Not surprisingly, most teachers and parents were unaware that music and the arts are (and have been) considered core curriculum subjects by federal education guidelines.

(cont'd.)

STRKING A CHORD, cont'd.

Similarly, awareness that Title I funds can be used for music education is low. Over 70% of both parents and teachers agreed that music education is not as adequately funded as other core subjects.

Fewer than half of the teachers and parents surveyed said that their schools have the musical instruments they need for all the students who want to learn to play; less than half also say their schools have enough sheet music for every participating child. Only 31% of teachers and 40% of parents say there are enough instruments for every child to play the instrument of his/her choice, let alone for every child to take the instruments home to practice.

Both rural and urban teachers are overwhelmingly supportive of expanding music education, though urban parents are more interested in a greater variety of programs both in and outside of school as well.

Despite the fact that many schools in our area delay starting band and strings until middle school, 87% of teachers and 81% of parents felt that children should have the opportunity to play musical instruments as early as the elementary grades. Despite the fact that many schools in our area consider music an elective, the majority of parents and teachers felt that music should be required in both middle and high school as well. Nearly half of al teachers felt that the professional development for *all* teachers should include integrating music into their respective subject areas.

Most striking in this study was the finding that 83% of teachers and 73% of parents said that budget cuts in music education are detrimental to students. When asked to choose among a list of fifteen budget items that they would cut should cuts be absolutely necessary, *music was one of the last things these teachers and parents wanted to see cut*. In fact, they overwhelmingly stated they would rather see after-school programs, school transportation, athletic programs and even AP programs cut than have their music programs cut (see chart on p.3). This is very important information for us to have as we interact with our colleagues and administrators.

So what does all this information mean to you and your students? How can you use it to support your program? First, read the *Striking a Chord* study. You can get it from Musical Innovations, or you can download it at

https://www.nammfoundation.org/ educator-resources/striking-chord-publicshopes-and-beliefs-k-12-education-unitedstates-2015

Or, you get a copy from your M.I. Education Specialist. Give a copy to each of your stakeholders - your administrators, school board

(cont'd. p.4)

STRKING A CHORD, cont'd.

members, and parents who may be willing to speak to a principal or attend a school board meeting on behalf of your program. As Bob Morrison has said, "Two hundred parents at a school board meeting can accomplish a lot."

Second, join the newly re-formed **South Carolina Coalition for Music Education**. This group was reformed as of June 2015, with the following objectives:

- To stimulate the creation and development of local advocacy groups to save, maintain, and/or strengthen music programs in every school district in SC.
- 2. To serve as a resource to local advocacy groups and others, providing support (both proactive and reactive) and disseminating information regarding the benefits of music education for all children.
- To continue to gather public support for music education by helping the public understand the value of music education for every child.

(cont'd.)

The number of teachers 12.58
The salaries of teachers 13.40

STRKING A CHORD, cont'd.

4. To monitor legislative and budgetary activities of the state government that affect K-12 education, and music education in particular, and act as a catalyst for state and local efforts to take any necessary action at the decision-making level.

The Coalition already has several key members and honorary members, including Former Secretary of Education Dick Riley; State Superintendent of Education Molly Spearman; Dr. Tayloe Harding, Dean of the School of Music at USC; and Brad Wingate, Fine Arts Coordinator for the Greenville County Schools. We are hoping to add members from all of the divisions of SCMEA (including SCBDA), from the community, from local corporations, and even some local "celebrities" who perhaps played in band when they were in school. We'd like you to join too!

For more information, or to join the SCCME, please contact Tracy Leenman, Chairman, at (864) 286-8742.





With Bernie Williams, former NY Yankee outfielder, who is presently a senior in jazz performance at Manhattan School of Music. Bernie has attended the NAMM Fly-In for several years, and will be returning to DC with us this May.



The Carolina Bandmaster is always interested in your thoughts, your input, your news. Please send any ideas or articles to us, care of info@musicalinnovations.biz.

Figure 6.

TEACHERS

Eliminating Music and Arts Education Is Not an Option: Teachers and Parents are More Willing to Cut Virtually Every Other Program Instead

Mean rank (1 = most willing to cut, 15 = least willing to cut)

PARENTS

State-level administration	3.20	State-level administration	4.09
District-level administration	3.97	District-level administration	4.43
Standardized testing/testing support	4.54	School-level administration	5.84
School-level administration	6.33	Standardized testing/testing support	6.76
After-school programs	7.56	Vocational programs	7.97
Advanced Placement programs	7.83	Facilities maintenance/upgrades	8.11
School transportation	7.95	After-school programs	8.11
Teacher professional development	8.06	Teacher professional development	8.19
Facilities maintenance/upgrades	8.16	Athletic programs	8.41
Vocational programs	8.18	AP (advanced placement) programs	8.53
Athletic programs	8.67	School transportation	8.96
Technology spending	9.25	Technology spending	9.09
Music and arts education	10.35	Music and arts education	9.78
The number of teachers	12.58	The salaries of teachers	10.75

Source: Grunwald Associates LLC

The number of teachers 10.98

The 2016 NAMM Show

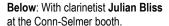
Each year, the National Association of Music Merchants (NAMM) hosts two trade shows - the Summer NAMM Show in Nashville, TN; and the Winter NAMM Show at the Anaheim Convention Center in Anaheim, CA. This year's Show, the largest in the show's 115-year history, housed a record 1,700+ exhibitors showcasing over 6,000 brands, to over 105,000 attendees from over 125 countries around the world. To say that the Show is huge is an understatement - it's the largest trade show in the world! There's no way to describe the vast show floor and parade of musicians and music retailers and manufacturers that we saw each day - Graham Nash, Bernie Williams and Stevie Wonder were among the many celebrities spotted in the crowd.



Above: The USC Trojan Band (from the "other USC) opened the Exhibit Hall on Friday morning.



Right: Over 120 educational sessions were presented in the newly-renovated **Idea Center**.





The Eastman Musical Company won "Best In Show" this year! Below: CEO **Quian Ni** and our District Manager **Scott Leamon**.



The Anaheim Convention Center at night



More Scenes from NAMM



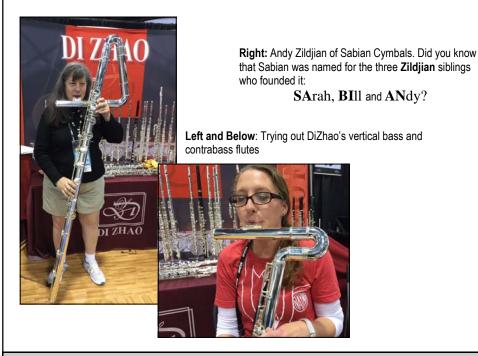
Left: From Buffet Group, Warren Kuss (high brass product specialist), Matt Vance (clarinet/saxophone product specialist), Tim Ornato (low brass product specialist), and Donnie Todd (Southeast District Manager)

Below: **"Big Al" Maniscalco**, Buffet Group's VP of Sales, tries out the tiny Nuvo Pocket Saxophone.





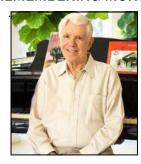
Stevie Wonder at the Yamaha booth.





Spring 2016

REMEMBERING MORTY



Morton ("Morty") Manus, President of Alfred Music, passed away in Los Angeles on January 9th after a short battle with cancer. Born in 1926 in NY to Russian immigrants Samuel and Ann, Morty served in the Air Force in WWII, received a business degree from City College of NY, and in the late 1940's joined his father in the family business, Alfred Music. At that time, Alfred had four employees - Morty's father, a picker, a packer and a bookkeeper. The bookkeeper's daughter, Iris, and Morty fell in love and were married for over 60 years.

Alfred Music was founded in New York's Tin Pan Alley in 1922 by composer and musician Alfred Pandosi. At first, the company focused on mood music for silent films. Sam Manus purchased the company in 1928. A classical violinist, Sam changed the company's focus from pop music to educational print music. and music for wind instruments.

MORTY, cont'd.

In the late 1950's, Sam retired, and Morty became the company president.

A clarinetist and pianist, Morty saw the need for quality educational products and for music for wind instrument. He was the editor of numerous titles, including in-structional books for piano and guitar. In 1975, Alfred moved its headquarters to Los Angeles and eventually expanded into all areas of music. In 2005, Alfred Music acquired Warner Brothers. In 2008, Morty received an honorary doctorate from the VanderCook College of Music.

Alfred now employs almost 300 people, yet it is still a family business, as Iris still maintains the position of Executive Producer. Their son, Ron, who joined the business in the 1980's, is now the CEO.



With Reneé Cunning and Iris Manus of Alfred at the 2016 NAMM Show

MORTY, cont'd.

A tribute to Morty and Iris, featuring this now-famous quote from Morty's interview for the NAMM Oral History Project, was a prominent part of the Alfred exhibit at this year's NAMM Show:









Above: Our annual flute show for **Lorrie Turner**'s students, the Thursday before Region auditions.

Right: A pro show at North Henderson High School, **Alan Klaes**, Band Director.

Musical Innovations has a large selection of in-stock step up and professional instruments - all your favorite brands and models, including Buffet clarinets; Selmer and Buffet saxes; Hoyer and Conn double horns; Bach, Getzen and B&S trumpets, and of course, flutes from many major brands - Haynes/Amadeus, Sonaré, Gemeinhardt, Dean Yang and more. We offer flexible financing options your parents will love, and we always encourage your students to try before you buy!

We love to go where our customers are, so if you'd like a pro show at your school just give us a call, or contact your education specialist.

Come visit us at the USC Band Clinic, Saturday, February 13th, at the Koger Center - 11 a.m. to 5 p.m.



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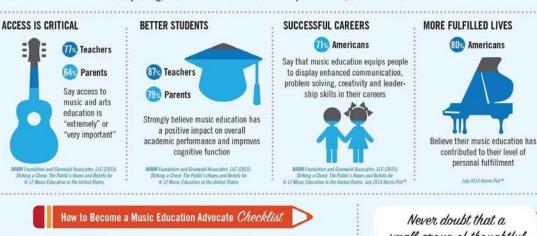
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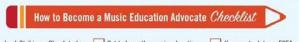
Social Media: @connselmerinc



MUSIC EDUCATION MATTERS

We believe making music is a precious element of daily living, creates better students and improves lives, and we're not alone...





- Download Striking a Chord study from NAMMFoundation.org to learn what parents and teachers say about the importance of music education.
- Join the SupportMusic Coalition, a NAMM Foundation program, to align with other advocates working to ensure equity of access to music education
- Get to know the music education landscape in your local schools, attend school board meetings. and publicize student involvement music programs.
 - Provide a meeting space for community members, parents and teachers to discuss long-term Work with school music educators music education advocacy strategy.
- Keep up to date on ESEA Reauthorization Bill efforts by visiting namm.org/public-affairs.
- Share the importance, impact and results of music education with policy makers.
 - and arrange for elected officials to visit music classrooms and to attend student performances.

small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has.

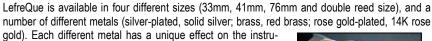
MARGARET MEAD

For more information on the benefits of music education, how to support music in your community, and to join a national network of music education advocates, visit NAMMFoundation.org

Now available at MUSical Innovations lefre ue

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.



ment'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.









For product availability, contact your friends at:

lusical Innovations

QUALITY ACCESSORIES FOR BAND & ORCHESTRA































































































eason



























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Amadeus by Wm. S. Haynes Co.

The passion and craftsmanship that has been associated with Wm. S. Haynes flutes since 1888 emanates through every Amadeus flute. The master flutemakers design and work on each Amadeus flute before it leaves the Boston workshop.

Haynes Classic Handcut Headjoint

For decades, discerning flutists have chosen Haynes for "that sound"- a beautiful core with rich colors. Continuing that tradition, Amadeus now comes standard with a professional Haynes Classic handcut headjoint. The heart of the flute is trusted to the same master headjoint maker who handcuts all Haynes professional headjoints. The Classic headjoint allows you to explore a wide range of tone colors with depth and agility.

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Each Amadeus is set-up by a professional at the Boston Haynes Shop right before it is shipped, ensuring the Pisoni double-bladder pads are sealed evenly and the mechanism feels crisp. Professional options, such as a C# trill key, D# roller and 14k gold riser, will set you and your Amadeus flute apart from the crowd.





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