

The Carolina Bandmaster™

An Educational Publication of Musical Innovations

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Winter 2017



SCMEA 2017 Issue

Welcome to Columbia and to SCMEA. It's an exciting time to be a music educator, and we're excited to be participating in this year's Conference. We are privileged to be co-sponsoring several important events at the conference, most notably sessions by Dr. Tim Lautzenheiser (co-sponsored with the Conn-Selmer Corporation and with Hal Leonard) and Marcia Neel (co-sponsored with the Music Achievement Council).



Marcia Neel is a veteran of 36 years in public education, having directed successful school music programs in CT, OH, MA and NV. She received her bachelors in music education from Miami (OH) University, and her M.A. in history from UNLV. She served as the Supervisor of the Secondary Music Ed Program of the Clark County (NV) School District, and has served as Western Division President of NAFME as well as President of the Nevada Music Educators.

Marcia currently serves as Educational Advisor to the **Music Achievement Council**, whose main focus is professional development for educators, to enable them to reach and serve more music students. Please join us for Marcia's very special session:

A Practical Guide for Recruitment and Retention

**Friday, February 3rd
4:00 - 5:15 p.m.
Congaree A**

DR. TIM at SCMEA



Dr. Tim Lautzenheiser truly needs no introduction to music educators, as he is well known all over America as a music advocate and friend of music education. After 30+ years of clinic presentations, over three million students and educators have experienced his popular sessions.

"Dr. Tim" presently serves as Vice President of Education for Conn-Selmer, Inc. He is also co-author of popular band method, *Essential Elements*, as well as the Senior Educational Consultant for Hal Leonard. Tim is also the Senior Educational Advisor for Music for All and for NAMM (The National Association of Music Merchants). In addition, he is a member of the Midwest Clinic Board of Directors. Please join us for Dr. Tim's sessions at SCMEA:

General Session

**Friday, February 3rd
9:30 - 11:30 a.m.
Ballrooms B&C**

Words of Wisdom (for Future Music Educators)

**Friday, February 3rd
11:30 a.m. - 12:45 p.m.
Congaree A&B**

Essential Elements for Band

**Friday, February 3rd
1:00 - 2:15 p.m.
Lexington B**

THE ESSA - NOW WHAT?

The ESSA is now law. But we must remember that how it will benefit *us* (music educators and our students) will largely be determined at the *state* and *local* levels. The new law has tremendous potential for music education, but how that law will be applied here in the Carolinas is really up to each state and the plan each state develops for implementation. Especially in South Carolina, where the 1997 Regulation Rollback eliminated so many state policies and left much of the decision-making to the individual schools and districts.

So, what's our role, as music educators, now? We know NCLB exists no longer, but what is the "new thing?" What does this "well-rounded subject" thing mean to us? 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 first time, music appears as a stand-alone subject for the first time in this list. This means that every place in the new law that mentions "well-rounded subjects" includes music education.

Moving forward, every state is required to develop its own plan for implementing the new law. This gives states a lot of flexibility (the ESSA was intended in part to reduce federal intervention in education and return more authority and decision-making to each individual state). But this means that each state must tell the federal government specifically *what* its plan is, and this means there's much work to be done. Each state's Department of Education will put together teams to work with the State Board of Education in developing this plan, and it's obvious that having a music advocate on this team is much to our benefit - and preferably a music advocate in addition to whatever arts advocates are appointed, since music is now named as a stand-alone subject and is no longer considered merely a part of "the arts." So, **now is the time** for us to get involved!

(cont'd. p.3)



Prodige

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NOW WHAT?, cont'd.

Every state will be required to develop a formula that includes accountability measures for language arts and math. They must also develop other additional measures of their choosing regarding the other aspects of a "well-rounded education," including music. Since "testing" in music (especially in performance-based classes) is so different from testing in other academic subjects, it's crucial that music educators play a large role in deciding what metrics will be used in this new accountability formula. One measure mentioned by ESSA is "access and participation," (cf. ESSA, Title I, Part A, Section 1005), and our defining this measure for our state 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. States are asked to provide guidance to local districts on this issue . . . but we already have a high degree of parent and family engagement with our booster clubs, concert attendance, etc. So, we are hoping the state guidelines on Parent and Family Engagement will 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.

Not only is each state required to develop a plan for implementing the ESSA, but also each local district must develop a plan as well (see ESSA, Title IV, Sections 4108 and 4107). Each state plan should encourage each district to include strategies for supporting music education, and then we, as local advocates in each district, should ensure that the local plans include strong support for music education. This is 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.*"

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.)

NOW WHAT?, cont'd.

- **STEM to STEAM:** The ESSA includes support to schools who integrate *all* academic subjects - including music - into STEM courses.

[SCMEA's own Christine Fisher will be doing a session on this at SCMEA on Friday at 2:30 pm in Lexington B]

- **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, 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 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.

For more information about the impact of the ESSA on you and your music program, check out:

Everything ESSA (NAfME)
[Bit.ly/21qqRox](http://bit.ly/21qqRox)

Full Legislative Analysis of All Key Music and Arts Provisions of ESSA (NAfME)
<http://bit.ly/1LcP1Or>

US Department of Education: Transition to the ESSA, FAQ's
<http://1.usa.gov/1U49424>

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).

Special thanks to Bob Morrison and SBO/ MMR Magazines for the information in this article.



STEP IT UP!

Ideally, we'd all like every child in our band programs to end up on a quality "step-up" instrument, and the sooner the better. The good news is that this is possible! More than possible, it's easy! Here are some things you can do to make this feasible for every child in your band:

- **Plant the seeds early.** From the first day of class, teach your students the difference between a student level and a step-up level instrument. Some schools require a step-up for second year band, or for their honor band; others can merely suggest and encourage. But whatever your situation, let your students (and parents) know there's always room for growth.
- **Don't shoot yourself in the foot** with your beginner recommendations. This is controversial, I know; but I've heard many directors say, "*This is the only instrument they will probably ever buy, so I want them to have (xyz).*" Your music company should work with your students so that just about anyone can afford a step-up instrument. But if you recommend, for example, a silver student trumpet for beginners, parents will be less likely to step up, since they don't see a difference . . . while the student is still stuck with a student trumpet, with a two-piece bell and valve section. If you recommend an open-hole, b-foot student flute, it's nearly impossible for parents to understand the need for solid silver, because it looks the same. Yet, the student will never be able to progress past a silver-plated flute - a basic, *student* flute.
- **Use the step-up as a "carrot."** One advantage about renting or purchasing from a reputable company (versus buying an ISO online) is that your students should get full credit towards a step up. Let your students (and parents) know that a better quality instrument will not only improve their playing but also will increase their chances of making region or all-state band, or getting a college scholarship. We have seen over the years that what parents spend on their child's audition instrument is absolutely proportional to their scholarship award.



(cont'd., p. 8)



The **Palmetto Concert Band** is honored to have been chosen to perform at this year's **SCMEA Conference**. Their concert will be held **Saturday, February 4th** at 2:00 p.m., in the USC Alumni Center. Works to be performed include Leonard Bernstein's *Overture to Candide*, Vaclav Nehlybel's *Trittico*, Percy Grainger's *Lincolnshire Posy*, and Alfred Reed's *Russian Christmas Music*. The group will again perform the same program at the **USC Band Clinic** on Saturday, February 11th, at 7:30 p.m. in the Koger Center. Both concerts are free and open to the public, so please join us!



Musical Innovations' own **Tracy Leenman** was named the 2017 winner of the *She Rocks! Enterprise Award*, presented by the **Women's International Music Network (WiMN)**. The award was presented at the 2017 NAMM Show in Anaheim, CA, on January 20th.

The *She Rocks! Awards* ceremony featured top female artists, a celebrity-laden red carpet, and of course, awards honoring accomplished women in the music industry. "*The 2017 awards marked our 5th anniversary*," notes **Laura B. Whitmore**, founder of the **Women's International Music Network**. "*The She Rocks Awards pay tribute to ground-breaking women in the music industry both on stage and behind the scenes. This has proven to be a fun and meaningful event for many women in the music industry.*"

Previous award recipients include female industry leaders Chaka Khan, Sheila E, Colbie Caillat, The Bangles, Mary Peavey and many more. This year's honorees included **Monique Boyer** (Artist Relations, MAC Cosmetics), **Ronnie Spector** (Ronnie and the Ronettes), and **Lita Ford**, who brought the house down with her performance of *Kiss Me Deadly*.

Musical Innovations'
Heather McNeely
and **Tracy Leenman**
with guitarist
Lita Ford
at the 2017
She Rocks! Awards



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.
- 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!





For product availability, contact your friends at:

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M.I. Goes to Boston - The S.E. Shires Factory

The S.E. Shires company began in 1995, when Steve Shires and Chuck Shepherd, both formerly with Getzen/Edwards, opened up a "factory" in their basement in Western Iowa. That first year, they made three trombones. In 2008, Doc Severinsen requested they make him a trumpet, the very first trumpet they made. Now, Shires makes Bb, C and D/Eb trumpets and will bring out a new piccolo trumpet this year, along with a flugelhorn designed with Severinsen. The new "Q" series, named for Quian Ni, the owner of Eastman Winds (now the parent company of S.E. Shires) offers trumpets and trombones whose quality control is done by the same people as Shires Custom instruments, and many trombone parts are interchangeable with Custom Series trombones.



Left: raw brass comes in sheets.

Below: trumpet bells waiting for bending and annealing
(all Shires bells are hand-hammered and hand-annealed)



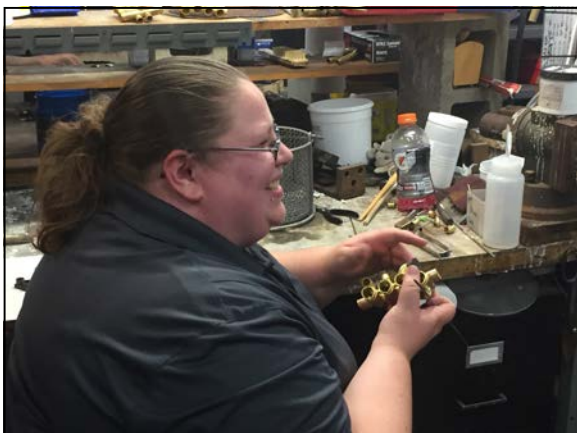
Below: Bell spinning. Each Custom Series bell is buffed three times.



Right and Below: Valves and valve slides - the "finaling" (final fitting of slides and valves) is said to be "just like a giant lego toy . . . but with fire."



It takes over 40 man hours to make a Shires trumpet. Each Shires craftsman takes enormous care, and has enormous pride in his/her job. The result is consistently high quality, whether you order a Q Series or a Custom Series instrument.



More Scenes from Shires



Left: Assembling the valves on a Shires Custom trombone.

Below: Finishing a bell for a Custom trombone.



Left: His job is to ensure "every slide is perfect."

Below: M.I.'s Tracy Leenman and Kory Vriese with Shires dealers from around the country, and some of the finished products - Shires Custom trumpets.



STEP IT UP, *cont'd.*

- **Don't believe everything you read (or hear).** The terms "step-up" and "professional" vary greatly in meaning from manufacturer to manufacturer, and there is no set Industry standard for this. What one company calls "pro" may be what another calls "inter-mediate." Study the features, not the verbiage; investigate the specs of each model, don't just go by brand name. Instrument manufacturing is an ever-changing industry, and even some instruments we thought were the most consistent in years past may be quite different today. Be sure you know what the potential benefits are of each feature, and how they will affect the instrument's tone and playability. Some pro clarinets, for example, have a very large bore, which hinders producing a classic orchestral sound. Some instruments are more designed for jazz playing than classical, and may make blending in an ensemble difficult. Most of all, please remember that online reviews are often merely ads in disguise. Many reviewers are paid to say the things they say, and you will find that the internet is rarely as objective a source of information as we expect.

Note: At M.I., we use the term "step-up" to refer to *anything* above a student instrument, whether "intermediate," "pro" or whatever.

STEP IT UP, *cont'd.*

- **Use a specialist.** Your music company should have product specialists available to help students try out instruments. This is a person who not only is a competent performer and teacher on that particular instrument(s), but also is familiar with the various brands, models and options available (essential!). This person should be able to take into account the performance level of the student, his/her physical characteristics, his/ her potential and future plans, and his/her parents' financial desires/constraints.
- **Take your time.** When trying step up instruments, especially ones that are hand made, a good selection is important. Try different models *and* different serial numbers. Generally, since the higher cost you're paying is mostly for improved tone, it's best to play only whole notes, at least for a while: lip slurs for brass, octaves for flutes, long tones, and so on. Once you start playing technical passages, your mind will be on your fingers, and you won't be able to focus on what's really the most essential (and expensive) feature - the tone. Remember that a solid silver flute takes much more air than a silver-plated one; a wooden clarinet has substantially more resistance than a plastic one. This means the student will need

STEP IT UP, *cont'd.*

some time to get accustomed to the new "feel" [A **TIP:** we use 1/2 strength softer reed when a student is trying a wooden clarinet for the first time, just so it doesn't feel as "stuffy"]. If not given this time to adjust, and encouragement to use sufficient breath support, the student will choose the instrument that is most like what he/she is currently playing - which basically defeats the purpose of purchasing a step-up!



- **Don't forget accessories.** A new step up instrument will often require a better (or at least a different) mouthpiece, different reeds, polishing cloths, etc. Your product specialist should be able to help you get everything you need to enjoy your new instrument!



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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The 2016 NAMM Music Advocacy Fly-in to Washington D.C.

NAMM members, with their annual *D.C. Fly-In for Music Education*, have been instrumental in seeing that this language was adopted in the final version of the ESSA. In 2014 and 2015, our message was one of the importance of music education, and the need for the ESSA to include music as a stand-alone subject; in 2016, our message was one of thanks . . . and also of encouragement that the law be fully funded going forward. Armed with copies of the *Striking a Chord* study from NAMM and a full schedule of appointments, we had a successful day on the Hill, meeting with **Senator Tim Scott**, **Representatives Jim Clyburn and Joe Wilson**, and staffers from the offices of **Rep. Trey Gowdy** and **Sen. Lindsey Graham**.

Right: The S.C. delegation with Senator Tim Scott

Below, left: Bernie Williams and M.I.'s Kory Vrieze at the Day of Service

Below, right: The S.C. delegation with Representative Joe Wilson



The S.C. delegation was comprised of **Joseph Fox**, Fox Music House (Charleston) and member of the SC Arts Commission; **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: The S.C. Delegation with Rep. James Clyburn

**The 2017 NAMM Fly-In
will be held from May 21-25.**

**Watch for details in the next
Carolina Bandmaster!**

*Right: with Former Secretary Dick Riley
and Mrs. Betty Farr
at 101 Constitution Ave.*



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