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SCHOOL BAND AND ORCHESTRA

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AUGUST 2021

MACCorner

Dr. Charles T. Menghini on Rebuilding the Culture

Inside

- Back to Basics: A MIDI Controller Keyboard Buyers Guide
- Arts Education & Strategic Planning: Surf's Up
- Are You Proficient in Notation Software?



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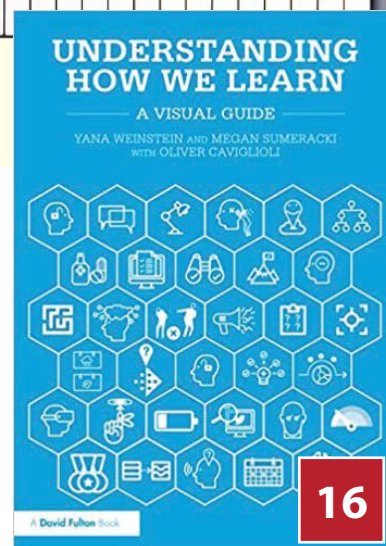
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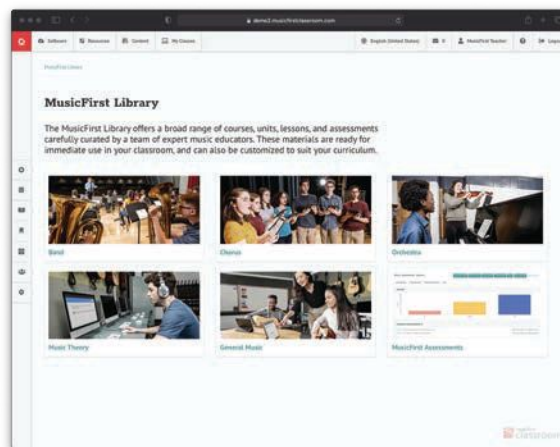
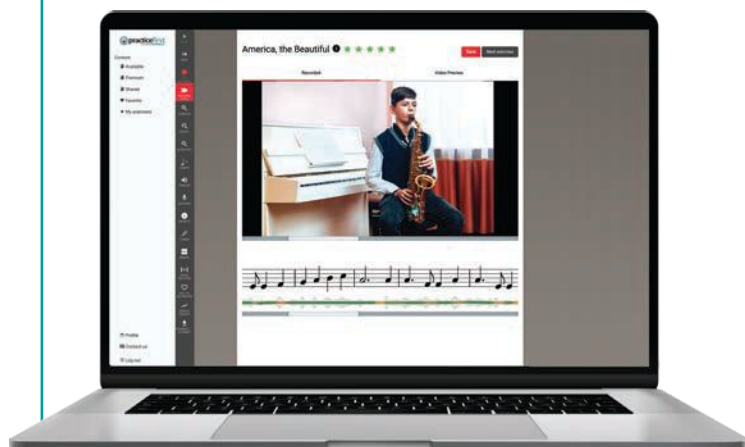
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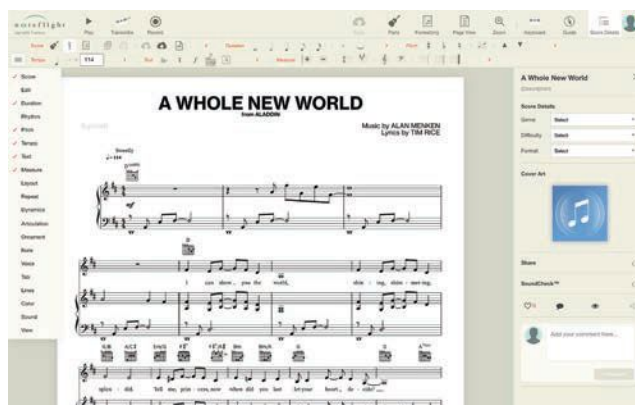
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You Go Back, Jack, Do It Again...

The mood among the music educators and related professionals I regularly consult as editor of these music education magazines is one of cautious optimism for the return to school. There were glimmers of hope, vaccine rates at one point starting to increase before leveling, then falling off. This Delta variant has everyone on edge again. We still have a “healthy” amount of the population refusing to be vaccinated, spreading disinformation, demanding their children not have to wear masks, while politically radicalizing the health crisis, and that also worries a lot of these teachers. If you’re feeling any of that, I can assure you that you are not alone judging from comments of educators I speak with.

It is difficult to begin shaping your upcoming programs as though things are going to be “normal” again, with the lingering feeling that maybe they will, maybe they won’t, maybe things will for a while and then they collapse... Teachers see school board meetings with outspoken, fist-shaking, angry parents, some even having their children burn masks in the parking lots. Teachers have a right to be concerned about so many things outside of how their new classes will begin to settle in, who will be in what chair, how they can catch up from over a year of loss. Beginning band programs were smacked down. Having a viable feeder program to the high school is going to be rough from the 2020-2021 damage. High school band directors, and subsequently college directors alike, are wondering how they will feed their programs just a few short years from now.

The teachers I know are largely obsessive planners. They think things out months in advance to the detail of weekly and daily execution of lesson plans, working backward from performance dates, logging the various milestones on the calendar their band and orchestra students have to arrive at to have a successful performance. Much how they had to suddenly wing it when 2020 brought us shutdowns, Zoom classes, and the scrambling to become tech savvy as a matter of survival, the next level of challenges are rising up to greet them. This time it is putting all the pieces back together for in-person classes after over a year of missing them, and being ready at a moment’s notice for that rug to be pulled out from under them and finding their band programs returning to remote instruction. Many educators, especially those able to retire, are throwing in the towel and getting out. While that isn’t helpful for the students, it is certainly understandable for the mental health of the overburdened teacher who just isn’t up to doing this again. I get it. There is much to be said for stability, continuity, and all the things we took for granted for so long before this mess popped into our lives.

Directors are, nonetheless, planning anyway. In the face of potential setbacks more probable than not in some parts of our great nation, they are still setting concert dates, even planning and booking spring travel for festivals, clinics, performances in parades and putting kids on roller coasters for the very important social aspect of band programs. Student travel is all carrot and no stick when it comes to recruitment and retention, and after 2020 and half of 2021, it has never been more important to go ahead and book the trips, reserve the hotel rooms, figure out transportation and fundraising, to give students another goal and incentive to be their best at their music studies. Time marches steadily, that’s for sure, and we have to look ahead and try to make the best of our inability to control the world. I’m scheduling flights and booking hotel rooms now in anticipation of being at the NFHS conference, where I’ll speak on Technology in Music Education in a plenary session to fine arts administrators. I’m booking trips to NYSSMA and Midwest Clinic for December, Winter NAMM, OMEA, TMEA, and beyond. I’m keeping my hopes up, along with you, that things will somehow level off, some amount of normal will be back, and we can move forward making music. Here’s hoping you enjoy this last small bit of time before school is in full swing, those of you who didn’t have classes starting back the first week of August. No matter when your classes return, SBO hopes this is a safe, fruitful, and rewarding year, as we salute your resilience and perseverance over a very difficult period.

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Carnegie Hall Launches The Connected Musician

Carnegie Hall launches The Connected Musician—an interactive, self-paced video series for collegiate and early professional instrumental performers. Powered by Ensemble Connect and featuring guidance from musicians taking part in the prestigious fellowship program, program alumni, and leaders in the field, The Connected Musician is intended to expand on musicians' toolkits, inviting them to consider new ways to engage with audiences using a plethora of digital resources hosted at carnegiehall.org/TheConnectedMusician.

For nearly 15 years, Ensemble Connect has prepared young professional classical musicians for careers that combine musical excellence with teaching, community engagement, advocacy, entrepreneurship, and leadership, redefining what it means to be a musician in the twenty-first century. Using the resources and training developed over this time, The Connected Musician translates Ensemble Connect's core tenets to the digital space with an experiential lab approach that invites users to participate by submitting their own work for feedback from Ensemble Connect, while also highlighting work by current fellows. With the goal of broadening Ensemble Connect's training to an ever-expanding like-minded global community, The Connected Musician resources are offered free to musicians looking for careers beyond traditional performance, and who are interested in engaging with audiences of all kinds in new and exciting ways.

"We're so excited to translate Ensemble Connect's training into a modular and interactive online format, thanks to the founding support of the Edmond de Rothschild Foundations," said Amy Rhodes, director of Ensemble Connect. "By launching this project, Carnegie Hall and Ensemble Connect continue to provide support to musicians who want to find ways to inspire, educate, and

see **Connected Musician** on page 6

SBO Spin-Off Publication Announced – Modern Band Journal

Inaugural January Issue Debuts December 15 at The Midwest Clinic in Chicago

The new owner of *SBO*, *Choral Director*, *JazzEd*, and *Musical Merchandise Review* magazines, artistpro, LLC, announced a new publication for 2022.

Modern Band Journal (MBJ) is focused on a new method of K-12 music education that engages students where they live, in their culture, with a repertoire that speaks their language, using instruments, vocals, technology, and more. It's pop, rock, rap, hip-hop, country... It's urban, suburban, and all places in-between.

Written by leading educators serving over 500,000 students in schools all over the USA, with reviews of products used in their music classrooms, techniques, teaching methods, and expert advice from industry professionals with a passion for supporting this revolution in music education. Each issue is published in support of the mission and goal of the 501c3 that invented the Modern Band Method, Little Kids Rock, who have trained over 5,000 teachers since their inception and served

over 1,000,000 students since 2001.

It's about music using guitars, drums, keyboards, vocals, technology and turntables, in whatever genre the culture of the school wants to learn from a massive collection of popular music spanning over half a century. *MBJ* will profile the best and brightest educators, who share the instruments they teach, how they teach them, repertoire that works, learning to use the tech, performance tips, and all things traditional band and vocal programs rolled into a program for the non-band/choir kids to engage them in making music for a lifetime. *MBJ* will also help them choose instruments, gear, accessories, and more with expert advice on all things *music trade*. Free, advance subscriptions and a call for submissions are now open at ModernBandJournal.com.



Wenger Corporation Celebrates 75 Years

Wenger Corporation is celebrating its 75th anniversary in 2021 with a number of events scheduled throughout the year to commemorate the company's growth and success.

"For 75 years, Wenger Corporation has been producing innovative products for music education and has also expanded into performing arts and athletic markets. Our reputation for quality, durability and service has grown along with us," said Chris Simpson, president and CEO of Wenger Corporation. "Today we're proud of our catalog of trusted products, as well as the relationships we've built with our generations of loyal customers."

Humble Beginnings

Wenger Corporation began in 1946, when local high school band director Harry Wenger, known around town as the "Music Man," combined his passion for music education with innovation. He witnessed the lack of good equipment

like music stands and chairs, so he made his own.

His first invention, the Sousaphone Chair which supported the heavy instrument, got the attention of other band directors when Wenger and his wife, Ruth, would travel to state music conventions and take orders. He soon moved on to choral risers and staging systems.

Wenger began marketing these products by catalog and direct mail. By 1964, there were over 40 products in the Wenger catalog, and the company celebrated its first million-dollar year.

A third family member, Wenger's son Jerry, grew up working in the business, as many members of the Wenger family did over the years. In 1970, he brought a strategic growth plan to the company. By their 40th anniversary, Jerry Wenger led them to their strongest year ever with the introductions of popular new product lines such as Sound Module practice

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Headlines

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connect through their artistry. Our hope is that musicians will use these resources to forge deeper connections with audiences and to reconnect themselves with the joy of shared musical experiences. We are thrilled to launch this new platform and look forward to seeing the ripple effect that The Connected Musician has on the field."

The Connected Musician launches with its first learning module—"Create a Musical Snapshot"—which offers bite-sized videos about how musicians can develop a creative introduction to a piece of music by developing their Teaching Artist toolkit. These topics are explored by Ensemble Connect alumni including bassoonist Brad Balliett, violist Dana Kelley, and horn player Laura Weiner, as well as teaching artist, author, and arts advocate, Eric Booth.

The Connected Musician will continue to expand to include new modules over the coming months, continuing to provide access to its training model as it broadens its network and community of musicians worldwide.

In her video, *Musical Snapshots in Practice*, horn player, teaching artist, and Ensemble Connect alum Laura Weiner comments, "Approaching music in this way can be one of the most gratifying ways to enrich your musical career. Leading an audience to a joyful musical discovery reconnects you with your own purpose and joy in sharing this music."

Wenger continued from page 5

rooms, music posture chairs and music stands in music education, as well as Tourmaster portable choral risers and the Showmobile mobile performance center in the performing arts category.

Growth in Performing Arts

With decades of acoustical expertise and dozens of acoustical experts, it only made sense to expand the products to include acoustical shells, wall and ceiling panels, new stage designs and other elements used by performing arts centers everywhere. Wenger became the brand to turn to for sound expertise.

In 2011, Wenger acquired J.R. Clancy, making the company an even greater comprehensive resource, by adding manual and automated rigging control solutions to their offerings. Similar to Wenger's simple start, John Clancy began his career as a stagehand who, inspired by the lack of suitable alternatives, started designing and building stage-rigging equipment. The addition of the J.R. Clancy line of rigging, hoist and motion control systems created a comprehensive solution for music education and performing arts centers worldwide.

Addition of Athletics

The company created the GearBoss brand of products in 2004 to cater to sports organizations struggling with equipment management. GearBoss started with creating high-density storage solutions for high schools and colleges needing a streamlined space to house equipment. From there, the company added standard and custom wood lockers to their product lineup, including the AirPro, Elite and Rival lines. These next-generation lockers include custom storage options for things like helmets, bats or shoulder pads, team logos, LED lighting, USB ports for charging and built-in sanitation and ventilation measures. Flexible storage

About Ensemble Connect

Ensemble Connect is made up of extraordinary professional classical musicians residing in the United States who take part in a two-year fellowship program created in 2007 by Carnegie Hall, The Juilliard School, and the Weill Music Institute in partnership with the New York City Department of Education. The program prepares fellows for careers that combine musical excellence with teaching, community engagement, advocacy, entrepreneurship, and leadership by offering top-quality performance opportunities, intensive professional development, and partnerships throughout the fellowship with New York City public schools.

On the concert stage and in schools and communities, Ensemble Connect has earned accolades from critics and audiences alike for the quality of the concerts, the fresh and open-minded approach to programming, and the ability to actively engage any audience.

Exemplary performers, dedicated teachers, and passionate advocates of music throughout the community, the forward-looking musicians of Ensemble Connect are redefining what it means to be a musician in the 21st century. In light of the COVID-19 pandemic, Ensemble Connect's current class of nine fellows will extend their fellowship for a third year, taking part in the program through Carnegie Hall's 2022–2023 season.

and transport carts provided solutions for teams transitioning to the practice field. Many facilities now enjoy Wenger, J.R. Clancy and GearBoss products in their music education, performing arts and athletic areas.

2021 and Beyond

Today, Wenger employs more than 500 people in their Minnesota and New York locations. Nearly 600 Wenger, J.R. Clancy and GearBoss products can be found in over 50 countries.

To give back to the community and get back to its roots in music education, Wenger launched a thank you campaign in early 2021 to recognize the incredible efforts educators made to keep the music alive during the pandemic. The campaign featured educators nominated by their peers and students. Wenger provided valuable and useful prizes to the winners, such as a Teacher Taxi Mobile Cart, a Flex Conductor's System, and a Mobile Media Storage Cabinet.

"To say that we're inspired by the response of music teachers during the pandemic would be an understatement," says Stacy Hanson, director of marketing communications at Wenger. "Their adaptability, creativity and new ideas have inspired students everywhere."

"Our reputation and products have taken us into a wide variety of markets such as performing arts, rental and production and broadcast and entertainment," says Simpson. "Wenger is a classic American success story. For 75 years this has been a place where good people put hard work behind good ideas. It's a place where quality counts and products are built to last. Most importantly, it's a place that helps bring music to the lives of people everywhere."

For more information about the company and this year's 75th anniversary events, please visit www.wengercorp.com/75.

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Detroit Symphony Orchestra Presents Neighborhood Series

The Detroit Symphony Orchestra (DSO) announced its 2022 William Davidson Neighborhood Series, marking the eleventh year of the concert series. From January through June 2022, the series will bring world-class DSO performances to eight venues in seven Metro Detroit communities.

Fans can experience the orchestra, guest conductors, and guest soloists in Southfield, Monroe, Beverly Hills, West Bloomfield, Plymouth, Bloomfield Hills, and Grosse Pointe. Subscription packages are on sale now, with four-concert packages starting at \$75. Neighborhood Series subscribers also receive complimentary admission to DSO Chamber Recitals, which take place in Detroit and surrounding communities.

Guest conductors and soloists include two programs by conductor / violinist / countertenor Dmitry Sinkovsky; conductors Yue Bao, Kerem Hasan, Jonathon Heyward, Ari Pelto, Elena Schwarz, and Kahchun Wong; DSO Acting Concertmaster Kimberly Kaloyanides Kennedy; DSO Acting Principal Bassoon Michael Ke Ma; cellists Pablo Ferrández, Zlatomir Fung, and Andrei Ioniță; and pianist Michelle Cann. Featuring repertoire curated especially for intimate venues, the William Davidson Neighborhood Series creates musical impact by connecting with audiences in their communities. See below for a list of all programs.

A series of DSO Chamber recitals – free to all Neighborhood Series subscribers – features DSO musicians in a variety of settings in Detroit and across the entire metro area. Details on these programs will be announced later. In addition, DSO musicians regularly perform at schools, hospitals, senior living facilities, places of worship, parks, and other community gathering spaces.

The William Davidson Neighborhood Series is made possible by a generous grant from the William Davidson Foundation. WRCJ



90.9 FM also supports the Series.

Renamed in 2014 in honor of philanthropist William Davidson, the William Davidson Neighborhood Series brings even more opportunities for Metro Detroiters to experience the DSO close to home. In October 2017, the William Davidson Foundation made a \$15 million gift of support to the DSO—one of the orchestra's largest ever—including continued sponsorship of the Series.

Neighborhood Series subscriptions can be purchased online at dso.org/neighborhood or by calling the box office at 313.576.5111.

The most accessible orchestra on the planet, the acclaimed Detroit Symphony Orchestra is known for trailblazing performances, collaborations with the world's foremost musical artists, and a deep connection to its city. As a community-supported orchestra, generous giving by individuals and institutions at all levels drives the continued success and growth of the organization. Orchestra Hall celebrated its centennial in 2019-2020. In addition, the DSO presents the William Davidson Neighborhood Concert Series in eight metro area venues, as well as a robust schedule of eclectic multi-genre performances in its mid-size venue The Cube, constructed and curated with support from Peter D. & Julie F. Cummings. A dedication to broadcast innovation began in 1922, when the DSO became the first orchestra in the world to present a radio broadcast and continues today with the free Live from Orchestra Hall webcast series, which also reaches tens of thousands of children with the Classroom Edition expansion. With growing attendance and unwavering philanthropic support from the people of Detroit, the DSO actively pursues a mission to embrace and inspire individuals, families, and communities through unsurpassed musical experiences.



Merregnon: Land of Silence is a concert video production designed to introduce families and children to the wonder of the orchestral sound. Performed through narration, music and beautiful illustrations, the symphonic fairy tale follows the story of orphan Miru and builds on the tradition of timeless classics like Prokofiev's *Peter and the Wolf*.

Exclusive music is provided by acclaimed composer Yoko Shimomura, known for her work on multi-million selling video games *Kingdom Hearts* and *Final Fantasy XV*. The score demonstrates a lavish diversity of sound and displays the various orchestral sections and soloists. The story has been written by celebrated German children's author Frauke Angel.

Royal Stockholm Philharmonic Orchestra is proud to present the world premiere of *Merregnon: Land of Silence*. The orchestra pioneered the performance of music by video game composers in 2006, and has since enjoyed over a decade of sold-out concerts and fruitful collaborations with some of the finest composers of the genre, as well as numerous projects with *Merregnon* producer Thomas Böcker. The newly composed *Merregnon: Land of Silence* marries this trailblazing approach with the orchestra's long-time commitment to the next generation, and complements its distinguished educational offering, which includes regular school and family concerts, field trips and masterclasses.

www.konserthuset.se/en/merregnon



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MARCH OF THE BELGIAN PARATROOPERS
(Marche Des Parachutistes Belges)

PIERRE LEEMA
Arranged by JAMES SWEARINGEN

March
♩ = 112
One player

Bb Clarinet 1

mf

Played B instead of Bb

All
3
p

VIDEO RECORDING FEATURE COMING SOON!

rebuilding the **CULTURE**

By Dr. Charles T. Menghini

Hopefully we are coming out of the pandemic and school bells will not ring hollow as classes begin in the fall. Despite some upticks in Covid variants, the news is positive as more and more reports indicate students and teachers will be back in school.

For those who have been in class during this time, fall will be business as usual. But for the masses who have spent most or all the time since March of 2020 in hybrid or virtual learning situations, the start of school carries with it some challenges and some opportunities.

In addition to the absence of in person music making, losing a year of face-to-face contact removed group dynamics and the important role socialization and peer-based leadership plays in any group activity, especially bands and orchestras. Many of the students who served formally or informally in leadership positions have graduated or moved on to the next level. Younger students were not exposed to the modeling, expectations and traditions normally passed on by student leaders at all levels. As the start of school approaches, plans need to be made on how your music program's culture will be rebuilt.

Reflect

Take some time to think about your program, what it was prior to the pandemic and what you would like it to be going forward. Make a list of the positive aspects and those you would like to change or improve.

Have Conversations

Find a time to meet with your administration to chat about the program. Ask them what things they like as well as those things they would like to see changed or improved. Now that your school is moving forward from the impact Covid-19 had, find out what changes they anticipate in the school's climate and how day-to-day operations may be impacted. If these changes require additional equipment, instruments or materials, ask them how best to request the necessary funding. If you teach at the middle or secondary level, let them know the impact this time has had on the recruitment of beginners as well as retention at all levels and what this holds for the future.

Ask administrators to share any ideas, thoughts, or action steps they have to help ensure a strong and bright future for the music program. A strong and vibrant music program is a source of pride for schools. When students leave band and orchestra classrooms, the regimen, self-discipline and sense of self-worth they experience by being a member of a musical ensemble carries with them to their other classes and positively impacts the school climate.

Talk to colleagues about these same issues. Let them know you value their advice and counsel. Respecting them and their work helps set the stage to strengthen relationships and the entire music program.

Make a Plan

Once you have had these conversations, take some time and plan. This will be the hardest and loneliest thing you will have to do. We all have ideas and thoughts, things we would like to do and things we would like to change or improve on, but we often do not commit to them because we simply do not want to get it wrong. It is safer to not make a decision than to make a decision that is wrong. The problem is not making a decision is the worst decision you can possibly make.

Teaching is a continual process of trial and error. We rarely get it right the first time. We seldom pass out a piece of music our students perform at an artistic level at first try, that is why we rehearse it over and over. Same is true in running a program. We put a plan in place and then assess it every step of the way, making course corrections as necessary. It will never get to the level you desire, and if it does, it may be time for you to retire!

Putting Your Plan into Action

Once you make your plan you need to systematically communicate it to your students, their parents, your administrators, colleagues and the community. Communication is the key to its success and yours.

Today unfortunately, there is no best way to communicate. Some prefer texts, others email, and there are those who prefer social media or just want a hard copy. As you plan to share your information and subsequent updates, you will want to use a variety of platforms. Regardless of the ones you choose, they must send the message and not merely host the message.

Many mistakenly think posting something on the website gets the message out. That is a fallacy. Only when one seeks information or wants to engage in an action do they go to a website. In the case of rebuilding the culture, you must take the message to the people. Think of how you are marketed to as a consumer and think of the number of times you hear the same ad or a variation thereof. Regardless if it is fast food, automobiles, insurance or your favorite adult beverage, various forms of media inundate us with messaging and the reason is because it works. To get your message across to your entire audience, you must communicate early, often and in different forms.

Many teachers prepare a detailed handbook or policy manual that includes everything from how to step into the classroom to a

calendar that includes every performance date. These handbooks are great, but they do not replace the need for regular communication. Think of the number of times a student has approached you at the last minute to inform you they cannot participate in an event that has been scheduled and published in your handbook since the beginning of the school year. The reason is the handbook is a static resource. The handbook may serve as a reference, but what is needed is a reminder.

Communication Ideas and Messaging Strategies

Welcome Them. Whether you are recruiting new students or just touching base with those who are already in the program, welcome them. Students need to know you are anxious to see them and to work with them.

Highlight Traditions and Annual Events

Every program has certain activities and events that occur on a regular basis. This could be a community parade, a special school program, contest, festival or even an annual fundraising activity. Often, brothers and sisters or even parents have participated in them in the past. Using these events to highlight the role your organization has played, increases the prominence of your program in your school and community.

Stick to a Messaging Schedule

Communicate on a regular basis and use the same formats. Keeping updates to the same day of the week will get people in the habit of expectation. It is important to stay on schedule. There is always something to share and it is important to reinforce those things you want continued. When the situation warrants, a special communication will be welcomed.



**The best two words someone can read is their name,
especially when it is being used to praise or compliment them.**

Build Excitement

Let students know it is going to be a great year filled with many exciting music making and fun activities. Spotlight one or two events that you feel will catch their attention.

Share Goals

You have given your plan to rebuild the culture a lot of thought. Now it is time to highlight some of the things you hope to accomplish. Goals can range from performing at a high level, welcoming a guest artist or conductor, commissioning a new work, completing book one of your beginning method or taking a trip. The possibilities are endless. Goals do not need to be shared all at once. Share them as needed and be sure to make them attainable. Provide periodic updates on their progress and celebrate their success once a goal is met. Success in reaching a goal helps build support for the next one.

Articulate Procedures

Whether it is entering the room, opening the case, assembling the instrument, warming up, how to tune, rehearsal expectations, marking the music or a host of other procedures, students need to be reminded of what is expected of them. A weekly or regular procedures reminder can help establish proper classroom, rehearsal and performance etiquette. Certain procedures and expectations also need to be shared with parents. It is good to remind them of concert etiquette expectations, the best time to take photographs and things they can do at home to support their child's participation in the music program.



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Don't Overwhelm Your Audience

Within the communication, keep individual topics succinct and to the point. If you are old enough to remember Paul Harvey, he had a daily program that was news and comment. Use your messages to share the news and be sure to add a little bit of comment; a few words about your philosophy, reminders on upcoming dates and events, motivational information and music advocacy will help make your plan come to life.

No Need to Make It Fancy

Spending extra time with layouts and artwork may make your message easier on the eye but it will not change the quality of your content. Your intention should be to articulate your vision, share necessary information and highlight the successes within your program.



Continual Reinforcement

Change happens when gentle pressure is continually applied. Keep your message consistent and continue to focus on what you want to accomplish. Reinforce the desired behaviors of your students and their outcomes.

Highlight Successes

The best two words someone can read is their name, especially when it is being used to praise or compliment them. If you require practice charts, list the names of everyone who submitted a practice chart on a regular basis over the past month. List the names of all the students who are auditioning for an upcoming honor group or who are participating in a solo and ensemble festival. If a student receives recognition in another activity or sport, praise and congratulate them. If a student shows up with a new instrument, take a photograph of them with it and send it out along with a congratulations. (Remember to also articulate the benefits of playing on a fine instrument.)

Spotlight Leadership

Introduce student and parent leaders who play a prominent role in your program. They do not need to hold formal positions. If a parent volunteers to serve as a chaperone or comes in to assist with uniform distribution or clerical duties, make it a point to praise them publicly. Students who help with equipment set up, who help tutor other students, file music, straighten music stands and chairs all need recognition. Do not overlook the obvious people who make a difference, such as your school's custodial and secretarial staffs.

Share Information As Soon As Possible

When a new event is scheduled, be it a performance, visit by a special guest or school assembly, let everyone know. Nobody likes surprises and letting people know in advance allows them to plan accordingly.

Include Reminders

In every communication include a reminder. It may be an upcoming performance, parent group or PTA meeting or just a reminder on how students should put their instruments away at the end of every rehearsal. When we remind someone of something we show them consideration and it builds a higher level of esprit de corps.

As you plan to share your information and subsequent updates, you will want to use a variety of platforms.

Recruitment and Retention

Recruitment and retention is a seven day a week, 365 day a year effort. Every action, every comment, every communication serves to help recruit and retain your students. Regular, positive, informative communication keep students and parents engaged in your program. It also lets your administration know you are working hard at providing a great experience for the students and community your school serves. Communication is mortar that holds the bricks together. It makes your program's culture one that is valued and vibrant.

For more information and ideas about recruitment, retention and tips for your program's success visit nammfoundation.org. Click the tab "For Educators" to access a whole host of additional resources.



Charles T. Menghini hosts his podcast, Band Talk with Charlie Menghini and Friends available on Apple Podcasts and other channels. Menghini is president emeritus and former director of bands at VanderCook College of Music in Chicago, previously teaching high school band for 18 years. He co-authored Hal

Leonard's Essential Elements 2000 Band Method, frequently serves as a national and international conductor, clinician, speaker and adjudicator and is an educational member of the Music Achievement Council of the National Association of Music Merchants (NAMM) Foundation.

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A MIDI Controller Keyboard Buyers Guide

By Dr. George Hess

One positive thing to come out of the past year is that many of you have started using music technology as a part of your curriculum for the first time. I know you may be tempted to abandon it all, but don't give up on it just yet. Music tech helped keep your music program viable last year, and it can help you grow it in the future. You'd be surprised at how many students in your school are making music on computers in their bedrooms.

Cloud-based software (see *SBO* April 2021) is still fine for all but the most advanced classes, and it has the added advantage of being somewhat familiar to you now. Most of your students probably used the computer keyboard and mouse to enter music, but that's slow, awkward, and not very musical. In the classroom, there are better options that will let you go beyond loops and notes.

Crash Course in MIDI

Much like a notated part provides instructions to a musician, MIDI (Musical Instrument Digital Interface) provides instructions to virtual instruments. To do that, MIDI uses numeric messages, and there are two types that you need to be concerned with, note on/off and continuous controllers.

When you depress a key on a MIDI keyboard, it sends a Note On message with the pitch and volume (MIDI calls this velocity). When you release the key, it sends a note off message (or a note on message with a velocity of 0).

Continuous controllers (CC) are a set of programmable messages that add expressiveness to the music and can also operate the software. There are 128 CCs—MIDI's magic number is 128 (27)—some like volume (#7), pan (#10), and sustain (#64) are commonly defined—but even those can be overridden. Each CC sends out a data value from 0-127.

You'll also run into two other types of messages, pitch bend and aftertouch. Pitch bend differs in that its 128 values are represented as +/- 64, so it can raise or lower pitches. Aftertouch is similar to CCs as it generates a data value and can be assigned to anything you like.

You might notice that there is no mention of timing, and that's because MIDI doesn't deal with it directly. Instead, your software keeps track of when MIDI messages are received and then uses that information to display it on the screen in a way that makes sense.

Of course, there's a lot more to MIDI than that, and MIDI 2.0 will add even more, but when working with a DAW or notation program, that's all you need to know.

MIDI Controller Devices

The best way to enter notes into a DAW or notation program is

with a MIDI controller keyboard. Unlike synthesizers, controller keyboards produce no sound; they only send MIDI messages, making them much less expensive. Keyboards range from two octaves (+1 key for some reason) to a full 88 keys and can have full-size or mini keys. Most are meaning they are spring-loaded ("synth action") to provide some resistance and can respond to dynamic playing ("velocity-sensitive"). More expensive keyboards might have weighted or hammer action that provides a more realistic piano feel. All modern MIDI keyboards connect to the computer using USB, and some use Bluetooth. Most are USB bus-powered, but some will require external power.

There are three basic types of MIDI controller keyboards: general-purpose keyboards, DAW controller keyboards, and piano-action keyboards.

General-purpose keyboards are used to enter notes or teach basic theory concepts such as scales and chords. They come with few frills and are the least expensive, generally under \$100. They'll have synth-action and 25 to 61 mini or full-size keys. Larger keyboards will have a pitch bend wheel and a mod wheel that sends CC#1 messages.

Mini keyboards are the most affordable option. They have 25 or 32 mini-keys and buttons to change octaves quickly. The small size and simple USB connection mean they are very portable and easily stored. With only two octaves, you'll only use one hand to play. Mini keyboards are great for note entry in notation programs and work pretty well with DAWs, too, though occasionally the two-octave limit can get in the way. Let's look at some options.



The compact Korg Nanokey2 has an unusual, but very functional design.

The Korg Nanokey 2 (\$65 street price) doesn't look like a keyboard and is the most compact of the minis. It has 25 keys with a surprisingly good feel. They're laid out like a keyboard but with more space, making it easier to play drum beats. The new version has added a sustain button and can send CC messages using the keys. The USB-micro B port is a little large but more durable than the USB mini port. Korg also makes standard keyboards with mini and full size keys, including the Microkey Bluetooth series.

Akai's LPK25 (\$59) also has 25 keys and looks like a standard keyboard. It has a sustain button and a few extra bells and whistles like an arpeggiator. You will want to be careful with the USB mini-port as they can be a little delicate.

The M-Audio Keystation 32 (\$59) is the only one in this class with 32 mini-keys. The extra keys are just enough to play in all keys without having to change octaves. It has a sustain button and also



one for modulation and pitch bend. AIR's Hybrid virtual instrument software is included.

The Keystation also has models with 49, 61, and 88 full-size keys, pitch bend and mod wheels, and a volume control. You need to add a sustain pedal, and you can also connect MIDI expression (volume) pedals.

The Alesis Q series is also an affordable option with a 32 mini-key (\$59) and full size model with 49 and 88 keys (\$109-229).

DAW Controllers

DAW controller keyboards have banks of sliders and rotary knobs that can be programmed to control an on-screen mixer or other functions and a set of pads for drum programming and launching loops. They range in size from 25 to 88 keys, and there are mini and full-size key options. Keyboards are velocity-sensitive and have synth action. The pads are also velocity-sensitive but can be programmed to send note or CC messages.

The compact size and multiple functions make these types of keyboards a good option for labs. All models include a software bundle including Ableton Live Lite and virtual instruments, so you have everything you need for an entry-level music production class.

One thing to be aware of is that they only send MIDI messages, so they don't respond to movements you make on the screen with the mouse or automation. Sliders and knobs send fixed values that can cause controls on the screen to jump if they aren't in sync.

The Novation Launchkey (\$109 - \$259) series comes with 37, 49, 61 full-size keys or 25 mini-keys. Designed specifically to work with Ableton Live out of the box, you can also download program maps for Logic and Reason or create custom maps for other DAWs. MIDI performance functions include an arpeggiator, scale, and chord modes that make it easier for students to play melodies, patterns, and progressions. The Mini and 37 key models have ribbons for mod wheel and pitch bend and do not include sliders.

The KeyLab series from Arturia (\$229-279) features two models with 49 or 61 full-size keys with synth-action and the standard assortment of programmable faders, knobs, pads, and buttons to control functions on the DAW. Unlike the others, the basic KeyLab doesn't include MIDI performance functions. The mapping uses standard MCU and HUI protocols which makes it easy to connect with most major DAWs. A unique addition to the software bundle is Analog Lab, a collection of Arturia's highly regarded virtual analog instruments.



The M-Audio Oxygen includes the features found on most DAW controller keyboards.

The M-Audio Oxygen (\$119-299) series comes with 25, 49, or 61 full-sized keys and sliders, rotaries, pads, wheels, and buttons. The Automap function ensures quick mapping to all major DAWs. MIDI performance functions are included, as is the usual bundle of software.

Inspired by Akai's legendary MPC, the MPK series (\$119 - 499) is a full line of mini and full-size keyboards that include 8 or 16 pads and many sounds and functions such as Swing and Note Repeat that made the MPC so famous. You can build beats with up to 16 layers and trigger them directly from the pads. The full-size keyboard versions also include aftertouch.

Piano Action Keyboards

If your keyboards are going to do double-duty in piano classes, you may want to consider hammer-action keyboards. Some models are just controllers, which will require a connection to a computer as the sound source, while most have a bank of piano and orchestral sounds.

Pianists will initially be drawn to these, but they aren't necessarily the best solution. With 88-keys and hammer action, they take up more space and are heavy. Portable versions will require a heavy-duty stand and a platform to hold the computer. Console versions are not very mobile but are compact enough that you will still find a solution for the computer. In either case, it's challenging to create a setup that works ergonomically for both piano and computer. You'll need to consider your priorities, and unless you are training budding Rachmaninov's, 61-key models may suffice.

The Studiologic SL 88 and 73 (\$499) and M-Audio Hammer 88 (\$499) are portable hammer action keyboard controllers. Both include pitch bend and modulation controls —SL uses programmable X/Y sticks, while M-Audio uses the standard wheels. Pedals can be connected but are not included with either model.

Many companies make affordable hammer-action digital pianos with onboard sounds. Korg, Roland, Yamaha, Alexis, Casio, and Kawai all have models well under \$1000 in either console or portable models.

What to Choose?

The most important decision is the type of keyboard. Make it based on your situation and goals. More features are not necessarily better. If you share a lab, a mini keyboard can be the best choice as they are easily stored and set up. For DAW keyboards, choose the one that works best with your software.

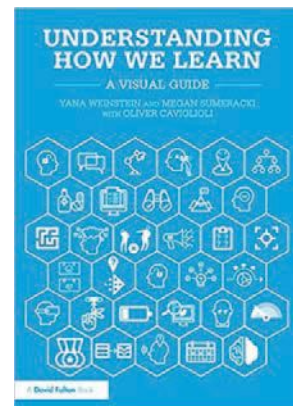
Over the years, I've used products from all of these companies and have had a similar experience, both good and bad, with them all. There is little difference in the build quality, and you can't go wrong with any of them.

Dr. George Hess is professor of music and director of the recording studios at Sunway University in Kuala Lumpur.

Colonel's Book Club – Edition 7

By Col. (Ret.) Thomas Palmatier

Understanding How We Learn: A Visual Guide



For those readers who may be new to Colonel's Book Club, I try to review books I think would be useful to school band and orchestra directors. These may include "how-to" books relating to the teaching of music, readings on how to lead and inspire others, or in this case, examining how students really learn to then guide us in how to teach. The purpose is two-fold. First, I hope my reviews give you the "bottom line(s)" of the book in case you choose not to read it. Second, I hope the review might motivate you to read the books!

Edition 7 features *Understanding How We Learn: A Visual Guide*, by Yana Weinstein (author), Megan Sumeracki (author), and Oliver Caviglioli (illustrator). Before recapping the major points, I want to share how wonderfully crafted this book is. The text is wonderfully organized with just the right blend of illustrations and text. Chapters start with a brief summary of what's to be covered and conclude with a nice wrap-up. Also, the chapters are the perfect length for a busy educator who could read one while enjoying their luxurious 20-minute lunch break!

The central premise of the book is that too many educational theories aren't based in the science of cognitive psychology. As an example, for years it has been taught that students have preferred learning styles when the studies show that every student would benefit from receiving information in a variety of ways and there is no correlation between learning success and using a preferred learning style. The first part of the book examines the reasons for the breakdown between science and practice in education and what can be done to rectify it.

Part 2 is perhaps the most clinical of the book as it discusses perception, attention, and memory and the roles they play in learning and what both neuroscience and cognitive psychology studies tell us about all three. Part 3 is the meat of the book for educators as it lays out various strategies for effective learning. Spaced practice and interleaving, what is sometimes called spiral learning, are discussed and the results of studies supporting their effectiveness are described. It also spends time on how to develop higher levels of learning and understanding in students.

Part 4 encapsulates their findings with tips for teachers, students, and parents.

As much as I learned from this book and as much as I admired the craftsmanship, if I had to recommend only one book on these and related topics, I would refer you to Colonel's Book Club, Edition 5 in the January 2021 issue (<https://bit.ly/3lh7jVd>) where I reviewed *The Science of Learning: 77 Studies That Every Teacher Needs to Know*. They are both terrific but in Edition 5 I said it was one of my all-time favorites on the topic and it remains so.

In next month's article, I will share some thoughts on the state of professional development and mentorship of mid-career music educators.

On a side note, congratulations to Mike Lawson, *SBO Magazine's* editor, on adding owner to his title. Mike is dedicated to returning *SBO* to both a digital and hard copy format. While we think our students only read what's on their phones, never underestimate the power of an entertaining and informative magazine laying around your band and orchestra rooms. Those students who eat lunch or spend their breaks in the music room (don't they all?) can learn so much just by sampling this wonderful publication.



Colonel (Ret.) Thomas Palmatier was the leader and commander of The United States Army Band "Pershing's Own," the largest military music unit in the United States and was the senior musician in the U.S. Armed Forces who now dedicates his

efforts to music education and to maximizing the success of arts organizations as a clinician, guest conductor, and consultant. He is an active clinician, guest conductor, and consultant on organizational structures and leadership around the world. His academic credentials include a Doctor of Music degree (honorary) from the State University of New York, a Master of Strategic Studies degree from the U.S. Army War College, a Master of Fine Arts degree in Music Education from Truman State University, and a Bachelor of Music Education degree from the State University of New York at Potsdam's Crane School of Music. He can be contacted at thomaspalmatier.com



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The Great Return

Modern Band Educators Reflect on the Resumption of In-Person Learning

By Braeden Henderson



The onset of the COVID-19 pandemic and the institution of remote learning set in motion a frantic adjustment for most music educators, as they adapted to acquire new skills to replicate their classrooms in an online environment. As much as that sudden shift represented a system shock for music education, the impending return to in-person learning after a long period of absence is certain to do the same. As students acclimate to the presence of peers and the change of setting, restrictions evolve, ideologies clash, and new challenges are sure to emerge. I wanted to find out how modern band educators from across various teaching situations felt about this transition.

Far and away, the biggest challenges reported by teachers related to students' mental health, behavior, and social skills. "It will be 18-months since some students have been in an actual school setting. They will have to relearn things such as how to sit in class all day, follow rules and procedures, eat in a cafeteria, walk down a crowded hallway, and most importantly, accept and get along with other students," says Kenneth Murphy, an elementary school modern band teacher in Queens, NY. Lauren Maxwell, of Denver, CO reports, "the experiences of students have been vastly different from person to person over the past year and a half." Perhaps the most challenging gap to address is students who have been absent from school participation entirely during the pandemic. "These students will be way behind their peers because they didn't participate in remote learning. Ensuring that they will feel successful will be a challenge," explains Kris Gilbert, who teaches in Endwell, NY.

In order to address these issues, many teachers reported they are anticipating spending the first part of the year focused purely on social emotional learning, reestablishing students' boundaries, trust, sense of community, and healthy means of communication—before addressing music at all. "Music teachers have always been experts in social emotional learning, since it's inherent to what we do. Our students and colleagues are going to need us more than ever next year as we all process the trauma that all humans have endured," says Martha Nelson of Queens, NY.

Other major challenges related to the resumption of in-person learning are the still-looming questions many teachers are facing with regard to pandemic safety guidelines. "[I have received] no guidance yet from state or district on what COVID precautions will be [in place] for elementary general music" reports Suzanne Kiflawi, an elementary school teacher from Lynnwood, WA. "I'm very much looking forward to in-person learning, but I wish I had any idea of what restrictions I'll be dealing with so I can really start planning. How do I help students get comfortable with the rules... if I don't have a chance to get comfortable with [them] myself?" wonders Talyn Wong, a middle school modern band teacher in Sacramento, CA, who also expressed frustration with the compounding layers of protocols: "Concurrent, and outdoors, and masks, and extra distance is unsustainable. Something has got to

give." Beyond that, there's the natural skill gap that has arisen from the lack of access to instruments for students learning from home over the last year and a half. "I am concerned that our program took such a drastic hit that it will take years to get it back to what it once was," explains Gilbert.

Despite all these concerns, many teachers are feeling positive about this change, and for good reason. Myriad well-reported benefits of in-person schooling are sure to improve students' comprehension, social competencies, emotional wellbeing, and other positive outcomes associated with music education, even if the initial learning curve is steep. Additionally, there's the relative ease of in-person learning to consider: since high-quality, synchronous online music-making is still inaccessible for most teachers and students, not having to deal with latency, connectivity, and sound issues represents a major burden lifted from many teachers' shoulders. When asked what she's looking forward to, Nelson says "Being able to play in an ensemble all at once and stay on the beat. The fact that barriers to entry are lower (no tech issues/access to battle) so the playing field is more equitable," whereas Heika Smith of Dallas, TX, whose school instituted a hybrid model, requiring her to teach remote and in-person students simultaneously, says "Not having to teach two different ways at the same time." Tony Corallo, a teacher in San Pedro, CA says "... kids learn better in a classroom environment. There are so many things that we couldn't do virtually." High school modern band teacher David Miller of Burlington, CT, whose school has been mostly in-person since October, sees remote learning skills students have gained as an advantage, and anticipates "finding ways to continue to blend some of the new technologies we have explored into daily instruction in the classroom."

As with most things in education, support from the school community — parents, administrators, and fellow faculty — will no doubt remain critical in fostering a successful transition back into the music classroom. Many teachers expressed gratitude toward the infrastructure that surrounds their modern band programs and advised leaning on these systems to facilitate the transition back to remote learning. "I am lucky to work for a school district in a community that values music education. I feel confident no matter what the circumstances are, our students will be supported," says Brenda Haskell, a middle school teacher in Lompoc, CA.

Though situations vary across the country. One thing is certain: this back-to-school season will prove a pivotal for music students around the world, and modern band educators are uniquely equipped to address their needs. Time will tell what long-term impacts of this transition will be on schools, but, working through an unprecedented collision of challenges, pressures, and advantages, teachers are already leaning in to prepare for success.

Braeden Henderson is the senior manager of teacher community for music education-focused nonprofit Little Kids Rock.



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Arts Education & Strategic Planning: *Surf's Up*

By Laurie T. Schell



My surfer sons tell me that paddling out and waiting for the perfect wave is part of the “surf’s up” gestalt, meaning conditions are right, right now. As a non-surfer I might describe it as a state of readiness based on data and the immediacy of the moment. A calculation of wind speed and direction, water and air temperature, a sense of the oncoming flow and movement of the water, risk v reward. You’re prepared for it. Surf’s Up.

Time is Now

A strategic planning process for arts education is like that “surf’s up” feeling of readiness. In a recent public forum, deputy secretary of education Cindy Marten ascribed much of the success of San Diego Unified’s (where she served as superintendent) arts education initiative to having a robust strategic plan for the arts. Her advice to music and arts advocates is to develop a well-articulated plan, one that creates vision and direction and acknowledges school district values, strengths, and challenges.

With the advent of ESSA and well-rounded education, ESSER recovery funds, Title I and Title IV Part A funding, we are seeing new possibilities for music and the arts in education. A well-crafted strategic plan is designed to move all stakeholders forward in a positive way, enabling new and productive conversations about systemic issues of access and equity.

Strategic planning is not new; it has long been an essential tool in the business sector and has become more so for community and governmental entities, including school districts. The idea of developing a districtwide strategic plan for arts education is a more recent idea.

While serving as the director of the California Alliance for Arts Education (now CreateCA), I co-authored the first edition of the Alliance’s *The Insider’s Guide to Arts Education Planning* in 2007. Now in its third edition, the guide has been refined through practice and used extensively throughout California with school districts and county offices of education.

The Insider’s Guide was conceived “as both a guidebook and a hands-on technical assistance process that enables districts to assess current arts learning programs and funding allocations, identify gaps in delivery, and create strategic plans that will ensure equitable access for all students in all arts disciplines.” It is gratifying to come back to this work and experience anew its vibrancy and relevance.

Process Unmasked

The process of strategic planning is itself straightforward. Simply put, a strategic plan endeavors to chart a course for the future by identifying strategies that will enable long-term success. There are many ways to approach the task.

An effective process (and resulting plan) is flexible and

adaptable to a changing landscape. The basics include reviewing current programs, identifying delivery/resource gaps, and developing strategies to address those gaps. My process has evolved to also include a deeper analysis of the landscape prior to beginning the planning process, in recognition of the complexities of school communities as well as the layered and interconnected ecosystem for arts education.

Based on facilitation methods from the Institute of Cultural Affairs, the *Insider’s Guide* process values full participation from stakeholders across the arts ed ecosystem, is flexible and customizable, and is collaborative and consensus-building at its core. Though the process is linear, there is fresh thinking that happens with a well-facilitated process, a secret sauce that brings it all together in unexpected ways.

Consider the following activities as a guide for approaching the process:

Ascertainment (feasibility) study: Key stakeholder interviews and analysis to ascertain deeper understanding about the cultural, demographic, geographic, political, personal, and financial forces at work that impact program outcomes.

Asset mapping: Inventory of current programs by school collected through a survey of building principals and central office data and augmented by data from the Arts Education Data Project, as available. Includes the contributions of community artists, agencies, and programs.

Vision and strategic direction: A group of cross-sector stakeholders gathers to review current program findings, understand what is behind gaps in access and participation, develop a vision, mission, values, and a set of strategic directions.

Implementation (work) plan: A smaller working group develops a concrete work plan with measurable objectives, timelines, budget, persons accountable, and resources required to address the gaps and achieve the desired vision.

Advocacy Benefits Beyond the Plan

While the resulting plan can be a true blueprint for the future, the planning process itself is of great value, in that it:

- Engages a broad spectrum of stakeholders within the district and the larger community.
- Provides opportunities for advocacy and relationship cultivation with administrators and school board members.
- Shines a light on the complexity of the arts education ecosystem and the need for leadership and accountability.
- Encourages communication, collaboration, and consensus among stakeholders.
- Provides hard data on program delivery and resource gaps.

Conditions are right, right now. Surf’s up.

Visit Laurie at elevateartsed.org

Saxophone Repair Basics



for the busy band director

By Michael Goldstein

In this month's column, our focus is on the basics of saxophone repair. Michael Goldstein, a saxophonist, former band director and woodwind repair technician, has a nice list of tips and tricks to help you and your students. Be sure to also check out his video link at the bottom of the article.

Next month's column will focus on the basics of flute repair with Carolyn Nussbaum from the Carolyn Nussbaum Music Company. ~Lisa Canning

With large amounts of inventory and generally few resources, keeping school instruments maintained can be a challenge. The saxophone is a relatively complicated mechanism compared to other woodwinds such as clarinet or flute and finding/diagnosing problems can be overwhelming if you are not sure what to look for. In this article, we'll talk about some common problems with the saxophone, how to prevent them, and how to recognize and diagnose problems with the instrument.

Assembly

While the saxophone is made up of only three parts (the mouthpiece/reed, neck, and body) it is still important to teach proper assembly to prevent damage. The mouthpiece and reed should be placed on the neck before attaching the neck to the body. Adjusting the mouthpiece with the neck on the body could potentially bend the neck, or worse, damage the neck tenon or receiver on the body.

Reeds

It is critical that students play on an appropriate strength reed. Beginners should start on a #2 or 2.5, gradually increasing to a #3 or higher as the embouchure muscles develop.

If the reed is too hard, students will experience resistance, and find they have to work much harder, using more air than on a softer reed. Reeds that are too hard can also make it difficult to play notes in the lower octave (low F to Bb). A reed that is too soft can make it challenging to play higher notes (high C# and above) and can also cause intonation problems.

If the reed is in good shape, not chipped, and of an appropriate strength, the student will have a fair shot at making a good sound on the saxophone.

Springs, Screws, and Rods

For keys to move freely and function properly, the springs, pivot screws, and rods need to all be in the correct place. If a key does not open after being released, the likely cause is that a spring is un-hooked. A crochet hook can be used to pull the spring back in place on the spring catch. Be careful not to pull too hard, or the spring can lose its tension.

If a key is not moving, check to make sure the screw or rod isn't too tight and binding the key. Loosen the screw or rod slightly

with a screwdriver. You can also use a drop of oil at the pivot points to ensure free movement.

Corks/Felts

The saxophone has cork on the neck where the mouthpiece connects, and bumper corks and/or felts on the keys. The mouthpiece should fit snug on the neck – if the cork is compressed and the mouthpiece is loose, the cork should be replaced. If the mouthpiece is difficult to get on, try using some cork grease. If still too tight, the cork can be lightly sanded down using 240-grit emery cloth. If doing this yourself, be sure to sand the cork evenly around the neck, taking off a small amount of cork at a time. Check the mouthpiece fit gradually as you go - if too much cork is taken off, the cork will need to be replaced.

If key corks are missing, you might hear a clicking sound where the foot of the key hits the body. This can also affect how much a pad is closing – if these are missing or compressed, the pad may not seal. Replacing key corks/felts requires disassembly and should be done by a professional technician.

Bent Keys

Saxophone keys are delicate and bend easily. This is most common on the palm keys, spatula keys, and right-hand side keys, as they protrude out the sides of the instrument. Bent keys can cause pads to not seal, creating a leak. The best way to prevent this is to set the saxophone down on a stand, or store in its case when not in use. Setting the saxophone down on its side is not recommended, as the weight of the saxophone can bend keys out of adjustment.

Leaks

If some notes on the saxophone don't respond well, there is likely a leak somewhere on the instrument. The best way to check for this is to use a leak light. Place the light inside the body of the saxophone and press each key down while looking around the circumference of each pad. If you see light coming out from any closed pads, a leak is present. If a pad is leaking, it may need to be replaced, but can sometimes be adjusted by slightly bending the pad cup using a key-leveling tool or adjusting the pad inside of the cup using heat. This type of repair should be done by an experienced technician.

While most repairs on the saxophone require a professional, hopefully you now have some tools for how to diagnose common problems on the instrument, and a basic understanding of proper saxophone care and maintenance. The best strategy is always prevention!

Michael was a band director for five years before beginning woodwind repair at Lisa's Clarinet Shop. For a demonstration of some of the tips above, see this video: <https://youtu.be/cXVmMEfsRU4>. He can be reached at michael@lissclarinetshop.com

Are *YOU* Proficient in Notation Software?

By Lesley Schultz

With any ensemble or music class, sometimes parts need adjustment to best serve all of your learners. Maybe you have some balance issues with the sections in your ensembles. Maybe you are missing an important instrument entirely (with a band or full orchestra). It is too much for us to ask our young violas to spontaneously transpose a tenor sax part, and I know of professionals who get confused when one is written out two notes below and plop and alto clef on the end, it creates a needlessly busy and hard to read part. Maybe you teach a guitar class and want all of your student exercises to have TAB and standard notation, or piano students who could play a more complicated piece as a duet rather than as a single player. Maybe you are having students play at a solo and ensemble contest, and a score does not exist for the judge. These are all situations where you need to be proficient in notation software.

I can almost hear the groans, "Notation software, complicated, takes too much time, mistakes hard to catch." These can be true, but I have some tips on making life easier when using ANY notation software.

First, learn your keyboard shortcuts, some of these are software specific, but there are universal ones for every program. Shortcuts for copy, paste, select all and cut can help you in any software, not just notation. Second, learn how to musical type for your specific software. I frequently use MuseScore, a free online downloadable program for Mac OS and Windows. Musical typing, plus keyboard shortcuts to change octaves, add accidentals, articulations and add slurs and ties are extremely valuable to me. I frequently once I start a musical typing session for an instrument do not stop to touch the mouse or track pad until the end of the musical line or there is a sizable music break.

Investigate the scanning features. These are getting better all the time, but depending on the part I am scanning, I find them still too inaccurate for reading an "old school handwritten part" from the 40s-60s. Some of those hand transcribers were messy! If it is a more modern typeset part those scan in much better. By scanning you can save some time, because then you just add the instrument you need to add/transpose etc. and most softwares will run the transposition for you if you copy/paste. I prefer to check with my ears, but I find the

more I do this the better I get by double checking all is well with my eyes.

If making a score, copy/paste what you can, and then change the notes in the measure. This has the added benefit of if articulations match you don't have to re-do your articulations, and dynamics if they are consistent across the ensemble. This also has the added benefit of hiding your weaknesses if you really aren't proficient in reading alto or tenor clef, or transposing horn to saxophone or trumpet, etc. Most large scores I have worked with have a doubling part somewhere.

Last, when it comes to special notations, for guitar, harp, percussion etc., make sure you have a software that can handle all the special things it needs to do. Your notation software should be able to link a standard guitar notation staff with a TAB staff, it should be able to have all the special symbols that harp players need (that's pretty extensive) Percussion notation is its own special area, so you would do well to know what all their various notation symbols mean, especially when it comes to cymbals (pun intended).

It may not be your favorite thing to do, but being proficient in notation software can make your life easier, and help your students achieve the highest they can, and support the sections that need an extra boost.

Lesley Schultz currently teaches secondary general music and orchestra at Princeton City Schools (Cincinnati, OH). She earned her Bachelors of Music Education from West Virginia University and her Masters of Music Education from Ohio University. Lesley is a Level 2 Google Certified Educator. Lesley keeps an active performing schedule around the state of Ohio, performing with several regional symphonies on viola. She is a member of TI:ME (Technology In Music Education) and serves as the Ohio Chapter President and on the National Conference Committee. Lesley is a columnist for SBO Magazine. In her copious amounts of spare time, she enjoys knitting, watching West Virginia Mountaineer sports and spending time with her family.

...being proficient in notation software can make your life easier, and help your students achieve the highest they can, and support the sections that need an extra boost.

Percussion and the Visual Arts

By Kevin Lucas

I am going to discuss how percussion relates and can be influenced by the visual arts. I am also going to talk about a recent experience I had that really opened my mind to the realm of possibilities for percussion as an artform and how this concept can help your students.

I was recently asked by a filmmaker to watch one of his silent movies of just landscapes and scenery in Iceland. He asked me to setup my marimba while I watch the movie and improvise while I interpret the visual elements of the film. It sounded like a cool idea. This film maker is advanced in many art forms, so I knew he had great ideas. But I had absolutely no clue what I was in for. He wanted only one take of my performance because he only wanted my initial reaction to what I was watching. So, there were no edits and very little production after the fact.

I knew I had to silence my mind and go into a “Zen” mode to be able to pull this off. I realized that I would have to quiet my mind, not think, and just react to the visual stimulation. I found myself in a state of relaxation, enjoying the scenes and just creating music. And I just let my emotions dictate what I was playing from scene to scene. The most challenging part was watching the film and playing accurately, meaning hitting the notes that I was intending to hit. But I felt so relaxed that it wasn’t a problem. And I am also known for closing my eyes for a minute or longer during my live performances.

The hour of music flew by so quickly because I was really enjoying the experience and just locked into the scenery. When Dan Johnson softly told me, “The end is approaching, and we are about a minute away”, I was shocked!

What had I just played? I would find out a couple weeks later. But I had thought to myself that if somebody had told me to improvise for an hour, playing whatever came into my brain, the end result would be zero musical form or unity. I would expect a bunch of abstract ideas strung together.

When I heard the audio for the first time, I was absolutely stunned. The music flowed from one section to the next. It made sense. And there was form. There were also “themes and variations” on one idea throughout but approached in different musical ways. What had just happened!? After much thought, I figured it out.

Usually, we create music from the cerebral part of our brain. This was a completely different beast. The music was coming completely from the “visual” part of the brain, with no thought process happening. The only reason the music had form, made sense, and thematic material is because of the movie! It had absolutely nothing to do with me. The musical form “was” the film form. They had

melded into one entity as I interpreted the changing scenery. I was also shocked with the perfection and excellence in which I performed completely improvisational music on the spot. And I could not have composed a better piece of music if I had spent six months trying.

There is a very strong connection between the visual and musical aspects of our brains. This made me realize that we need to integrate the two different art forms into curriculum for our students. It will open up new horizons and teach them to use different parts of their brains than they are currently taught to use. Staring at sheet music and learning music that becomes so repetitive can be a very sterile form of pedagogy. Even if our students aren’t at a level on their instrument to be able to improvise well, I think it could be a great idea just to have them watch a scenic and beautiful film before a performance and rehearsal, and at least interpret the emotion that the student feels after the visual stimulus.

Jeff Moore, dean of fine arts and professor of percussion at the University of Central Florida in Orlando, has recently created a multimedia computer lab where students from every school of art at the university can work together and collaborate. I would imagine that film students could ask for music from the music students, dance students can ask for music for choreographed routines, and the possibilities are endless.

It is my strong opinion, that after my experience of recording “Icelandic Saga”, students at the high school and university level need to experience collaborative and multimedia art. It will teach them to use different parts of their brains while performing or writing music, and it will also teach them how all of the arts relate to each other. This is why we have Impressionism in both music and painting. The style characteristics are the same: Faded boundaries, dreamlike moods, and images and sounds that seem to flow into each other in a ghostly manner. All art is universal. Now I understand why Jeff Moore created this ingenious idea long before my amazing experience with artist Dan Johnson in southern Illinois.

In 2016, The Huffington Post called Kevin Lucas “the most talented percussionist since Lionel Hampton, Ginger Baker and Tito Puente”. He has been nominated for 38 music industry awards for his Echoes in the Sand album, and he won the 2016 American Songwriting Awards. Kevin Lucas performed with the Madison Scouts Drum and Bugle Corps from 1992-1994 and won the DCI Midwest Individuals in 1994 for keyboard percussion. He placed second in the United States for concert hall percussion at the Music Teachers National Association collegiate competition in 1997.



PRINT & DIGITAL

Sibelius for iPad

Sibelius for mobile expands the leading music notation program into a professional, cross-platform music notation solution. Almost anything concerning the heart and soul of composition and arrangement will now be available to iPad users. They can create, edit, share, and play Sibelius files everywhere via tablet, opening up new opportunities and locales in which to be creative. While Sibelius for mobile is fully featured, there are some notation and layout features only available in the desktop version, making it an integral part of a complete workflow. Sibelius for mobile comes at no additional cost with all Sibelius desktop subscriptions, enabling users to work where and how they want.

"Music composition is no longer about just sitting in front of a piano or a desktop, working on a score alone. Creators of all kinds have shifted to more remote collaboration and new workflows demanding more sharing and more flexibility," explains Sam Butler, Director of Product Management at Avid. "Composers, arrangers, and songwriters need easy ways to share and demonstrate their work in a variety of contexts far beyond the traditional settings like studios and practice rooms. Sibelius for mobile opens up new workflows, allowing users to work on their pieces anywhere, to collaborate smoothly with others, and to showcase their work at a moment's notice—fitting right into the new paradigm of music creation."

While expanding their horizons, creators can keep all their work on one platform, seamlessly moving from desktop to tablet and back without ever having to import or export files. With files saved to iCloud, Dropbox, OneDrive or other iOS-supported cloud service, users have access anywhere to all their ideas and scores. They can take the world's most powerful notation toolset and entire music portfolio with them wherever they go—ideal for those unexpected opportunities, instead of having to bring and break out a laptop when meeting with clients and collaborators.

"Sibelius on an iPad is transformational. For me, it is the single biggest advance in notation software in a decade," said composer Simon Franglen. "I can write sketches, amend and review full orchestral scores, tweak choral charts anywhere I am. It is the beginning of a revolution."

Sibelius for mobile reimagines the pen and paper experience for tablet with new patent pending note input workflows, taking full advantage of Apple Pencil and iPad touch capabilities so that nothing gets between the creator and the music. Enter notes with the onscreen Keypad or a keyboard, and Sibelius takes care of all note layout. Touch a note and drag up or down to change its value, or drag left or right to add a flat or sharp. With an Apple Pencil, tap a note and tilt up or down to add a flat or sharp, or tilt left or right to choose the note value.

Sibelius for mobile is available for download now at no cost from the Apple App Store, and like desktop Sibelius, offers three tiers of functionality that enable users to scale the app for their music composing and notation needs. Customers with a current Sibelius or Sibelius | Ultimate desktop subscription or a perpetual license with an active Software Updates + Support Plan can unlock the equivalent tier of functionality at no cost—and like its desktop counterpart, Sibelius | First for mobile is free for everyone.

avid.com

Steinberg Introduces Dorico for iPad

Steinberg's next-generation music notation software, Dorico, is now available for the iPad for free, marking the beginning of its next great evolutionary leap.

Dorico has made waves since its introduction for macOS and Windows in October 2016. Acknowledged as the innovator in the field of desktop music notation software, with dozens of unique features added in each new iteration, Dorico is already the tool of choice for many thousands of composers and arrangers all over the world, used in the creation of music for the concert hall, the movie theater, and the living room. It is used widely in education, from secondary schools to the most prestigious music conservatories and universities.

Now, Dorico has been reimagined for the iPad, with thoughtful adaptations that retain the same streamlined, beautiful interface of the desktop version while making the application comfortable for use on a touch-first device. An on-screen multi-touch piano keyboard makes inputting and editing music feel effortless — and when connected to a USB or Bluetooth MIDI keyboard, users can input music both in step time and in real time. Every marking needed to add to the music is right at one's fingertips, with clear, well-organized panels for quickly adding clefs, key signatures, time signatures, dynamics, tempos, and more directly into the music. Together with a Magic Keyboard or other Bluetooth-enabled keyboard, all of the powerful key commands that make Dorico on macOS and Windows the fastest, most keyboard-friendly music notation software are available too.

Dorico for iPad is fully compatible with the desktop versions that run on macOS and Windows. Projects created on macOS or Windows can be opened in the iPad version, and vice versa. Dorico for iPad can be downloaded from the App Store for free, and allows users to create projects for up to two players that take advantage of almost all of its powerful features without time or other limitations. To write for larger ensembles of up to four players, users will have to sign in with their free Steinberg ID. For more power and flexibility, an optional subscription can be obtained via in-app purchase that not only expands the player limit to 12, but also adds Engrave mode, providing the ability to tweak the graphical appearance of every marking in the score.

Dorico for iPad is available to download now for free from the App Store. The free version allows users to create new projects for up to two players, and open projects created in any other version of Dorico — for iPad, macOS or Windows — with any number of players. Users will have to sign in with a free Steinberg ID to create new projects for up to four players. Additional functionality can be unlocked by purchased in-app.

Dorico for iPad requires iPadOS 13.0 or later, and an iPad Pro, iPad Air (3rd generation or later), or iPad (7th generation or later) is recommended. 570 MB free storage space is required.

- Best automatic engraving of any software
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- Expressive playback using included sounds and effects
- Supports Audio Unit virtual instruments and effects processors

steinberg.net



ACCESSORIES

HR* Clarinet 'Once'

JodyJazz has expanded its selection of HR* Series Clarinet mouthpieces with the introduction of the new HR* Clarinet 'Once' model. 'Once' is the Spanish word for 11. The new model has been developed in response to requests from the Banda Music community for an HR* Clarinet mouthpiece with an even larger tip opening than the 10 model which was previously the largest tip opening available. The new HR* Clarinet 'Once' model has the largest tip opening of any commercially available clarinet mouthpiece on the market.



"The tip openings available for our HR* Clarinet model were previously 1 through 10," said Jody Espina, Founder & President of JodyJazz. "The 9 and 10 have quickly become popular in the Banda Music community in the USA and in Mexico. We started receiving requests to make an even larger tip opening than our 10 model, so we are happy now to introduce the mouthpiece in a size 11 tip opening. We want to thank all the clarinetists in the Banda community who have already made the HR* Clarinet series their preferred mouthpiece. It seemed only natural to name this new 11 tip opening the 'Once' in their honor."

"Even with this very large tip opening the HR* Clarinet 'Once' is still very easy to play," Espina continued. "The HR* Clarinet 'Once' will give you the biggest sound of your life and make playing the clarinet more comfortable since you will have as much volume as you need."

The HR* Clarinet models in tip openings 1–5 have a classical sound and feel while being nice and free-blowing. Tip openings 6–10 are brighter and louder to cut through many live situations that clarinetists find themselves in. The new HR*

Clarinet 'Once' has a tip opening size of 0.085" / 2.16mm and is the brightest and loudest of them all.

JodyJazz wishes to give special thanks to Sofia Zumbado of the SZ Music Shop in Mexico City for her support and help in spreading the word about the new HR* Clarinet 'Once' mouthpieces.

The new HR* Clarinet 'Once' models are made at the JodyJazz factory in Savannah, GA. The company starts with rod rubber and then manufactures them from beginning to end using state of the art CNC machines and expert mouthpiece artisans on the crucial and indispensable handwork. The company has made consistency its number one priority and as a result has instituted the most extensive series of mandatory measurements and play testing in the industry.

Like the other HR* Series Clarinet models the new HR* Clarinet 'Once' mouthpiece has an MSRP of \$189.00 and is available now.

jodyjazz.com

D'Addario Micro Violin Tuner

The D'Addario Micro Viola Tuner features an easy-to-read, full-color display in an attractive compact design. A non-marring, lever-lock clamp holds the tuner securely to the instrument while allowing easy application and removal. The precision viola tuner is not only perfect for tuning, the unique mounting system and fast pitch response allow it to be used as an effective practice tool for referencing and improving intonation while playing.



daddario.com

BAND & ORCHESTRA



Casio PXS1100 Digital Piano

Casio America, Inc. announced today the release of the PX-S1100, the latest addition to the award-winning Privia PX-S series of digital pianos. The PX-S1100 replaces the PX-S1000, which has become one of the top-selling digital pianos on the market today and earned its reputation for sound and features that punch far above its price class. The new model retains its stylish design in the world's slimmest body while offering an inviting keyboard touch and stunningly realistic piano sound, making it the ideal instrument for the home, recording studio or stage.

The new PX-S1100 makes the most of Casio's advanced technology with a sophisticated design and boasting the world's slimmest depth.¹ The svelte, contemporary design complements the interior of any home and makes the most of rooms with limited space. With gold accents and three color variations—black, white, and red—the PX-S1100 has a minimalist, elegant and clean appearance, featuring a mirror-like, flat control panel. All settings are handled by touch buttons that disappear when the piano is powered off. What's more, the PX-S1100 boasts the simplest interface in the Privia family.

Authentic Piano Sound and Feel

Despite its slim profile, the feel of the PX-S1100 duplicates a grand piano with a weighted action that is subtly heavier in the lower range and becomes lighter as the player ascends the keyboard. Improved string resonance reproduces the complex harmonics of an acoustic piano. Upgraded speakers and speaker positioning give the PX-S1100 a warmer tone than ever, and the multi-dimensional morphing AiR Sound Source provides a sense of ambience, localization, and clarity. This advanced sound engine reflects changes in volume and timbre, allowing users to move from gentle and delicate playing to dynamic and powerful performances, all with ultimate musical expressiveness.

Connectivity Wired or Wireless

Connected features of the PX-S1100 stand above its competitors, as the included WU-BT10 adapter adds Bluetooth®MIDI and audio capabilities, allowing users to connect wirelessly to compatible Bluetooth devices and transform the piano itself into a Bluetooth® speaker. This revolutionary upgrade provides self-learning and music production opportunities, as users can play along with their favorite songs and hear everything through the Privia's high-fidelity speakers. Plus, the dedicated Chordana Play for Piano app opens a whole world of control and education features, letting players control all functions of the piano from a tablet (connected via Bluetooth or a USB cable) and providing real-time interactive lessons that make learning music more engaging.

"When Casio released its first Privia model nearly 20 years ago, our goal was to make the joy of playing piano accessible to more people," said Stephen Schmidt, vice president of Casio's Electronic Musical Instruments Division. "The PX-S1100 delivers on this promise, providing the sound and feel of a concert grand piano with unprecedented value and quality."

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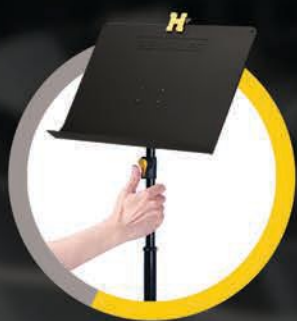
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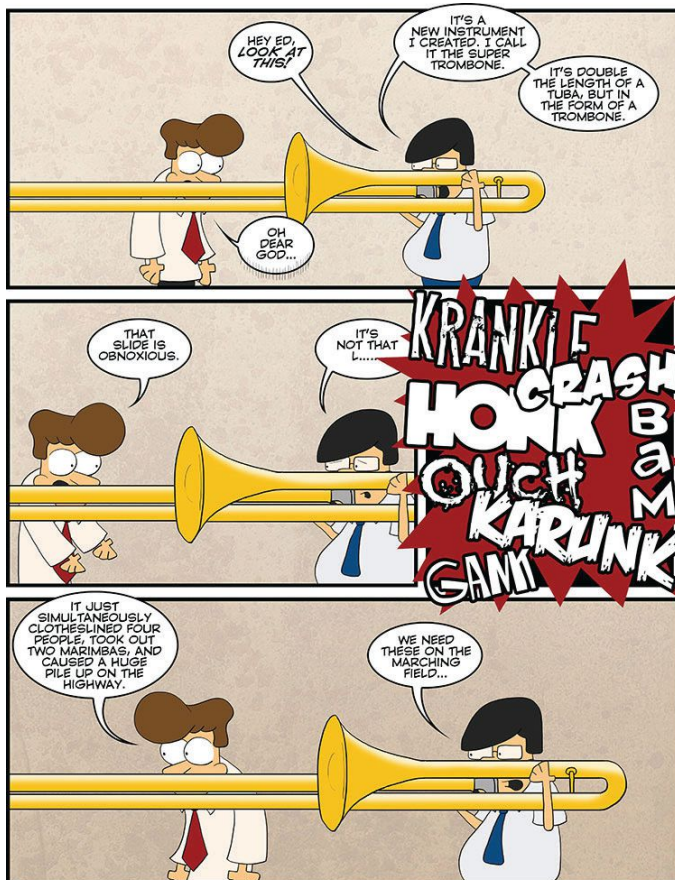
"I have my trombone players sing note names to me as they show me the correct positions. A variation to this is to have them say position numbers as they show the correct positions. This trains students' note reading and slide positions simultaneously, and prevents them from having to write note names or positions into their music."

David Anderson
Drexler Middle/Intermediate School
Farley, Iowa

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Submit your PLAYING TIP online at sbomagazine.com or email it to editor Mike Lawson at mike@artistpro.com. Winning entries will be published in *School Band & Orchestra* and the contributor will receive a prize compliments of **EPN Travel Services, Inc.**

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