



THE SCORE

MARSHALL MUSIC COMPANY



Theory Challenge: These four notes are the opening theme of a famous work; what is the piece and movement?

Bonus: These same notes represent the keys, in order, of another famous composer's four symphonies; who is the composer?

Issue #2 Answer: See page 4

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From the Podium: Five Things Every Young Band Director Should Know

By Richard Saucedo, Director of Bands, Emeritus, at Carmel High School, Carmel, IN

Although universities do much to prepare music educators to begin their career, teaching music at any level in today's schools requires the willingness to deal with "on the job" training. All young teachers, no matter the subject, must leave any ego "at the door" and must be willing to learn and improve their craft EVERY DAY.

1. Work to create and maintain a positive and professional relationship with your administrators.

Make sure you consult your department head and/or assistant principal or principal before making any major decisions involving the band program. Keep them informed! Don't bug them, but make sure they know what's going on with the band. Try to find a short time where you can sit with your administrators and give them an overview of your vision for the future. Remember that if you go into your principal and complain, it's probably the 50th complaint they've heard that day. Go in with more than just the issue and have some possible solutions. Invite your administrators to concerts, contests, and festivals. If you have a marching band, ask your principal to go through warm-up and actually come on the field with the group. Make sure you provide all the current band spirit wear for your principal! Don't laugh! It's important!

2. Work with your most positive parents to create a band booster group.

Don't forget to constantly thank your parents for their assistance with things like uniform maintenance, raising money and putting out the "good word" about your program. Make sure your parents understand that YOU make the decisions for what's best for the program, but you should always listen and consider parent input. Deal with the positive situations in public and with the full parent group, but deal with any negative situations in private, either with a board of directors or your band booster president. There must be a POSITIVE relationship between the director and the booster group and that relationship must be based on mutual TRUST. Consistent COMMUNICATION is the best way for a director to earn the trust of parents.

3. Make sure your groups are fundamentally solid.

Set aside enough time in rehearsals to work on tone quality, blend, balance (especially within music), technique, intonation, and musicianship. That's a long list, but you cannot skip steps when it comes to developing your ensemble. Remember that you can rehearse the same music for weeks and still not sound good on your concerts and at festivals if your band is not built on basics. For example, a trumpet section that understands and applies the concept of "blending" will always sound like they have better tone and intonation than a trumpet section that doesn't understand the concept. If you can't demonstrate characteristic sounds on the instruments, then bring in good college players or local private teachers to do so. If these folks are not available, play great recordings of SOLOISTS on each instrument throughout the year so students will always have a model for their sound. *(Continued on page 2)*



Richard Saucedo (top) is the Director of Bands, Emeritus, at Carmel High School in Carmel, IN. As an education clinician for Conn-Selmer, Mr. Saucedo presented the keynote address at Marshall Music's Year One seminar for student and first-year teachers (bottom).

(Five Things Every Young Director Should Know, continued from page 1)

Keep in mind that many bands don't do well at festivals because of a lack of sonority when they play. You must insist on excellence every time your group plays, whether it's on a long tone, technique exercise or a section of music.

4. Create a culture of excellence and integrity within all areas of the band program.

Work with your students and student leaders to develop the mantra of "excellence as a lifestyle". That simple phrase covers work ethic, behavior and respecting others, as well as setting a standard in everything that your staff, your students and your band parents pursue. I am a big believer that the quality of a person's life is related to their attempt to pursue excellence in all that they do. My great friend, Freddy Martin, taught me that there is no "wrong" or "right" in rehearsal. There is only "getting better"! Instead of making a negative comment to an individual or section, ask them if they can make it better the next time. With your help and suggestions, I'm betting your students will "get better" and have a positive experience in band. Ask yourself after each rehearsal: "Are my students eager to come back and make music again tomorrow?" If you're not sure, maybe a more positive approach will help. Students need "information" more than they need to be told they are right or wrong. Make sure the community, as well as the rest of the school respect the band program. Support other areas of the school by providing groups to play at athletic or special school/community events.

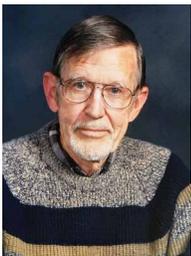
5. Get better as a musician, a rehearsal technician and as a leader every day.

The most energetic teachers are those who can't wait to share NEW information with their groups. Attend clinics and workshops, go watch great teachers in front of their ensembles, and constantly invite other conductors or private teachers to work with your band or to run sectionals.

Watch and learn! Listen and learn! IF YOU DON'T KNOW SOMETHING, THEN FIND SOMEONE WHO DOES!

Surround yourself with people that are better than you in certain areas. Push yourself to become that teacher that students remember for years! Even if you only have ten students in your band, get help to make them sound amazing. Don't make excuses about why things can't happen at your school. It all depends on the teacher in front of the room: YOU!

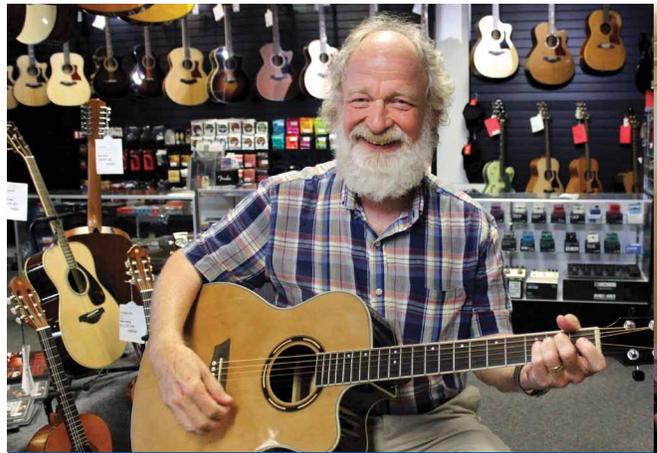
Reprinted from Touchpoint, Issue #501, May 17, 2016



Dick Case (1931–2017)

Former Marshall Music employee Dick Case passed away on February 28, 2017. A native of Saginaw, Dick was well known in the mid-Michigan area, having taught music for over 30 years, primarily at Kolb Elementary School in Bay City. His interest in working with beginning students made him a natural for Marshall Music's recruiting services, and he

had a second 18-year career helping directors throughout Michigan fill their bands and orchestras with eager youngsters, until his second retirement in 2010. Dick's love of music wasn't limited to teaching and recruiting; Saginaw Valley residents knew him as the leader of the Dick Case Dance Band, the Four Jacks, and more recently Dick Case & Friends, whom Bay City residents would often find playing at Waterfall Park at the end of Third Street. His love of music was passed on to his three children, all of whom took up music as a life-long pursuit. Dick was soft spoken, always smiling, and a friend to all who knew him. He would sometimes ask, "What would the world be like without music?" Because of Dick, thousands of children in Michigan discovered what life was like *with* music.



EMPLOYEE SPOTLIGHT: RAY SMITH

The Traverse City area has been blessed to have the knowledge, insight, and experience of D. Ray Smith. While we are sad to lose Ray, we are happy to wish him well in his next career choice... retirement!

Born in 1951, Ray began playing guitar and piano at the age of 12. In school he played clarinet until seventh grade, then gave it up to concentrate on the guitar. At the age of 15 he already had his first band, the Warlocks, and played his first gig, a school dance. At 16 he was working at his first music store, Town and Country Music in Lincoln Park. He attended the Center for Creative Studies in from 1969 to 1970 while playing in numerous Detroit area bands. Ray married and continued his active performing career while taking day jobs at various Detroit area music stores, including Weaver Music, which is now Marshall Music's Allen Park store. Ray moved to Manton and tried a job outside the music industry. After a season of feeling miserable, he relocated to Traverse City and returned to music, the other love of his life.

In 1999, Ray accepted a job with Marshall Music and has been with us since, hosting numerous Martin and Taylor Road shows, while building a huge client base. His vast knowledge of guitars and his wisdom about music have made him an invaluable member of the rich music community in Traverse City.

While he is retiring, he will still keep busy gigging, gardening, and spending time with his wife, Nancy, and LOVIN' IT! Marshall Music thanks Ray and Nancy for their dedication and years of service.

MICHIGAN ESSA PLAN SUBMITTED TO THE U.S. DEPARTMENT OF EDUCATION

Michigan Department of Education

A more whole-child, well-rounded education for Michigan children is the focus of the state's plan for the federal Every Student Succeeds Act (ESSA). The plan was signed by both Michigan Department of Education (MDE) State Superintendent Brian Whiston and Governor Rick Snyder and submitted April 17, 2017, to the U.S. Department of Education (USED).

In signing the plan, Governor Snyder expressed his support for further discussion on greater transparency in the school accountability portion of the plan. (Continued on page 3)



STUDENTS AND SUPPORTERS GATHER FOR

MUSIC EDUCATION ADVOCACY DAY

The Ross Park Elementary School Choir performs in the State Capitol Rotunda.

Key components of Michigan's ESSA plan: At its core, Michigan's ESSA plan centers on Michigan's children – their opportunity to learn; to access excellent educators and meaningful supports; and to successfully transition to college, career, and life. Key components of the plan include:

- Defining the purpose of school accountability as providing direct supports to the districts, rather than labeling and sanction.
- A differentiated response to schools based on their academic need, with the most intensive interventions and supports being provided to those most in need.
- A true focus on the whole child and the aspects of a well-rounded education, including not only academic subjects like fine arts and physical education, but also areas related to safety, health, school culture and climate, food and nutrition, early childhood, postsecondary transitions, and social-emotional learning.
- Educator quality that goes beyond a focus on "highly qualified" (which was required under NCLB), to supporting teachers and leaders throughout their careers.
- Assessment systems that are designed to measure within-year student growth in addition to proficiency on rigorous content standards.

The plan now will be reviewed by the USED, including review by USED staff as well as a structured peer review process for specific sections of the plan. ESSA law provides the U.S. Secretary of Education 120 days to review and approve state plans.

Stay tuned for more ESSA updates, including details on Marshall Music's involvement in the NAMM DC Fly-In, where we will be meeting with Members of Congress to ask for increased funding to music education programs right here in Michigan!

The Michigan Music Education Association (MMEA), in collaboration with the Michigan School Vocal Music Association (MSVMA), celebrated Music Education Advocacy Day on Tuesday, March 14th at the State Capitol (Lansing). Representatives from each of the associations, along with parents & business leaders, met with legislators throughout the day to discuss the importance of music education in Michigan schools.

The Capitol Rotunda was alive with music as students from several Michigan schools delighted onlookers with voice and song. The audience included several state legislators, who were there to present awards and express their gratitude and support. Performers included:

- **Ross Park Elementary School Choir** (Mona Shores), directed by Justin Sarns
- **Carly Bins, Guitar/Vocal Soloist** (Northville High School, Northville)
- **Nikolas Simon, Violin Soloist** (Conant Elementary School, Bloomfield Hills)
- **Berrien Springs Middle School 7th/8th Grade Choir** (Berrien Springs), directed by Carrie VanDenburgh

MMEA and MSVMA are united in their support for quality music education in Michigan. They are encouraging lawmakers to support two K-5 music education bills, SB 0198 and HB 4349. If enacted, this ESSA-aligned legislation would authorize best practice guidelines for K-5 general music contact time and teaching environment, and would ensure the preservation and continuous development of high quality music education experiences for all Michigan students.

Mouthpieces:

The most overlooked but most effective wind instrument maintenance item.

By Chris Harris, Repair Operations Manager

Whether considering woodwind or brass mouthpieces, differences measured in thousandths of an inch can define the difference between student level and professional grade, and sometimes account for hundreds of dollars in initial cost. Similarly, minor damage or "crud" buildup measured in thousandths of an inch can negatively affect the designed playability of the mouthpiece. In fact, minor damage to, or enough interior buildup in, a mouthpiece can make an instrument perform so poorly that the player may assume the instrument is at fault. Keep in mind that the mouthpiece is where the sound is generated; this is why mouthpiece selection can so dramatically affect all aspects of a wind instrument's response and sound quality.

All mouthpieces need constant attention paid to food particle and calcium buildup inside the chamber, cup, or back bore. In addition to adding many thousandths of an inch to inner dimensions, this may change the reflective surface from hard to soft. This will significantly alter the feel and sound of any instrument. Regular cleaning with the proper brush and warm soapy water (no harsh chemicals!) will prevent this buildup. Heavy or long-term deposits may require professional cleaning.

All mouthpieces are susceptible to dramatic degrading of performance from minor damage. Inspect woodwind mouthpieces along their rails and tip for chips, nicks, or cracks. Also look for rails warping out of plane with each other, or the tip warped out of its original shape, from being dropped or exposure to excessive heat. It is possible to repair some minor damage like this, but more severe damage requires mouthpiece replacement. Make sure corks (whether on the neck or mouthpiece) are kept in good order, as missing sections or a loose fit can impact intonation and create odd problems, including octave jumping and warbling. Keep mouthpiece corks lubricated to help preserve the cork and prevent damage. Similarly, brass mouthpieces, which are typically machined from a special soft alloy, are easily damaged from being dropped. Shank repairs are simple and effective, and very minor rim damage can be burnished, but major rim damage usually requires replacement. Rim repairs from heavy damage, while possible, will change the character of the mouthpiece, and are usually cost prohibitive. Similarly, damage to plating, including wear or flaking, can be removed, polished and replated, but replacement is usually more cost effective.

Clean mouthpieces regularly and check for damage. For the time and effort required, this is one of the easiest and most significant actions that can be taken to ensure playability. For your convenience, your local Marshall Music repair shop will happily clean your mouthpiece and inspect it for damage any time, at no charge.

Drum Major Camps

Drum major camps provide the opportunity for your student leaders to learn conducting, communication, teamwork, and leadership. Here are but a few camps available to your students.

Sycamore Drum Major Clinic (Indiana)

<http://www.sycamoreDMC.com/>

Michigan State University

<http://pac.music.msu.edu/>

Central Michigan University

<https://kx.conferences.cmich.edu/Registration/Welcome.aspx?e=14066D97108B0DEA3F3AE6F8DFF59D30>

Smith Walbridge Clinics (Illinois)

<https://www.swclinics.com/website/#.WQeINQrLMo>

Fred J. Miller (Northwood University, MI)

<http://www.fjminc.com/summer-clinics>

George N. Parks Drum Major Academy (Grand Valley State University, MI)

<https://drummajor.org/>

Music For All (Indiana)

<http://camp.musicforall.org/dmi/>

Phantom Regiment (various locations)

<http://regiment.org/camps/drum-major-camp/>

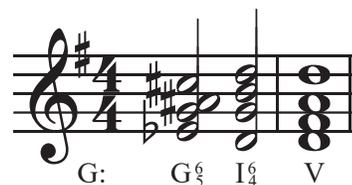
Accidentals in F-flat Major

Love, Adam.

FATHER'S PLACE OF EMPLOYMENT	PHONE	MOTHER'S PLACE OF EMPLOYMENT	PHONE
RESTRICTION OF LIABILITY	TYPE OF INSTRUMENT	MAKE OF INSTRUMENT	
6176863	Violin	S	
TROUBLE REPORTED			
Involuntary Meeting with the FLOOR			
<ul style="list-style-type: none"> We will call with an estimate before any work is done. Estimate must be authorized by customer before work is started. Payment is due in full before work can be completed. 			

ISSUE #2 - THEORY CHALLENGE ANSWER

CHALLENGE: Identify this progression!



ANSWER: This is the most dramatic Augmented 6th chord, the German 6th, (G⁶ – I₄ – V) in the Major Key. Any jazzier hears this as a tritone substitution (E^{b7} for the A⁷), but rules are rules! Famous example? Glad you asked! Tchaikovsky's *Romeo and Juliet*.