



update

North American Saxophone Alliance

November/December 2006

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**IMPORTANT
ELECTION MATERIAL
AND BALLOT
INCLUDED
.....
PLEASE VOTE
IMMEDIATELY**

President's Message



Greetings from sunny Florida!

It is time for the NASA membership to elect three new members to the NASA governing board. The nominating committee, chaired by Jim Umble, has assembled an outstanding slate of candidates for this year's election. I encourage you to take some time today to read candidate biographies and cast your ballot. This is one of the most important things we can do to help guide NASA in the years to come. You will find your ballot enclosed in this issue of the *NASA Update*.

As I write this message, two institutions are preparing proposals to host the 2008 Biennial Conference. Both locations are very promising. We can look forward to an exciting conference next year. Look for an official announcement of the dates and location on the NASA website.

The NASA Executive Committee is pleased to announce a new partnership with MakeMusic, Inc. that will make SmartMusic accompaniment and practice software available to all of our members at a tremendous savings. See details of this valuable new member benefit in this issue of the *NASA Update*.

My term as president will end with the coming of a new year. My two years as President of NASA have been the high point of my 26-year affiliation with the Alliance. As I move to the office of Past-President, I would like to thank you for your support of NASA and its programs and to encourage you to get more involved. There is always more to do!

I am very pleased to be succeeded by Steve Stusek, a colleague who I have come to know and respect highly over the past few years. I know NASA will be in good hands with him at the helm. I look forward to working with Steve, and continuing to make my own contribution to the future of the North American Saxophone Alliance.

Jonathan Helton, President
jhelton@ufl.edu



NASA Nominations for Fall 2006

The ballot and voting information is in this Update

President Elect:

Debra Richtmeyer



Debra Richtmeyer has been Professor of Saxophone at the University of Illinois at Urbana-Champaign since 1991 and has performed as a soloist throughout North America and Europe and in Slovakia and the Czech Republic. She has performed and/or recorded as featured soloist with numerous orchestras, bands and entertainers, and in 1997 became the first woman to perform as a concerto soloist with orchestra at a World Saxophone Congress. Richtmeyer has given master classes at numerous national and international venues, has served two terms as Second Vice President of the North American Saxophone Alliance, and is an artist and clinician for the Selmer Corporation. Previously a member of the music faculty at the University of North Texas from 1981-1991, Richtmeyer holds degrees from Northwestern University, where she was a student and teaching assistant of Frederick L. Hemke. Richtmeyer received the 2002 University of Illinois "Campus Award for Outstanding Graduate and Professional Teaching" and the 1997 UI "College of Fine and

Applied Arts Award for Outstanding Faculty". Her students have won national and international awards and perform and teach in North America and Europe. Richtmeyer's latest solo CD, *Extravaganza for Saxophone and Orchestra* was recently released by Albany Records and was reviewed as "...flawless...an extraordinary album..." by the American Record Guide.

Vision Statement

It has been my privilege to be a member of the North American Saxophone Alliance for many years and I have thoroughly enjoyed the opportunities to perform, meet and hear saxophonists from around the world. NASA is a family, and my own experiences and enduring relationships have culminated into an idea of how NASA can be at the forefront of promoting saxophone advocacy to its current and future members. As communication through the internet increases, many new opportunities to promote the saxophone have become available. If elected President of NASA I would like to explore new ways of uniting and expanding the NASA membership to increase the promotion of the saxophone and its music. By broadening the NASA website to include more information and links to the world of saxophone, its music and its pedagogy, we can make it possible for the general public, as well as ourselves, to share the vast knowledge and experience that we collectively enjoy. The common sentiment is that every year we are busier than ever, and it therefore becomes even more important for us to have a way to stay connected, share our experiences, learn from each other,

and to continue to grow as musicians and people. Vive le Saxophone!

Timothy Roberts



American Saxophonist **Timothy Roberts**, a native of Richardson, Texas, is Principal Saxophonist and a National Tour Soloist with the United States Navy Band in Washington, DC. He is also Coordinator of the Navy Band's International Saxophone Symposium. Having performed for four U.S. Presidents and throughout all 48 states since joining the ensemble in 1987, Roberts is a regularly featured soloist on Navy Band National Concert Tours throughout the Washington, D.C. area and around the world.

As winner of the National Symphony Orchestra's Concerto Competition, he appeared as soloist with the orchestra at the Kennedy Center for the Performing Arts. *The Washington Post* was on hand and described his performance of Jacques Ibert's *Concertino da Camera* as "simply stunning." His

(Cont'd on Page 3)

Timothy Roberts (Cont'd)

1999 concerto performance with the Navy Band in Quebec was reviewed by *Le Soliel* as "The audience enjoyed the fluid technique, lightness of tone, and impeccable playing of saxophonist Timothy Roberts." Most recently, the *Dallas Morning News* noted, "... the especially deft, lovingly played saxophone lent (his) own magic." Roberts makes frequent appearances with the Dallas Symphony Orchestra performing in Dallas, on European festival tours, and on numerous recordings on the *Dorian*, *Delos*, and *Hyperion* compact disc labels. He was one of three international saxophonists chosen to perform with the Orchestre d'harmonie du Congrès mondial du saxophone at the XII World Saxophone Congress in Montreal, and he later performed at the XIII and XIV World Saxophone Congresses in Minneapolis and Ljubljana, Slovenia, respectively. His tenor saxophone compact disc, *Vocalise*, is available on the *Open Loop* label. Roberts recently completed his Doctorate of Musical Arts from the Catholic University of America, where he also holds a Master of Music in Orchestral Instruments. He has had numerous pieces composed especially for him, most recently John Heins' *Concerto for Alto Saxophone and Wind Ensemble*, and Wilfred Holcombe's *Blues Concerto for Alto Saxophone*.

A strong proponent of music education, Roberts has published over thirty columns for *Saxophone Journal*. He has developed a popular master class entitled "Developing a Disciplined Practice Routine" that was premiered on a compact disc included in the magazine. Much in demand as a soloist with university and community wind ensembles, Roberts also performs with the East Coast Saxophone Quartet and maintains an active teaching studio at Shepherd University

in Shepherdstown, W.Va. Most recently he served two successful terms as Secretary of the North American Saxophone Alliance.

Vision Statement

As a professional organization I would like to see us do more to promote an atmosphere that breeds an image of the saxophone inclusive of *all* styles of music – one that all types of musical patrons would want to come listen to. At our biennial conferences, too much of the music being programmed is never receiving a second performance. There are many ways to improve this. Contemporary music is very important - so we need to encourage more panel discussions and workshops at our meetings and in our publications on programming techniques and the proper ways to successfully commission new music. As educators we need to then follow through back home by facilitating these types of discussions among our own local and university students, the future leaders of our membership. We also have a reputation as being enthusiastic performers of a "newer" instrument. For this reason composers often flock to us, and we need to do more to give our members the right tools to teach selectivity in our programming.

Additionally, we have a much lower ratio of jazz saxophonists performing at our conferences than what exists in the real world. Although we have always been an academically legit-based institution, many of us know world-class jazz colleagues in our own universities and schools. As individual members of the organization we need to encourage these saxophonists to offer more of their expertise to us in both writing and at meetings. Educating ourselves in a topic like "the incorporation of improvisation into the legit studio lesson" would do great things to increase the realm and

exposure of our instrument, along with the ranks of our membership down the road. If elected to the position of President-Elect, I would work closely with the rest of the Executive Board to affect innovative ways to further these ideals.

Secretary:

Jan Berry-Baker



Saxophonist Jan Berry Baker is a native of Alberta, Canada. As a soloist and chamber musician, she has performed throughout North America, France, Switzerland, Austria and the Czech Republic. She has won top prizes in numerous competitions including the Fischhoff National Chamber Music Competition, the North American Saxophone Alliance Concerto Competition and the Johann Strauss Society competition. As an orchestral saxophonist, she regularly plays with the Lyric Opera of Chicago, Grant Park Orchestra, Chicago Philharmonic and the Peninsula Music Festival Orchestra. Her recent recording of Barbara Kolb's *All in Good Time* with the Grant Park Orchestra was released on the Cedille label in August 2006. Baker has been broadcast in recital on CBC radio and WFMT Chicago and has premiered

(Cont'd on Page 4)



Jan Berry-Baker (Cont'd)

works by numerous composers, including M. William Karlins, William Bolcom, Mark Engebretson, James Mattheson, and André Ducret.

As an educator, Dr. Baker has been lecturing at Northwestern University since 1999 and has been teaching saxophone at the Chicago College of Performing Arts at Roosevelt University since 2002. Beginning in fall 2006, she will also teach saxophone at Emory University in Atlanta. She was the sabbatical replacement for Dr. Frederick Hemke at Northwestern University in 2004 and was Visiting Assistant Professor of Saxophone at the University of Alberta from 1998-1999. Her principal teachers include Frederick L. Hemke, William H. Street, and Barbara Lorenz and she holds a Doctor of Music degree in saxophone performance from Northwestern University.

James Romain



Dr. James Romain serves as Assistant Professor of Saxophone and Assistant Director of Jazz Studies at Drake University in Des Moines, IA. He was the first saxophonist to be awarded the Doctorate of Musical Arts degree in

Performance and Pedagogy from the University of Illinois at Urbana-Champaign, where he was a student of Professor Debra Richtmeyer. While at UIUC, he was awarded the Cooke Fellowship, served as teaching assistant for the saxophone studio, and won the woodwind concerto competition. At UIUC, Dr. Romain co-founded the Red Onion Saxophone Quartet, an ensemble that has taken prizes in regional North American Saxophone Alliance competitions and was awarded the silver medal at the 2001 Fischhoff National Chamber Music Competition. He has performed with the Des Moines Symphony Orchestra, the Illinois Symphony Orchestra, the Champaign-Urbana and U of I Orchestras, and the Wyoming Symphony Orchestra. Dr. Romain has presented premieres at the past two World Saxophone Congresses, in Minneapolis and in Ljubljana, Slovenia.

Dr. Romain holds prior degrees from the University of North Texas, where he was a teaching fellow and a student of Professor James Riggs. As a jazz saxophonist, he has performed with Clark Terry, Ron Miles, Eric Gunnison, and at the Montreux Jazz Festival in Switzerland.

Dr. Romain's artistic mission focuses on fostering the establishment of the saxophone as a medium of serious musical expression, and actively contributing to the establishment of a substantial body of serious music for the instrument, through individual commissioning of composers, consortium commission projects, and the presentation of these works to the public through recitals, concerto performances, and recording projects.

Leo Saguiguit



Leo Saguiguit is currently in his fifth year as assistant professor of saxophone at the University of Missouri-Columbia. Prior to this appointment he taught on the faculty of Northwestern University with Fred Hemke. His fifteen years of college teaching also includes positions at Emory University, the University of the South, and Truett-McConnell College. He has also taught for the National High School Music Institute, Merit School of Music of Chicago, and the Sewanee Summer Music Center.

As a long-time member of the North American Saxophone Alliance, he has performed for various regional and biennial conferences throughout the United States, as well as performances at the World Saxophone Congress. He served as coordinator of the classical performance competition for two biennial conferences.

Saguiguit has appeared as soloist and chamber musician in performances at festivals and universities throughout the United States and abroad. He has also collaborated with numerous chamber ensembles throughout his career. He is currently tenor saxophonist of the Chicago Saxophone Quartet, one of

Saguiguit (Cont'd)

the nation's oldest professional ensembles of its kind. As a member of the Lithium, Impuls, and Enigma Saxophone Quartets, he has performed throughout the country and has presented numerous premieres of works by today's rising composers. The Enigma Quartet was a prizewinner in the prestigious Fischhoff National Chamber Music Competition. Saguiguit has toured America and Sweden with a chamber ensemble comprised of viola, piano, saxophone and mezzo-soprano voice. Other chamber music collaborations include performances with Fulcrum Point New Music Project (Chicago), Basel Saxophone Quartet (Switzerland), Thamyris Contemporary Music Ensemble (Atlanta), the National Black Arts Festival, the Sewanee Music Festival (Tennessee), and the Odyssey Chamber Music Series (Columbia, Missouri).

As an orchestral saxophonist, Saguiguit has performed regularly with the Lyric Opera of Chicago, Milwaukee Symphony, Grant Park Music Festival Orchestra, Atlanta Symphony, and the Florida Orchestra. He has also performed with the professional wind ensembles *Philharmonia à Vent* and the New Sousa Band. Saguiguit has appeared as soloist with numerous orchestras and wind ensembles and is featured in premiere recordings on CD of the music of Luc Marcel and John David Lamb. His live performances have been broadcast on Chicago's WFMT and National Public Radio

Leo Saguiguit was born in Baguio City, Philippines and grew up in Illinois and Georgia. He earned degrees from Emory University and Northwestern University, where he was a student of Frederick L. Hemke. Other teachers include Stutz Wimmer, Paul Bro, and Jonathan Helton.

David Stambler



Originally from the Washington, D.C. area, saxophonist **David Stambler** has established himself as a dynamic teacher and musician throughout the United States, performing both jazz and classical music. He active as a recital and symphonic soloist, and as "on-call" saxophonist with many orchestras, including the Baltimore Symphony, the Annapolis Symphony, the Bay Atlantic Symphony, the National Gallery Orchestra, and the Baltimore Chamber Orchestra. He has performed at the JVC Jazz festival, the Princeton Jazz Fest, the Smithsonian Institution, Strathmore Hall, the Kennedy Center, the French Consulate in NY, and many embassies in Washington. He has performed internationally in Japan, China, Guatemala, Bermuda, Canada, Spain, Italy, Slovenia, Austria, and Russia. He has accompanied many of the top entertainers in the world today including Rosemary Clooney, Smokey Robinson, Natalie Cole, Roberta Flack, Bobby McFerrin, Aaron Neville, Melissa Manchester, Louie Bellson, and many more.

Stambler has premiered numerous works for saxophone including *November* by Elam Sprenkle with the Baltimore Chamber Orchestra, *Dos Movimientos* by Guggenheim-winner Carlos Sanchez-Gutierrez with the Bay Atlantic Symphony, *Five Portraits* by

Jonathan Leshnoff, *Suite for Saxophone* by Mark Lanz Weiser, and compositions by John Harbison, Gunther Schuller, and Michael Colgrass through the Worldwide Concurrent Premieres and Commission Fund. Mr. Stambler has recently commissioned Copland Award-winning composer James Grant to compose *Concerto for Saxophone* to be premiered in 2007, and John Anthony Lennon to compose a new work for Saxophone and Chamber trio. He has recorded with the Baltimore Symphony, the Baltimore Chamber Orchestra, and the Capitol Quartet, and can be heard playing clarinet and saxophone on dozens of nationally broadcast radio and television commercials. As tenor saxophonist and arranger with the Capitol Quartet, he performs frequently in recital venues and with symphony orchestras nationwide, including recent performances with the National Arts Center Orchestra in Ottawa, Canada, and upcoming performances of the Philip Glass *Concerto for Saxophone Quartet* with the Baltimore Symphony in February, 2007.

Mr. Stambler's administrative experience includes serving as President of the Margot Music Fund, a 501-c-3 non-profit organization that raises money for and sponsors scholarships, performances and commissions. He held the position of Director of Jazz Studies at Towson University in Baltimore, and, for nearly ten years, was the manager of a very prosperous Jazz Band and booking agency in the Washington - Baltimore area. He is currently Director of Operations for the Capitol Quartet, with more than 30 concerts and masterclasses scheduled for 2006-2007, and for the past 2 years he has served as Secretary for the North American Saxophone Alliance.

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Stambler (Cont'd)

Mr. Stambler studied clarinet at the Oberlin Conservatory, and then received his Bachelor of Music degree in saxophone from The University of Michigan, where he was a student of Donald Sinta. He holds the Master of Music degree from the Peabody Institute in Baltimore, and the DMA from the University of Maryland. Mr. Stambler is currently Professor of Saxophone at Penn State University.

Treasurer:

Cliff Leaman



Critics have hailed Clifford Leaman as "intuitive, exciting, and enthralling... an artist of the first order..." (Paul Wagner, *The Saxophone Journal*) "... [an] artist of technical brilliance and emotional commitment." "The range of colors is impressive..." (Jack Sullivan, *American Record Guide*). Prior to his appointment at the University of South Carolina where he is Professor of Saxophone, Leaman served on the faculties of Furman University, Eastern Michigan University, and The University of Michigan. He is in great demand as a soloist and clinician, and has performed and taught throughout the United States, and in Canada, Italy, Spain and China,

where he was a featured guest artist for the 2004, 2005, and 2006 Yantai International Music Festivals and the 2005 Xi'an International Arts Festival.

Dr. Leaman, in collaboration with pianist Derek Parsons, formed the Ambassador Duo in 1990; and they have released three critically acclaimed compact discs on the Equilibrium label. These recordings are entitled *Brilliance* (EQ-21), featuring the works of Bassett, Bolcom, Lennon, Kilstofte, and Gotkovsky, and *Excursions* (EQ-55), featuring works of Heiden, Maurice, Whitney, Schumann, Rachmaninoff, Vaughan Williams, and Demersseman; and their most recent disc, *Illuminations* (EQ-77), features, among others, three works that were written for the duo. Dr. Leaman is also featured on a variety of recordings of solo and chamber works for Redwood Records, CRS, and the University of Arizona Recordings. An avid supporter of contemporary music, Dr. Leaman has commissioned and given the world premiere performances of numerous works, including concertos by Pulitzer Prize-winning composers, Leslie Bassett and Michael Colgrass. He gave the world premiere of the Bassett Concerto and the XII World Saxophone Congress in Montreal, with the Orchestre Symphonique de Laval, and performed the work at the most recent NASA Biennial Conference with the University of Iowa Symphony Orchestra. His recording of the Bassett Concerto with the University of Michigan Symphony Orchestra is available through Equilibrium Recordings (EQ-63). Dr. Leaman is an artist-clinician for the Conn-Selmer Company, Inc. and performs exclusively on Selmer saxophones.

Joseph Murphy



Joseph Murphy has been the saxophone professor at Mansfield University of Pennsylvania since 1987. He has also served as department chair, director of bands and taught a variety of classes. He received the Bachelor of Music Education from Bowling Green State University ('82), and the Masters and Doctorate degrees from Northwestern University ('83, '94). Dr. Murphy was the music director of Tiffin (OH) Calvert High School from 1983-85. In 1985-86 he received a Fulbright Award for a year of study in Bordeaux, France where he received a Premier Prix. In June 1996 Dr. Murphy performed a solo recital at Lincoln Center. He has performed in France, Spain, Germany (1982 WSC), Taiwan, Japan (1988 WSC), Canada (2000 WSC), Slovenia (2006 WSC), and Greece. He has hosted a Region 8 conference, been Region 8 coordinator and has performed at many NASA events. He is a clinician for the Selmer Corporation and has been recorded on Erol (France), Mark Records, and Opus One labels. Dr. Murphy's memberships include Music Educators National Conference, Music Teachers National Association, North American Saxophone Alliance, National Association of College Wind

& Percussion Instructors, College Band Directors National Association, Phi Mu Alpha, and Kappa Kappa Psi.

Scott Turpen



Dr. J. Scott Turpen is the Director of Jazz Studies and Associate Professor of Music- Saxophone at the University of Wyoming. Originally from Nampa, Idaho, he earned his Bachelor of Music degree in Music Education from Boise State

University. At the University of Georgia he completed his Master of Music degree in Woodwind Performance and Doctor of Musical Arts degree in Saxophone Performance. His primary saxophone teachers have included Kenneth Fischer and Ritchard Maynard. Scott Turpen has earned the Jack P. Ellbogen Meritorious Classroom Teaching Award from the University of Wyoming and a Performing Arts Fellowship from the Wyoming Arts Council.

In demand as a performer and clinician of jazz and classical music, Dr. Turpen has performed throughout North America and Europe. He has performed as a guest soloist at the Montreux Jazz Festival in Switzerland and at several national and regional meetings of the North American Saxophone Alliance. In addition, Dr. Turpen represented the United States when he performed at the XI, XII, and XIII World Saxophone Congresses held in Valencia, Spain, Montreal, Canada, and Minneapolis, Minnesota respectively. His prior orchestral experience includes the Colorado

Symphony Orchestra, the Macon Symphony Orchestra, the Savannah Symphony Orchestra, and the Augusta Symphony Orchestra.

Dr. Turpen has recorded music for the television series *National Geographic Explorer* and has performed and taught clinics at several music events including The Gene Harris Jazz Festival, The University of Georgia Saxophone Performance Workshop, The Siskiyou Saxophone Workshop, the Wyoming Music Educator's Conference, the Georgia Music Educator's Conference, and the Georgia Governor's Honor Program. As a proponent of new music, he has had many compositions dedicated to him by such composers as Anne Guzzo, Melvin Shelton, and Derek Keller. Dr. Turpen has served on the Executive Board for the Georgia Association of Jazz Education as treasurer and is currently serving as the editor of the *NASA Update* for the North American Saxophone Alliance. His solo saxophone CD, entitled *Tableaux*, is available through music stores world wide. Scott Turpen is a Yamaha Performing Artist.

NORTH AMERICAN SAXOPHONE ALLIANCE FALL 2006 ELECTION BALLOT

Please read the included biographical information on each nominee, mark your ballot and return only the ballot (a photo copy is acceptable) to Dr. James Umble, Chair, NASANominating Committee, Dana School of Music, Youngstown State University, Youngstown OH 44555.

All ballots must be postmarked no later than December 5, 2006
in order to be counted.

Vote only for one candidate per office.

President-Elect:

_____ Debra Richtmeyer

_____ Timothy Roberts

Secretary:

_____ Jan Berry-Baker

_____ James Romain

_____ Leo Saguiguit

_____ David Stambler

Treasurer:

_____ Cliff Leaman

_____ Joseph Murphy

_____ Scott Turpen



SmartMusic Offer in This Issue

The North American Saxophone Alliance is partnering with SmartMusic® in order to bring exclusive key benefits to NASA members and their students. First, NASA offers special pricing for a NASA SmartMusic subscription. Instead of the standard \$100 per year, the NASA SmartMusic subscription is only \$25 per year and provides access to the SmartMusic accompaniment library of more than 30,000 solo titles and 50,000 skill-building exercises.

SmartMusic provides performers with the interactive, effective practice tools that help develop the many skills that intelligent, confident performance requires. SmartMusic enables educators to guide, motivate, and document individual student development. Through SmartMusic assignments, practice time becomes a time of student self-discovery and accelerated growth.



Main SmartMusic Interface

Fundamental Practice Tools for Saxophone Players

SmartMusic is the complete music practice system with accompaniments to more than 30,000 titles in a variety of genres. Its features are too numerous to describe, but here is a summary of key features and benefits:

Practice at any tempo: Start slowly and gradually work up speed.

Isolate tough changes in practice loops: Take the bars with tough changes and concentrate your practice on them, getting faster gradually.

Transpose to any key: Practice scales, arpeggios, or twisters in all 12 keys.

Cursor: Optional cursor on the computer screen shows where the performer is in the music.

Built-in tuner: Play reference notes so that you can hear as well as see where the pitch is. **Fingering charts:** Younger students can click on any note to see primary and alternate fingering.

Record yourself: Instant feedback to listen to and perfect your performance.

Make CDs: Document your progress and present to friends or parents.

Solo Repertoire: A Great Aid in Teaching Music

It is essential to learn the solo part in conjunction with the accompaniment in order to truly master a piece of music. With SmartMusic, the performer can learn the solo part in context with the synthesized accompaniment. Tricky rhythms can be perfected, intricate ensemble passages can be learned, and the harmonic context can be internalized before rehearsing with a live pianist. This saves rehearsal time and results in more efficient use of the time with the pianist. In rehearsal, more time can be spent on the musical shaping of the piece, and less time spent on just learning the part and putting it together with the piano.

With SmartMusic you can adjust the tempo in order to master a phrase, and gradually work it up to speed. You can then record yourself (WAV or MP3 formats) in order to evaluate your performance. Practice loops can be programmed to perfect difficult passages. SmartMusic can even play the solo line along with you so to make sure you are playing the solo part accurately.

SmartMusic ships with accompaniments to quite a few of the standards of the saxophone repertoire (Ibert, Heiden,

Hindemith, Glazunov, etc.), and also includes a rich variety of transcriptions of easy-to-medium difficulty. MakeMusic is currently working with a broad range of publishers and artists to bring even more repertoire into the SmartMusic library. Search the SmartMusic repertoire listing at www.smartmusic.com.

Groundbreaking Intelligent Accompaniment®

Intelligent Accompaniment is an exclusive feature that encourages performers of all skill levels to explore various interpretations of their performance. SmartMusic actually listens to you as you play, and follows spontaneous tempo changes as you interpret the music. When you speed up, SmartMusic adjusts the accompaniment to match your tempo. SmartMusic even waits as notes are held.

50,000 Skill-Building Exercises

Included with SmartMusic are thousands of scales, intervals, arpeggios, and twisters that can be practiced with a variety of articulations in any key and tempo with multiple accompaniments. Select from nearly every type of scale (major, natural minor, harmonic minor, melodic minor, chromatic, whole tone, pentatonic, and diminished). The exercises are shown on screen, and the notes you play are highlighted in real time (wrong notes are shown in red!). Teachers can assign these exercises to students, and assessments can be made of student performances that can be e-mailed to the teacher.

Make Your Own SmartMusic Files

Do you want to create your own SmartMusic accompaniments? Finale® 2007 allows users to create their own SmartMusic files. These files can be accompaniment only or can be accompaniment plus music displayed on-

screen. All SmartMusic features automatically work: Intelligent Accompaniment®, display music for any instrument, transpose to any key, optional cursor to show performers where they are in the music, click on any note to see its fingering, assessment with red and green notes, practice loops, practice at any tempo, and record yourself... all by just making a Finale file! Finale 2005 and Finale 2006 also have the capability of saving a file as a SmartMusic accompaniment.

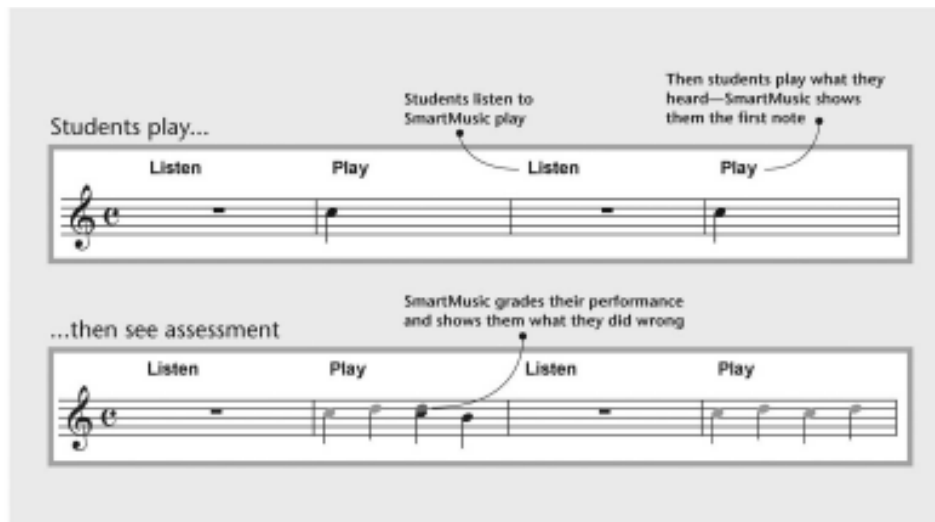
This is a great way to learn new pieces. If a composer can send you a Finale file of a new work, you can use a recent version of Finale to save it as a SmartMusic file. This is an especially useful way to learn a concerto, when you will only have one or two rehearsals to put it together. MIDI files can also be imported into Finale to create SmartMusic accompaniments.

With Finale, you can also create click tracks to use with the SmartMusic metronome. This becomes a very valuable tool when working with pieces in changing meters that cannot be played with a traditional metronome.

Needless to say, you can also create any number of exercises for your students. Scale patterns, articulation exercises, warm-up routines: Create them once and use them with all of your students. Just prepare your exercises in Finale and save them as SmartMusic files.

Play By Ear Exercises

SmartMusic's Play By Ear helps students develop skills and ability to play by ear. How do students develop this elusive skill? How can they privately practice playing what they just heard? SmartMusic provides a series of more than 130 exercises that utilize call-and-response to guide and energize students to sharpen their ears.



Play By Ear Exercises

Starting with exercises simple enough for first-year students, SmartMusic establishes Play By Ear as a core skill for all students. SmartMusic plays a phrase and then the student plays it back. When the exercise is finished, SmartMusic shows the students what they played correctly with green notes and what they played wrong (notes or rhythm) with red notes. Optional hints are available such as showing students the first note of each phrase in order to get them started properly. Slowly but steadily, students learn to listen closely and play back what they just heard. Only SmartMusic can provide the feedback that fosters self-discovery and speedy improvement.

These exercises also include 20 blues tracks created by Wynton Marsalis's musicians with licks for students to play back just as they hear them. These tracks features blues in a variety of styles: fast, slow, medium, New Orleans, rock, etc. The licks to be heard and played vary from easy to, well, challenging. Good luck!

Jazz Patterns for Any Tune

How can students develop the vocabulary of a chord or the grammar of a progression? By practicing Jerry Coker-

like patterns that make explicit when chords change and what notes comprise them. SmartMusic facilitates this by displaying on-screen any of a number of patterns that automatically fit themselves to whatever is the progression of the tune.

This means that students wishing to learn Charlie Parker's Bird Blues changes can see the lead sheet on-screen or they can select to see any of the following patterns: Tonics, 123, 321, 123321, 321123, 1235, 5321, 12355321, 53211235, 1357, 7531, 13577531, and 75311357. If they select Tonics, for example, SmartMusic displays the tonic of each chord throughout the tune. If they select 123, SmartMusic displays 1, 2, and 3 for each chord, taking into account minor triads, flatted ninths, etc. If they select 12355321, then SmartMusic displays 1235 on one chord and 5321 on the next chord.

Furthermore, players can wean themselves of seeing the notated patterns by electing to have progressively fewer of the noteheads appear. Eventually they grow to be able to play the selected pattern with just slash notation.



Smart Music (Cont'd)



Jazz Pattern 12355321 shown in Bird Blues

With some titles at standard tempos, it will be impossible for students to play the patterns at first. That is why SmartMusic allows students to practice at any tempo. Students working on 5321 with *Confirmation* will probably start at a tempo far short of where Charlie Parker typically recorded it. But if they start slowly, they can gradually work up to their best tempo. The key is allowing students to practice things at any tempo, especially slow tempos, so that they can master how to do right it rather than master how to do it wrong.

How Does the Partnership Between SmartMusic and NASA Work?

Each member of NASA will receive a unique code (distributed with this issue of the *NASA Update*). This code will allow you to purchase the special NASA SmartMusic subscription for only \$25. This is a significant savings from the standard \$100 subscription and you will be able to visit the SmartMusic site and generate codes for your students. They will get the same pricing as you—all because you are a member of NASA.

For more information about SmartMusic visit

www.smartmusic.com.

To learn more about the NASA offer please see the announcement in this newsletter.

30th Anniversary of the Navy Band International Saxophone Symposium

On January 5 and 6, 2007, the U.S. Navy Band in Washington, D.C. will hold the 30th Anniversary of its annual International Saxophone Symposium at George Mason University Center for the Arts in Fairfax, Virginia, just outside Washington, DC. Soloists for the Concert Band performance on the evening of the 5th will be Dale Underwood, founder of the Navy Band Symposium, along with Philippe Geisse of the Strasbourg Conservatory in France and Timothy Roberts, Principal Saxophonist and National Tour Soloist of the Navy Band. Saturday night's performance on the 6th with the Navy Band's Commodes jazz ensemble will feature international recording artist Mr. Chris Potter. Over thirty classes and recitals will be held on Friday evening and Saturday during the day, along with instrument and vendor displays.

This will be the 30th year of the Navy Band's Symposium, a tradition begun by Dale Underwood in 1977 and now carried on by Timothy Roberts. Over 1200 people attend each year's Symposium – last year over 50 NASA members either performed or attended, with the balance of the attendance made up of the general community. The Navy Band takes special pride in the fact that the event serves as an educational outreach to a community-based demographic that has an interest in the saxophone.

Each year the band features one noted international and one domestic guest artist for a concerto appearance by invitation. Other proposals for clinics, recitals, panel discussions, and

lectures will be accepted before Oct. 15, 2006 through the Saxophone Symposium proposal link at the Navy Band's website: www.navyband.navy.mil. Priority consideration will be given to pedagogical proposals, along with performance programs tailored for large general audiences. A final schedule will be posted on the same site by Nov. 1.

Also on the Navy Band website is an historical chronology of the Symposium's 30 years, with each year's program and artists listed.

The Saxophone Symposium is currently sponsored by the U.S. Navy Band, Conn-Selmer, Inc. and the Washington Music Center.

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Regional Update

See NASA website for more information at www.saxalliance.org

Region II Conference

October 27-28, 2006
University of Northern Colorado
Greeley, CO
host Andrew Dahlke

Region III Conference

April 13-15, 2007
North Dakota State University
Fargo, ND
host Matt Patnode

Region IV Conference

February 23-25, 2007
Southern Methodist University
Dallas, TX
host Donald Fabian

Region V Conference

February 23-24, 2007
Vandercook and Illinois Institute of
Technology
host James Kasprzyk

Region VI Conference

March 30-31, 2007
Southeastern Louisiana University
Hammond, LA
host Richard Schwartz

Region VII Conference

March 30-31, 2007
University of North Carolina,
Greensboro
Greensboro, NC
host Steven Stusek

Region VIII Conference

January 19-20, 2007
Penn State University
University Park, PA
host David Stambler

Region IX Conference

February 22-24, 2007
University of Regina
Regina, Saskatchewan, Canada
host Karen Finnsson



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update

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