



NEWS LETTER

iwbc-online.org

Message from the President

Happy Fall to all of you! Once again, there are many IWBC items to tell you about. First of all, I am thrilled to announce the site of our next conference. We are delighted to be planning our next get-together on the campus of the University of North Florida in Jacksonville, FL, June 14-17, 2006. The campus is gorgeous, the facilities are outstanding, and the area is simply a vacation paradise. Plan now to make a trip of it — there are miles of white sandy beaches and all sorts of other attractions within a short distance away. How about a side excursion to Orlando's Walt Disney World, Epcot Center, MGM Studios, or world-renowned Daytona Beach? These are but a few of the attractions to be found within a two-hour drive or less!

Our hosts for this exciting event are Gail Robertson and Marc Dickman. Gail is a current IWBC Board member and has been active with the IWBC since its inception. A euphoniumist, Gail was a founding member of the Tubafours, the professional tuba/euphonium quartet of Walt Disney World. She currently teaches at the University of Central Florida and performs with the Brass Band of Central Florida, Keith Brion's New Sousa Band, and The Brass Band of Battle Creek. Gail has been on the faculty of Bethune-Cookman College and the University of Florida, and is a member of Symphonia, America's premiere tuba-euphonium ensemble. In addition, Gail is a fine composer and arranger, and has arranged over 150 works for tuba/euphonium, many of which are published. Marc is Associate Professor of Jazz Studies and Low Brass at the University of North Florida, and conductor of their Jazz Ensemble and tuba/euphonium choir. Also a euphoniumist, Marc plays principal with the St. John's River City Band and trombone with the River City Symphony Orchestra. He can be heard on several CDs including his new solo jazz CD entitled "A

Weaver of Dreams." We are so fortunate to have both of them working on our conference!

You may not realize how much planning and preparation goes into one of these events, or how far in advance the work begins! I hope you will take the time to thank Gail and Marc for volunteering to take on the colossal responsibility of co-hosting this event. By visiting the IWBC web site at <http://iwbc-online.org> you can email them with your suggestions and ideas.

Incidentally, the IWBC web site has undergone an "extreme makeover," as we're working to provide you with even more information and resources. Still under construction is a page with composer bios, photos, and MP3 excerpts of the original compositions the IWBC has commissioned. In fact, this page will probably be online by the time you read this newsletter.

Don't forget our Holiday Brass Concerts this winter! Susan Slaughter continues to host the concerts in St. Louis which she started in 1990, Theresa Hanebury and Nancy Goodearl are working on year three of their event in Houston, and now Ginger Turner, Principal Trumpet of the Army Field Band, is spearheading the newest addition to the Holiday Brass Concerts in the Baltimore area. How wonderful to see these events, which are the main fundraising venues for the IWBC, spread to other areas of the U.S.! If you live near one of these locations, please support the IWBC with your attendance. You won't be disappointed! For dates, photos, and ticket information, check online at <http://www.holidaybrass.com>.

All the best to you!

Sharon Huff
President



Dr. Sharon Huff earned a M.M and D.M.A. from the University of Illinois and a B.M.E. from Illinois State University. She is currently on the faculty at Millikin University in Decatur, Illinois, where she teaches tuba and euphonium, conducting, brass methods, and supervises student teachers. Before coming to Millikin, she taught at Illinois State University in Normal, IL, and St. Norbert College in De Pere, WI. As a conductor, adjudicator, clinician, and euphonium soloist, she has appeared in a wide variety of venues and locations. She is the founder and a former member of the quartet, JUNCTION, and is a Willson artist.

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Co-Editors



Dr. Susan Rider performs with "The President's Own" United States Marine Band in Washington, DC. She also teaches at the Shenandoah Conservatory in Winchester, VA. She has played with orchestras in Iowa, Indiana, Kentucky, Texas, South Carolina, Florida, and Pennsylvania. She earned her D.M. and M.M. degrees at Indiana University, and her B.M. degree at the University of Northern Iowa.



Dr. Jeanie Lee is Assistant Professor of Trombone at Morehead State University. She earned her M.M. and D.M.A. with highest honors at the University of Michigan and her B.M. *summa cum laude* at the Ohio State University. Lee's previous positions include Principal Trombone of Midland-Odessa Symphony, Big Spring Symphony, and Anchorage Symphony Orchestra. Lee now performs as a regular member of the Horizon Brass Quintet, Kentucky Jazz Repertory Orchestra, and the DiMartino/Osland Jazz Orchestra.

FROM THE IWBC NEWSLETTER CO-EDITORS

Jeanie Lee (j.lee@moreheadstate.edu), Susan Rider (s rider2@earthlink.net)

Do you have some news you would like to share with the IWBC? We are always interested in current events from our membership. We encourage you to submit your news items to us.

We continue to look for fresh and interesting articles related to the mission of the IWBC to publish in the newsletter. Proposed articles can be sent to us for review at any time.

For the current **IWBC Online Membership Directory** go to:
<http://iwbc-online.org/memberdirectory/iwbc-directory.pdf> (Current Password: 230604iwbc)

Remember to visit the newly expanded **IWBC web site** at www.iwbc-online.org for all our latest news and events.

The IWBC Pioneer Committee is currently accepting nominations for the 2006 Pioneer nominees. Please contact Robyn Card, committee chair, at 112 Mallard Drive, Suffolk, VA 23434, USA, joscard@worldnet.att.net.

Please help to support the IWBC this year by attending one of the **Holiday Brass Concerts!**
Go to <http://www.HolidayBrass.com> for all concert details.

Baltimore, Maryland	St. Louis, Missouri	Houston, Texas
Emmanuel Lutheran Church, Catonsville November 30th, 7:30 p.m. Inaugural concert!	Cathedral Basilica of St. Louis December 7th, 2 p.m. and 8 p.m.	St. Paul's United Methodist Church, Houston December 8th, 7:30 p.m.

The inaugural **Monarch Brass CD** is still available for purchase. Please use the membership form on the back of this newsletter to place your order for this superb recording!

The IWBC is pleased to announce the composers who have been commissioned to write new works to be premiered at the 2006 IWBC Conference. Please visit their websites for more information about them and their compositions.

Kim Archer, <http://music.wcu.edu/FACULTY/biokim.htm>
Gail Robertson, <http://www.cas.ucf.edu/music/main.php?URL=robertson>
Stella Sung, <http://www.cas.ucf.edu/music/sung/index2.php>
Joelle Wallach, <http://www.joellewallach.com>

THANK YOU FOR YOUR CONTINUED SUPPORT OF THE IWBC!

Congratulations and THANKS to Gail Robertson and Marc Dickman, our new 2006 International Women's Brass Conference Co-Hosts. The



Conference will be held on June 14-17, 2006 at the University of North Florida in Jacksonville, Florida.



Live Musician vs. SmartMusic:

The Use of an Interactive Music Practice System for College Music Majors

By Dr. Jeanie Lee

One of the end goals of any college music student is to polish performing skills to a highly professional level and to demonstrate those skills in a solo recital setting. With this goal in mind, it is important that the student have as many opportunities as possible to perform solos with piano accompaniment so that the necessary musical growth can occur. Ideally there would be an unlimited amount of pianists available to work with music students for as many rehearsal hours as is necessary for the student to feel comfortable performing with the pianist. However the reality is that accompanists are often hard to find and can be prohibitively expensive for the student to hire on a regular basis.

The computer age has entered into almost every facet of our lives, and music-making is no exception. Musicians are continually being inundated with new software for music notation, music theory, and ear-training. Coda Music Technologies has produced a software program for music accompaniment called SmartMusic. Before I discuss the pros and cons of using SmartMusic, let me first list some of its features:

- The software can be used at any level from a beginner to an advanced player.
- SmartMusic contains over 20,000 accompaniments for solos and over 50,000 exercises in its memory banks. Any additional music scores can be scanned into Finale and then converted into SmartMusic files for use with the accompanying software.
- The Intelligent Accompaniment can be set to follow the soloist or it can be turned off to force a steady tempo.
- Tempos are adjustable so you can practice at slower tempos or challenge yourself with a faster tempo.
- Record yourself alone or with the accompaniment to get instant feedback.
- Transpose the music to any key.
- The solo line and accompaniment can be turned on or off independently, allowing you to hear just the solo line, or just the accompaniment, or both together.
- Create practice loops which continuously repeat a section, allowing repetition in your practicing without having to constantly re-set the computer.

The only truly important question to ask is this: Does SmartMusic work as well as a human accompa-

nist and can it provide the musical experiences necessary for the musician-in-training? In order to answer this question, I used the trombone studio at Morehead State University as a testing ground for SmartMusic software this past year. At the beginning of the year, the students of the MSU trombone studio were given a survey to determine if they had previous experience with SmartMusic, other accompaniment software, or with human accompanists. Then the students were instructed on how to use the SmartMusic system and were requested to use it frequently in their own practicing throughout the semester. Five of the students opted to use the SmartMusic accompaniment for their final juried solo performances at the end of the semester. A final survey was then given to the students at the end of the project to determine how frequently the SmartMusic was used and what effect this had on the students' learning.

Pros and Cons

One of the greatest benefits of using SmartMusic is that the students were able to work with the system as often as they desired without having to deal with the burden of hiring and scheduling a pianist. This obviously had the positive effect of rehearsing with "the pianist" more often than would have been possible with a human being.

In most cases, SmartMusic was a positive influence on the development of the students' musical and technical abilities. Intonation was noticeably improved; rhythm became more stable, and the students' confidence level was boosted. By practicing with the SmartMusic, the students definitely had a better knowledge of how the solo and piano parts fit together, allowing them to be better prepared before rehearsing with a human accompanist.

During the course of this project, the most troublesome aspect of the SmartMusic system came to light when the students used the system for their jury performance at the end of the semester. Although the software is considered "Intelligent Accompaniment" because it hears the performer through a microphone and actually follows the performer's tempos, in live performances, sometimes a performer can make a mistake which is too severe for the computer software to realize and follow. This creates the unfortunate situation in which the performer and accompani-

Jeanie Lee is Assistant Professor of Trombone at Morehead State University in Morehead, Kentucky. She is a clinician for Edwards Instrument Co. and is available for clinics and recitals.

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40 Truths about Practicing and Performing

by Dr. Betty Scott

Dr. Betty Scott taught at the University of Missouri-Columbia for over 25 years. She is also a certified hypnotherapist who is on the Faculty Advisory Board of Hypnotherapy and the American Pacific University. She also practices various healing modalities: Neuro-Linguistic Programming, Therapeutic Touch, Emotional Freedom Technique, Quantum-Touch, and Pranic Healing. Dr. Scott was honored as a Pioneer in the field of women brass players at the 2003 International Women's Brass Conference at Illinois State University in Normal, Illinois. If you have any interesting insights or sayings about teaching and performing, please send them to Dr. Scott (ScottB@missouri.edu). She is in the process of expanding this list and would like to include more aphorisms in a future article.

This article appeared in a revised form in the June 2002 journal issue of the International Trumpet Guild. The complete article can also be found on the ITG Youth Site under the "Master class" column (Lisa Blackmore, editor: blackmor@accessus.net) at www.trumpetguild.org. Permission to reprint this material was granted by the International Trumpet Guild.

When you're not motivated, you have to be disciplined.

When discipline is mentioned to most students, they groan and role their eyes, but discipline is a good habit to develop to get us through those times when our motivation is at low ebb. The word "discipline" comes from the Latin disciplina which means "instruction" or "knowledge." Couldn't you use a bit more knowledge? Ernst Bacon said "The greatest freedom in playing results from the most disciplined preparation."

Nothing takes the place of daily practice which is both intensive and comprehensive.

Intensive means focused and fully present, working thoughtfully and meticulously on passages that need detailed dissection. Comprehensive means that your practice covers the broad spectrum of skills, techniques and musical styles needed to increase your gifts as a performer.

"Practice makes perfect" is false. Only correct practice makes perfect.

If you're not sure what constitutes correct practice, consult with a teacher or professional player.

Learn it correctly so that you don't have to unlearn it to relearn it.

I once asked Steve Geibel, flute professor at The University of Missouri, how it was that he missed so few notes on his recitals. He answered by saying that when he was learning to play, he had a teacher who told him that it was just as easy to play it right as it was to play it wrong. Steve believed him. So should you.

The map (manuscript/notation) is not the territory.

Maps are visual symbols that show us how to get to where we want to go. They don't show us the curves of inclines to the road itself. These are things we experience as we drive on the highway. Music notation, too, represents symbols which offer us possibilities for interpretation. The rest is up to us. The

famous cellist, Pablo Casals, said "The written is not like a straight jacket whereas music is, like life itself, in constant movement." Phil Smith, principal trumpet with the New York Philharmonic, said "Music is not just the black dots on the white paper — it's what happens when those black dots on the white paper go into your heart and come out again."

Go from the general to the specific back to the general.

To get an overview of an unfamiliar piece of music, read through it from edge to edge, regardless of the mistakes you make along the way. Then proceed to consciously analyze the music, work on specific measures and train your muscles to respond accurately when playing this music. Following methodical practice, return to the music, this time letting your muscles respond unconsciously to the new training as you move to a new level of understanding and musicianship.

When correcting a problem, start at the core of the problem.

Work in concentric circles outward. Too often we return to the beginning of the piece rather than dealing with the troublesome passage itself. Massage the problem — get it worked out — before beginning the piece anew.

Some things need more practice than others.

In my view, these include things such as beginnings, endings, ritards, pauses, transitions (especially to new keys or tempos), repeats, D.C.'s and D.S.'s.

Being able to distinguish the significant from the insignificant is important.

Sometimes we spend time on passages that we can already play. This can be a waste of valuable rehearsal time. Spend your time working on what you can't play so that you will eventually be able to play it. Play the things you can already play when you need a little bit of ego boosting or want to maintain learned skills.

Slower is sometimes better.

When you play fast, avoid sounding frantic. Slowing down a passage by several metronomic notches has an immediate impact, especially to your listeners. One tempo will sound secure; the other will sound frantic.

Hearing is selective.

There's a difference between hearing and listening. Learn to listen more carefully to what you and others

sound like, especially professional players. Buy CDs and immerse yourself in the sounds and music. Better yet, attend live performances.

Bad starts = bad timing.

Know the tempo beforehand and breathe in that tempo.

You want to have enough technique so that you don't have to think about it.

Did you know that the word "technique" comes from the Greek word "tekhne" which means "art" or "skill"? This means that all passages should be played artfully or skillfully, no matter what speed.

"Almost" being able to play a piece isn't enough.

Like climbing to the peak of a mountain, there's a difference between being there and almost there. Keep practicing.

Effort must eventually turn into ease.

The idea is to make the most difficult measures sound easy. I often call this the principle of "maximum utilization with the least amount of effort."

Your reality as a player is constructed one practice session at a time.

Think about what you want to accomplish before you begin.

Deliberately conceive, meticulously plan and methodically execute.

Pre-plan and visualize your success.

Put your focus on the piece and the outcome on your want.

Know what you want and, as the Nike ad says, "Just Do It."

Practice as if you have no limits. Perform as if this were true.

What do you lose by thinking this way? What do you have to gain?

When you play, play.

Go all-out and have a good time. Enjoy yourself.

When in doubt, breathe.

Few directives are more important than this one.

Everything is energy.

With imagination you can transform your ideas into physical manifestation; i.e., you can create their happening in the physical world.

Energy flows where attention goes.

So keep your attention on the music and how you intend to express yourself.

Listen to the words you use; listen to the words others use.

Are they positive and constructive? If not, change them.

Neither justify nor tear down your perfor-

mance.

Louise Hay said, "What we think about ourselves becomes the truth for us."

Fear either motivates or debilitates.

Spiritually, it is sometimes said that the definition of fear is "Forgetting every available resource" or "False evidence appearing real." If you get nervous performing, seek help in learning to cope or reframe the emotion. Sir Edmund Hillary said "It's not the mountain we conquer, but ourselves." There is a Crow (Native American) aphorism that says "One has to face fear or forever run from it."

If you're on time, you're late.

In professional musical organizations when a rehearsal starts 10 a.m. this means being in your seat and ready to go by at least 9:50 a.m.

When you play, have something to say.

Your audience will be bored otherwise.

A safe performance is a dull performance.

Franz Liszt said "Dullness is the cardinal sin of performance."

Performances are either educational or entertaining — or both.

Can you make your performance a combination of both?

Playing musically is more than playing accurately.

Playing accurately is important. But many other factors are equally important, such as intensity, emotion, and dynamics.

A deadly combination: missing notes and playing unmusically.

You know you are in trouble if you see someone in the audience counting your mistakes!

The less interesting a piece, the more imaginative and convincing you must play it.

Not all compositions are created equal. Some are better than others. For those on the bottom end of the spectrum, create imaginative interpretations.

Always do the best you can if not the best you are capable of.

Some days are better than others. All you can do is play up to your fullest ability in any given moment. Forgive yourself if it's less than what you are able to do.

Everything is experience.

This means that you can learn a lot from any performance, whether it be mediocre, miserable or magnificent.

"Never surrender. Never give up." (from the movie Galaxy Quest)

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Musician Health & Performance

By Maggie Miles

"*Musician Health & Performance*" will be a regular column starting with this issue. The author invites your questions and comments. She can be reached at mcsmiles@mrtc.com.

The IWBC list-serve at <http://www.iwbc-online.org/discussion/index.html> is an ideal forum to start a dialogue focused on resolving performance-related pain and injury.

A former brass player (Horn), **Maggie Miles** has a private practice in Morehead, Kentucky, and travels widely to present workshops on promoting musician health. She is certified in both the Feldenkrais Method® and the Anat Baniel Method(TM), based on the pioneering work of Dr. Moshe Feldenkrais.

For an experiential demonstration of chronic hand tension/pain, try this:

Clench your right hand in a claw-like, open fist. Really tense up your hand and fingers. Feel how powerful your hand is. Keeping your hand firmly clenched, now try to finger some notes. Can you feel the resistance? The amount of force required to move your fingers when your muscles are chronically engaged? Rest your right hand. Now, repeat with your left hand. Do you feel any differences between hands? Clenched becomes "normal" after a while; hand pain becomes normal. This is a powerful kinesthetic demonstration of the toll taken on hand health by chronically engaged muscles.

Make a few simple changes:

Start small by choosing 1-2 simple aspects in your practice routine that you can change without too much stress. Face the window instead of the wall. Switch chairs. Let your right foot rest on a stool. Use your professional discipline to schedule regular mini-breaks during practice sessions where you stand up, stretch, and lie down on the floor, let your arms rest. The human brain thrives on novelty; even small changes can have a big impact in taking us out of compulsive habits.

Pain in Your Hands: Overuse Injuries or "How-You-Use-Yourself" Injuries?

Cutting-edge brain research with musicians suffering from chronic hand disorders demonstrates that sensory and motor changes are already occurring in the brain long before the condition progresses into nerve entrapment syndromes or focal dystonia. In my private practice, it's always astonishing to witness highly skilled professional musicians who are still capable of playing complex symphonic orchestrations, but due to sensory-motor changes in their hands/fingers and brain, cannot accurately orient their hands and fingers when placed in unfamiliar, novel positions.

Remarkably, through extraordinary effort and will, we can force our bodies to perform, even while in significant pain and injury. To do so, we must use excessive and poorly organized force in movement. This damages body tissues, joints, and tendons, and causes fundamental structural changes in the brain. Thus, overuse injuries are much more serious than localized pain.

Whether we call it repetitive stress injury, cumulative trauma syndrome, or overuse injury, chronic hand pain is a serious occupational hazard requiring immediate attention. Warning signs include fatigue, weakness, diminished control, cold hands, tingling or numbness in fingers, or loss of sensation. If you are experiencing any of these symptoms, consult a healthcare professional.

Few reliable statistics exist for the prevalence of performance-related pain and injury among brass musicians. However, a recent review of research studies which survey instrumentalists reveals alarming figures: 39%-87% of adult musicians and 34%-62% of secondary school musicians say they play with pain and injury.

Most musicians suffer in silence, afraid to speak out because of the stigma and very real threat of losing their jobs. The physical and psychic toll on these "walking wounded" is enormous. That's the scary

news. The encouraging news is that, with effective intervention, career-threatening injuries can be avoided and pain-free playing can be achieved.

In evaluating the effectiveness of any treatment or intervention, the bottom line is "Does it work for you?" The sheer numbers of musicians suffering from playing-related disorders suggest that conventional therapies are not working.

These therapies and diagnoses tend to focus on an isolated body part: the hand, the fingers, the wrist, the back, or the lips. But, we make music with our whole selves. Often, both the root cause and long-term solution for overuse hand injuries lie not in the hand itself but in improving how the musician moves, and the quality of her organization and execution of that movement.

No matter what your playing habits are, no matter what your injury history is, no matter how many conflicting techniques you have learned, if your hands are cramping from chronic muscle tension, there is only one way for that to occur, physiologically: your brain is telling your body to do it!

Of course, muscles need to contract. Hand cramping and overuse injuries arise from muscles being chronically engaged all the time, so that when we need to move quickly and powerfully (like when playing) our muscles are already working too hard, already fatigued. Clenched becomes normal (see box).

Through years of strenuous practice and training, the movement patterns of your hands and fingers have been wired into your brain. Therapeutic interventions based on exercise physiology merely reinforce that habitual neuromuscular training. You must circumvent those habitual patterns to achieve long-term health. The only way to address both the hand problem and the brain problem is through a process of kinesthetic, exploratory, brain-based learning.

Unique among therapeutic interventions, the Anat Baniel Method (TM) explicitly restores these principles of neural adaptation and somatosensory reorganization to the work pioneered by Dr. Moshe Feldenkrais.

Even if your chronic overuse injury has taken years or decades to develop, the restoration of function and comfort do not. A certain level of commitment to the process is necessary, given the complexity of overuse injuries. The human brain is plastic (adaptive) in nature, and very rapid changes are possible. Practitioners work with musicians to establish a

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flexible, individualized plan that works. Often musicians choose to do intensive sessions over a long weekend, supporting what is learned through classes, workshops and tapes, whenever possible.

Acceptance of astonishing levels of pain within the music community as "normal," the rigorous demands placed on working musicians, as well as the lack of meaningful response from management to provide safe access to effective treatments, create the ideal breeding ground for playing-related disorders. Better answers are available because comfort, efficient power, and pain-free playing are possible. ■

40 Truths, continued from page 5

movie Galaxy Quest)

Nearly everyone has moments when they want to stop playing. Don't follow this feeling.

Being successful takes practice, patience and persistence.

Ralph Waldo Emerson said, "That which we persist in doing becomes easier — not that the nature of the task has changed, but our ability has increased."

There are few limits except those we impose on ourselves.

Walt Disney said, "Somehow I can't believe that there are any heights that can't be scaled by a person who knows the secret of making his dreams come true. This special secret, it seems to me, can be summarized in four C's. They are curiosity, confidence, courage, constancy, and the greatest of these is confidence. When you believe in a thing, believe in it all the way."

"Perfection is always seeking to surpass itself."

Jane Roberts said this. Playing perfectly in one moment at time may be different than playing perfectly in another moment. Perfection changes as you mature as a performer.

There's more to music than music.

To be a really fine musician, immerse yourself in other pursuits. Learn about history, art, literature, poetry, and culture in general. The more you know,

SmartMusic, continued from page 3

ment are in different places in the music with disastrous musical results. A good human accompanist is trained to be able to adjust for such mistakes, but the technology lacked the sophistication to do so.

Conclusions

It is important with any new technology to realize the benefits as well as the limitations of its uses. Using the SmartMusic system in an actual performance setting can be risky if the soloist does not deliver a solid performance. Although the software is fairly sophisticated in its ability to listen to and follow the soloist, it is still incapable of providing the intricate interplay that occurs between two live performers. However, when used as a practice tool for college music students, the SmartMusic accompaniment software can become a positive catalyst for the development of the students' technical and musical abilities. The technology provides an additional method of practice which can be of great benefit to the students' musical growth. ■

For more information please visit
<http://www.smartmusic.com>

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