

SUPPORT **ED**

A MAGAZINE FOR INSTRUMENTAL EDUCATORS

2018 VOLUME 1

THE POWER OF
CHAMBER
ENSEMBLES

JULIE
DEROCHE
TURNING
ABILITY INTO
ARTISTRY

TECH TOOLS

FOR MIDDLE SCHOOL



CELEBRATING
COMMUNITY
THROUGH
**MARIACHI
MUSIC**



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Yamaha SupportED

6600 Orangethorpe Avenue, Buena Park, CA 90620
317.524.6272 YamahaSupportED.com

INSPIRING, EMPOWERING AND EQUIPPING MUSIC EDUCATORS AND STUDENTS THROUGH FINELY CRAFTED INSTRUMENTS, ACCESS TO LIFE-CHANGING MUSICAL EVENTS AND THE SHARING OF GIFTED ARTISTS

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Jennifer Vierling	Managing Editor
Jalissa Gascho	Contributing Editor
Elizabeth Geli	Assistant Editor
Brian Bengelsdorf	Art Director

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Jennifer Vierling	Sr. Specialist, Artist Relations
Jalissa Gascho	Coordinator, Artist Relations

ATELIERS

Bob Malone	Director of R&D and Ateliers
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EDITOR'S NOTE

Dear Music Educator,




Welcome to our eighth edition of Yamaha SupportED, a publication designed specifically for you, the instrumental band and orchestral teacher.

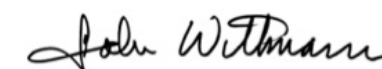
With an open mind, always remain a student. One of the coolest parts about my job is being able to develop relationships with notable performing artists. My team and I receive so much positive energy when we spend time with or get to speak with our Yamaha Performing Artists. We actually get to be very close with some, and it is a joy to have such an extended family whose members cross countless musical, social and philosophical borders. They live all around the world, travel endlessly and never tire of sharing priceless stories with us.

One thing that always strikes me, regardless of how famous an artist may be, is their never-ceasing hunger for continued improvement. I could name drop like crazy right now, but I won't. Simply put—the most successful musical artists I know never stop being a student of the instrument and of music. It is humbling and inspiring to hear famous performing artists as well as influential educational artists continuing to wrestle and woodshed with age-old musical challenges. They work hard, always being chased by the dream of personifying excellence through their craft. It is often the case that the more celebrated an artist is, the harder and more focused they strive.

I hope you can recognize that same cohesive thread in the writings of our contributors in this publication, our eighth issue of SupportED. We are so happy to bring you articles that can feed your never-ceasing hunger to improve as an educational artist in your field. All of our articles can feed you as you search for new tools and inspiration from some very gifted people.

So, join us as we keep our minds open and show our students that we all remain students of music. 

Musically Yours,



John Wittmann
Director, Artist Relations and Education

MFA EXPANDS TO CHOIR AND MUSIC TECHNOLOGY

BY CHRISTINE NGE0 KATZMAN

Music for All (MFA) has launched two new programs. In March, the MFA National Choir Festival became part of the MFA National Festival, presented by Yamaha. Later this summer, MFA will feature a Music Production Boot Camp at its Summer Symposium at Ball State University.

“When we’re talking about Music for All, we need to be looking at every genre and musical experience,” says James P. Stephens, Jr., director of advocacy and educational resources.

The MFA National Choir Festival focused on concert choir during evaluations, but masterclasses covered many genres including contemporary, a cappella pop, gospel and vocal jazz. All participating ensembles also had an opportunity to sing in a mass concert, including an original composition titled “We Believe in Music” by Henry Leck, MFA choral artistic director.

For the Music Production Boot Camp at the Summer Symposium, students will participate in hands-on learning that includes writing, recording and mixing their own original beats and songs in a 10,000-square-foot state-of-the-art facility. They will also learn the music theory behind the top hits in hip hop, R&B, jazz and classical music. Dr. Christoph Thompson, assistant professor of music technology and recording engineer from Ball State University, and



PHOTOS COURTESY OF MUSIC FOR ALL AND YAMAHA CORPORATION.

Chuck Ainlay, a Nashville-based independent recording engineer and producer, will take charge of the endeavor.

For more information, visit www.musicforall.org

ESSA STATE PLANS AND YOU

BY CHRISTINE NGE0 KATZMAN

The federal budget plan has been approved, all state plans have been submitted under the Every Student Succeeds Act (ESSA), and the time has come for all music educators to throw their hats in the ring to ask for their share of the funding.

In late March, Congress passed its fiscal year 2018 bipartisan omnibus appropriations bill—providing \$1.1 billion for Title IV, Part A, which allows supplemental spending for a “well-rounded education,” safe and healthy students and effective use of technology. While \$1.65 billion had been authorized, only \$400 million was approved for funding last fiscal year.

“With this funding increase, Title IV-A will finally operate as a formula grant program for all states, as intended by law, and will provide numerous school districts with the true flexibility they deserve to invest in a well-rounded curriculum that includes providing access to a sequential and standards-based music education,” according to a statement released by the National Association for Music Education (NAfME).

Make sure you’re invited to the table to be a part of the discussion, advises NAfME in its webinar named “Title IV–Budgets, States, Districts and You.” This webinar hosted by Ronny Lau, public policy



DR. WILLIAM P. FOSTER PROJECT

BY SAVY LEISER

The music department and administration at Chiawana High School in Pasco, Washington spent spring 2018 in a flurry of excitement as the school was visited by guest clinicians and outfitted with free musical accessories like reeds and mouthpieces. Chiawana, which grew from a 30-member music program to a marching band, three concert bands, five choral groups, two orchestras and more during the course of just nine years, is home to many students from low-income backgrounds. As a result, the school is the recipient of the first national Dr. William P. Foster Project Award of Excellence, designed to recognize underserved populations and provide them with these and other musical resources.

The Dr. William P. Foster Project, which provides resources to

underserved schools, is the newest initiative by the Music Education Alliance, a collaboration among Music for All, the National Band Association and the College Band Directors National Association. The project has three main pieces: The Award of Excellence, mentorship services and articles with best practices.

In December 2017, five Award of Excellence winners were recognized with Chiawana selected among them as the national winner. The other division winners are:

- Randolph (Massachusetts) High School
- Martin Luther King Jr. High School from Lithonia, Georgia
- S.P. Waltrip High School from Houston, Texas
- McKinley High School from Honolulu, Hawaii

advisor, and Lynn M. Tuttle, director of public policy, research and professional development, includes background about ESSA, case studies from educators in four states as well as an overview of the federal budget process.

So, how should you get involved?

- Listen to the webinar mentioned above at <https://nafme.org/title-iv-budgets-states-districts-webinar/>. NAfME’s site also includes various additional resources regarding ESSA.
- Know your state’s plan. Tuttle summarized key findings about music and arts representation in the state plans in a blog post titled “How Does Arts Education Fare in the Final Round of State ESSA Plan Submissions?” found on the Education Commission of the States website at <https://www.ecs.org>. “Music educators can hold states accountable for having a strong plan and ask how it’s going, volunteer to help with it and find out how they’ll measure progress,” Tuttle says.

• Knock on the door of your school district. Work with your district music supervisor on a needs assessment plan. Use the Opportunity-to-Learn (OTL) Standards developed by the NAfME Council of Music Program Leaders to align with the National Core Arts Standards. The OTLs will help you identify the resources needed for a quality program in four areas: curriculum and scheduling, staffing, materials and equipment, and facilities. The needs assessment can continue in the form of a survey to your parents and community and end with a detailed list of desired items including costs.

Because budgets are limited, Tuttle urges music educators to approach this planning in a collaborative manner. “The real rubber meets the road at the [school] district level,” she says. “Keep in mind there are very limited dollars, and your district will have lots of priorities. Be resourceful, be at the table, but be polite. ... You can’t be funded if you’re not part of the conversation.”

Newly Signed Yamaha Artists

Yamaha is proud to welcome the following talented musicians to its acclaimed artist roster.

FLUTE

- **Amal Gochenour** - piccoloist for the Baltimore Symphony

SAXOPHONE

- **Christopher Coles** - adjunct professor of jazz studies at Kent State University and saxophone instructor at Aurora (Ohio) School of Music
- **Vincent Herring** - international jazz saxophone soloist, composer and faculty at William Paterson University and the Manhattan School of Music
- **Dr. Henning Schröder** - baritone saxophonist for the Capitol Quartet and assistant professor of music at Ohio Northern University

TRUMPET

- **Andrew Kozar** - acting chair of the winds and brass department and trumpet and chamber music faculty at Bard College in Cambridge, Massachusetts, adjunct assistant professor at CUNY Hunter College and principal trumpet of the Norwalk (Connecticut) Symphony Orchestra
- **Andy Lott** - principal trumpet for the Fort Wayne (Indiana) Philharmonic and associate professor of trumpet at Purdue University Fort Wayne
- **Stephanie Richards** - assistant professor at the University of California San Diego
- **Dr. James Peyden Shelton** - assistant professor of trumpet at The University of Utah

- **Dr. Mary Thornton** - associate professor of trumpet at Texas A&M University-Corpus Christi and second trumpet for the Corpus Christi Symphony Orchestra and Mid-Texas Symphony

TUBA

- **James Hicks** - principal tuba for the U.S. Navy Band and the U.S. Navy Band Brass Quintet and professor of tuba at Towson (Maryland) University

PERCUSSION

- **Wayne Bovenschen** - associate professor of percussion at Oklahoma State University
- **Dr. Shane Jones** - co-director of percussion studies and assistant professor of percussion at the University of Tennessee at Martin
- **Eric Shriver** - educator in Southern California and percussion caption head and designer for the Blue Stars Drum and Bugle Corps



YAMAHA YOUNG PERFORMING ARTISTS

1988 30th ANNIVERSARY 2018

MEET THE 2018 WINNERS



ABBY EASTERLING FLUTE
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UNIVERSITY OF ROCHESTER, EASTMAN SCHOOL OF MUSIC



SARAH HAN CLARINET
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CURTIS INSTITUTE OF MUSIC



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SAN PEDRO SULA, HONDURAS
COLUMBUS STATE UNIVERSITY, SCHWOB SCHOOL



ERIC NAKANISHI JAZZ SAXOPHONE
PLEASANT HILL, CA
BERKLEE COLLEGE OF MUSIC



JOSEPH TKACH TRUMPET
LEANDER, TX
BAYLOR UNIVERSITY



IAN KAUFMAN JAZZ TROMBONE
SAN DIEGO, CA
TEMPLE UNIVERSITY



JOSHUA BROWN VIOLIN
GURNEE, IL
MUSIC INSTITUTE OF CHICAGO ACADEMY



CHIN-LI SOPHIA LO PERCUSSION
FREMONT, CA
INDIANA UNIVERSITY, JACOBS SCHOOL OF MUSIC



COLE DAVIS JAZZ BASS
NEW YORK, NY
MANHATTAN SCHOOL OF MUSIC



CARLES PEREIRA JAZZ DRUM SET
BARCELONA, SPAIN
BERKLEE COLLEGE OF MUSIC



ANGIE ZHANG PIANO
PRINCETON, NJ
THE JUILLIARD SCHOOL



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TECHNOLOGY TOOLS

FOR THE MIDDLE SCHOOL MUSIC CLASSROOM

Save time and engage young learners in and out of the middle school music classroom using free apps and web-based programs.

BY KEITH OZSVATH AND GREG SCAPILLATO

Many technology tools exist to ease your workload and move your music program beyond surviving to thriving. To ensure success, select resources that align with your goals, improve your efficiency and create new, meaningful opportunities to extend and deepen your students’ learning experience. The following technology tools will make a big difference for your group, day in and day out.

ORGANIZATION (GOOGLE SLIDES OR POWERPOINT)

Successful music directors identify the rehearsal objectives, have a plan for accomplishing them and share this information with the

students. The warm-up and rehearsal plan and any other pertinent information can be included on a “daily rehearsal slide,” created using Google Slides or PowerPoint. Display the slide as students are entering the room. You can also consider adding a countdown timer to show when rehearsal begins.

ENGAGEMENT (PLICKERS)

Engagement is more than an education buzzword; engagement is the key to unlocking students’ creativity and passion. One way to engage students is by providing meaningful choices that impact their learning.

Technology can help reduce friction in providing student choice. In middle school, pressure (real or perceived) to conform with the group can suppress students’ individual opinions. The free app Plickers can create a safe avenue for expression.

Plickers only requires one smart device with a camera. Students are provided with downloadable, printed cards from the Plickers website. Each card has a unique geometric pattern. Students indicate answers to questions by holding up the card with the corresponding answer positioned at the top. The teacher then scans the cards by panning the classroom using the Plickers app and the camera on their smart device.

Plickers also makes it easy to do quick, informal assessments. Teachers can ask true/false or multiple-choice questions with up to four possible answers.

Here are some example questions:

- What is the dynamic we performed for the trio section of the march? (Students choose p, mp, f or ff.)
- Our goal for today was accurate notes and rhythms for the “A” section of the piece. Did the band achieve this goal? (Students indicate yes or no.)

The teacher can then project aggregate responses and other data.

ASSESSMENT (MUSIC ANNOTATION WITH GOOGLE CLASSROOM/DOCTOPUS/GOOBRIC)

Teaching music annotation is a great way to help students pay attention to articulation, dynamics, tempo indicators and key signature changes. Following a step-by-step guide, students notate elements directly on their sheet music and submit a picture of

their homework using Google Classroom.

The Doctopus add-on for Google Sheets and Goobric web app work together to provide an efficient method to provide feedback on this kind of assignment. These tools allow the teacher to open each student submission with a rubric open in the same window. Grading is simply clicking on the level of performance for each component on the rubric, then moving on to the next student response. Doctopus also allows for both text and audio comments.


COMMUNICATION (PROGRESS REPORTS WITH GOOGLE DOCS AND AUTOCRAT)

Communicating student musical progress with parents is invaluable. By using some Google Drive tools and an add-on called autoCrat, you can email parents a comprehensive and fully customizable progress report that shows which areas the student does well and which areas need attention.

Suggested data points include rehearsal contributions and personal responsibility, skill development (tone quality, rhythmic skills, etc.), student strengths, areas to improve and progress toward a growth goal.

Create a Google Form and enter the class name, student names, teacher, grade level and parent email addresses. Then include the data points suggested above.

Then create a template for the progress report and merge data from the form into the report. You may want to use tables and color coded sections to organize information.

Overall, using technology can be a powerful way to help you achieve the goals set out for your band program. 

BE EVEN MORE TECH-SAVVY WITH THESE ADDITIONAL ONLINE TOOLS

Assessment

- [Kahoot](#) - game-based learning for individuals or teams
- [Quizlet](#) - online flashcards and games that can be played live in groups
- [Wizer](#) - engaging online worksheets
- [EDPuzzle](#) - video creation and sharing with the ability to track student understanding
- [Seesaw](#) - digital portfolio platform

Communication

- [Smore](#) - newsletter and flyer creation
- [Remind](#) - text-based group communication platform

Organization

- [Google Keep](#) - note-taking service for collecting information in a variety of formats



ABOUT THE AUTHORS

Keith Ozsvath currently teaches band at Rotolo Middle School in Batavia, Illinois, and writes for his blog TeachingBandandMore.com. He teaches music education courses at VanderCook College of Music and is co-founder and coordinator for the Middle School Concert Band Camp at the Music for All Summer Symposium.



Greg Scapillato is a band director in Northbrook (Illinois) District 28. Greg received the Chicagoland Outstanding Music Educator Award in 2017. He is an advisory member for Be Part of the Music and is co-founder and coordinator for the Middle School Concert Band Camp at the Music for All Summer Symposium.

MOLDING MUSIC INTO ART

WITH JULIE DEROCHE

FROM EXPANDING DEPAUL UNIVERSITY'S SCHOOL OF MUSIC TO SERVING AS THE FIRST FEMALE PRESIDENT OF THE INTERNATIONAL CLARINET ASSOCIATION, JULIE DEROCHE HAS SPENT MORE THAN 30 YEARS SHAPING HER CAREER AND MOLDING HER STUDENTS INTO MUSICAL ARTISTS, WITH HER NEVER-GIVE-UP ATTITUDE AND HER INCLUSIVE, COLLABORATIVE APPROACH.

BY SAVVY LEISER WITH REPORTING BY NICOLE ROBERTS

In the early 1980s, Julie DeRoche—who had recently received her degree in clarinet performance from Northwestern University—was juggling four jobs to make ends meet as she worked toward a full-time career in music.

Teaching private lessons, working on opening her own studio, recording commercial jingles as a freelancer, working as the first-call substitute with the Chicago Symphony Orchestra and selling mail-order clarinet accessories out of her apartment all helped DeRoche develop an entrepreneurial approach to music. “You can’t just sit around and wait for something to come,” DeRoche says. “You have to pursue it.”

Now serving as the chair for the Department of Music Performance at Chicago’s DePaul University, where she has taught for more than 30 years, DeRoche inspires her students with this mantra of perseverance. Whether making them repeat their scales again and again until they play with the desired speed and accuracy or assigning them to work with her and other professors simultaneously to perfect their audition

skills, DeRoche doesn’t let her students take the easy way out. “I tell my students: ‘You’re going to do it because I don’t give up,’” she says.

TECHNICAL TOOLBOX

Back in 1968, 9-year-old DeRoche started playing the clarinet in her school band in Oakbrook Terrace, Illinois. Although she originally wanted to play flute, she says she fell in love with the clarinet the instant she set eyes on it. DeRoche went on to spend her high school years performing in the Chicago Youth Symphony Orchestras and teaching private lessons to elementary school students.

Giving private lessons early on helped DeRoche develop a set of teaching skills that she still uses today with her university students.

For musicians eighth grade and under, she says the focus needs to be on having fun, with some skill-building mixed in. “Get them enamored with it, but don’t forget to teach them skills, so they feel like they’re accomplishing something,” DeRoche says.



Molding elementary and middle school students starts with sculpting the perfect embouchure. “I always say, ‘Bottom lip in, chin muscle down, corners in, jaw forward, top lip stretched down and under the nose,’” DeRoche says.

For a beginner in fourth grade, DeRoche doesn’t bombard them with all of this information at once. Instead, she breaks down the technique one component at a time. “I’d say, ‘Right now, I want you to focus on getting your chin down in the perfect place; now let’s play this piece, and we might have some fun with dynamics and rhythm,’” she says.

Mastering technical skills then allows advancing students to craft something beautiful. “I think of techniques as tools in a toolbox,” DeRoche says. “You have to have all the skills, so that you can build a much better, more significant artistic product.”

DeRoche has her students add some color to their music by painting in their emotions. She tells her students to think of someone important to them, down to the details: the color of their hair and eyes, the sound of their voices, the way they walk. She then asks them to think about how that person makes them feel and to weave in the resulting emotions into their playing. “When they think about how they feel, the source feels like it’s coming from their heart,” DeRoche says.

SCULPTED SKILLSET

DeRoche worked on assembling her own toolbox when she traveled the world as a musician. While performing with the Chicago Symphony Orchestra as well as various chamber groups including The Chicago Chamber Musicians, Music of the Baroque, Chicago Opera Theater, and Contemporary Chamber Players, DeRoche ventured throughout the United States, Europe, South America and Asia.

Collaborating with top-notch musicians fine-tuned DeRoche’s already well-sculpted musical skillset. “Having the opportunity to work with the best musicians [and] great



PHOTO COURTESY OF MUSIC FOR ALL

THE KEYS TO TEACHING

Clarinetist Julie DeRoche, professor and chair for the Department of Music Performance at DePaul University School of Music in Chicago, utilizes her wide background in the music industry to help take her students to the next level of musicianship. She says a combination of these tips will open the door toward success.

1 Explain Methods Clearly. DeRoche recommends that educators clearly explain how and why students should do what is asked of them. “If your methods are precise and thoughtful, they will hear improvement, trust you and do what you ask,” DeRoche says.

2 Show Students You Care. DeRoche approaches students with discipline and empathy. “Don’t patronize young people by expecting less from them than they can produce,” she says. “Students want to know that you care about their success. As a colleague of mine once said, ‘Put one arm around their shoulder, and use the other to push them out the door.’”

3 Never Stop Learning. While DeRoche has a set of methods that she’s confident in, she always keeps an open mind to learning more and expanding her knowledge as an educator. “Never think you know it all,” she says. “Teaching is best done while learning.”

conductors has made me learn so much about the depth of musical understanding you need to play at a really high level,” DeRoche says.

Recording commercial jingles for large brands such as McDonald’s, Froot Loops and United Airlines also honed DeRoche’s sight-reading and versatility since she often did not receive music prior to recording. “It’s very expensive to do these commercials, so you have to be right and you have to learn fast,” she says.

TEAM APPROACH

In 1984, DePaul University, just 10 miles from DeRoche’s alma mater, was in need of a new clarinet instructor. Professor Larry Combs reached out to DeRoche, and she added adjunct professor to the long list of jobs she was juggling at the time.

That first year, DeRoche had only six clarinet students, so she worked quickly to find ways to attract more students to the program. She started by organizing and managing summer clarinet workshops,

which she co-taught with Combs. Then, she had a breakthrough. During the summer workshops, she and the other faculty members were advertising themselves as a team. “So I thought: Why don’t we create a team approach to teaching clarinet?” she says.

DeRoche decided it would benefit students to have access to more than one professor during their college careers. “It unifies the students,” she says. “Because the faculty don’t draw these boundaries, [the students] don’t have this jealousy. They support each other.”

As part of the team approach, professors evaluate each student’s needs for growth. DeRoche recalls one student who went to many auditions but often lost jobs to others with better musicality and articulation. DeRoche then worked with the student on articulation while Combs worked with him on his musicality. “He got a job pretty quickly afterwards,” she says. “We look at what the student needs and decide what works.”

DePaul’s clarinet program now averages about 25 students every year, and all wind departments at DePaul practice the team-learning approach that DeRoche introduced. “You’re constantly working to make it better, to make the level of experience the students have more professional,” DeRoche says.

INCREASED INCLUSIVITY

DeRoche’s belief in teamwork and bringing people together goes beyond her work at DePaul; it has also been a major part of her work

with the International Clarinet Association (ICA).

DeRoche’s first major accomplishment with the ICA was a conference she hosted at DePaul University in 1994. Her major goal working with the ICA has been to increase its diversity of performers.

When hosting the conference, DeRoche reached out to musicians from all around the world—to emphasize the “international” in International Clarinet Association—resulting in performing musicians from Germany, Austria, Belgium, Japan, Canada and countries in South America. DeRoche also focused on diversifying the performances by music genre, including jazz and folk music.

The 1994 ICA conference also got an unexpected guest performer—a Chicago janitor, originally from Romania, who spoke no English. His daughter reached out to DeRoche, translating for her father, asking if he and his group could play at the conference. “He played the most intricate music with this folk group—wild music in mixed meters,” she says. “People were amazed by him.”

From 2000 to 2002, DeRoche became the ICA’s first female president. Because of holding this position, DeRoche says she feels a responsibility to empower young female musicians. “When I was young, there were very few female role models, and at the time it seemed you had to be masculine to achieve success” she says. “Times have changed. I always [make] a point of being myself, wearing jewelry, clothes I like, painting my nails, not feeling like I had to be someone other than who I am. I hope this

message is true for everyone now! Just be [a] good [musician] and be yourself. It can’t be one or the other; it has to be both.”

DISCIPLINE AND COMPASSION

In her current role as chair of the Department of Music Performance at DePaul, DeRoche spends half her time on administrative duties and continues to teach clarinet students in a one-on-one setting. “The students that come are quite serious about having the life [of an] orchestral player [or] playing in an opera, musical or military band,” she says. “That’s work. That’s [going] from doing 80 percent and being satisfied to doing 110 percent and being successful and happy.”

DeRoche helps her students achieve this 110-percent level of effort by setting high expectations for them and not resting until they meet those expectations. “I say, ‘Sorry, I know you want to stop playing scales and go on to Weber 2nd Concerto, but we can’t,’” she says. “I just keep pushing them, and then they say, ‘I didn’t think I could do that!’”

Students appreciate DeRoche’s disciplined approach. “I always felt like she pushed me in the [way] that I wanted to get better,” says Audrey Denny, one of DeRoche’s former students, who now works as a clarinet specialist at Clarinetquest, part of a retail shop in St. Louis.

Though DeRoche pushes her students hard, accepting no excuses or shortcuts, her teaching style never lacks empathy. “As a teacher, she was interested not only in me as a clarinetist but also in me as a person,” says former student Tim Zavadil, who now teaches clarinet at the University of Minnesota and plays clarinet and bass clarinet in the Minnesota Orchestra. “We discussed how to be a better person, a better communicator, a better friend.”

As an educator, DeRoche’s overall philosophy is to give students the tools they need to help themselves be successful. “We have that responsibility to teach really good quality technique and to open their eyes to why they’re doing this—to create a higher level artistic product,” she says. “I want my students to feel like I’m helping them succeed.”



PHOTO COURTESY OF Yamaha Corporation.

FESTIVAL P'S + Q'S

BY MARCIA NEEL

APPEARANCE AND DEMEANOR ON THE STAGE AND IN THE AUDIENCE MAKE AN IMPACTFUL STATEMENT ABOUT YOUR ENSEMBLE DURING FESTIVAL APPEARANCES.

Performing at a festival is so much more than “performing the music.” Here are several etiquette recommendations for your next festival or more formal performance.

STAGE ETIQUETTE

The adjudication begins the moment the first student steps onto the stage. Plan how to “take the stage” and rehearse it repeatedly. Once students are on stage, they should not speak to one another unless absolutely necessary. Smiling at the audience reflects a very pleasant demeanor, but laughing on stage is never appropriate.

Practice taking and leaving the stage quietly. The clunking of shoes is not the best way to start the performance. Ensure that musicians know exactly where their chairs are and have them stand in front of them until given the cue to sit.

Choral ensembles should have row one enter first, and the person in the center of that row should stop in the center of the riser. His or her position will help set the remainder of the ensemble.

The quick tuning check of the ensemble is absolutely appropriate before the playing of the first selection as well as in between selections as necessary. Just be sure that the tuning is timed out appropriately.

Finally, ensure that students understand the formality of the introduction of the

conductor. How will this happen? Will the director take the stage, then get introduced, or does the conductor get introduced, then walk onto the stage? What happens next? Either way, the ensemble must know the procedures, so that they may respond properly.

PERFORMANCE ETIQUETTE

Students should understand that when the conductor turns around to bow and acknowledge the applause of the audience that he or she is accepting the applause on behalf of the ensemble. Thus, students should be taught to look at the director or audience and smile during the applause.

Do not allow students to turn to the next selection during this time. Students should bring up the next selection only after the director has turned back to face the ensemble.

In jazz band, soloists should definitely acknowledge applause with a smile or nod when the audience applauds for the solo.

AUDIENCE ETIQUETTE

Be sure to address audience etiquette well ahead of time and often. If students know what the expectation is, they will behave appropriately in concert settings themselves, plus you can ask them to share this information with those who are attending the performance in support.

This information can be reinforced by having audience guidelines printed in the festival program. Music education means educating everyone—administrators, parents and even the audience—so addressing etiquette in the program by sharing it from the student perspective is a great way to reinforce the expectations.

Here are sample program notes you can use or adapt:

The abilities demonstrated at festival include audience etiquette. The following guidelines are thus expected to be observed while students are listening to other performances at all formal concert settings.

- Sit tall in the seats and give undivided attention to the performing ensemble.
- Be a quiet, still listener and focus on the exemplary elements of the performance.
- Remain seated during the entire performance, including between selections, of each ensemble.
- Turn off cell phones and put them away.
- Wait until after the ensemble’s final selection when a “Kodak moment” will be provided to take photographs.
- Although we encourage all family members to attend all performances, we respectfully ask that you exit the hall quickly and quietly if your young child chooses to become an “active” participant in the concert.



ABOUT THE AUTHOR

Marcia Neel is senior director of education for the Yamaha Corporation of America Band and Orchestral Division. She is president of Music Education Consultants Inc., and serves as the education advisor to the Music Achievement Council. In this capacity, she presents sessions with practical success strategies for music educators at state music conferences, district in-service days and dealer workshops. To inquire about hosting or attending a session in your area, contact marcia@musiceducationconsultants.net.

The Yamaha Master Educator Program

A group of exceptional master educators has come together who can inspire teachers and students to realize their full potential.

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Marcia Neel
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CELEBRATING COMMUNITY THROUGH MARIACHI MUSIC

DENISON, IOWA, WOULDN'T SEEM LIKE AN OBVIOUS PLACE TO HEAR A MARIACHI ENSEMBLE, BUT THE SCHOOLS' INSTRUMENTAL DIRECTORS SAW A GROWING HISPANIC POPULATION IN THE AREA AND DECIDED TO BRING THE CULTURE AND MUSIC TO THE CLASSROOM.

BY SAVY LEISER

Every spring, Denison (Iowa) High School hosts a fiesta, including a taco truck, chips and salsa, and parents' homemade desserts. But the main attraction is the Denison High School Mariachi Band.

With Hispanic and Latino people comprising about half of Denison's population, Denison High School band director Ruben Newell and Denison Middle School band director Patti Bekkerus decided that they needed a music program to embrace those students' cultural backgrounds. "The Hispanic [students] in this town [have] always had a great passion for music," Bekkerus says. "This was a way for us to extend a hand and say, 'We want to share a part of your culture with everybody else.'"

CHANGE ENCOUNTERS AND SUCCESSFUL OUTREACH

Newell, who became the band director in 2009, wanted to make sure his music program represented the diversity of his musicians. "I wanted to be proactive, so I started looking at schools in other states where diversity is more common," he says.

Newell found that many of these schools had mariachi programs. At first,



PHOTOS COURTESY OF DENISON (IOWA) COMMUNITY SCHOOLS MARIACHI PROGRAM.



Annual Celebration: Denison's yearly Fiesta Mariachi fundraiser keeps the program strong, with proceeds to purchase new uniforms and instruments.

Representing Denison: Members of the high school mariachi program perform at the city's Cinco de Mayo celebration in 2015.

he was uncertain about his ability to start one himself. "I thought, 'What other towns in the Midwest have a mariachi program?'" he says. "I kind of gave up on the idea. I didn't know anything about mariachi, and there was no one I could talk to about it."

While at an Iowa Bandmasters Conference, Newell and Bekkerus attended a clinic about starting a mariachi group by Marcia Neel, president of Music Education Consultants and senior director of education for Yamaha. They soon learned that Neel was hosting the weeklong National Mariachi Workshops for Educators



in Las Vegas later that year.

Newell and Bekkerus flew out for the event where they learned how serious and diverse the genre of mariachi can be.

When starting the mariachi program back home, Newell and Bekkerus soon encountered a new hurdle: Denison did not have a strings program, so very few students knew how to play violins, guitars and other instruments associated with mariachi—nor did the school own the instruments. Their superintendent Mike Pardun came to the rescue. “[He] said, ‘We are not going to let finances be a hurdle to them; that defeats the

On Stage: The 2017 Mariachi Reyes del Oeste, the high school’s top mariachi group, entertain family and friends at the annual fundraiser fiesta.

purpose,’” recalls Newell.

Pardun funded the purchase of six violins, five guitars, and a guitarrón, which is similar to a bass guitar. Newell and Bekkerus started the mariachi program with eighth graders to ensure that students would enter the high school with some experience the following year.

A GROWING STRINGS SECTION

After a successful first school year of mariachi in 2011-2012, the educators set their sights on a new goal: improving the skills of the string players, many of whom were primarily brass or woodwind musicians. They found a local violinist Claudia Rihner.

When Rihner joined the Denison mariachi family, she specifically worked with the students on their aural skills. The students warm up with scales, first in unison, then in rounds, so they can listen for the intonation. Rihner also tells students to hum their parts before playing on their instruments, then asks them if their instruments sound in tune with what they just sang.

“As far as reading notes, they had a strong foundation,” Rihner says. “The hard thing was the mechanics of the instrument.”

COMMUNITY CONNECTIONS

Currently, the mariachi program comprises three ensembles: a middle school group with eighth graders, one larger high school group that anyone can join and a selective audition-based high school group. While they don’t play at school band concerts, the mariachi program has many performance opportunities.

The audition-based group has performed at the Iowa Music Educators Association (IMEA) Conference, the

Iowa Bandmasters Conference, the Iowa Culture and Language Conference—an event for educators working with English-language learner (ELL) students—as well as at a few elementary schools.

The larger high school group performs at local festivals and community celebrations. For the middle school program, the event of the year is Denison’s Fiesta Mariachi, the annual fundraiser where all three ensembles perform.

Starting in the program’s second year, Fiesta Mariachi raises money to buy instruments and trajes—traditional uniforms.

The fundraiser has the added benefit of connecting family members. Parents attend an organizational meeting to plan the fundraiser, and the first year, Newell says he was surprised at the turnout. “There were a lot of families I had not met,” Newell says. “A lot of them didn’t speak English. I’d say something, and the students would translate. There was a lot of nervous energy there.”

To break the tension, Newell spoke in the one universal language other than music—food. After asking parents for food ideas to serve at the event, they began excitedly sharing suggestions. “It was incredible to see; it was something I had missed seeing in our district—families feeling comfortable in our school and excited about participating in events,” Newell says.

IT WAS INCREDIBLE TO SEE; IT WAS SOMETHING I HAD MISSED SEEING IN OUR DISTRICT—FAMILIES FEELING COMFORTABLE IN OUR SCHOOL AND EXCITED ABOUT PARTICIPATING IN EVENTS.

— RUBEN NEWELL,
HIGH SCHOOL DIRECTOR




MARIACHI MUST-HAVES

Starting a successful mariachi program takes research, patience and understanding. Directors Ruben Newell and Patti Bekkerus from Denison (Iowa) Community Schools share their approach.

- 1. Find the Right People.** Newell and Bekkerus went all the way to Las Vegas for a mariachi workshop. However, they also found resources in their own small town. Because the school district did not have a strings program, they hired a local violinist to teach strings to the students.
- 2. Involve Parents.** Newell invited parents to give input. Family members enthusiastically jumped at the chance to support their students and the program by cooking cultural food for the annual Fiesta Mariachi.
- 3. Celebrate!** Denison’s Fiesta Mariachi fundraiser not only makes money for the program, but it also serves as a major performance opportunity for the students and a fun time for the parents and the community.

During the first year’s fundraiser, parents cooked all the food. Currently, a local Hispanic grocery store caters the event through a taco truck, but parents still bring in homemade desserts.

Newell remembers the first Fiesta Mariachi as one of his proudest moments with the music program. His parents even went to the event. “My mom took a bunch of pictures,” Newell says. “[She] said, ‘There was everybody there, all different kinds of people. All my pictures [have] everybody smiling.’”

Bekkerus and Rihner both cite the Fiesta Mariachi as one of the band’s most significant events of the year. “The mariachi program, in my eyes, has really bridged the gap between cultures,” Rihner says. 



Testing Their Skills: Members of the top high school mariachi ensemble perform at the Iowa High School Music Association’s 2017 Solo/Small Ensemble Festival.

THE POWER OF CHAMBER ENSEMBLES

BY MCKENZIE MOORE

Opportunity to Grow: Students at Mountain View (Washington) High School participate in independent chamber groups guided in occasional clinician settings by director Sam Ormson (standing).

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PERFORMING IN SMALL GROUPS CAN PACK A BIG PUNCH IN MUSICAL GROWTH AND LEADERSHIP CAPABILITIES.

Several students sit in a practice room, their chairs arranged in a small arc with their music sitting on stands among them. While they lack the physical presence of a band director, they take initiative and guide themselves through rehearsal. After warming up, they run through their pieces, making improvements and adjustments to their individual parts as well as helping their fellow musicians. Through communication and leadership, the small group keeps itself on track and pushes toward the end goal of a solid performance.

Being in chamber groups gives students greater control over their musical experiences as they select their own repertoire, run their own rehearsals, and show their audiences in all sorts of spaces—including, nursing homes, department stores and music festivals—the level of leadership they are capable of achieving. These skills, in turn, benefit the larger ensemble.

STARTING SLOW

The easiest way to recruit music students to chamber music is to start them off in large instrument choirs, with up to 30 members on single instruments such as tubas or flutes, says Sam Ormson, music director from Mountain View (Washington) High School.

“It brings students into the chamber music realm in a non-threatening way,” says Ormson, whose chamber ensembles have performed at the Music for All Chamber Music National Festival. “Then as they get older, they start to form other groups.”

Ormson recommends repertoire written in four parts for students to get accustomed to the musical style of a small group while staying comfortable in the larger numbers. Once students have developed to a higher level of musicianship, he suggests introducing them to publishers’ websites to let them select their own pieces.

TEACHING SOLID FUNDAMENTALS

Learning how to rehearse is a key component to chamber music success. “[I] make sure we demonstrate in a large ensemble all the fundamentals students need in a small group and show them how to rehearse it, so they can go through the same process without me,” Ormson says.

The subtleties of music, such as dynamic contrast, articulation and crisp rhythms, are the backbone, says Sam Pilafian, tuba soloist and arranger for the Boston Brass quintet. “If we’re doing scales or rounds together, we’re doing them in a certain dynamic and certain articulation, [and] we’re creating a language,” he says.

Both Pilafian and Ormson say warmup progressions that last about 10 minutes are the most beneficial for reinforcing basics before moving into the day’s music. Start with long tones, then lip slurs for brass and chromatic exercises for woodwinds. Articulation and technical studies should lead to air support and breathing exercises. Finish the progression with a chorale that incorporates strong intonation and dynamic range.

LEARNING TO LISTEN

Musicians must listen to the parts around them in order to balance their own parts within the ensemble. “Getting a cognitive awareness for what’s around you and the ability to play at the same volume with similar tone is fundamental to making a chamber music experience work,” Ormson says.

Pilafian, who taught at the Frost School of Music at the University of Miami and was a founding member of the Empire Brass Quintet, recommends having students stand in far corners of the room and choose another player to listen to. He also recommends having students sing their own parts, then sing each other’s parts to familiarize themselves with all facets of the piece.

“Have [students] listen to the furthest away they can hear and track that person and their part,” Pilafian says. “Find the principal players. It’s fun for them, and they learn to lead musically because of exercises like that.”



Coaching Approach: Sam Pilafian (standing) advises chamber students of Dr. Del Lyren at Bemidji (Minnesota) State University.

Rounds and call-and-response exercises also help improve students’ listening skills.

LETTING STUDENTS LEAD

Chamber ensembles are designed for musicians to take greater ownership. Pilafian suggests that music educators take a “coaching” approach rather than directing the groups. “You can teach your leaders to step up in chamber music without too much pressure,” he says.

Ormson helps students select repertoire and instructs them in occasional “clinician” settings but gives them freedom during rehearsal to make their own musical decisions. “I know that I might have been able to make an ensemble achieve a higher musical outcome if I’d intervened more frequently, but the measurement of success goes far beyond that musical outcome,” Ormson says. “It’s the opportunity for students to grow as leaders and musical decision makers.”

GETTING THE BIGGER BANG

The skills students take back to the larger ensemble benefit them as well as the musicians around them. “It’s when they get back to the band that it really pays off,” Pilafian says. “They think in ways they’ve never thought before; they learn to take responsibility for the music. They can infect so many people around them with their seriousness in rehearsal and their ability to stay focused. They have a better ear, and all those musical fundamentals are strengthened and brought into the people around them.”

Those students can then be used to set a musical example by playing a hard section for others to emulate. “The other students always listen carefully when their peers play examples for them,” Pilafian says. “When [others] mimic the students who just played, the concepts you have taught carefully to the chamber groups are transferred to the whole band with less teaching time used in rehearsal.”

Musicians who have experience in chamber groups can also transition more easily to be featured players in the larger ensemble. “Band members who have had chamber music training have learned to play solo lines with enough opinion and presence to warrant a musically supportive accompaniment,” Pilafian says. “Their featured moments will help the entire large ensemble to form unified musical moments.”

In general, chamber students become more effective in all types of rehearsals. “They realize how much time can be lost by not starting on time or how frustrating it can be to have someone absent from rehearsal,” Ormson says, “I have seen an increase of student engagement and a reduction in down time once chamber ensembles get established each year.”

Last but not least, chamber ensembles prepare students for life by teaching them people skills. “Music will teach you that kind of team management at a young age,” he says. “It’s the magic and chemistry of chamber music.”

Artist Events

Would you like a chance to be inspired, to motivate your students, to expand your musical horizons? Yamaha Artists conduct clinics all over the United States. Here’s a partial list of who’s going to be in your area in the near future.

DATE	CITY, STATE	INSTRUMENT	ARTIST(S)	WEBSITE	EVENT TYPE	EVENT NAME
6/1	Franklin, TN	Master Educator	Cheryl Floyd, Richard Floyd	http://tennesseebandmasters.org/	Clinics, Professional Development Breakouts	Tennessee Bandmasters Summer Symposium
6/4 - 6/5	Littleton, CO	Percussion	Bret Kuhn	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Littleton High School Yamaha Sounds of Summer Camp
6/4 - 6/14	Naples, FL	Saxophone, Trumpet	Dan Miller, Jeffrey Rupert	https://www.eventbrite.com/e/the-village-school-high-school-jazz-band-camp-june-2018-registration-44596-881473?aff=erelexpmit	Clinics	North Naples Church Summer Music Camp
6/5 - 6/6	Auburn, AL	Percussion	Dave Marvin, Kathy Marvin	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Auburn University / Arts Music Shop Yamaha Sounds of Summer Camp
6/5 - 6/6	Florence, AL	Percussion	Jon Weber, Tracy Wiggins	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	University of North Alabama Yamaha Sounds of Summer Camp
6/6 - 6/7	Vero Beach, FL	Percussion	Kenneth Broadway, Michael McIntosh, Michael Sammons	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Treasure Coast Percussion / Yamaha Sounds of Summer Camp
6/7 - 6/8	Fort Worth, TX	Percussion	Andrew Eldridge, Brian West	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Texas Christian University Yamaha Sounds of Summer Camp
6/10 - 6/13	Natchitoches, LA	Percussion	Clif Walker	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Northwestern State University Yamaha Sounds of Summer Camp
6/10 - 6/15	Omaha, NE	Strings	Jim Widner	www.unojazzcamp.com	Clinic	University of Nebraska Omaha Jazz Camp
6/11 - 6/14	Lexington, KY	Trumpet	Gabriel DiMartino, Rex Richardson	http://dovel.awardspace.com/STI/contact.html	Workshops, Performance	University of Kentucky Summer Trumpet Institute
6/12 - 6/15	Edwardsville, IL	Percussion	Bret Kuhn	http://www.siu.edu/artsandsiences/music/community/percussion-institute.shtml	Clinics	Percussion Institute at Southern Illinois University Edwardsville
6/13 - 6/14	Glenpool, OK	Percussion	Brian Fronzaglia	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Drums on the Beeline Yamaha Sounds of Summer Camp
6/15 - 6/16	Ames, IA	Percussion	Jon Weber, Adam Wiencken, James Yakas	http://www.music.iastate.edu/org/marching/?page_id=920	Clinic, Performance	Cyclone Percussion Academy
6/17 - 6/20	Lawrence, KS	Trumpet	Allen Vizzuti	https://music.ku.edu/mmc	Clinic, Performance	Midwestern Music Camp at University of Kansas
6/17 - 6/23	Atlanta, GA	Euphonium/ Tuba	Adam Frey, Joanna Hersey	www.ietfestival.com	Masterclasses, Performance	International Euphonium Tuba Festival
6/17 - 6/30	Egg Harbor, WI	Percussion	Michael Burritt, Vicki Jenks, Dan Moore	www.birchcreek.org	Clinics	Birch Creek Academy Percussion & Steel Band

6/18 - 6/20	Dallas, TX	Trumpet	Rex Richardson	http://www.berttruax.net/truax-school-of-trumpet-camp	Workshops, Performances	2018 Truax School of Trumpet Camp
6/18 - 6/22	Midway, UT	Flute	Suzanne Teng	www.solsticeflutefest.com	Clinics	Summer Solstice Flute School and Festival
6/18 - 6/22	Fairfax, VA	Trombone	Sean Reusch	https://masonacademy.gmu.edu/summer/music-camps/trombone/	Masterclasses, Coaching	Mason Summer Trombone Academy
6/20 - 6/21	Fort Smith, AR	Percussion	Brian Fronzaglia	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Drums on the River Yamaha Sounds of Summer Camp
6/20 - 6/23	Alamosa, CO	Percussion	Dave Marvin, Kathy Marvin	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Adams State University Yamaha Sounds of Summer Camp
6/24 - 6/30	Keuka Park, NY	Trombone, Trumpet	James Thompson, Allen Vizzutti, Larry Zalkind, Mike Zonshine	https://summer.esm.rochester.edu/course/eastman-trumpet-and-trombone-retreat-at-keuka/	Masterclasses, Coaching, Performance	Eastman Trumpet and Trombone Retreat at Keuka
6/25 - 6/30	Muncie, IN	Various	Tom Aungst, Scott Belck, Boston Brass, Nathan Bogert, Maria Finkelmeier, Ian Grom, Chrisian Howes, Michael McIntosh, Jeff Rupert, Jennifer Siukola and many more	http://camp.musicforall.org/	Clinics, Performances	Music for All Summer Symposium, Presented by Yamaha
6/26	Ridgely, MD	Saxophone	Denis Diblasio	http://ymsacc.com	Clinic	The Young Musicians Summer Academy
7/1 - 7/7	Columbus, OH	Strings	Robert Anderson, Christian Howes, Andy Reiner	https://christianhowes.com/education/creative-strings-workshop/	Workshops, Lectures, Masterclasses, Performances	Creative Strings Workshop and Festival
7/5 - 7/8	Gran Canaria, Spain	Trumpet	Mark Inouye	https://www.sitgrancanaria.com	Masterclasses, Performance	International Trumpet Education & Health Symposium
7/6 - 7/11	Ostend, Belgium	Clarinet	Gerard Errante, Bill O'Neil, John Reeks, John Bruce Yeh	http://clarinet.org/clarinetfest/clarinetfest-2018/	Clinics, Masterclasses, Performances	ClarinetFest 2018
7/7 - 7/21	Idyllwild, CA	Percussion	Naoko Takada	https://www.idyllwildarts.org/summer/teens-kids/music/	Masterclasses, Coaching	Idyllwild Summer Camp
7/8 - 7/14	Alma, MI	Percussion	Jeffrey Moore	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Alma College Yamaha Sounds of Summer Camp and Percussion Workshop
7/9 - 7/10	Valdosta, GA	Percussion	Bret Kuhn	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	Art's Music Shop / Lowndes County High School Yamaha Sounds of Summer Camp
7/9 - 7/11	Fairfield, CA	Percussion	Aaron Hines	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	NorCal Indoor Yamaha Sounds of Summer Camp
7/10	Fredericksburg, VA	Horn	Chris Castellanos	https://www.fredbrass.com/fredbrass18	Masterclass, Performance	Fredericksburg Brass Institute
7/11 - 7/14	Iowa City, IA	Trombone	Tom Brantley, Chris Buckholz, Peter Moore, Douglas Yeo	https://trombonefestival.net/festival/	Clinics, Masterclasses, Performances	2018 International Trombone Festival
7/12 - 7/14	Reno, NV	Percussion	Aaron Hines	https://www.yamaha.com/US/promo/Sounds_of_Summer/	Clinics	eNVision Yamaha Sounds of Summer Camp

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