

**SUPPORT**

**ED**

A MAGAZINE FOR INSTRUMENTAL INSTRUMENTALISTS

2018 VOLUME 4



ALIGN  
K-12  
MUSIC  
PROGRAMS

CASHMAN MIDDLE SCHOOL:  
**ORCHESTRATING  
SUCCESS**



DEVELOP  
MUSICALITY WITH  
CONDUCTING  
LESSONS

**SEAN JONES**

SOFT VOICE,  
STRONG MESSAGE

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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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### EDITOR'S NOTE

## Dear Music Educator,



As New Year's Day approaches, I enjoy a tradition that has inspired me for years. Throughout the year, I take little notes in hopes of having a truthful and worthy response to one question I ask myself every December 31: "What did you learn this year, John Wittmann?"

From around October to the end of the year, I review my journals and think back on all the books I read, the lectures I attended, the presentations and clinics I gave, and people I reconnected with or met. Once I have honed in on a few of the most important insights from the year, I write and expand on those lessons learned. This inevitably leads me to ask myself another question: "What kind of man must I be in this upcoming year?"

And then I write more. I am grateful for these annual lessons learned and often write an email of thanks to the authors who wrote my favorite books from that year. This process feels great — especially when they write back! People who made a difference in my life during the last year also receive notes of thanks.

My letter to you in this last issue of 2018 is one of sincere appreciation from everyone here at Yamaha. Thank you for showing up every day and being a wonderful role model and example for your students by being caring, dependable and trustworthy, having high expectations, making time to listen, providing a safe place as well as a family away from home, sharing a vision, and serving the community as well as the school. You do all this work without mentioning your own personal or professional challenges to them!

Please take a breath this holiday season and know that we remain grateful for all that you do. Yours is a unique and vital role, and we know it isn't easy. Make time to reflect and decide in advance what type of year 2019 must be for you, your students and your family.

With warmest wishes from your family at Yamaha,

*John Wittmann*

John Wittmann  
Director, Artist Relations and Education




# MyMusicRx PRESCRIBES MUSIC AND JOY TO SICK KIDS



PHOTO COURTESY OF CHILDREN'S CANCER ASSOCIATION

Believing that music has the power to heal, the Children's Cancer Association (CCA) created and has now expanded its flagship MyMusicRx program. Originally, the program involved trained specialists teaching hospitalized children music and writing songs with them; now the program also puts music at the children's fingertips. The digital MyMusicRx program provides access to musical experiences such as video music lessons, games and even a mood shift tool, all tailored toward hospitalized children.

The content also includes exclusive music videos from top recording artists, such as Ed Sheeran, Nick Jonas and Norah Jones. The material can be accessed at any time and from any place — from the patient's room to a surgical suite — within participating hospitals. "We began to think about how to scale [up] bedside music as well as be a program that would be available whenever kids wanted to access that," says Regina Ellis, CCA's founder and chief joy officer. The mood tool feature allows children


to select how they want to feel, such as adventurous, calm or strong, and MyMusicRx then provides music that will help them achieve that mood. "Music transforms a difficult time into something that improves the quality of life while they are fighting for their lives," Ellis says. MyMusicRx reaches thousands of children and teens in nearly 30 hospital systems across the country with the majority of them adding the digital program to their networks. 



# REVISED PERKINS ACT PROVIDES OPPORTUNITIES FOR MUSIC TECHNOLOGY

First passed in 1984, the Perkins Act, which provides federal funding for career and technical education, has been revamped several times. The latest revision, Strengthening Career and Technical Education for the 21st Century Act, or Perkins V, can have a big impact on music technology education starting July 1, 2019. Through advocacy efforts by the National Association for Music Education (NAfME), the law includes language similar to the Every Student Succeeds Act (ESSA), defining music as one of the subjects that should be taught as part of a well-rounded education. To receive funding, school districts must conduct a comprehensive

needs assessment to determine how they plan to incorporate a well-rounded education into their career and technical education plan. Perkins V allows school districts to use federal funds for all students interested in career exploration, not just for students officially enrolled in career and technical education programs. "By including the well-rounded education language in Perkins reauthorization, we are laying the groundwork for future recording engineers, music producers, audio visual technicians, composers and performers to receive high-quality, specialized music education," according to the NAfME website. "Music programs have successfully

received Perkins funding in the past for music technology curriculums; however, the language of the Act did not clarify that well-rounded subjects, such as music, could receive the funds," says Tooshar Swain, public policy advisor for NAfME. He adds that the new language of the Act gives state and local school districts a lot of flexibility regarding if and how to include music technology in their music programs. "That flexibility is important because career and technical education has a labor component to it, so what might be a pathway in music technology in one state with a vibrant music industry might not work for another market," Swain says. 

# 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.

Workshops offered by the Master Educators are designed for middle school through collegiate levels and include topics such as: Student Leadership, Habits of Successful Middle School Band Directors, Design Clinics for Marching Band, Conducting Pedagogy and Strategies for Connecting Movement Vocabulary and Musical Intention, Advocacy and Parent Involvement & Student Retention.



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Director of Bands  
Grain Valley High School



**Dr. Travis J. Cross**  
Professor of Music and Chair  
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University of California, Los Angeles



**Dr. Rodney Dorsey**  
Professor of Music in Bands  
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**Douglas Droste**  
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**Larry Gookin**  
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Emeritus Professor of Music  
Central Washington University



**Jeffrey Grogan**  
Director of Orchestral Activities and  
Professor of Music  
Oklahoma City University



**Barry Houser**  
Associate Director of Bands, Director  
of the Marching Illini and Director of the  
Fighting Illini Athletic Bands  
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**Jerry Junkin**  
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**Marcia Neel**  
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**Dr. Kevin Sedatole**  
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Director of Bands  
Michigan State University



**Dr. Emily Threinen**  
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Associate Professor of Music  
University of Minnesota



**Marguerite Wilder**  
Middle School Conductor,  
Clinician and Consultant



The Yamaha Master Educator Program's Mission is to provide inspiring professional development opportunities and artistic music collaborations for music educators at the local, state and national levels.

FOR MORE INFORMATION ON HOW TO ENGAGE A YAMAHA MASTER EDUCATOR, PLEASE CONTACT JALISSA GASCHO AT [JGASCHO@YAMAHA.COM](mailto:JGASCHO@YAMAHA.COM).



# “I’M A HERO” PROGRAM AND THE VENOVA BRING THE POWER OF MUSIC TO COLOMBIA

The “I’m a HERO” program sponsored by Yamaha promoted the life-changing power of music among the children of the Republic of Colombia. The program used music to create opportunities where children could become heroes and discover the strength within themselves to face and overcome barriers, such as social inequality, poverty, delinquency and crime.

The program culminated on Sept. 30, 2018, at Atanasio Girardot Sports Complex in Medellín, Colombia, when 26 children, aged 7 to 13, performed the Colombian national anthem on Yamaha Venova casual wind instruments prior to the Categoría Primera A soccer match. Their performance fulfilled the “I’m a HERO” program’s noteworthy message,

“With an instrument in hand, you become a hero.” The organizers believed that the experience of performing in front of a crowd and receiving thunderous applause would give these performers confidence, strength and a sense of purpose that will last throughout their lives. All of the participating children are in the youth orchestra, Red de Escuelas de Música de Medellín, or are part of the local Yamaha scholarship program, ToKANDO.

The mayor of Medellín, Federico Gutiérrez Zuluaga, said, “The children who took part in this project are truly symbolic of our city. Their aspirations will help many people. And everyone involved in creating this opportunity is also a hero.”

In November 2018, Yamaha released a



Spanish-language documentary about the “I’m a HERO” program that begins with the students receiving Venova instruments and ends with their rousing performance at the soccer match. The documentary includes interviews with some of the students and their parents, and it showcases the powerful and transformative impact of this program on the participating children. Watch the moving documentary at [4wrd.it/HERO](http://4wrd.it/HERO).

The genesis of the “I’m a HERO” program started long before the Sept. 30 soccer match. In 1908, the Friendship, Commerce



and Navigation treaty established a diplomatic relationship between Japan and Colombia.

Keiichiro Morishita, Japan’s ambassador to Colombia, said, “I would like to express my appreciation to all the stakeholders who were devoted to preparing such a wonderful event on the auspicious 110th-year [anniversary] of amicable relations between Japan and Colombia.”

Yamaha has worked with youth orchestras and bands in Colombia for years and found that many groups had no knowledge of instrument care. This led to the formation of the AMIGO Project when Yamaha began offering workshops and training on instrument maintenance and repair. While this step helped, Yamaha searched for a better solution with the development of new instruments.

Enter the Venova. For more than 20 years, Yamaha designers investigated creating an instrument with a simple structure that could reproduce the complex tonal quality of the saxophone. The Venova, which features a branched pipe structure and meandering pipe design, is durable, versatile and low-maintenance. Made from ABS resin, the instrument can deliver delicate melodies as well as blast powerful notes. Most importantly, the Venova is affordable and has the potential to bring the joy of music making to many children around the world.

Check [4wrd.it/VENOVA\\_YVS-100](http://4wrd.it/VENOVA_YVS-100) for information about the Venova. 

## Yamaha Happenings

Yamaha will once again partner with DonorsChoose, an online platform that helps teachers buy vital classroom supplies. To date, Yamaha’s #MusicEssentials match program has raised more than a quarter of a million dollars, funded more than 900 projects and helped more than 160,000 students. Visit [DonorsChoose.org](http://DonorsChoose.org) to find out how you can help!



**DonorsChoose.org**



In October, Yamaha Corporation and Yamaha Motor Company held a joint design exhibition at the Roppongi Hills Plaza in Tokyo. This third annual Yamaha Day explored the theme “Tracks” and featured 11 concept models and products. The highlight of the exhibit was the “&Y”

project, a collaboration between the design departments of both corporations. This year’s “&Y03 eMotion Tracks” (pictured above) is a music device made from vehicle parts. Previous years’ “&Y” projects include a power-assisted wheelchair that plays music and an auditory movement experience device.



**Yamaha Day**  
Birthday of Yamaha, October 12 to July 1

## Newly Signed Yamaha Artists

### CLARINET

**Carey Bell** — principal clarinet of the San Francisco Symphony

### TRUMPET

**Andrew Balio** — principal trumpet of the Baltimore Symphony

### TROMBONE

**Michael Dease** — associate professor of jazz trombone at Michigan State University

### TUBA

**William Russell** — member of the Boston Brass and instructor at Northeastern Illinois University

# CREATE A CULTURE OF COLLABORATION

Keep these considerations in mind as you work to develop alignment across disciplines, buildings and age groups in K-12 music programs.

BY DR. DRU DAVISON

When leaders consider the ideal infrastructure for a school district's music program, they need to agree on how to set up K-12 feeder programs, create K-12 aligned curriculum, define a K-12 music education philosophy, and ensure equitable and sustainable resources.

Knowing that the "magic" happens in the classroom between students and teachers, many feel that the music teacher should be empowered to control all of these factors. In a previous position as a middle school band teacher, I made decisions without considering factors beyond my classroom. Looking back, I now realize that I should have been more collaborative with the other middle schools as well as with the elementary and high schools in the district.

Now as part of an arts administration team for Shelby County Schools, a district in Memphis with nearly 100,000 students, I know that there is greater strength through collaboration. Any situation that ends with a leader saying, "It's my way or the highway," is not good.

Rarely are there only two choices. The best option is usually a compromise that factors in many voices. Here are the top considerations when working to build this collaborative approach.

## TRENDS IN EDUCATIONAL LEADERSHIP

Some school districts have an established vision of aligned teaching and learning among all of the schools in the district. Others empower principals to be leaders of

curriculum and pedagogy in their schools. A teacher who wants to increase the amount of autonomy in the classroom or increase the amount of K-12 program alignment should first gain an understanding of the school's or district's philosophy.

## TRANSIENT STUDENTS AND STAFF TURNOVER

Students who live in concentrated poverty tend to change schools more often than students in affluent communities. As students move from one school to another, some stakeholders will desire a pedagogical approach that is more aligned, so that students experience greater consistency even though it may impede music teachers' ability to implement their own vision.

It can be difficult to collaborate with other music teachers when staff turnover rates are high. Relationship fatigue can hinder collaboration as it takes a significant investment of time to build trust among collaborators.

## FUNDRAISING PHILOSOPHIES

Some schools empower music teachers to be the sole person in charge of raising funds to support their students. Other school districts effectively use the National Association for Music Education (NAfME) Opportunity-to-Learn Standards ([4wrd.it/OTL\\_STANDARDS](http://4wrd.it/OTL_STANDARDS)) and invest in a district infrastructure to support music programs with equipment, facilities and resources in a way that creates equity among schools and programs.

## FEEDER PATTERNS

What works in small districts that have clearly defined feeder patterns may not work in large districts that have competition among schools.

Or a community may wish to align feeder patterns between preschool, elementary, middle, high school and even college experiences, often referred to as the Pre-K-16 continuum.

## TEACHER SUPPORT

In Memphis, there is a strong Orff Music program led by Wincle Sterling that serves all K-5 students across the district. Teachers have a strong collaborative support system that includes new teacher mentoring, professional learning communities, curriculum workshops and sharing sessions.

There are a number of formal and informal ways to build collaboration throughout the music program with curriculum committees,



peer evaluations, all-district ensembles and professional development workshops.

Another strategy for collaboration is the cultivation of our district leadership team, comprised of experienced teachers, that provide support to new teachers, give recommendations on policy matters and make sure that teacher voice is represented when district decisions are being made.

## TIME MANAGEMENT

Because collaboration requires time, leaders need to be intentional about when and how to engage stakeholders. In-person meetings might work for some groups, but most music teachers are overwhelmed with teaching all day and spending time before and after school with additional rehearsals. That leaves the weekend — except for competitions, festivals, community events and the Saturday honor ensemble auditions!


In Memphis, we have utilized strategies to support in-school collaboration through creative scheduling and early student

release days or by using online meeting tools such as Zoom or Google Hangouts.

Most importantly, however, Memphis music teachers have developed a strong network of collaboration by developing friendships and spending time "off the clock" to support one another.

## INVESTMENT IN STUDENTS

People will not care about your vision for the program until they are convinced that you care about your students and the community you serve.

Once you demonstrate a sincere passion for developing the students and communities, you can reach out to other teachers in the area, at all grade levels, and strive to value every voice at the table. Invest time to build relationships, set curricular goals, advocate for greater financial and staffing support, and leverage a collective vision. Normalize the support systems, so that the infrastructure remains during times of change. 



## ABOUT THE AUTHOR

Dr. Dru Davison is the performing arts administrator for Shelby County Schools in Memphis. He oversees K-12 dance, strings and theater as well as other 6-12 music. He recently served as project chair for the Tennessee State Board of Education's revised fine arts standards. Additionally, Davison has served as a consultant for the U.S. Department of Education Reform Support Network and for the Insight Education Group. He has been a contractor with the Tennessee Department of Education and is past chair of the National Association for Music Education Council of Music Program Leaders during which he oversaw the revisions of Opportunity-to-Learn Standards for Music Instruction.

**No matter the venue — classroom, concert hall, recording studio or small club — people notice and pay attention to trumpeter Sean Jones, who exudes a quiet, but powerful, strength.**

BY SAVY LEISER | PHOTOS BY ROB SHANAHAN

Some educators command attention with a booming voice and a larger-than-life presence. Sean Jones employs a completely different tactic that is equally — and probably more — effective. He teaches with a soft voice and an unassuming demeanor. But the acclaimed jazz trumpeter and music educator instantly gains his students' respect. How? “[I] lead by example,” he says.

Leading by example involves spending a lot of time playing for his students, rather than just discussing concepts with them. “My students learn from me by me showing them: This is how you play a scale. This is how you articulate,” he says. “I believe the apprenticeship approach is crucial in artistic development.”

According to Jones, leading by example is more important than titles or formalities. “I’m not one of those professors who needs to be called ‘Professor Jones.’ Call me Sean!” he says. “But understand that my work speaks for itself. That’s what garners respect, not a title.”

#### FORETELLING THE FUTURE

When Sean Jones was 16 years old, he wrote his mother a letter declaring that he would be a college professor. The letter, which focused on what he planned to be doing in 10 years, was an assignment for an English class at Warren G. Harding High School in Warren, Ohio. The teenage Jones wrote about the connection he hoped to make with his future students,

how he didn’t want to work a 9-to-5 job and that he planned to record his own album.

“And lo and behold, all those things happened,” Jones says. “[My mom] still has the letter, which is cool.”

Jones started playing the trumpet when he was 10 years old. “Everybody wanted to play the clarinet, flute, drums or saxophone; I wanted to be different, so I picked up the trumpet,” Jones says. “I fell in love with the challenge of playing [the trumpet]. ... The harder it got, the more I wanted to practice.”

That love for taking on new challenges and opportunities eventually led Jones to serve as chair of the brass department at the Berklee College of Music in Boston,



# BRINGING PROFESSIONALISM TO PERFORMANCE

Trumpeter and educator Sean Jones teaches his students more than just the fundamentals of performance; he also stresses that professionalism will help students secure gigs and succeed in their musical careers. Here are some ways that educators can encourage professionalism with their students.

**HELP FIND GIGS:** Jones learned about many of his gigs from his teachers. With the advent of the internet, Jones says that no one should be left uninformed about potential gigs. Educators can inform their students of new gigs they find online. “Google ‘local jam sessions,’” he says.

**TEACH PRACTICAL SKILLS:** While it may seem self-evident, Jones finds it important to impart a few life lessons on how to exude a professional image. Teachers should tell their students: “Show up on time. Make sure you’re a good person on the bandstand and that you’re dressing for the gig,” Jones says.



**MORE THAN MUSIC:** In addition to musical skills, Sean Jones imparts people and career skills to his students.

**REMINDER TO FOLLOW UP:** Educators should let students know the importance of following up after a performance. Staying in touch with other performers can help students keep a gig long-term.

**SEIZE OPPORTUNITIES:** Educators should frame gig acquisition as an active

process. They should tell students about searching for gigs, networking with other musicians and seeking out work wherever they can find it. “You can’t sit at home and wait for the phone to ring,” Jones says. “You have to introduce yourself, be in people’s faces, go out there and get it. Every day go after it!”

record eight albums, start Carnegie Hall’s National Youth Orchestra (NYO) Jazz program and take on his current role as chair in jazz studies at the Peabody Institute of the Johns Hopkins University in Baltimore.

“Musicians have the ability to make or break a person’s day with a sonic vibration,” he says. “I take the job of educating and performing very seriously. I know the sounds created can heal or destroy a person.”

## SOUND, SPIRIT AND SOUL

As a child, Jones was introduced to the world of music through church. He recalls that his childhood church services were composed almost entirely of music, helping him develop musical skills early in life. “I was playing and singing by ear at a very early age and at a high level,” he says.

Jones joined a church horn ensemble called the Sound of Victory, which performed on Friday nights. When he was 14, the Sound of Victory went on the road and started performing in other churches.

Jones believes that music has a spiritual component. “Music — and sound — is the most powerful sense we have,” he says. “There is something magical about it. It resonates with your soul. It vibrates throughout your whole spirit and consciousness.”

In addition to performing with his church ensembles, Jones also performed with his high school’s music programs. Jones really wanted a jazz combo class, so he asked one of his teachers about starting one. “I actually founded the jazz combo at Warren G. Harding High School,” he says.

## PILLARS OF SUPPORT

Jones went on to Youngstown (Ohio) State University, earning his bachelor’s degree in classical trumpet performance, then to Rutgers University in New Brunswick, New Jersey, for his master’s degree.

He recalls two Youngstown State professors — Tony Leonardi and Stephen Gage — who influenced his teaching style in different ways. While Leonardi had a tough-love approach, Gage was uplifting and spiritual.

As an educator, Jones combines aspects of both approaches. “[Students] want to feel fulfilled. ... However, the art requires us as educators to let students know [when] their output is subpar,” he explains.

While he never wants to stifle a student’s creativity and confidence, Jones also emphasizes that some music

fundamentals are non-negotiable. “You have to understand phrasing. Technique is important,” Jones says. “It’s my job to nurture young minds while curating excellence.”

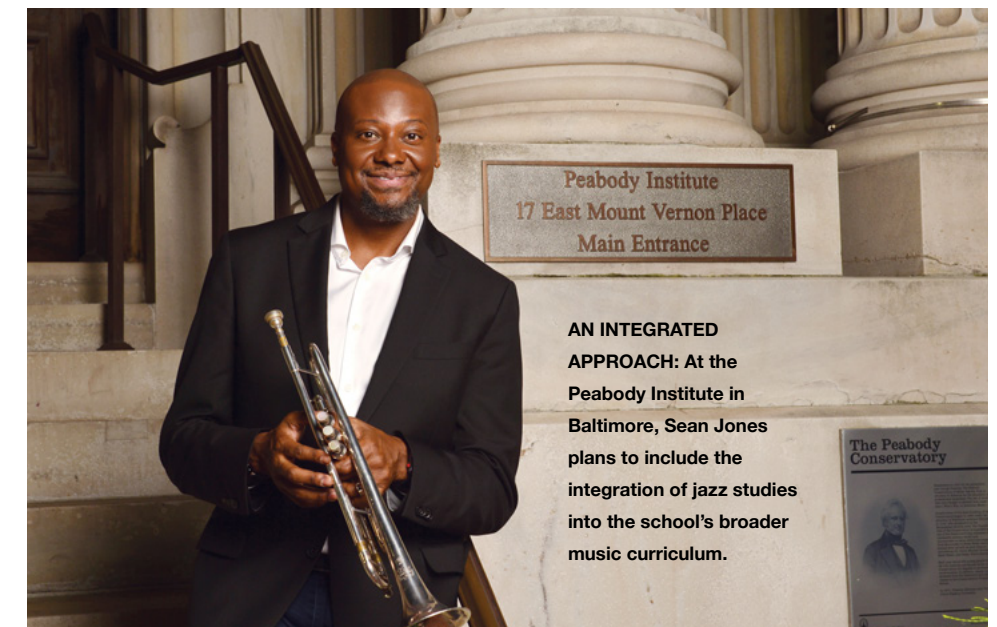
Jones recognizes his own teachers as some of the most important pillars of support he had growing up. When Jones wanted more time to practice, one of his teachers gave him the key to his rehearsal space. Jones would then spend all night practicing. “I’ve always had great teachers, and I think subconsciously, that made me want to be a teacher myself.”

## KEEP PLAYING!

Jones says that his teachers also helped him find paying gigs. “My mom didn’t have a lot of money, so I had to play gigs to [help] make ends meet,” he says. “I’d be in school all day, and at night I’d travel to Pittsburgh or Cleveland to do gigs.”

Jones navigated different types of gigs, and he encourages his students to be prepared for a variety of musical situations. “The hardest gig I ever played was a circus; you’re just repeating the marches forever,” he says. “That gig taught me pacing, it taught me endurance, and it taught me that I didn’t want to play in the circus ever again.”

Regardless of the type of gig, Jones says that performers need to understand the music to be successful. “I played in wedding bands. I played bar mitzvahs. Name the scenario, I played it,” he says. “I



attribute my success in every one of those situations to my ability to be pedagogically sound and to know the genre sensibilities enough to be authentic.”

Performance continues to be a key component of his career. “Just because you’re an educator doesn’t mean you can put down your ax and just teach,” he says. “Keep playing! I find educators all the time who gave up playing. I think that’s a bad thing because you become disconnected from the music itself.”

Educators need to stay connected to the music they are teaching as well as with the students themselves, Jones adds. Jones recommends that educators attend their students’ performances outside of school, if possible.

“Music is constantly evolving,” he says.

“The older I get, the more I realize, I have to [keep] studying what’s current. It’s important to stay relevant.”


## BERKLEE, PEABODY AND BEYOND

In 2018, Jones finished his fourth year of teaching at Berklee, where he spent his time developing a curriculum that would give all students a solid pedagogical foundation.

“The big thing I added was the requirement to do various etudes, no matter what style of playing you focused on,” he says. “You had to do Clarke studies. It’s important to study those etudes, ... so that you can get a strong foundation. That’s part of the lineage of playing a brass instrument.”

Jones is also a proponent of a diverse education, meaning that students are educated in a variety of styles. “They want to be prepared for more than the symphony orchestra that [accepts] five people every few years,” he says.

He is now bringing this concept of a diverse education to the Peabody Institute. Jones plans to integrate jazz studies into the school’s broader music curriculum.

While he enjoyed his time working at Berklee, he knows he can bring a lot of growth to Peabody’s jazz department. “I wouldn’t be able to live with myself if I didn’t go after the opportunity,” he says. “It’s time to rise to the challenge.” 

# THE RECRUITMENT CREW

Use current high school student leaders to recruit and retain music students from elementary and middle schools.



BY MARCIA NEEL

The best recruiters for music programs are our current students. When retaining music students from middle and elementary schools, look to high school students to help because they serve as the best public relations for the program. These student leaders are role models and can make an immediate and impactful impression on younger students.

The goal of recruitment is for both students and their parents to see the long view of music-making as one sequential program that starts in elementary school, continues through middle school, and concludes with high school graduation and hopefully beyond.

In addition to traditional events like the annual marching band night to bring together middle and high school students, there are other activities and opportunities that

directors might consider implementing to help bridge the gaps from elementary to middle to high school programs.

## ORGANIZE AN ANNUAL ELEMENTARY SCHOOL ASSEMBLY

Have the high school band in full regalia march through the elementary school to an energetic cadence that will bring all the students into the performance venue. At some point during the student-led performance, the drum major/conductor should ask, “Who would like to conduct the band?” It’s likely that every hand will immediately be raised.

Give the chosen youngster a baton and help him or her conduct a march or even the high school fight song. At this young age, students are the most impressionable, and

every student in the school will wish they had been chosen to be the student conductor!

This activity could predispose elementary students to want to be members of the high school band and, thus, join the middle school music program.

## ENCOURAGE SUMMER INTERNSHIPS

New instrumentalists will quickly understand what a music education program can offer in a more individualized, casual setting, such as a half-day summer lesson program. High school students would benefit immeasurably from serving as intern instructors at these summer camps. They will gain peer coaching experience while being guided and supervised by directors, and beginners will view these high school students as leaders to emulate. Everyone wins!

## MAINTAIN TIES TO ELEMENTARY AND MIDDLE SCHOOLS

High school students can remain engaged with their elementary and middle school programs to clearly demonstrate that instrumental music reaches beyond the elementary and middle school years. They can speak to younger students and parents from their former schools about the short- and long-term advantages of active participation in instrumental music.

High schoolers can also serve as emcees for the elementary or middle school concerts or other appropriate events. Working with a prior music director shows the connection from one program to the next.

High school students can offer to teach group lessons during the year or even assist with tutoring in a supervised setting. They can sit in on rehearsals at the elementary or middle schools to provide musical leadership in the various sections.

## PROVIDE TESTIMONIALS

High school music students can talk about the balance that can be achieved with participation in multiple activities, such as

“A photo of a football player in uniform holding his trombone sends a great message that students can participate in music along with other activities.”

sports, cheerleading, drama or debate, in addition to band.

A photo of a football player in uniform holding his trombone sends a great message that students can participate in music along with other activities. Student leaders can speak with middle school students who may be thinking of leaving the program and counsel them in how participation in multiple activities can be accomplished — especially in regard to scheduling.

A short speech or presentation from a high school student leader at the beginning of a rehearsal at the middle school can help greatly. The high schooler can address any


objections or questions regarding the music program from the middle school group. This tactic provides a better chance of keeping a student in the program by allaying his or her concerns beforehand rather than trying to reverse a decision to drop the program.

## HOST A BIG BROTHER/BIG SISTER INSTRUMENT NIGHT

High school leaders can offer to help beginning students select their instruments for the first time. At these events, parents can meet the high school director and see the continuum within the program. Beginners will love working with the high school students.

## SEND NOTES OF ENCOURAGEMENT

A nice touch that can go a long way are short notes of encouragement to elementary and middle school students. High school students can write these notes to younger students playing a like instrument, praising their exemplary talents as demonstrated in a recent concert or at solo and ensemble or large group festivals.

For more ideas, read “Bridging the Gap Between Middle School and High School” ([www.nammfoundation.org/educator-resources/mac-bridging-gap](http://www.nammfoundation.org/educator-resources/mac-bridging-gap)) from the Music Achievement Council. 



## 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](mailto:marcia@musiceducationconsultants.net).



PHOTOS COURTESY OF JAMES CASHMAN MIDDLE SCHOOL

# Orchestrating Success

Despite having no strings experience, Kathryn Greene leads the orchestra program at a magnet middle school in Las Vegas toward major achievements.

BY LISA FIELDS

When Kathryn Greene began teaching orchestra at James Cashman Middle School in Las Vegas in 2006, she may have been in over her head. Not only was Greene yet another teacher in a revolving door of instructors who had tried to succeed in the position, but she had a secret that she didn't tell her students

during her first year: She had no actual experience teaching orchestra or performing on string instruments.

"I don't play at all — I took violin for a few weeks when I was 4, and that was it," Greene says. "My experience was with band."

Yet despite these initial setbacks, Greene

was passionate about her job. While working to become a better instructor, she quietly grew Cashman's orchestra into a nationally recognized program. The orchestra program had 160 students out of about 1,100 in grades 6 to 8 when Greene began; now it has more than 240. She's expanded the program to include

two beginning orchestras, an advanced beginning orchestra, two intermediate orchestras, an advanced orchestra and a chamber orchestra.

In 2016, the chamber orchestra performed at the prestigious Midwest Clinic International Band and Orchestra Conference in Chicago. And in March 2019, the ensemble will perform at the American String Teachers Association (ASTA) National Conference in Albuquerque, New Mexico. "Her work ethic, expectations, work with colleagues and ability to reach students — many of whom are in challenging situations

— is second to none," says Dr. Richard McEnaney, coordinator of secondary music, dance and theater for Nevada's Clark County School District. "Her program is a reflection of her dedication, love and plain old hard work, both from her and her students."

## MONEY MATTERS

When she took the position, two of Greene's earliest priorities were stabilizing her budget and increasing her inventory. Most Cashman families couldn't afford instrument rentals, so students relied on the orchestra department's inventory of violins, violas,

cellos and basses. Today, most students get their own instruments, but that wasn't always the case.

"When I came, we were using the same violin five periods a day," Greene says. "You can't expect kids to practice if you don't have an inventory. And you can't build an inventory without money."

All funds for Cashman's orchestra come from a \$25-per-student annual course fee plus fundraisers.

"We squeeze the pennies out of everything," Greene says. "I got a bass that another school was going to throw out. I asked the

“(Greene’s) program is a reflection of her dedication, love and plain old hard work, both from her and her students.”

— Dr. Richard McEnaney, Clark County School District’s coordinator of secondary music, dance and theater



PHOTO COURTESY OF IVAN BACHVAROV

**HONORED MUSICIANS:** The Cashman Middle School chamber orchestra received a Gold Rating and an Outstanding Musicianship award at the Forum Music Festival in 2018.

repair guy how much it would cost to make this playable, and he repaired it for \$150.” In 2017, Cashman Middle School received grants toward the purchase of wind and string instruments as well as pianos and keyboards from the VH1 Save the Music Foundation and Toyota as part of a charitable campaign.

INTERNAL AND EXTERNAL SUPPORT

At previous band jobs, Greene had observed orchestra classes, but those experiences didn’t fully prepare her to teach her students at Cashman. She took some private lessons to familiarize herself with string instruments and relied upon other skills she’d used as a band instructor. “Rhythm and setup ... that’s the same no matter what instrument you’re playing,” Greene says.

Having her administration’s support has been crucial for Greene’s success. “You can’t have a great program without

support,” Greene says. “I needed my schedule built in a certain way, so I could have the right kids at the right level. If it’s between my class or a math class, the priority will be given to math. To keep from losing students to scheduling conflicts, I needed my master schedule changed, which required administrative support.”

A CERTAIN CALIBER

Greene constantly recruits students with a strong work ethic. “You can be the best teacher in the world, but you have to get the right students,” she says. “That’s why I look for students who have the right skills to succeed — skills like listening and being organized. I need students who are built for the work, and they’re not necessarily the straight-A kids.”

Each year, Greene handpicks her most promising beginning students and asks them to join the advanced beginning

orchestra during the second semester, which meets after school. This orchestra has performed at the ASTA Nevada chapter’s annual music festival for the past five years. “Every time I’ve taken the advanced beginners, I score a first place because the kids know how to really work,” Greene says.

By the time they make chamber orchestra, Greene’s students are



PHOTO COURTESY OF IVAN BACHVAROV

**WORK HARD, PLAY HARD:** On a recent trip, Cashman Middle School students visited the California Science Center.

accustomed to practicing consistently and staying after school. Music students do better when they receive private lessons, but most families at Cashman can’t afford them on their own. Thankfully, the Cashman Family Foundation stepped in to provide \$10,000 in scholarship funds for students who take lessons through the Nevada School of the Arts. “The vast majority of our kids who went to Midwest had private lessons,” Greene says. “My parents can’t drive my kids, so we have the private teachers come to the school.”

PRESTIGIOUS HEIGHTS

During the 2016-2017 school year, Cashman’s chamber orchestra was one of only three middle schools nationwide that performed at the Midwest Clinic. “Performing at Midwest is like the pinnacle of every music teacher’s career,” Greene says. “It took me 10 years to get the program to that level.” The students were committed to the performance and devoted months of their time to get everything right. “They gave up their summer vacation,” Greene says. “They played four hours every day. We had just graduated a large 8th grade class, so we had to get the younger kids up to the level.”

The 2016 trip to Chicago was a once-in-a-lifetime experience for the students and parent chaperones. “I had kids who had never flown before, kids who had never been out of Las Vegas before,” Greene says. “It definitely was something that they will never forget.”

In March 2019, Cashman’s chamber orchestra will be one of seven middle schools performing at ASTA. Until then, chamber orchestra students will play at school twice a day to prepare for the event. And the students and parents couldn’t be happier. “I know nothing about music, but I know when I see people doing their job right,” says Ivan Bachvarov, whose daughter, Anna, plays violin in the chamber orchestra. “Ms. Greene is definitely one of those. She loves her job. She puts a lot of energy in it. The best part is: She is able to get the kids to put a lot of energy in it, too. And when they put a lot of energy in it, the results follow.”

FIRST-YEAR MAP TO SUCCESS



PHOTO COURTESY OF JAMES CASHMAN MIDDLE SCHOOL

**SPECIAL APPEARANCES:** Cashman Middle School performed at the Midwest Clinic in 2016 and will play at the American String Teachers Association National Conference in 2019.

If you’re a new orchestra instructor, map out a plan to help yourself succeed in your first year. Try these suggestions from Kathryn Greene, who had no strings experience when she started out as the orchestra director at Cashman Middle School in Las Vegas. Since then, she has expanded her program and taken her students to perform at prestigious music conferences.

**Consider the School’s Needs:** Find out the goals of the administration and partner to achieve them.

**Crunch the Numbers:** “You’ve got to stabilize the budget and figure out where your money comes from,” Greene says. “And figure out your inventory. If you need more instruments, figure out how to get them.”

**Tailor Your Fundraisers:** “A lot of schools [sell] coupon books for \$25 to \$30,” Greene says. “My families are not going to buy a single coupon book. What I can do is sell a bunch of \$6 to \$9 items. We also sell candy. Candy sells well, and it’s cheap. We also do a donation drive because some families would rather give money and call it a day.”

**Look for Opportunities:** If your program is cash-strapped, find unique ways to get the resources that you need. Greene acquired and repaired an instrument that another school was planning to throw out. And the music program received a grant from VH1 Save the Music Foundation and Toyota.

**Cut Yourself Some Slack:** “Roll with the punches and forgive yourself for mistakes because you’re going to make them,” Greene says. “Early on while I was making mistakes, I reminded myself that I was going to get better at it. I had an aptitude for music. I was good at working with kids. I was trained. I just needed to not put too much pressure on myself to be perfect.”

# CONDUCTING 101

## FOR HIGH SCHOOL STUDENTS

Conducting lessons enhance high school students' musicality as well as their leadership and communication skills.

BY MCKENZIE MOORE

Imagine a director asking, "Can you make your sound move the same way you moved your arms?"

Earlier in the rehearsal, the director showed students how to indicate the dynamics of *forte* with wide, sweeping motions and *piano* with smaller, more nuanced wrist flicks.

Most students never get to experience the musical and personal development that results from conducting an ensemble. Conducting is a skill often reserved for student leaders, particularly drum majors, or postponed until college. However, teaching conducting techniques within high school and even middle school music ensembles can

improve students' general musicality.

"[Conducting] can give an opportunity for them to see outside themselves a bit more," says Montclair (New Jersey) State University Director of Bands Dr. Thomas McCauley. "That's the goal of every teacher of every large ensemble — [doing] an activity that would help [students] realize that there are things going on beyond them playing notes."

Giving students the opportunity to conduct the ensemble helps them develop confidence and leadership abilities that can be applied to everyday life. "This kind of exposure to what it takes to be a leader, the passionate commitment and the ability to

communicate, not just word to brain but heart to heart, is truly effective," McCauley says.

### STICK TO THE BASICS

Start students with the basic movements of conducting: large arm movements, posture and dynamic indications. "The basics of conducting are not complicated," says McCauley, who taught high school for nine years prior to taking on several university positions. "There are a few simple patterns that one must memorize."

Although conducting styles go further than marching band, simple two-handed drum major conducting in familiar time signatures

"This kind of exposure to what it takes to be a leader, **the passionate commitment and the ability to communicate,** not just word to brain but heart to heart, is truly effective."

— Director of Bands Dr. Thomas McCauley, Montclair State University

such as 4/4 can help students understand the foundation. Do not delve too deeply into the details of conducting technique, McCauley advises; instead, the lessons should be more introductory. "The teaching of actual conducting to high schoolers is more like giving them a taste of what it's like," he says. "You're exposing them to what a conductor does and what it's like to do it."

### MOVE WITH THE MUSIC

In addition to conducting, teaching students to move with the music can help them develop musicality. "What we're really trying to do is take the intricacies out of playing for a moment and have [students] engage with the music using large muscle groups," says McCauley, who founded the University of Indianapolis Orchestra Festival and Festival of Winds for high school students.

Because both instrumental and vocal music require finely tuned, small muscle movements, using a broader spectrum of body movement — such as shoulder swaying and head nodding — helps students better understand the "shape" of the music and communicate nonverbally with the musicians around them. For example, chamber musicians use body motions to play together, even without a conductor.

### TIE IT IN

Conducting lessons can be made relevant to the general ensemble rehearsal by integrating them into the curriculum. "It's another tool, another avenue, another pathway to help students understand not just intellectually but also physically, emotionally [and] spiritually what it is we're trying to accomplish with a phrase or a dynamic marking," McCauley says.

He recommends using conducting




**A LESSON IN LEADERSHIP:** Dr. Thomas McCauley, pictured directing the Arizona All-State Band in 2016, suggests introducing conducting skills to high school students to improve their leadership abilities.

lessons to break up rehearsals. "When the students might need a break anyway, and you're trying to make a point, it's time to truly engage them and have them try to replicate what you're doing on the podium," he says. "It's something physical you can refer to for the rest of rehearsal [and] use as a way to develop the music."

### THINK OF THE FUTURE

Learning conducting techniques will help students not only in their high school music careers but also in their

college educations and career pursuits, regardless of whether conducting is an active aspect of their journeys.

"Obviously, if they're going to be teachers, it's a good way to introduce them to the idea of listening and being aware and movement," McCauley says. "It'll certainly give them a bit of a leg up before they show up to the first day of basic conducting. Even if they're going into music therapy or composition or jazz or performance, these kinds of tools can only help them, even if they don't use them every day." 

# 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
12/19 - 12/22	Chicago, IL	Oboe, Bassoon, Trumpet, Trombone, Percussion, Master Educators	Wayne Bergeron, David Collier, Andrew Eldridge, Wycliffe Gordon, Jerry Junkin, Anthony Maiello, Oscar Petty Jr., Kevin Sedatole, Doug Spaniol, Emily Threinen, Kennan Wylie and many more!	www.midwestclinic.org	Clinics, Performances	The Midwest Clinic
1/3 - 1/5	South Portland, ME	Trumpet	Sean Jones	www.mainemmea.org/calendar	Clinics, Performance	Maine Music Educators Association Jazz All-State Festival
1/5	San Luis Obispo, CA	Trumpet	Paul Merkelo	www.music.calpoly.edu/calendar	Clinic	Paul Merkelo Clinic
1/9 - 1/12	Reno, NV	Clarinet, Saxophone, Trumpet, Trombone, Percussion, Bass	Ariel Alexander, Jay Ashby, Rahsaan Barber, Wayne Bergeron, Frank Catalano, Caleb Chapman, Lou Fischer, Shawn Goodman, Wycliffe Gordon, Karl Hunter, Sean Jones, Brian Lynch, Mike Steinel, Francisco Torres, Michael Waldrop and many more!	www.jazzednet.org/conference	Clinics, Performances	Jazz Education Network Conference
1/17 - 1/19	Fort Wayne, IN	Bassoon	Douglas Spaniol	www.conference.imeamusic.org	Clinic	Indiana Music Education Association Conference
1/18 - 1/20	Lubbock, TX	Trombone	Aric Schneller	www.big12tromboneconference.com	Lecture, Performance	Big 12 Trombone Conference
1/18 - 1/20	Kennesaw, GA	Trumpet	Chip Crotts, Rex Richardson, Timothy Tesh	http://arts.kennesaw.edu/music/concerts-and-events/trumpet_festival.php	Masterclass, Performance	Trumpet Festival of the Southeast
1/19	Pensacola, FL	Trumpet	Allen Vizzutti	www.uwf.edu/cassh/departments/music	Clinic	University of West Florida Brass Day
1/19	Milwaukee, WI	Trumpet	Doug Beach	www.wlc.edu/events	Clinics, Masterclass	Wisconsin Lutheran College Jazz Festival
1/23 - 1/26	Peoria, IL	Percussion	Jeffrey Barudin	www.ilmea.org/imec	Lecture	Illinois Music Education Conference

DATE	CITY, STATE	INSTRUMENT	ARTIST(S)	WEBSITE	EVENT TYPE	EVENT NAME
1/24 - 1/26	Hammond, LA	Master Educators	Cheryl Floyd, Richard Floyd	www.lmeadistrict9.org/calendar-district-ix/?cid=mc-0befc74449f5c865cfc84bedd444f4c9&month=1&yr=2019	Performance	Jr. High and Sr. High Louisiana Music Educators Association District IX Honor Bands
1/25 - 1/27	Louisville, KY	Saxophone	Jack Wilkins	www.louisville.edu/music	Masterclass, Performance	University of Louisville Saxophone Day
1/26	Whitewater, WI	Saxophone	Kenneth Tse	www.uww.edu/ce/camps/music/woodwind-mania	Masterclass, Performance	University of Wisconsin-Whitewater Woodwind Mania Clinic
1/28	Commerce, TX	Saxophone	Andy Wright	www.drandywright.com/upcoming-performances	Masterclass, Performance	Texas A&M University-Commerce Guest Artist Recital
1/31 - 2/2	Cleveland, OH	Euphonium/ Tuba	Thomas Bough	www.omeapdc.com	Clinic	Ohio Music Education Association Conference
2/2	Winston-Salem, NC	Saxophone	Christopher Creviston	www.uncsa.edu/music/woodwind-festival/woodwind-day.aspx	Masterclasses	University of North Carolina Woodwind Day
2/8 - 2/9	Pendleton, IN	Saxophone	Matt Pivec	www.goo.gl/6mife7	Performance	Pendleton Heights Jazz Festival
2/9	Salem, OR	Trombone	Wycliffe Gordon	www.westsalemband.org/jazzfest.html	Masterclass, Performance	West Salem Jazz Festival
2/14 - 2/16	Minneapolis, MN	Trumpet	Charles Lazarus	www.mmea.org/midwinterclinic	Performance	Minnesota Music Educators Association Midwinter Clinic
2/14 - 2/17	Alberta, Canada	Saxophone	Kenneth Tse	www.uleth.ca/notice/events/north-america-saxophone-alliance-region-9-conference#.W1iuFtVKhpg	Masterclass, Performances	North America Saxophone Alliance Region 9 Conference
2/18	Indianapolis, IN	Trumpet	Tom Hooten	www.butler.edu/butler.edu/music/msd/trumpet-day	Masterclass, Recital	Butler University Trumpet Day
2/25	Indiana, PA	Trumpet	Micah Wilkinson	www.iuptrumpetday.weebly.com	Masterclass, Recital	Indiana University of Pennsylvania Trumpet Day
2/28	Brooklyn Center, MN	Trumpet	Ben Wright	www.schmittmusic.com/events/2019-02	Clinic	Schmitt Music Clinic



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