

SUPPORT

ED

A MAGAZINE FOR INSTRUMENTAL INSTRUCTORS

AVOID BURNOUT

**+ TEAMWORK IN
TENNESSEE**

**MASTER
TONE**



YAMAHA

2019 VOLUME 1

**TIPS FOR
SCHEDULING
SUCCESS**



Tindall

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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

Advice to Myself

I'm excited about a new section in SupportED called "Letter to Myself," which features Yamaha Master Educators writing a letter to their younger selves during their first year of teaching. These letters are like gems from a time capsule — they are full of inspiration, enthusiasm and sage advice that can only come from decades of dedication. These letters will run on the last page of the magazine, and we hope you enjoy reading them as much as we do.

Knowing that we were launching "Letter to Myself," made me think of what I would say to myself when I was a beginning band director at Keveny Memorial Academy in Cohoes, New York, in 1986. Back then, I was so unbelievably green and was just returning from a three-year tour as a rock 'n' roll drummer. Although I had a strong musical foundation from The College of Saint Rose, I knew very little about running a program. So what would I say to a 24-year-old John Wittmann?



Dear Younger John,

You are about to have the opportunity to shape the lives of a group of young people who will end up being MIT graduates, physicists, ESPN producers, music directors on cruise ships, state attorneys, pediatricians, moms and dads. You will know this because they will keep in touch with you through a thing called Facebook — but that's a long way off — don't worry about it.

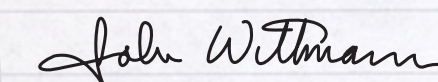
My point is — I know you are a worrier. So my only advice is: Do not worry about being perfect! Instead, focus on progress. Be a little bit better every day and keep your standards high for your students. Let them see you practice as you prepare for your master's recital (oh yeah, you are about to start graduate studies while being a new band director — it'll be a challenging time for you).

You will make mistakes. There will be wrong notes. People will quit band. Your budget (yes, you have a budget — better figure out what that means) will be cut. But you are strong and have smart friends. Lean on them. They will help you. You will help them too.

Your passion is palpable — leverage that. It is contagious, and your students will grow from it. Show up every day and expect more from yourself than anyone else could possibly expect.

You will be great at this.

Best,



John Wittmann in 2019

MAILBAG

I thought SupportedED's 2018 Volume 2 issue was excellent. Bravo!

Loved the article on Roma, Texas — an amazing story by any measure. Band director Dena Laurel's "Super Scheduling" suggestions are priceless (they don't teach this kind of stuff in college anymore).

"A Balancing Act" by Glen Schneider about finding work-life balance was also exceptional information for directors young and old.

Richard Floyd
Yamaha Master Educator
Austin, Texas

Time and time again, I find myself impressed, informed and inspired by Yamaha SupportedED Magazine. Yamaha takes the time to seek out top performers from all over the world to showcase their experiences, advice and interesting stories about their backgrounds and adventures in professional music. The magazine also



gives readers a better idea of the scope of Yamaha throughout all aspects of the music industry today.

I currently lead a middle school band program of nearly 450 students and need my students to be able to perform on dependable, durable and high-quality instruments, which is why my band room lockers are full of Yamaha instruments!

The articles written by music teachers covering topics such as recruitment, retention, budgeting and teaching strategies are practical and useful. Thank you, Yamaha.

Josh Weirich
Band Director
Music Department Chair
Zionsville Middle School
Zionsville, Indiana



NOTEWORTHY

Online Master of Music Degree

Music teachers interested in conveniently furthering their education can start in the fall of 2019 with Western Illinois University's new online Master of Music degree with an emphasis in Music Education. The program is accredited by the National Association of Schools of Music. For more information, visit wiu.edu/online/music.



Dream Big in Hawaii

Zachary Morita, a music teacher at Niu Valley Middle School in Honolulu, Hawaii, wanted to establish a music invitational where teams of students compete against one another in classical music settings. His proposal was one of five to be awarded \$100,000 in Farmers Insurance Thank America's Teachers Dream Big Challenge annual contest. The award money will be used to purchase instruments and audiovisual equipment. Read about the other winners and find out how you can submit a proposal for next year's competition at www.farmers.com/thank-americas-teachers.



Berklee, GRAMMY® and Latin Music

The Latin GRAMMY Cultural Foundation® is accepting applications through April 10, 2019, for the Emilio and Gloria Estefan Scholarship for students who have been admitted to Berklee College of Music in Boston and are interested in Latin music genres. Applicants for the four-year scholarship (maximum value of \$200,000) should be exceptionally gifted and in need of financial assistance to complete a bachelor's degree in music. Go to LatinGRAMMYCulturalFoundation.com for information.



"MUSIC IS WHAT IT'S ALL ABOUT ... IT'S OUR SHARED GLOBAL LANGUAGE."
— Alicia Keys at the GRAMMY® Awards

Prince's Lasting Influence



Students in Minneapolis will have the opportunity to tour Prince's estate and production complex, Paisley Park, which has partnered with Minneapolis Public Schools. In addition to bringing students to Paisley Park for free, the organization wants to create more educational opportunities in the arts, according to Mitch Maguire, tour operations manager for Paisley Park.

YAMAHA FACT 769
the number of educational events Yamaha sponsored in 2018. These clinics, masterclasses and seminars brought Yamaha Performing Artists and Master Educators to schools and music students nationwide. Events are just one way in which Yamaha shows its support and commitment to music education.



PRESENTING THE 2019 YYPEA WINNERS

Yamaha recently announced the 2019 winners of the Yamaha Young Performing Artists Program. These 11 outstanding young musicians from the world of classical, jazz and contemporary music are invited to attend an all-expense paid weekend at the Music for All™ Summer Symposium in June at Ball State University in Muncie, Indiana. At the symposium, winners will participate in workshops designed to launch a professional music career. They will also receive a once-in-a-lifetime performance opportunity in front of thousands, national press coverage as well as a recording and photos of their live performance.

NAME	INSTRUMENT	HOMETOWN	SCHOOL/COLLEGE
Alejandro Lombo	Flute	Miramar, FL	Curtis Institute of Music
Freya Spence	Clarinet	London, England	Manhattan School of Music
Bhavani Kotha	Oboe	Bellevue, WA	DePaul University
Eric Zheng	Saxophone	Tucson, AZ	Northwestern University
Cade Gotthardt	Jazz Trumpet	Long Beach, CA	California State University, Long Beach
Connor Rowe	Trombone	Lompoc, CA	The Colburn School
Dave Mosko	Jazz Trombone	Marlton, NJ	Rutgers University
Samuel Vargas	Violin	Acarigua-Araure, Venezuela	Columbus State University, Schwob School of Music
Austin Keck	Percussion	Prosper, TX	University of Rochester, Eastman School of Music
Xinzhu Ma	Piano	Shenyang, China	University of Michigan
Will Kjeer	Jazz Piano	St. Paul, MN	California Institute of the Arts



MASTER THE MASTER SCHEDULE

A big-picture approach and careful planning can help you control the destiny of your music program.

BY TIM LINLEY

As music teachers, we often focus on the aspects of program development that we can directly control — what and how we teach. We consider the value or danger of starting strings students using tapes, whether or not the French embouchure truly eliminates biting on the clarinet, when and how solfège should be introduced, and why every or no brass player should employ free-buzzing exercises.

However, the key to building a successful fine arts program also lies in the hands of the oft-overlooked counselors and master scheduler, who likely have no feelings whatsoever on the merits of the Eastman versus Traditional counting systems.

The manner in which your school's master schedule is devised and how individual students are assigned their personal schedules within this system can make a tremendous difference in the level of success that your students can achieve. When speaking with educators about their scheduling challenges, I often find a mix of fatigue and resignation. However, there are some simple and effective steps you can take to schedule for success.

START WITH THE ARTS

First, I recommend that you begin where you have the most influence — meet with your colleagues in the fine arts department to ensure that the band, choir, orchestra, theater, dance and art programs are not scheduling at cross purposes.

Does your varsity orchestra meet during the same period as varsity theater? Are students often forced to choose between enrolling in advanced studio art or varsity band because they meet at the same time each year?

Work together as a department to devise a schedule that emphasizes student choice, facility utilization and conflict-free scheduling. The challenging “give and take” that will certainly take place will be

worth it because you will design an arts department schedule that solves problems instead of causing them. Plus, you will help create a more unified and stronger fine arts department overall.

Bring your unified plan to the master scheduler for review and feedback. You will be shocked at the positive impact this planning will have on your relationship with campus schedulers.



Tim Linley

ADVOCATE, NOT AGGRAVATE

A school's primary goal is to successfully graduate students. In fulfilling this goal, the master scheduler and the counselors have some of the most important and thankless responsibilities in any school system. Therefore, make sure your relationship with the schedulers involve advocacy, not acrimony.


Ask to meet and learn about their process, what deadlines they face, and what changes

or tweaks to your audition/placement procedures can make their jobs easier. Find out which periods house classes such as Advanced Placement courses that have only one available section. Avoid scheduling varsity classes during these periods.

SUCCEED WITHIN THE SYSTEM

At some campuses, devising the master schedule is the job of a single individual who works out the details by hand or on a spreadsheet. At larger campuses, the master schedule is often calculated by software or a Student Information System (SIS).

When meeting with your scheduler, ask how your program's scheduling needs fit into the way the software works. For example, if you have audition or placement information that will affect or change a student's master schedule, find out if the software requires certain data (such as student ID number, local course number or section number) in order to set up a student's schedule. Then make sure that whatever audition or placement results you provide the scheduler clearly includes that data.

I also recommend using the same spreadsheet template across all fine arts programs for audition results or schedule placements for consistency within the department. Ask your master scheduler if there is a particular format he or she prefers. Placing this data in an easily understandable spreadsheet template allows the scheduler to filter the data by student, course code and more. The earlier and more clearly you communicate the audition/placement information, the more success you will have with scheduling! 

ABOUT THE AUTHOR

Tim Linley is the executive director of Visual and Performing Arts for the Dallas Independent School District, where he oversees fine arts instructional development and program facilitation for more than 900 music, theater, dance and visual art teachers at 226 campuses. Additionally, Linley serves as a member of the Urban Education Advisory Committee, part of Music for All's I-65 Corridor Project.

REIGNITE YOUR SPARK

When your attitude toward your career wavers, don't succumb to burnout. Stay inspired and inspiring rather than self-combusting.

BY LISA FIELDS

You became an instrumental educator because you love music and have a passion for sharing your talent with students. When your job inspires you, teaching may not even feel like work. But if you notice yourself getting frustrated by your school's administration, parents and students, or if you're beginning to question why you devote so much of your free time to the music program, you may be on the verge of burnout.

Keep things fresh to enjoy yourself more and to offer your students your best self.

HAVE A POSITIVE NETWORK

If your friends and colleagues find fault in everything, you're more likely to be negative too. Befriend people with a sunnier outlook; it's better for your mental health.

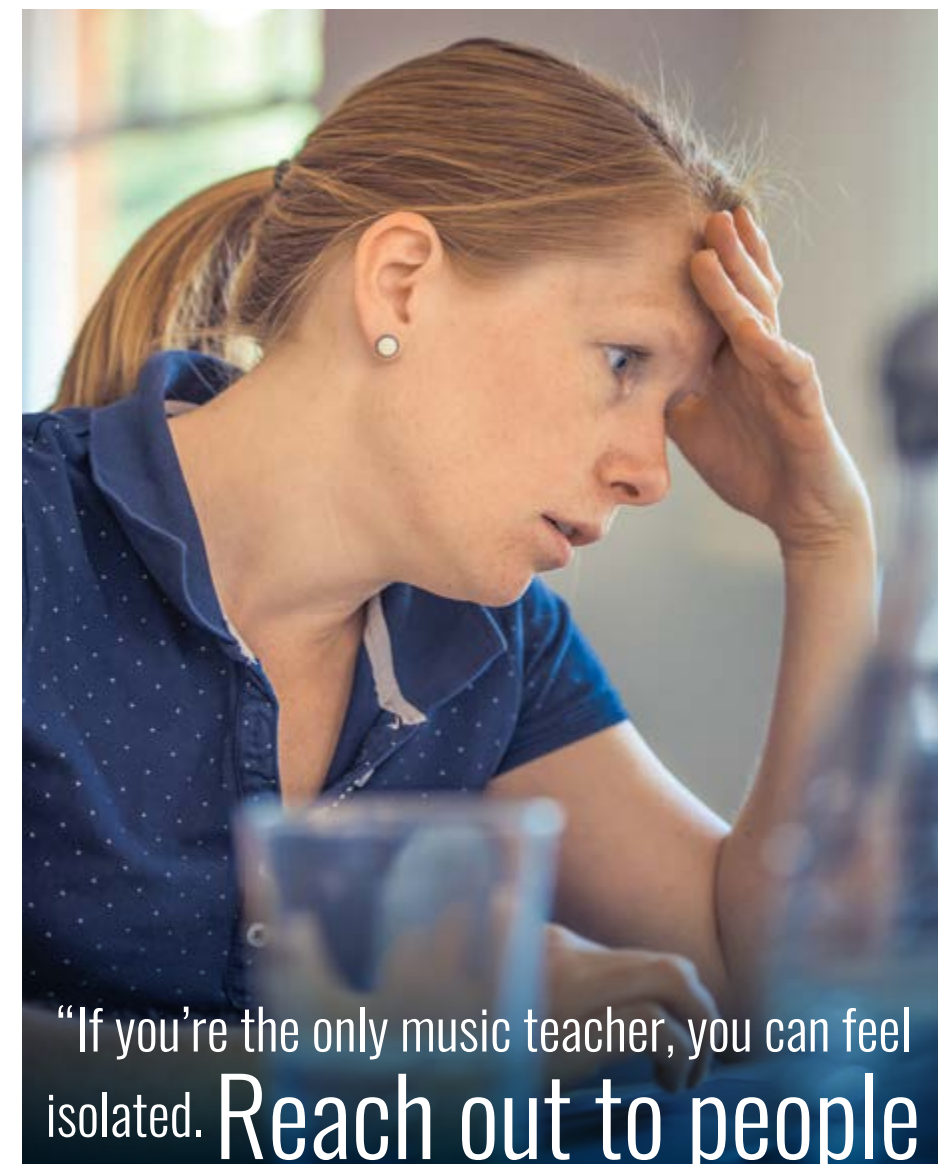
"You're the sum of the people you surround yourself with," says Nolan Jager Loyde, assistant director of fine arts over instrumental music at Round Rock (Texas) Independent School District. "Choose your friends wisely. Listen to what they're saying and choose based on who you want to be."

When you're feeling frazzled, a mentor may help you find perspective. Good mentors are supportive, honest, positive and emotionally available, with enough experience and wisdom to make their comments meaningful and relevant.

"If you're in a small school, and you don't have other music staff, don't get into your little hole and not get out of it," says Richard Sherrick, a retired music educator, choir director and band director from Parkway Local Schools in Rockford, Ohio. "If you're the only music teacher, you can feel isolated. Reach out to people in other schools in the area."

TAKE ON NEW RESPONSIBILITIES

Rekindle your passion for your work by attending professional conferences, teaching new material or becoming a liaison to the state music educators association. It may



"If you're the only music teacher, you can feel isolated. Reach out to people in other schools in the area."

inspire you in ways that you couldn't imagine.

"Where I really see long-term successful careers in music education are with those who continue to evolve their roles, not just within their classrooms but also within their community," says Scott Lang, a music education advocate based in Chandler, Arizona. "They become mentor teachers [or] take on leadership roles [or] take on roles with a state music association. [They] chair the department [or] host a Facebook group or host a concert festival. That's

typically when I see long-term teachers who are just knocking it out of the park. After they conquer what has happened in the classroom, they try to conquer what happens outside."

In addition to offering student-centered workshops and presenting at music conferences around the country, Lang has written several books, including *Leader of the Band* and *Seriously?!: Ruminations, Affirmations, and Observations About the State of Music Education*.

BRING PERSONALITY INTO
YOUR CLASSROOM

Sharing small and appropriate details about yourself can help you bridge the two main parts of your life — the classroom and home — and it can help you connect with your students in a meaningful way. All this can lead to greater on-the-job satisfaction.

“I might say I was with my girlfriend at one of our favorite restaurants having a really comforting meal — that’s the feeling I want to have when you play this song,” says Loyde, who addressed improving work environments and making each day more meaningful at the Music for All Summer Symposium in 2018 and The Midwest Clinic International Band and Orchestra Conference in 2012. “That helps me say, ‘This is my life. My life is here [during] the 13 hours that I’m spending here.’ I find that the teachers who are worn out keep it separate.”

REALIZE THAT YOU MAY CHANGE

Just because your job was perfect for you 10 or 20 years ago doesn’t make it the right fit now. Some people have trouble realizing



SUPPORT NETWORK: It’s important to surround yourself with positive people. Enlist supportive mentors at your school or reach out to music educators at other schools.



Nolan Jager Loyde



Richard Sherrick



Scott Lang

that when life circumstances change, it can impact work.

“I wasn’t shy about working 80 or 90 hours a week at [age] 25,” says Lang, who taught in the classroom for 16 years and now spends 200 days on the road annually speaking about topics like teacher burnout.

“I worked weekends, nights, summers. It’s an all-consuming profession, and you’ve got to be better next year,” says Lang. “But I’m 51. I have two kids and a wife, and I don’t want to sleep in the band room. Maybe I might be better off with a different school environment, or a different age range, or different curricula, or different music.”

FIND FULFILLMENT OUTSIDE OF WORK

Make time for activities like going to the gym or doing something else that keeps you physically active. “You need to find a secondary release,” says Sherrick, who occasionally gives seminars about passion for the job and avoiding burnout.


“I encourage some type of non-musical hobby or pastime. I have a friend, and we played racquetball on Tuesdays. Doing [this activity] with a friend made it easier to get out of the house and go,” Sherrick says.

Exploring your passion for music outside of the classroom may also bring you satisfaction. “I played in a little dance band, played in a community orchestra,” Sherrick says. “I tried to keep my playing skills up, and that fulfills you too. You’re socializing with [other] people.”

LOOK FOR A NEW JOB

If something insurmountable at work makes you unhappy, search for a new position. “It’s okay to make a lateral move for personal and professional reasons,” Lang says.

“There will always be an opening somewhere. Teachers are making changes on a far more frequent basis than years ago. If they say, ‘I’m struggling here,’ that’s OK. Find a different fit. They feel like they’re trapped, but they’re not. Teachers shouldn’t be shy about using their free agency,” Lang says.

If you’re feeling the onslaught of burnout, your students will see it and suffer for it. Don’t stagnate. Assess your situation, which can lead to rejuvenation for your job or a resolution for a change. 

THE INSIDE SCOOP:
ERIC WHITACRE

For 2019, I will be interviewing prominent people, some in the music industry, others not. For my first Q&A, I talked to prolific GRAMMY®-winning composer and conductor Eric Whitacre. I became aware of Whitacre’s special gifts many years ago when he was a standout undergraduate at the University of Nevada, Las Vegas. His world view — that music education can be the gateway to building a better society because it informs the way that children see the world — is inspiring, thought-provoking and well worth exploring. Read more about Whitacre and his work at ericwhitacre.com.



them all over the house — literally every room has two or three bowls of Christmas M&Ms, and I can’t stop eating them. In my normal life, I usually eat very healthy with little sugar, but I do love those M&Ms!

Q. Exactly when did you know that you were going to make music the focus of your professional life?

A: I’ve always loved music. I can’t remember a time that I didn’t have it in my bones, but I’m not sure I thought that’s what I would do with my professional life. I clearly remember the first time I heard a piece that I had composed performed. I was 21, and up until then I had only written pop and rock music. At the reading session of this piece called “Go, Lovely Rose,” I was able to hear music I had written in the bodies and lungs and brains of other people.

It was a transcendent experience, and I remember thinking, “I have to figure out a way to make this my world. This is my vocation.”

What is your biggest pet peeve?

I don’t like negativity, especially when brainstorming an idea or in the throes of creativity. When people say, “no” or “that can’t be done” or “that’s not the way we’ve done that before,” it destroys the creative process.

I love that in improv, the No. 1 rule is “yes and ...” Whatever question is asked of you in improv or whatever statement is made, you say, “yes” and then you add to it. You go!

In creative endeavors, I find that’s the best way to find the real juice and magic. Don’t say, “no.” Instead, say, “yes and ... yes and ... yes and ...”

Why is music important to humanity?

For me, music is a fundamental form of communication and expression. And by fundamental, I mean that it’s built in — it’s hardwired into our systems. There are studies that have shown that music creates empathy, compassion and a bond between people. There’s really no other discipline that creates a bond like this — and I don’t mean just a spiritual bond, but a biological, chemical bond.


Hormones are released in the brain that cause you not only to be less stressed but also cause you to bond — chemically bond — with people around you. I don’t think it’s overstating it to say that music will help save humanity — that the more we play music together, the better citizens we’ll all be.

What is your favorite guilty pleasure food?

This is an easy one because I just came back from Christmas vacation, and I must have eaten my weight in M&Ms! My mother leaves

Why is it important to protect access to a musical education?

Children, even more than adults, absorb the lessons of musicianship, musicality and ensemble music making. Music transforms them. It informs the way they will see the world for the rest of their lives in profound ways and in ways that are important to building a better society.

On an individual level, access to music education just opens young peoples’ worlds! It’s not just music — they learn history, languages, sciences and mathematics all through the study of music! Even just the exposure to music — even if they don’t learn the hard lessons themselves, they learn it through an intuitive way. If it were up to me, everyone on Earth would have access to all the best music. 

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 Neel hosting or attending a session in your area, contact marcia@musiceducationconsultants.net.

Aaron Tindall worked his way to the top of the tuba profession through relentless effort and focused planning. He expects the same from his students.

BY BEN NUSSBAUM / PHOTOS BY ROB SHANAHAN

I'm kind of hard-wired to do things at a pretty intense level," says Aaron Tindall. "In the low brass field, you just have to be relentless."

And Tindall expects the same passion from his students. "He's one of the most hard-working people I've ever met," says TJ Graf, one of Tindall's students. "What are you willing to do that other people aren't?"

That's his big thing. Are you willing to work on one note for two hours to play that note perfectly?"

But not that long ago, the driven Tindall was a driver — literally. "Ten years ago, I was driving limousines professionally," Tindall says. "Whenever I had 20 or 30 minutes, I'd get in the back of the limo and practice on the tuba."

Tindall was taking a semester away from graduate school. Practicing between customers was "the only way to keep my hope and dream alive to be the player I wanted to be."

Tindall's road to the top of his profession has not been smooth or straight, but his persistence has made the difference. He is currently associate professor of tuba and euphonium at the University of Miami Frost School of Music. In the summers, he teaches at the Eastern Music Festival in Greensboro, North Carolina. His fourth solo album, "Yellowbird," comes out later this year.

These accomplishments are particularly impressive given the fact that Tindall didn't focus on the tuba until his mid-20s. An accomplished euphonium player, Tindall added the tuba when confronted with the daunting prospects of earning a living playing the smaller instrument. "It was all or nothing," he says, with euphonium players either getting plum positions in military bands or having to find work outside of music.

Tindall was able to play F tuba at the time, but he was very far from having the full tuba toolbox. "I knew in order to be a college professor, I needed to learn to play the tuba just as well as any other tuba player could," he recalls.

DRIVE



MUSIC MECHANICS: Tindall grew up north of Detroit and automotive metaphors pepper his speech. He says that he teaches students “how the ‘car’ works, so that if it breaks, they can fix it.”

KEEP THE IGNITION SWITCH ON

Getting better each day in steps that are carefully plotted on a mental map is the Tindall way. “One of my favorite expressions is: ‘Some people dream of success while other people wake up and work hard at it,’” he says.

As a teenager, Tindall trained Labrador retrievers for field competitions. He twice won national titles. That experience fine-tuned his approach toward success. “It’s just systematic,” Tindall says. “You can’t move to step two unless you’ve done step one really well.”

Tindall says that he expects his students to “have a clear game plan of what they’re going to do the next day” before they go to sleep. “They need to know what their warmup routine is going to consist of. Every hour of their day needs to be mapped out.”

Tindall practices what he preaches. Each night he plans what he will do the following day, finding a way to divide his time among his family, his students, his busy performance schedule and his own practice time.

When asked if there’s a certain personality type that thrives playing the tuba, Tindall pauses. “There’s a certain personality that thrives working with me,” he says with a laugh. “The most important thing is work ethic,”

he adds. “Everybody’s on a different trajectory, everybody’s on a different pace of learning, everybody starts at a different point. But I really want to find a student who will keep that ignition switch on week after week.”

Tindall says he works best with hyper-focused students. “The music field is incredibly tough. The minute that switch gets turned off, a lot of students quit trying as hard, and they don’t practice with the same determination,” he says.



KEEP LEARNING: According to Tindall, “You can never stop being a student. I still like to go and have lessons with mentors and fellow musicians, even with people who don’t play the tuba.”

Tindall is unapologetically intense about music, but his students are quick to call him caring, supportive and kind. They note that he applies his energy and focus to supporting them as people, not just as players.

FIRING ON ALL CYLINDERS

While he was in graduate school, Tindall won a prestigious solo competition and with it a scholarship to attend the Aspen Music Festival in Colorado. At the time he was exclusively a soloist. Tindall bought an orchestral tuba just two days before the festival started.

From that start, Tindall has become an accomplished group player. He’s now the principal tubist for the Sarasota (Florida) Orchestra. “When you sit on a stage with 80 to 90 of your colleagues who are all performing at a high level, and you get to churn out this creation, a masterpiece, that’s pretty thrilling,” he says.

Tindall says that his orchestral role is “to take the low end of the brass and the low end of the woodwinds and meld that into the strings. Sometimes I have to sound like wood, sometimes I have to sound like metal, sometimes I have to sound like a strings player. The role of a tuba player in an orchestra is so diverse.”

He embraces the tuba’s prominent voice in a group and its role creating a rhythmic and

AT A GLANCE



Bachelor’s: Penn State University

Master’s: Royal Northern College of Music in Manchester, England

Doctorate: University of Colorado Boulder

Additional studies: Indiana University

Solo Recordings

- “Songs of Ascent” (2010)
- “This is My House” (2015)
- “Transformations” (2016)
- “Yellowbird” (2019)

harmonic foundation. “I love the pressure of it,” Tindall says. “I thrive on it. If I’m not on my game, everybody is going to know it.”

One vitally important performance principle that Tindall imparts to his students: “When things are consistent, things are authoritative. When things are authoritative, people listen.”

ROAD MAP TO SUCCESS

For his students, Tindall maps out challenging daily goals. “I ask them to practice four to five hours,” he says.

The day begins with an hour to an hour and a half of their “daily fundamental routine, where they’re working on their mechanics of playing,” Tindall says.

He likes his students to get this done first thing, before 9 a.m. Next is 30 minutes of working on “whatever their deficiency is.”

His students spend one hour practicing an etude, with different pieces each day of the week. “They’re learning how to deep practice something,” he says.

A recording device is an essential tool for musicians. “Record, listen, fix,” Tindall

says. “That’s the mantra.” At the end of the hour, they perform the piece for themselves, recording it for future critiques.

The next hour they study solo material, using the same record-listen-fix process. Then comes an hour of orchestral or military band excerpts — “job material,” in Tindall’s words.

Tindall knows that not all of his students will have careers in music, “but the lessons that they learn in the music field are invaluable,” he says.

Time management, perseverance, high expectations and relentless effort are some of the traits Tindall works to build in his students. “Where else can you learn to be a leader and a follower, a collaborator, a doer, a team player, a problem solver?” he asks. “Sometimes we don’t do a good enough job marketing all the skills people learn from studying music.”

It’s no surprise that Tindall is methodical about imparting life lessons. He has developed a list of ways to build your self-concept. These include:

- Value who you are as a person over who you are as a musician.
- Value the idea that you can contribute to others.
- Set realistic expectations on a daily, weekly, monthly and yearly basis.
- Set aside perfection and instead learn from your accomplishments and mistakes.
- Learn the difference between critique and criticism. A critique is a detailed evaluation of something while a criticism tends to be a negative reaction.
- Don’t lose your self-identity. Hold on to your roots and the good things about where you came from and build on those.
- Stay humble as you succeed. As pastor Rick Warren said, “True humility is not thinking less of yourself; it is thinking of yourself less.”

It comes down to drive — keeping the ignition switch on — and driving — following a map. It’s a good way to get places. And it’s clearly worked for Aaron Tindall. 🎵

Tindall’s “10 Rules Of Play”



Aaron Tindall, associate professor of tuba and euphonium at the University of Miami Frost School of Music and principal tubist for the Sarasota (Florida) Orchestra, builds his pedagogy around his “10 Rules of Play.”

The idea behind these rules is to create consistency in everything musicians do to build their ears to listen for this consistency. They are:

1. Evenness of sound/tone
2. Fronts of notes
3. Release of notes
4. Shape of notes
5. Length of notes
6. Time (playing with the proper pulse or beat)
7. Rhythm (the value of the notes – what happens on or between each beat)
8. Pitch
9. Musical cohesiveness (do all of these elements start to snap together and create a musical idea?)
10. Sweep (is the music beginning to drive to the arrival point of the phrase without losing energy or power?)

Students receive a list of these “10 Rules of Play” on their first day as Tindall’s pupils. They are never far from mind, serving as a constant point of reference.

“You might not be able to hear all these elements, but we’re going to teach you to hear these elements,” he says. “We’re going to empower you.”

TEAMWORK IN TENNESSEE

In the Ravenwood High School music department, partnership is a three-way street as the orchestra, choral and band programs work together to give students opportunities for success.

BY FRANK DIMARIA

In 2016, the wind ensemble at Ravenwood High School in Brentwood, Tennessee, performed on the main stage at the Music for All National Concert Band Festival. That performance inspired Lauren Ramey and Cassandra Brosvik, Ravenwood's choir director and orchestra director, respectively, to help their ensembles strive for the same level of achievement.

"Watching [the wind ensemble] go through auditions and rehearsals and then getting accepted and preparing for this amazing experience inspired my kids to do the same thing," Ramey says. "They saw what their friends got out of working really hard and coming up with a standard of excellence."

Brosvik's honors chamber orchestra and Ramey's advanced mixed chamber choir performed at the Music for All Orchestra America National Festival and National Choir Festival in March. The ensembles performed separately — the choir at a downtown



Indianapolis church and the orchestra in the Palladium at the Center for the Performing Arts in Carmel, Indiana. Both ensembles have also been invited to perform at the Tennessee Music Education Association convention in April 2019.

JOINT CONCERTS

Spurred by the exceptional talent of their students and motivated by their Music for All invitations, Brosvik and Ramey began their most ambitious collaboration.

Last December, the orchestra and choir performed Antonio Vivaldi's "Gloria" together.

"We're picking and performing repertoire that includes choir and orchestra," says Brosvik, whose chamber orchestra has consistently earned superior ratings at Middle Tennessee School Band and Orchestra Association's concert performance assessments.

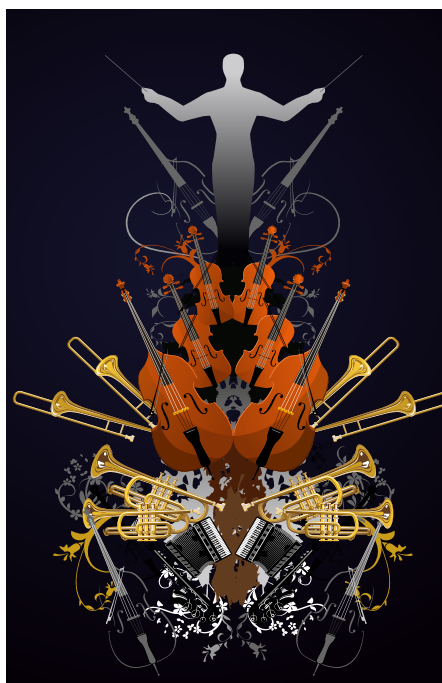
In addition to working with the choir, Brosvik also works closely with the band. Last spring she and Mark Kinzer,

Ravenwood's former band director, created a full orchestra by combining her advanced orchestra and his wind ensemble. "It was the first chance we were able to do this based on schedules, but we wanted to do it for a while," she says. "The students loved it and keep asking, 'When are you going to do that again?' We want to encourage that."

Brosvik and Ravenwood's new band director, Chris Janowiak, are eager to continue collaboration between the two programs. However, Janowiak and his assistant band director, Brianna Bjerke, who is also new to Ravenwood, want to first get comfortable at the school. Between the two of them, they teach a wind ensemble, a symphonic band, a percussion ensemble, a competitive marching band, a winter guard and a drum line.

TIME TO PLAN

Brosvik has been directing Ravenwood's orchestra since 2015, and this year, she began splitting her time between two high schools. She is starting an orchestra program at nearby Franklin High School and spends her mornings there before heading to Ravenwood for the afternoon. Because of this unusual schedule, Brosvik, Ramey and Janowiak do not share a common planning period. They do, however, share a common lunch period. "So that is when we



NIKOLAY ANTIPOV/SHUTTERSTOCK

get together and brainstorm," Brosvik says.

At Ravenwood, Brosvik's orchestra classes and Ramey's choral classes share a room. When Brosvik arrives at Ravenwood for her afternoon classes, Ramey is busy teaching her choir. Often Brosvik will peek in on Ramey's classes. "Our office opens up to the classroom, so as a result, I get to see her teaching, and she watches me teaching," Brosvik says. "Her planning is during my advance orchestra class."

All three directors also get together on "power Mondays," a districtwide initiative

that allows departments to plan as a team. On select Mondays, Ravenwood students report to school 40 minutes later than usual. "That gives teachers 40 minutes to meet with their teams," Ramey says. With Brosvik joining by email, the directors "are able to come up with common assessments, set goals or talk about ways to hit some standards," Ramey says.

SHARED STUDENTS

As in most high schools, the fine arts students at Ravenwood tend to rub elbows with one another, making it easier for the directors to collaborate. In fact, sometimes they make accommodations to share students across their programs. "There are many kids who are in choir and who are also in band," Ramey says. "Or there are kids who are in orchestra and choir or in orchestra and band. All the combinations exist."

Sometimes Ramey, Brosvik and Janowiak get really creative and share a student during the same class period. "A certain choir and a certain band meet at the same time, and there have been times when we wanted a student to be in both ensembles," Ramey says. "So we worked something out where the student comes to choir on Monday, Wednesday and Friday, and to band on Tuesday and Thursday. And then they switch the next week."

NO ONE ON AN ISLAND

Knowing directors can't thrive in a vacuum, Janowiak is eager to support and partner with his colleagues. "You can't build a program on an island by yourself," he says. "You have to have everyone else's interest in mind."

Opportunity and success are recurring themes in the Ravenwood fine arts department as all three directors find new ways to cultivate student success. "We're always trying to be innovative within the limits of what we can do," Brosvik says. "The success breeds off each other."

For example, the band program


"YOU CAN'T BUILD A PROGRAM ON AN ISLAND BY YOURSELF. YOU HAVE TO HAVE EVERYONE ELSE'S INTEREST IN MIND."

— CHRIS JANOWIAK, RAVENWOOD HIGH SCHOOL BAND DIRECTOR

accompanied singer Thomas Rhett at the 2018 Country Music Awards. "I've never been in a room with that kind of energy," Janowiak says about the experience. "With the excitement and nerves ... that was definitely the coolest thing I'd ever done with kids!"

And the top choir ensemble performed in April 2018 with composer Eric Whitacre at Carnegie Hall in New York. (See "The Inside Scoop: Eric Whitacre" on page 9.)

Brosvik, Ramey and Janowiak have laid the groundwork for a successful fine arts program, in part due to their genuine care for one another, and now they cast a collective gaze toward the future.

"[To] develop a thriving program, you have to be able to be honest with one another in a loving and supportive way," Ramey says. "Cassandra and I can do that. And we're getting there with Chris and Brianna. We're set up for success. ... I'm excited to see what the next couple of years will bring and what new ideas we can come up with together and [how we can] branch out from what we've [accomplished]. We have a good foundation, and I'm really excited to see where we go." 



A WORKING LUNCH

At Ravenwood High School in Brentwood, Tennessee, the band, orchestra and choir directors often plan, brainstorm and collaborate during the only time the three of them are free — their common lunch period. Chris Janowiak, Cassandra Brosvik and Lauren Ramey use this same creative planning with their students.

Finding opportunities for students to work together within the music department can be difficult — though not impossible, Janowiak says. The three directors often use the lunch period to bring students together.

Janowiak's wind ensemble and Brosvik's honors orchestra meet during the same period but in different locations while Ramey's chamber choir meets during another period. Conveniently, most of their students share a common lunch, or homeroom period.

"When a certain piece in choir calls for percussion instruments or a wind instrument, or when the choir and orchestra were doing all that work for the holidays, those rehearsals happened during lunchtime," Janowiak says. "It's just finding as much free time as possible during the day to cram all that stuff in!"

"A CERTAIN CHOIR AND A BAND MEET AT THE SAME TIME, AND THERE HAVE BEEN TIMES WHEN WE WANTED A STUDENT TO BE IN BOTH ... SO WE WORKED SOMETHING OUT."

— LAUREN RAMEY, RAVENWOOD HIGH SCHOOL CHOIR DIRECTOR

MUSICAL TIPS

TOTAL TONALITY

To improve students' tone, break down the factors of sound production and incorporate them back into the music.

BY SAVY LEISER

In music, tone is distinct and identifiable, and when played correctly and in harmony within an ensemble, it sets the overall mood and quality of a performance. However, mastering tone does not come easily. It requires hard work and a dedication to good musical habits, which come from a well-balanced “daily diet” of exercises, according to Jarrett Lipman, director of bands at Claudia Taylor Johnson High School in San Antonio.

Dr. Kirk Moss’ high school ensembles received significant recognition for their beautiful tone. “One of the reasons I moved into higher education was to share how I was getting that sound with a broader population,” he says.

Through various steppingstones —

including becoming a strings teacher — Moss is now chair of the Department of Music and Theatre at the University of Northwestern in St. Paul, Minnesota.

Both Lipman and Moss share tips on how wind and strings students can perfect their tone.

FOR BRASS AND WOODWINDS

Breath Support: For good tone on wind instruments, Lipman tells his students to “breathe to play, not breathe to live.” Distinguishing “between a breath we might take walking around during the day versus the proper breath to play [an instrument]” can make a big difference in tone quality, says Lipman, who was on the brass staff for the Boston Crusaders Drum and Bugle Corps.

He recommends practicing breath support during sectionals because technique may vary depending on the instrument. For example, an oboe player wouldn’t need to “fill up” the same way as a tuba player, he says.

Embouchure and Posture: After breath support, students need to work on embouchure, tongue placement and posture. “We’re constantly monitoring their physical habits,” Lipman says.

He compares developing good musical habits to having a healthy, well-balanced diet. “We talk a lot with the winds players [about a] daily diet or daily drill,” he says. “For brass, you want whole-note scales [and] Remington exercises. For woodwinds, we try to do an interval exercise.”

To keep students practicing good tonguing and embouchure skills, Lipman recommends incorporating these exercises into the warmup music. “Nothing exists in a vacuum,” he says. “We always want our fundamentals exercises to directly apply to our music.”

FOR STRINGS

Focus on the Bow: According to Moss, the greatest factor affecting tone in a stringed instrument is how a player handles the bow. Bow use is one of the most important “variables of sound, whether we’re dealing with beginners or advanced artists,” he says.

Many facets of the bow work together to produce sound, and a change in any of those variables results in a change in tone. “The bow is a huge and often underestimated tool in the musician’s hand,” Moss says. “It makes more of a difference than the instrument or the strings themselves.”

Factors to consider include the placement of the bow relative to the bridge and fingerboard, the weight of the bow on the strings and the speed of the bow. “That can include the tilt of the stick, how the hair contacts the string and, finally, the direction — whether it’s a down bow or an up bow,” Moss says. “Those variables ... dictate the tone that students are going to produce.”

Work on Both Hands: Moss explains that musicians often neglect their bow skills because “so many of the materials available for school programs [are] left-hand driven,”



TAKE A BREATH: According to Jarrett Lipman, mastering tone begins with breath support.

meaning that they focus on students’ finger skills with the fingerboard. That’s why Moss co-wrote several exercise books — including *Sound Innovations for String Orchestra: Creative Warm-Ups* and *Sound Innovations for String Orchestra: Sound Development* — that feature sections on bowing.

Strings students need to hone skills in both their right and left hands to gain a well-rounded string education. “It’s important to choose resources that teach the right hand beyond how to hold the bow,” Moss says. “Holding the bow is an important step, but it doesn’t end there.”

Moss recommends that educators work with students to develop finger flexibility

in both hands. “It really comes down to treating the right hand [and the bow] as a separate instrument,” he says. “Once those right-hand fingers are flexible, [it] opens up all kinds of sound.”

FOR EVERYONE

Prioritize Daily Tone Practice: Regardless of what instrument you play, practice is necessary to master tone. Lipman recommends that educators break down their rehearsal time to allow for tone exercises. “If you have a 45-minute rehearsal, take 10 to 15 minutes [to] build their ensemble skills; [treat] it like a masterclass on tone quality,” he says.

This masterclass mindset is important, so students don’t treat the exercises like a warmup that they can later ignore. “A lot of times, when you do a B-flat scale to warm up, it becomes, ‘I played my B-flat scale to get to the music,’” Lipman says.

Listen to Great Music: According to Lipman, mastering tone comes down to the fundamental understanding of what good sound is and what the instrument is meant to sound like. “Listen to recordings, listen to symphony orchestras,” he says. “The hardest part is when you don’t know what you’re working toward. It’s important [that] you find something you really like and find [out] how they do it.”



BOWING SKILLS: Strings students must develop finger flexibility in both hands, says Dr. Kirk Moss.

Every issue of SupportED will close with a letter written by a Yamaha Master Educator to his or her younger self. These letters will offer advice, anecdotes and inspiration for a fulfilling career in music education.

Dear Younger Anthony:



Anthony Maiello
Yamaha Master Educator
University Professor
Professor of Music
George Mason University

As you embark on your career, let me assure you that becoming a music teacher is the perfect profession for you. Teaching is a privilege and will give you the opportunity to demonstrate your passion for making music on a daily basis, and you will see music bring joy and happiness to others. Music is a blessing to be shared. Don't ever forget this.

When did you find music and music find you? It happened when you were very young because music has always been a part of your life.

Remember the accordion your parents rented for you? Their support as your love of music grew was invaluable.

And never forget all the wonderful teachers who nurtured, encouraged and inspired you. They all believed in you and taught you to believe in yourself, especially when you questioned your musical abilities. You must now do the same for your students. Teach them music with love, care, kindness, humility and enthusiasm.

Remember the four-person dance band you started in 9th grade? You played the accordion and were joined by a drum set player, a tenor saxophonist and a guitarist — what fun the four of you had playing at weddings, dances and parties! You wrote and arranged music for the band — those skills helped direct you to follow a path to share your love of music with others.

You will meet a doctor, who also happens to be a fine French horn player, and he will define how important your work is when he compares his profession to yours. He will say that his work involves stitching wounds, prescribing medications and assisting people back to good physical health. Then he will tell you, "But you, with your music, you touch souls." This will be the most powerful statement you will ever hear. It will have an incredible impact on you.

After 54 years as a music educator, I should have a long list of tips and advice for you as you begin your first year of teaching. But all I can say is: There is always more music to learn. If we lived 10 lifetimes, we would just begin to scratch the surface of music.

As a musician, striving for perfection is essential, although we must accept and know full well that we will never achieve it. Music teaches us that we learn by correcting mistakes, one note at a time.

Beethoven said, "To play a wrong note is insignificant; to play without passion is inexcusable!" To this I say, "Amen!"

Let me close by saying that we are so very fortunate to have music as our vocation and avocation. Good luck!

Anthony Maiello in 2019



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AND YOUR STUDENTS
WILL GO FURTHER

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