

# SUPPORT ED

A MAGAZINE FOR INSTRUMENTAL INSTRUCTORS

FALL 2016

O'FALLON'S SECRETS  
TO SUCCESS

BLENDING BRASS FOR  
A POWERFUL SOUND



HOW TO KEEP  
PARENTS ENGAGED

DARING TO  
BE DIFFERENT

# BLACK VIOLIN

 YAMAHA



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## Yamaha SupportED

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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,

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

Our first two editions, featuring Kenneth Tse and Wycliffe Gordon, can be viewed at [www.YamahaSupportED.com](http://www.YamahaSupportED.com). You probably know by now that this magazine is designed to be a quick read and will be published electronically four times a year with two of those issues printed for your convenience. We design this magazine to be a resource of information and inspiration for you. Our articles are written by and about real teachers, inspiring artists and enlightened experts who share the Yamaha commitment to keeping music education thriving in our country.

This edition contains a very insightful article from Cheryl Floyd on how to get parents excited about being involved in their child's musical success. There are articles about attaining a beautifully blended brass sound and how Melissa Gustafson-Hinds' broad vision of a diverse music program serves the many at O'Fallon High School. Our feature article illuminates the path of Black Violin's Kev Marcus, showing how he forged his own

path from fifth grade orchestra to major concert stages all over the world. You will gain some inspiration from Marcia Neel's article, offering great ideas on how to set a course for a successful new school year. There is also a ton of music education industry news as well as an updated clinic calendar.

We are really enjoying putting this magazine together for you as we remain dedicated to **inspiring, empowering and equipping music educators and students through finely crafted instruments, access to life-changing musical events and the sharing of gifted artists.**

So, enjoy our third edition and keep in touch! It's a small world.

Musically Yours,

**John Wittmann**  
Director, Artist Relations & Education



# ROCK YOUR SPEECH

Cheap Trick’s bass guitarist, Tom Petersson, may be a rock ‘n’ roll legend, but when his son, Liam, began to show indicators of autism, he and his wife, Alison, were just like any other worried parents.

“It’s distressing, but we knew something was up,” Petersson says. “As a parent, you feel like a failure.”

Experts recommended 25 to 40 hours of speech therapy per week. A therapist will typically work with a child for about four hours a week, and the remainder of the therapy is done by the parents and family. The Peterssons noticed that Liam responded very well to music, but the lyric content was too complicated for him to grasp—and that’s how Rock Your Speech began.

“We started [Rock Your Speech] as a way for Liam to sing along to songs that he could easily comprehend,” Petersson says. “It’s rock and roll music with a simple lyric theme. It’s not complicated, so that he can kind of latch on to simple words or phrases.”

Petersson tried out his first Rock Your Speech tune in his home recording studio. “What’s your name, what’s your name, hello, hello,” were the only lyrics.

At the time, Liam was 5 years old and only spoke occasional single words. Upon hearing the song, he began responding with his name, and the next morning was asking people in the grocery store, “What’s your name?”


“I knew we were onto something,” Petersson says. “It doesn’t sound like little kiddy music. It’s really meant as a tool, something that kids will be drawn to and [help them] learn different phrases and just



speech in general.”

After sharing their album of songs with noted music therapist Maegan Morrow, Rock Your Speech was presented at the American Music Therapy Association conference in 2015 to great acclaim.

“We were shocked by the response we got from the therapists,” Petersson says. “I can’t even over-exaggerate how positive it was. They were saying, ‘Look, this is good for all sorts of things: dementia, Alzheimer’s, people in car accidents and ... people with hearing problems and trying to get it back.’”

Currently, Rock Your Speech is searching for sponsors and raising funds to develop a comprehensive speech and music therapy program with instructional aids and a mobile app. For more information or to buy the Rock Your Speech album, visit [rockyourspeech.com](http://rockyourspeech.com). 


# NAMM MUSIC EDUCATION ADVOCACY D.C. FLY-IN

Nearly 100 music products industry leaders gathered for the 12th Annual NAMM Music Education Advocacy D.C. Fly-In this past May. This year’s event focused on celebrating the passage of the Every Student Succeeds Act (ESSA), which not only fixes a number of issues with the former No Child Left Behind Act but also designates music as part of a well-rounded education for all children.

Dubbed The Thank You Tour, “it was an event that provided us with opportunities to thank our elected officials for working together to pass this legislation,” says Marcia Neel, Yamaha senior director of education. “The event also provided critical training to assist us in understanding our roles as advocates in our

individual states and local communities, so that we might become better equipped to affect access to music education as part of the comprehensive curriculum.”

The four-day event included a day of service at a local school, training on the content of ESSA and a variety of presentations that served to inspire and prepare the industry leaders for taking their message to representatives in Washington. “Meeting personally with Nevada Senators Harry Reid and Dean Heller allowed me to not only thank two of my state’s lawmakers for their support of the legislation but also to ask them to prioritize funding for various aspects of the bill—particularly an appropriation of \$30 million for the Assistance for Arts Education programs in fiscal year 2017,” Neel says. “It’s our job to maintain open and frequent correspondence with our members of Congress if we want to see this realized.”

To sign up for updates, visit [nammfoundation.org](http://nammfoundation.org). 

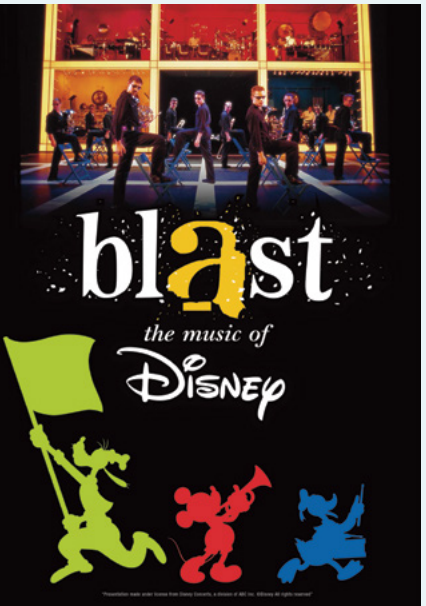
# A “BLAST!” OF DISNEY

Do you want to build a show, man? The popular Tony Award-winning marching music theatrical production “Blast!” will debut a new Disney-themed show in Japan this fall. Director James Mason is working with Kyoto Tokyo International on this exciting new show called “Blast: The Music of Disney.”

“It’s going to have some new and old Disney classics, as well as ... original music,” Mason says. “The arrangements are going to be quite unique.”

The show will be performed in Tokyo, Nagoya and Osaka in August and September. “The Japanese have such a wonderful love for Disney,” Mason says. “It allows us to expand the ‘Blast!’ format. ‘Blast!’ was created in 1999, and needless to say technology and everything else has advanced.”


According to Mason, the troupe includes both new and veteran



“Blast!” performers, including brass players, percussionists, visual ensemble members and even a flutist in the main cast. The show had previously excluded woodwind players due to the ensemble’s drum corps origins.

“We’ve had to create this [production] ... in a very short period of time ... and having the support of Yamaha has been instrumental in being able to pull this together,” Mason says. “To be able to play on the finest instruments available makes our job so much easier as we approach doing something new like this.”

Previous renditions of “Blast!” included a mix of familiar marching music, show tunes as well as modern pop songs, so this version will be the first fully themed

production. “Blast!” last toured the United States in 2013 and has continued to perform internationally since then. Mason says he hopes to embark on a U.S. tour of “Blast!” in 2017/2018. 

# CROWDFUNDING SCHOLARSHIPS

If you or your organization would like to start a performing arts scholarship, a new website called Alumni Funds makes the process easy.

Founded by four former members of the Memphis Sound Drum and Bugle Corps, Alumni Funds lets any group of people create, fund and distribute scholarships to students in need of financial support for band fees, tour fees or summer program tuitions.

Alumni can stay connected to their organizations while getting to know new members who are applying for scholarships. “It creates that connection with the person you’re funding versus just sending money to [an organization], and you don’t know exactly where it’s going,” says Amber Fox, Alumni Funds president and CEO.


The scholarship sponsors work with the Alumni Funds staff to create the parameters for their scholarships: deadlines, instrumentation, qualifications, and essay or video submissions.

Donations are gathered through a crowdfunding-type webpage until the amount is fully funded. Alumni Funds also publicizes the



scholarship to attract applicants. Once the scholarship sponsor has chosen the winner, Alumni Funds sends the money directly to the organization where the individual will be performing, not to the student. Scholarships are used for activity fees, not travel expenses or a new instrument.

Fox and co-founders Sarah Anne Brewer, Haley Burks and Jason Hansen created Alumni Funds to give back to the music community. “I personally [know] how great an impact performing has had on me,” Fox says. “I want more people to experience [it], and I hate the idea that people can’t do that because of money.”

To start a scholarship or browse those currently available, visit [alumnifunds.org](http://alumnifunds.org). 



# Future Music Educators' Experience

BY ELIZABETH GELI

Every November, Music for All hosts the Future Music Educators' Experience during its Bands of America (BOA) Grand Nationals marching band competition. Aspiring band directors are invited to a full day of seminars and networking opportunities as well as a free ticket to the BOA semifinals competition.

The program begins with a welcome from Music for All's President and CEO Eric Martin and continues with presentations by leaders of the National Association for Music Education, Drum Corps International, WGI Sport of the Arts, the National Association of Music Merchants and Yamaha, among many others.

"The biggest takeaway is the fact that [attendees often say], 'Wow, I just walked into Lucas Oil Stadium and within the first 10 to 15 minutes, I met the [leaders of major music organizations],'" says James Stephens, director of advocacy and educational resources for Music for All. "Being able to pick these people's brains ... exchange business cards and email addresses, whether they're looking for a job prospect or just advice about their future careers, they're making these connections with some of the best in the business."

After a leadership-building activity and "meeting the masters," the students get a behind-the-scenes tour of Lucas Oil Stadium and have the chance to watch semifinals.

For more information, visit [musicforall.org](http://musicforall.org).



PHOTOS COURTESY OF MUSIC FOR ALL

## YAMAHA NEWS

### Newly Signed Yamaha Artists

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

#### FLUTE

- **Dr. Daniel Velasco**, assistant professor of flute at the University of Akron and member of the Solaris Woodwind Quintet and NuDeco Ensemble

#### SAXOPHONE

- **Steven Kortyka**, multi-instrumentalist, composer and educator in New York; recently completed Tony Bennett and Lady Gaga's "Cheek to Cheek" tour

#### TRUMPET

- **Matthew Cappy**, soloist and recording artist; currently touring with Jill Scott
- **Mike Cottone**, soloist, recording artist, composer and educator based in Los Angeles; recently completed Bette Midler's "Divine Intervention" tour

- **Dr. Adrian Griffin**, principal trumpet of the Orquesta Sinfonica UANL de Monterrey
- **Dr. Brian Shaw**, Julian & Sidney Carruth associate professor of trumpet and jazz studies at Louisiana State University in Baton Rouge, principal trumpet of the Baton Rouge Symphony and co-principal trumpet of the Dallas Wind Symphony

#### SILENT VIOLIN

- **Machiko Ozawa**, artist-in-residence for the S&R Foundation in Washington, D.C., and founder and violinist for the Urban Tango Trio

#### CONCERT PERCUSSION

- **Glen Buecker**, percussion coordinator and instructor at the University of Oklahoma
- **Andrew Eldridge**, director of marching



percussion and senior lecturer in percussion at the University of Texas at Arlington and member of the Lone Star Wind Orchestra

- **Dr. Joshua Knight**, assistant professor of percussion at Missouri Western State University
- **Dr. Joseph Van Hassel**, lecturer and director of percussion studies at the University of North Carolina at Pembroke; principal timpanist of The Carolina Philharmonic Orchestra

#### MARIMBA & VIBES

- **Rusty Burge**, professor of percussion at the University of Cincinnati College-Conservatory of Music

### SILENT Brass SB1X Tuba Mute and SB2X Euphonium Mute

The new SB1X Tuba Mute and SB2X Euphonium Mute are the latest additions to the award-winning Yamaha SILENT Brass™ lineup of high-tech mutes that allow musicians to practice quietly. The new versions have been completely redesigned and offer significant improvements over the originals.

The lightweight and more compact mute design can be collapsed and stored inside the bell of most horns for easy carrying. Adjustable resistance and tuning allow players to find their own personal "sweet spot" while providing realistic sound quality with Brass Resonance Modeling.

"Our design team in Japan worked for several years on these



new models to make sure we had a great product," says Matt Kerns, Yamaha accessories marketing manager. "Based on the terrific feedback we've received from players, I think it's safe to say we have another winning design that's going to make a lot of people very happy."

Both models have a unique sliding plunger that allows musicians to fine-tune the resistance and tuning for their particular instrument and playing style. This feature gives an unprecedented level of control over the way the mutes feel and respond and also makes them usable for a much wider range of instruments. The SB1X tuba mute works well with everything from a small F-tuba all the way up to a C-tuba with an enormous bell.

These new models join the existing lineup of SILENT Brass mutes for trumpet, flugelhorn, french horn and trombone and will be available in stores beginning in the fall of 2016. For more information about the entire SILENT Brass lineup, visit

[www.4wrd.it/SILENTBrass](http://www.4wrd.it/SILENTBrass).



# YOU ASKED. WE LISTENED.

Every week, we hear from band and orchestra directors, asking us for more resources to help them become the best teacher they can be.

Yamaha SupportED was one of the tools that has come out of those conversations.

And now, we're pleased to tell you about a new resource: the Yamaha Master Educator Program. Over months of development, a group of exceptional master educators has come together who can inspire teachers 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, Parent Involvement & Student Retention
- What You Need To Know...For First Year Teachers



Please contact Jalissa Gascho at [jgascho@yamaha.com](mailto:jgascho@yamaha.com) if you are interested in hosting one of these fine Yamaha Master Educators.

## The Yamaha Master Educator Program's Mission:

To provide inspiring professional development opportunities and artistic music collaborations for music educators at the local, state and national levels.



**Daniel Berard**  
Director of Bands  
Fossil Ridge High School



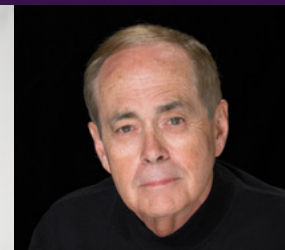
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Associate Professor of Music and  
Wind Ensemble Conductor  
University of California, Los Angeles



**Dr. Rodney Dorsey**  
Director of Bands and  
Associate Professor of Conducting  
University of Oregon



**Douglas Droste**  
Director of Orchestras  
Ball State University



**Richard Floyd**  
State Director of Music Emeritus  
University of Texas at Austin



**Cheryl Floyd**  
Director of Bands  
Hill Country Middle School



**Kevin Ford**  
Director of the Leadership  
Conservatory for the Arts  
Tarpon Springs High School



**Larry Gookin**  
Distinguished Professor and  
Emeritus Professor of Music  
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University of Michigan



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of Instrumental Conducting  
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University of Minnesota



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Charles Professor of Conducting  
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Director of the Spartan Marching Band  
Michigan State University



**Anthony Maiello**  
Professor of Music and  
University Professor  
George Mason University



**Kevin Sedatole**  
Professor of Music and  
Director of Bands  
Michigan State University



**David Starnes**  
Assistant Professor and  
Director of Athletic Bands  
Western Carolina University



**Dr. Emily Threinen**  
Director of Bands and  
Associate Professor of Music  
University of Minnesota



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



# INSPIRING PARENTAL ENGAGEMENT

Getting parents involved in their children's musical growth can provide priceless musical progress.

BY CHERYL FLOYD  
PHOTOS © LANETTE KINNAIRD, PHOTOGRAPHERS OF WESTLAKE

Wouldn't you like to find new ways to get parents more involved with their students' home practice and progress? Of course you do. We all do! According to the Harvard Family Research Project, parental engagement is universally associated with higher achievement on grades, test scores and teacher rating.

How do we encourage parents to be active with their own children's instrumental music progress and success? Engaged parents read to their children and listen to their children read. Parents check math homework and proofread English papers. Certainly it is reasonable to expect that same kind of child/parent relationship in beginning band classes, but not all parents have prior experience in music. So, how do we get started?

## PLAYING MAKES PERFECT

It is essential to provide the parents with something to listen to. Encourage students to play recognizable melodies from memory for their parents. Even "Hot Cross Buns" is amazing for beginners! Suggest students discover "by ear" favorite tunes: "Happy Birthday," nursery rhymes, simple patriotic tunes or college school songs, for instance.

When a playing test is coming up, remind students that it

is valuable to play the assigned lines for parents before the big day. An informal "dress rehearsal" at home can help work out simple errors and nerves.

Raise the stakes by challenging students to give mini concerts for family. This practice performance can go beyond the house. Don't forget to explore social media applications. Videos can be shared with family members via email or Facebook, and far-away grandparents will be delighted by a FaceTime mini concert. The pathway to progress is steeped in play, play, play.

## LEARN TO LISTEN

Offer the parents suggestions (perhaps a checklist) on how to listen and what to listen for. Progress will flux, and some practice sessions will be better than others, so encourage them to praise effort as well as results. When parents hear a child struggling, they should guide practice by asking the student to play challenging spots in the music three times in a row without a mistake.

Parents should monitor their children's levels of satisfaction or frustration with their playing. After concerts, performances or lessons, parents can ask their children to tell them the things they didn't like or identify where improvement is needed. Asking their children how they plan to practice to improve is a valuable learning experience.



## SET UP FOR SUCCESS

Give parents a checklist of "good practice habits" they can monitor. If using printed music, does your child have a music stand and chair for practice? Good posture is critical, even when practicing at home. If they have a room with glass windows or a full-length mirror, they should be utilized to see posture and horn angles.

Parents must make certain the instrument is in good playing condition and all necessary supplies are on hand. A metronome can be an invaluable tool for improving a particular passage, and practicing with a tuner can improve tone quality.

Don't forget that in today's digital age,

**Taking a Bow:** Director Cheryl Floyd recognizes the hard work of the Hill County (Austin, Texas) Middle School full orchestra at a pre-festival concert.

recording practice on a phone or tablet is great for self-evaluation and feedback. Never underestimate the value of recording and then evaluating progress.

## SUPER STRUCTURE

Give parents and students these practice structure tips. Several shorter practice sessions are universally more productive than a practice marathon, and taking a break from practice when frustrated can be a good thing. Parents should discourage an epic practice session. They never end well.

Develop the skill of isolating problems. Parents can listen and remind their children to break it down rather than simply playing the assignment over and over. When you feel like you're at an impasse, try working backwards. Learn and practice the last measure first, then the last two measures and so on.

With these tips, students will hopefully be enthusiastic about their musical progress. But if a particular student is getting truly discouraged, suggest that parents contact the director and the child's private teacher, if possible. Many students who exit their band program do so because they believe that they are "not good enough." A watchful eye and ear from parents and the director can circumvent this problem.

I have personally seen how parents and family can make or break a child's musical progress and help the overall program thrive. Parental engagement and encouragement is priceless—promote it at all costs! 🎵

Raise the stakes by challenging students to give mini concerts for family.



## ABOUT THE AUTHOR



Cheryl Floyd is in her 25th year as director of bands at Hill Country Middle School in Austin, Texas. She was one of the first females and the first middle school band director to be elected to the American Bandmasters Association. Floyd has served as co-principal flute with the Austin Symphonic Band since 1985 and is a Yamaha Master Educator.



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the people in this world  
that do amazing things ... are not  
necessarily the smartest; they're just the  
ones that approach it from a  
**different  
angle.**

WILNER  
BAPTISTE

KEVIN MARCUS  
SYLVESTER

# BREAKING THE MOLD

BY ELAINE CUTTING

While in high school in the 1990s, Kevin Marcus Sylvester programmed his cell phone to play a Busta Rhymes rap song. The customized ringtone amazed his orchestra-mates who eventually transcribed the whole piece and played it regularly together in class.

Their director, James Miles at Dillard High School in Fort Lauderdale, Florida, encouraged this free-thinking fun. "He was always open to us trying new things," Marcus says. "Some orchestra directors shun the hip hop, shun the alternative stuff ... [but he] allowed us to be ourselves."

DARING  
STUDENTS

TO BE  
DIFFERENT

Miles trained his students on classical music but taught far beyond the basics. "He made everyone believe in themselves and had confidence in their abilities," Marcus says. "And sometimes that's more important than scales and arpeggios. Most times actually."

This encouragement to trust oneself would turn out to be a vital source of inspiration for Sylvester and classmate Wilner Baptiste. Now known as Kev Marcus and Wil B., the duo has gone on to form the group Black Violin, wowing audiences with a unique musical genre that blends classical sounds and hip hop beats. At the same time,



their music challenges stereotypes and brings people of different generations and cultures together in mutual appreciation.

### SOUL SEARCHING

Marcus began his journey with the violin in fifth grade orchestra. His mother enrolled him in music class with hopes that the commitment would keep him away from a troubling group of friends.

At first, Marcus played violin only because his mother wanted him to play. He might not have stayed with music at all if his natural talent hadn't been fostered and acknowledged by his teachers. "I started getting really good at it, and I liked the attention that I was getting," Marcus says. "It builds a lot of confidence in you, to become good at things and people recognize you for doing something at a high level."

He was accepted at Parkway Middle School, an arts magnet in Lauderdale, Florida, and eventually landed at Dillard High School, where he transitioned to viola and met Baptiste.

Marcus then received several full-ride scholarship offers for music degrees. He accepted one at Florida International University. However, he was concerned that his options as a professional musician would be limited. "I had just assumed it would have to be under a classical umbrella of some sort," Marcus says. "I really never heard any other kind of violin music before."

Marcus's professor, Chauncey Patterson, quickly dispelled this misconception. On Marcus's first day of lessons, Patterson gave him a tape featuring jazz violinist Stuff Smith. The album title: "Black Violin."

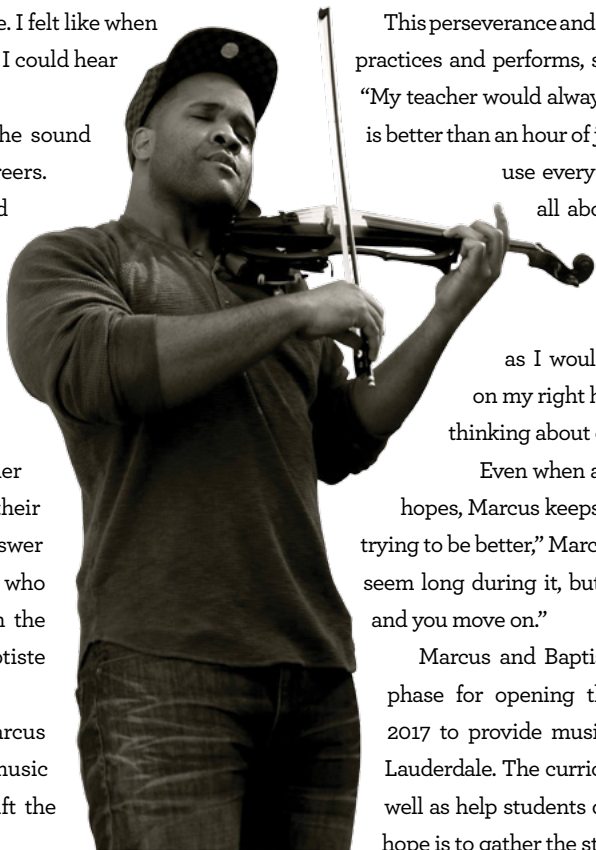
"It really changed my life," Marcus says. "He was playing, but he was doing it in a way I had never heard before. I felt like when he played violin, it spoke to me. It had soul ... I could hear him. I could feel him."

He shared the tape with Baptiste, and the sound stuck with them throughout their college careers.

The eventual blend of hip hop and strings came naturally. "The idea was just something that always was in us," Baptiste recalls. "We were hip hop before we were classical. And hip hop's whole thing is being creative and expressing yourself. For us, it was natural to do that on the violin."

A failed demo contract with a performer made Marcus and Baptiste decide to form their own group. As for a name, Baptiste had an answer ready: Black Violin, as homage to the man who had sparked the soul behind violin. Within the group, Marcus now plays violin, and Baptiste plays viola.

Black Violin, the album, had shifted Marcus and Baptiste's perspectives on what string music could be. Black Violin, the band, would shift the world's perspective as well.



### DREAM BIGGER

Looking back, Marcus attributes a lot of his success in music to the immense opportunities he was given in school and the encouragement he received from his professors to continue. "Music education is the reason why I am who I am," Marcus says. "I can't understate it at all. Music education has provided a better life for me and my family. I have my career, I have my calling, I do what I love for a living because of it."

Marcus and Baptiste strive to give similar opportunities and encouragement to students. "We know that we have a responsibility ... not just to music education but also trying to instill confidence in kids and trying to get them to think in different ways," Marcus says.

While on tour, the duo often invites local youth orchestras to perform a song with them. "We try to do that a lot because those kids will never forget that," Baptiste says. "And dreaming will be a little easier now because of that [experience]."

Making the instrument your own is an important theme that Marcus tries to pass along to young musicians. "Try to find ways to educate kids and make this instrument theirs, so it's not just Bach's or Beethoven's; it's theirs," Marcus advises. "When my instrument finally became mine, I would never let it go. And I would always be working to try different things and trying new ways to make it different and to really take it to another level."

Additionally, Marcus always sends the following message to young musicians: "Use the time you have wisely because when you get older, the time you [used to] have to sit around in a shed and practice, you don't have," he says. "Your time to practice is limited, so use the time you have now."

This perseverance and success is imbedded in the way Marcus practices and performs, stemmed directly from his professors. "My teacher would always say five minutes of focused practice is better than an hour of just playing around," Marcus says. "We use every instance that we play to practice. It's all about if you're going to play something or if you're going to concentrate on what you're playing. Right now I feel like my bow isn't going as straight as I would like and my pinky finger is flaring on my right hand. And these are the things that I'm thinking about constantly when I'm playing."

Even when a performance doesn't go as well as he hopes, Marcus keeps his head up. "I just practice, just keep trying to be better," Marcus says. "Those [tough] moments may seem long during it, but they're really quick moments in life, and you move on."

Marcus and Baptiste are currently in the development phase for opening the Black Violin Music Academy in 2017 to provide music lessons in their hometown of Fort Lauderdale. The curriculum will feature classical training as well as help students determine their musical passions. The hope is to gather the students into a full orchestra.

## FROM THE PAST TO THE FUTURE

Kev Marcus from Black Violin learned many valuable lessons from his music teachers throughout the years. He has been able to pass on this knowledge to young musicians.

**1. Focus Your Practice:** Avoid simply running through your music for an extended time. Instead focus on how you are playing. "My teachers always said, 'It's not about how much you practice, it's about how you practice,'" Marcus says.

**2. Think Differently:** If there's a really hard passage, incorporate something familiar or likeable instead of getting frustrated. "My college professor was really big on that," Marcus says. "He would always encourage me to give it a hip hop beat, 'cause that's what I like ... It makes you get into the practice more."

**3. Be Yourself:** You should always be willing to try new things and always be free with your music. It takes away the nervousness. "Let it all hang out and have fun with it," Marcus says.

"We want it to be 40 to 45 minutes of complete fundamental classical, ... but the last 15 has to be whatever each individual student wants to do," Marcus says.

The plans include a studio where Black Violin can record and produce their own tracks and videos, allowing the students to watch. Students will also be able to reserve rooms for practicing, jamming together or even developing their own songs and ideas with teachers and other classmates.

"We would use it to do our professional stuff, but students would be able to come in and see behind the scenes," Marcus says. "They can come see what's up and see the process and see the other things you can do with music."

For students, Marcus already has exceptional advice. "Always try to think about things differently," he says. "A lot of what our focus is and what our mission is, it's more thought process than it is musical mastery ... to be everything you could ever be, to reach and dream and think big about everything you could possibly do."

### STAY TRUE

The keys to success for Marcus and Baptiste were persistence and staying true to themselves. When Black Violin started, the idea of hip hop violin was completely foreign. Club promoters and prospective clients would look at the two of them, instruments in hand, and often turn them away without listening.

However, Black Violin strove to break the mold. When shunted from a club, Marcus and Baptiste would camp outside the building before opening, playing on the streets. The response was so overwhelmingly

positive that club owners would have no choice but to reconsider.

"We were very ambitious," Marcus says. "We worked very hard. We wouldn't take no for an answer."

They soon found themselves on stage performing Amateur Night at New York's Apollo Theater for the 2004 season. Black Violin took home first place. Serving as their launching pad, Marcus and Baptiste began working on albums and touring.


Black Violin has toured with Linkin Park in addition to embarking on its own tour around Europe, Thailand and the United States. The group has also been featured on numerous television shows and is currently working to develop a program for Fox.

Black Violin also received the honor of playing at the inauguration of President Barack Obama. "That was one of the experiences that you can never really top," Marcus says. "I haven't really been nervous for a show ever since. How can you be, really?"

### A POWERFUL MESSAGE

Black Violin's most powerful message is to think differently, whether it's in music or in life. One of Black Violin's biggest hits, "Stereotypes," challenges listeners to overcome preconceived ideas.

Whether it's a kid from Florida becoming a world-renowned violist or the concept of violin making a significant break in the hip hop world, the message of Black Violin has always been the same: Be different, value your education, and use it to express who you are.

"It's really interesting to step away and change people's perception of what's possible," Marcus says. "The reason why people pay to see us isn't because we're the best violinists in the world. The reason people pay to see us is because we're thinking about it in a way that most people haven't and won't. And to me, the people in this world that do amazing things ... are not necessarily the smartest; they're just the ones that approach it from a different angle." 





# CONNECT • EMPOWER • IMPROVE

**Dr. G from O'Fallon Township High School goes above and beyond the usual call of duty to give students access to music at all levels.**

BY SAVY LEISER  
PHOTOS © LISA BLANKENSHIP

At O'Fallon (Illinois) Township High School, when school ends, music can still be heard drifting through the halls as high school musicians guide middle schoolers in after-school private lessons. The program is just one of many opportunities created by Dr. Melissa Gustafson-Hinds, known as Dr. G, to connect band students of all ages together.

Throughout her eight years as director of bands at O'Fallon, Dr. G has gone above and beyond the usual job description to give students access to music at levels where they feel comfortable participating. She has reinvented her school's jazz program, saved local middle school musicians from the disastrous effects of budget cuts and taken her high school students to prestigious competitions, festivals and bowl games.

## A PLACE FOR EVERYONE

O'Fallon's band program, which features a marching band, four concert bands, three jazz bands, a pep band and a percussion ensemble, has something that will appeal to every musically inclined student, regardless of age or skill.

When Gustafson-Hinds first began teaching at O'Fallon, the jazz program had been defunct for about a year. Now, there are three jazz groups that cater to different interests and abilities. The smallest, called the early bird band, focuses on learning improvisation. The other two groups perform big-band tunes and are separated by skill level.

Gustafson-Hinds worked with the O'Fallon administration to

form these groups and to create classes.

"I meet with Dr. G and talk about what she envisions for her program," says Dr. Martha Weld, O'Fallon Township school district's assistant superintendent. "For jazz band, [we] created an additional level to make sure we were hitting kids at their skill levels. Some were under-challenged, some were over-challenged, and so we [separated] them."

In addition to supporting Gustafson-Hinds as an administrator, Weld has also been a band parent for the last four years. Her daughter, a member of the marching band, concert band and pit orchestra for the school musical, graduated from O'Fallon in June 2016.







The concert band program at O’Fallon is broken into four ensembles based on skill and ability. Because O’Fallon has a separate campus just for freshmen students, one of these ensembles comprises entirely freshmen. Next is the symphonic band for students who enjoy music as a hobby. “They really enjoy band but don’t see the seriousness of being in [private] lessons,” Gustafson-Hinds says.

The top two concert bands are made up of mostly upperclassmen with a strong dedication to music. Most members are in the marching band and take private music lessons as well. “Our top ensemble just performed for the Music for All Concert Band Festival,” Gustafson-Hinds says. “Most of them are my student leaders in marching band. [They] are required to have private lessons.”

The band program also features a variety of smaller groups, such as a percussion ensemble run by her husband, Evan Hinds, a back-up band for the show choir, a pit orchestra for the musical, a madrigal brass band that performs with the choir and a student-run flute choir.

When Gustafson-Hinds first arrived at O’Fallon, the marching



**On the Field:** Participating in Music for All events, such as Bands of America marching competitions, allows Gustafson-Hinds to make connections within the band community.

**Tournament of Roses Parade:** Gustafson-Hinds has taken the O’Fallon band to prestigious festivals, bowl games and parades including the 2015 Rose Parade.

band had about 150 students. Now, it averages 220 members per year. “Kids don’t have to be in marching band, but [they do] if they want to be in the top concert ensemble,” says Gustafson-Hinds.

When football season is over, marching band students join the pep band and perform at basketball games.

Gustafson-Hinds encourages students in other ensembles to break out of their shell and try marching band. “I’ll reach out to them, especially if I see they’ve got the personality of a marching band kid,” she says. “Some of these kids just need a little encouragement.”

### UNITING A COMMUNITY

Gustafson-Hinds has grown the band program over the years with a mix of successful recruitment and leadership strategies. She believes in the power of personal connection, which is why she is so involved with middle school students before they get to O’Fallon.

“We have a handful of joint feeder events,” she says. “We do a combined halftime show with them. We do a Christmas concert. I do clinics with those bands. I try to attend as many [of their] concerts as I can. I try to be visible to those kids. That bridges the gap.”

O’Fallon also hosts a joint band camp event for middle school students to learn about high school marching band.

A few years ago, Gustafson-Hinds stepped up and became a hero to a group of middle school musicians. When funding was cut at one of O’Fallon’s feeder middle schools, extracurricular programs like music and athletics were immediately eliminated. Gustafson-Hinds wasted no time, and “at the very next board meeting, I had a plan put together [to] run that program with my band staff,” she says.

This program, called the O’Fallon United Community Music School, was operated through the local park district, and O’Fallon band parents put on a variety of fundraising events, including a parade, a comedy night and some bake sales, to help.

“As band parents, we became actively involved in fundraising for that program,” Weld says. “We were happy to do it because we know the impact it has on our children when they get to the high school.”

Within a year, the middle school was able to allocate funds for music again, and the band program was reinstated, allowing the O’Fallon United Community Music School to come to an end. “Looking back, that was a pretty remarkable thing we did,” Gustafson-Hinds says. “I’d do the same thing again if it happened.”

Running the O’Fallon United Community Music School gave Gustafson-Hinds a renewed perspective on the importance of being involved with feeder schools. “I talk to junior high teachers weekly,” she says. “We’ve got our students teaching kids who come to the high school to get lessons. Before kids get to the high school, they know [about] the band.”

Beyond improving relations with feeder schools, Gustafson-Hinds’ strong fundraising activities have created new opportunities for the high school band program. Over the past few years, band fundraisers have included a school-wide craft fair, a 5K race and a silent auction dinner. The band has also performed at a St. Louis Cardinals game and raised money through ticket sales. As always, Gustafson-Hinds is looking to expand the band’s fundraising initiatives. “We’re looking into corporate sponsorships,” she says.

### HIGH-PROFILE PERFORMANCES

With a dedicated set of students and a plethora of fundraising opportunities, Gustafson-Hinds has been able to take the band all around the country to perform at places such as Carnegie Hall in New York, Pearl Harbor in Honolulu, Hawaii, Walt Disney World in Orlando, Florida, the BattleFrog Fiesta Bowl in Glendale, Arizona, and the Tournament of Roses Parade in Pasadena, California. For this upcoming academic year, the band is planning a trip to the Capital One Orange Bowl in Miami Gardens, Florida.

“A lot of performances we’ve done have been building up,” Gustafson-Hinds says. “The better the band gets, the more of these select events we get to do.”

The band has also performed at many Music for All marching competitions and national festivals over the past eight years. Because of the group’s participation, Gustafson-Hinds has had the opportunity to network and gain respect within the band community. “I do a lot behind the scenes for the kids,” she says. “I tell them I’m their agent.”

She believes these connections have helped the band strengthen their applications for more prestigious performance opportunities. “We have good recommendations from [Music for All],” she says.

The band’s strong track record also comes from its ability to be humble and accept feedback. Previously, the O’Fallon band applied for and was not accepted to participate in the Tournament of Roses Parade. The parade committee gave O’Fallon feedback on what to improve—it wants bands to tell a story and to show

## FIVE TIPS TO BUILD A BAND PROGRAM

**1. Offer a Variety of Programs:** One reason that the O’Fallon Township High School band program attracts so many students is the variety of ensembles it offers. Dr. Melissa Gustafson-Hinds, director of bands, oversees several concert and jazz band groups for different skill levels, so that all students can participate.

**2. Connect with Prospective Students:** Gustafson-Hinds runs clinics with the band programs at feeder middle schools. She also puts on joint concerts for middle and high school students. This early interaction stirs younger students’ interest in the high school band.

**3. Connect Students with Each Other:** O’Fallon offers a private lesson program where high school students teach private lessons to students from feeder schools. This program teaches high school students leadership skills and prepares middle school students for high school band.

**4. Offer Big Opportunities:** Gustafson-Hinds organizes a variety of trips around the country for her band program. She makes sure that each year’s students get to do something new and exciting, whether it’s a parade, a bowl game or a major concert hall performance.


**5. Be Humble:** Despite the program’s success, Gustafson-Hinds chooses to remain humble. She teaches her students to take their success in stride and be grateful for the opportunities they have. This quality has also made Gustafson-Hinds receptive to others’ advice, which leads to improvement.

what makes its group unique.

What makes O’Fallon unique is its proximity to Scott Air Force Base. Roughly 40 percent of the school’s students come from military families, which Gustafson-Hinds emphasized in her successful application the following year. The band put together a repertoire of military music to play at the parade, including the “U.S. Air Force Song” and some jazz renditions of traditional patriotic music.

For Gustafson-Hinds, directing a band is about constant improvement for her students. “Being a teacher is being a service to others,” she says. “The best teachers are the best learners.”

Even with all of the trips the O’Fallon band program has taken, the satisfaction felt by students and parents often comes from within. “My proudest moments aren’t what the community would recognize,” Weld says. “[They’re] when you see [the students] at the end of an eight-hour practice, and it’s 105 degrees, and Dr. G is asking them to give 100 percent, and they’re still giving it.”

Weld, a graduate of O’Fallon herself, has been a fan of the band program since the 1970s. “I’ve admired them for decades,” she says. “Our entire community’s proud of our band. They’re a legend.” 



# SET THE COURSE FOR SUCCESS

Five tips to encourage your returning students to take on leadership roles and inspire younger musicians.

BY MARCIA NEEL

The start of a new school year always presents another exciting opportunity to set the course for a successful year of music-making and nothing charts that course like effective leadership from directors and students alike. Empowering our young people to have a voice in their own education provides real-world leadership and decision-making experiences and generates action as well. As we think about kicking off the coming school year, there will be a number of ways in which we can empower our student leaders to make a difference by challenging them to help build the culture of our programs. Let's take a look at how just one event—the year's first concert for beginning students—can provide opportunities for our more experienced students to add value to this very special event.

At the middle school level, the more advanced students could help with planning/executing this initial concert for the beginning level students. Providing an “informance” concert is as much about getting the parents excited as it is the students. It is also an effective way to showcase to these “beginning parents” how quickly the students can acquire music-making skills. In addition, parents will see firsthand some of the more long-lasting results of being in the program, i.e. the older classmates also exhibiting both leadership and musical skills.

So what roles can our more experienced students play? Although your students will certainly come up with their own ideas, here are a few to help prime the pump.



**1 Ask your more experienced students to come up with short, humorous skits to demonstrate the musical growth from one year to the next, and then insert appropriately within the various parts of the concert.** One idea might be to select a few measures from the beginning level method book for a first-year student to perform, then transition to a second-year student performing the same few measures demonstrating improved playing skills, then the third-year student doing the same with, for example, added ornamentation. Another skit idea may be developed to demonstrate effective practicing at home where one student is practicing in a noisy environment (TV is on, brothers and sisters playing in the background), working under poor lighting conditions while lying on the floor. Contrast this setting with another that demonstrates a quality practicing environment—appropriate chair, lighting, music stand, attentive parent, etc. Your student leaders will come up with a variety of creative ideas. All you have to do is give them the opportunity.

**2 Put your best foot forward by asking some of your student leaders to welcome the audience at the door with an inviting smile and warm greeting/introduction.** Dressed in their uniform with name badge attached, they could distribute programs and/or NAMM's advocacy brochure, “Why Learn to Play Music?” This beautifully designed brochure has been revised to include the newest research and statistics highlighting the many benefits of music education and is available in English and Spanish. You

We get only one opportunity to make a first impression, so let's make the most of it by giving our more experienced music-makers leadership opportunities.



can order these free brochures through your local music dealer or online at: <http://4wrd.it/NAMMAAdvocacyBrochure>.

**3 Working with the high school director, arrange for high school student leaders to assist the beginning-level students** with tuning, organization and preparation (appropriate unified appearance of uniforms such as tucking in of shirts) prior to the start of the concert. Extra sets of hands are always needed, and the beginning-level students will enjoy the attention they get from the high school students who they view as “rock stars.”

**4 Another way to involve high school students is to ask them to provide introductory performances** (solos, duets or small ensembles) prior to the formal beginning of the concert of the beginning players. These performances could take place on the stage or in the lobby as the audience enters the venue. The concert could conclude with the entire high school marching band making a surprise entrance in full uniform while playing the school fight song or other appropriate selection. The high school students could

then “high-five” the beginners and congratulate them on their first performance. What an exciting conclusion!

**5 Finally, if you haven't used “First Performance for Beginning Band/Orchestra,” you might consider using it this year.** This comprehensive resource is available through your local dealer or directly from Hal Leonard. This turn-key package provides a framework for a short (30 minute) introductory, informance concert and also features a written narration, sheet music, parts, sample letter, programs and certificates for beginning band/orchestra students and is designed to be used just after seven short weeks to get the students playing right away!

We get only one opportunity to make a first impression, so let's make the most of it by giving our more experienced music-makers leadership opportunities in what will be a memorable first concert experience for our beginners and their families. The result will certainly net years of additional music-making experiences for those who are beginning this coming year and who, in future years, will help craft the First Performance Concert for others. 🎵



## ABOUT THE AUTHOR

Marcia Neel is president of Music Education Consultants, Inc., and serves as senior director of education for the Band and Orchestral Division of the Yamaha Corporation of America.



# MUSICAL MARVELS

# DYNAMIC

# BRASS

Band directors can harness the strength of brass instruments to build a powerful ensemble sound.

BY ELIZABETH GELI

With so many superhero movies hitting the theaters, it's ironic to hear ensemble directors tell their students, "Don't be a hero," when someone is sticking out in their sound. Because of the brass instruments' powerful directional abilities, blending the sound and dynamics of an ensemble can seem like an epic battle. But Hollywood has taught us that an entire team of superheroes working cohesively is much more powerful than one rogue crusader working alone. Here's how to assemble your brass section for a blended ensemble super sound.

## TESTING POWERS AND LIMITS

As your ensemble first discovers its powers, testing the limits of strong airflow is an important first step.

"Start with a full forthright sound because you can't play soft with a good and blended sound unless there's airflow," says Dr. Ward Miller, music education consultant, arranger and associate director for the Macy's Great American Marching Band in New York for the last 10 years. "If you start them too soft, they're never going to develop the air flow later to play in different dynamics with a good sound."

Once a good sound is established at louder levels, the ensemble can begin developing the technique of playing softer but with just as much power. Miller likens the difference to two

types of whispers.

"There's the [typical quiet] whisper, and [then] there's, 'Hey, I've got a secret I want everybody to know! Everybody lean in and listen to me!'" says Miller, who is also brass caption head of the

Blue Stars Drum and Bugle Corps from La Crosse, Wisconsin. "That's a really more engaged air even though it's soft. That seems to really resonate with a lot of younger students."

Beyond the dynamics and air, members of the ensemble must learn to match the tone and color of their sound. "One of the phrases I use a lot is playing 'in tone and in tune,'" says Dr. Chip Crotts, director of jazz studies and assistant director of bands at the Georgia Institute of Technology in Atlanta. "I talk a lot about matching the same color and sound and matching the same energy or strength, which is a little different than just trying to play in tune or playing in the same dynamic."

To bring this concept to life, Miller suggests an exercise utilizing a lead player as an example.

"If we have someone who has a really, really good model sound, then it's a good idea to have them play while everyone else buzzes or while everyone else sings through the instrument, and then have them connect their sound to that person," he says.



**Consistency Is Key:** Dr. Chip Crotts tells his students to practice and perform the same way.



**The Greater Good:** Suzanne Dell from L.D. Bell High School in Hurst, Texas, helps students understand the parts of others in their section to know how their own notes fit into the greater whole.

## THE HERO THEY NEED

Directors admit they can be guilty of telling a loud player, "We don't need heroes," or giving them, as Miller described it, "the stop sign hand" more often than they'd like.

"The truth is: As long as they're not sticking out with a bad sound, you want everyone else to come up to their level," Miller says. "We want the people on the left and right to listen to them and try to play up to them, so that we're all putting a forthright sound through the horn."

According to Crotts, the key is to be more specific with feedback. He warns against a generic, "Hey trumpets, I need more!" and instead suggests mentioning which specific trumpet or which part of the chord needs to be brought out.

When instructions are too generic, "the players who are already playing loud enough are going to play louder, and the ones who weren't playing loud enough are not going to play strong enough," says Crotts, who is also the brass caption manager with the Santa Clara (California) Vanguard Drum and Bugle Corps. "Make sure that you're clear about what you want. Bringing the

younger players up and using more air and playing with a fuller sound is a more ideal way to balance [the band]," Crotts says. "It just encourages more confidence from the younger musicians, and it promotes more of a confident performance throughout."

Lead players may feel like they have to save the rest of the band with their sound; one way to keep them busy is to give them more listening responsibility. "Train the leaders to listen to the other leaders of the other brass sections, so that the lead trumpet is listening to the first chair French horn, who is listening to the first chair trombone, euphonium, tuba, etc.," says Suzanne Dell, associate band director at L.D. Bell High School in Hurst, Texas. "And then get the players within the section to understand their responsibilities for how their parts support what is oftentimes the lead voice."

## LEADERS AND SIDEKICKS

With some students, ego can be the reason for overplaying because they may fear relegation to a sidekick role. Clearly defining roles and emphasizing all parts helps to avoid these challenges.

Dell suggests rotating roles occasionally, so that everyone knows what it's like to be on first, second or third part. Realizing how and why each part is important will prevent overplaying and sticking out.

Dell also recommends an emphasis on small ensemble or chamber playing where each part is very important, so that this skill is reflected in the larger ensemble.

Directors must create an environment where students perform the way they practice. Players need to understand that blending and balance make a better performance overall—they shouldn't do it just to prevent the director from correcting them



**Matching Energy and Strength:** Dr. Chip Crotts typically tells his students to match the same color and sound rather than simply playing in the same dynamic.



Yamaha Consistency

Instruments and manufacturing are variables that music educators shouldn't need to worry about when helping their groups have a well-blended sound. Getting all players on the same brand of instrument creates a level foundation for learning.

"If you ask any band director, 'What are the words you would use to describe Yamaha?' one of the first words that they're going to say is 'consistent,'" says Jonathan Goldman, Yamaha wind instruments product manager. "From instrument to instrument, our consistency is legendary. The student can learn to play with appropriate technique because they're not having to make any weird adjustments for a flaw or inconsistency in the instrument."

As players become more advanced and upgrade to other Yamaha models, they can depend on the same consistency throughout the line.

"In our design philosophy, we call it vertical integration," Goldman says. "We design the highest level instruments first, and then we spec down to a student model, so what you end up with is a spec'd down professional or custom level instrument versus the other way around."

Using Yamaha instruments across different sections means that they are all made with the same materials, techniques and quality assurance procedures.

"There definitely is an advantage to having all of the instruments come out of the same place because it helps lend to the uniformity of sound," Goldman says. "It's not perfect because every player is different, but having all the metal and all of the production done in the same fashion does really, really help."

during rehearsal.

"We've all been in bands where you practice one way, and then everybody gets to the game, and they just play completely different," Crotts says. "You have to make sure that the way that they practice and perform is consistent and that you're having everyone play up to each other."

Miller plays a game with his students where they take a passage of the piece and only play when they think they have the melody or most important part. The results can be illuminating.

"People either don't know that they're the most important thing, they're not aware of how important they are, they're not aware they're in the foreground, or they think they're the foreground and they're not," Miller says. "It results in so much more clear balance and clarity for the audience to know exactly what they should be listening to at that moment."

WITH GREAT POWER COMES GREAT RESPONSIBILITY

While the students are working hard to play with a more blended sound, remember to consider logistics that can give your ensemble an advantage during performances.

"Take into account the [concert] setup and be mindful where it is that you're performing and how you physically use



Targeted Missions: Dr. Chip Crotts suggests providing feedback to specific players or parts rather than the section as a whole to get the changes you intend.

your space," Dell says.

For example, you may need to put some of the brass with front-facing bells up on risers or position the French horns in an area that can reflect their sound forward.

Just because the group sounds great from the podium doesn't mean the balance is right from the audience's or judges' standpoint. Dell suggests listening and recording from different locations around the room, and Miller agrees.

"If you're not somewhere where somebody can come in and be an extra set of ears for you, record and send it off to someone who can help you," Miller says. "Send it to a college mentor, a friend, another band director or bring a guest in."

Creating a blended sound among the brass takes hard work, but when you bring together all the different elements, you can have a sound worth fighting for.

"It's not achieved by individual players playing at their loudest but by everyone matching energy and everyone being at the center of pitch and tone," Dell says. "That's how you sound bigger and fuller. It's not by force, and it's not by one or two players being the hero."

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Celebrating The 2016 Yamaha Young Performing Artists



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The 2016 Yamaha Young Performing Artists (YYPA) Celebration Weekend took place at Ball State University in Muncie, Indiana, from June 25 to 27 and featured a weekend of rehearsals, master classes, social events, a roundtable discussion and more. The YYPA experience concluded with a celebratory final concert, where the 2016 winners were greeted by a standing ovation from approximately 1,700 Music for All (MFA) Summer Symposium attendees and educators.

During the three-day event, each winner received invaluable advice and guidance to help them pave their way through their musical careers. Many Yamaha Artists, who were clinicians for the Music for All Summer Symposium, spent time with the winners, in addition to the 2016 YYPA guest artist Rex Richardson (international trumpet soloist and Yamaha Artist).

The 2016 YYPA Celebration Weekend culminated on Monday, June 27, with the 2016 YYPA Concert. It was an evening the YYPA winners will not forget as they captivated the audience and performed a wide variety of jazz and classical pieces.

For 28 years, the YYPA program has recognized outstanding young musicians from the world of classical, jazz and contemporary music. For more information, visit [4wrd.it/YYPA\\_Experience](http://4wrd.it/YYPA_Experience).

Hyerin Kim Cherry Hill, NJ Flute

Ivy Ringel Hillsborough, NC Bassoon

Justin Sales Mounds View, MN Saxophone

Henry Solomon Palo Alto, CA Jazz Saxophone

Federico Montes Colombia, South America Trumpet

John Paul Powers Clinton, TN Tuba

Rebekah Ko Torrance, CA Marimba

Wickliffe Simmons Atlanta, GA Cello

Paul Cornish Houston, TX Jazz Piano



Follow the Leader: Dr. Ward Miller teaches his students to play up to the level of the lead musicians.

COURTESY OF THE BLUE STARS DRUM AND BUGLE CORPS.



# Musical 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.

Don’t see a clinic near you? Email us at [SupportED@yamaha.com](mailto:SupportED@yamaha.com) and let’s talk about how Yamaha can help you provide your students with a life-changing musical experience.

DATE	CITY, STATE	INSTRUMENT	ARTIST(S)	WEBSITE	EVENT TYPE
8/2/16	Denver CO	Trumpet	Bobby Shew	<a href="http://trumpetevents.wix.com/2016jtc">http://trumpetevents.wix.com/2016jtc</a>	Clinic
8/3/16	Lawrence KS	Clarinet	Lori Baruth, John Kurokawa	<a href="http://clarinet.org/wp-content/uploads/2016/01/CF2016-preliminary-schedule.pdf">http://clarinet.org/wp-content/uploads/2016/01/CF2016-preliminary-schedule.pdf</a>	Clinics, Concerts
8/4/16	Mt Crested Butte CO	Flute	Mary Karen Clardy	<a href="http://www.nfaonline.org/Resources/Masterclasses/Masterclass.aspx?MasterclassID=1709">http://www.nfaonline.org/Resources/Masterclasses/Masterclass.aspx?MasterclassID=1709</a>	Clinics
8/4/16	Whitehall MI	French Horn	Thomas Bacon	<a href="http://www.artswritelake.org">www.artswritelake.org</a>	Clinics, Masterclasses, Concert
8/8/16	Hendersonville NC	String	Christian Howes	<a href="http://hendersonvillesymphony.org/summer-strings">hendersonvillesymphony.org/summer-strings</a>	Clinics
8/11/16	Eugene OR	Percussion	Chuck Redd	<a href="http://www.theshedd.org/divp/festival.aspx?series=3552">http://www.theshedd.org/divp/festival.aspx?series=3552</a>	Clinic
8/11/16	Indianapolis IN	Trumpet	Al Chez	<a href="http://www.dci.org/ViewArticle.dbml?ATCLID=210165748">http://www.dci.org/ViewArticle.dbml?ATCLID=210165748</a>	Clinic
8/11/16	San Diego CA	Flute	Mary Karen Clardy, Bradley Garner, Tracy Harris, Diane Boyd Schultz, Patricia Surman, Suzanne Teng and more	<a href="http://www.nfaonline.org">www.nfaonline.org</a>	Clinics, Concerts
8/12/16	Twin Lake MI	Euphonium/Tuba	Mark Cox	<a href="http://falconefestival.org/index.php">http://falconefestival.org/index.php</a>	Clinics
8/16/16	Pittsburg KS	Percussion	Brian Fronzaglia		Masterclasses, Clinics
8/17/16	Edwardsville IL	Percussion	Bret Kuhn		Clinic
8/20/16	Cedar Park TX	Flute	Mary Karen Clardy		Clinics
9/10/16	Edmond OK	Percussion	Bret Kuhn, Clif Walker	<a href="http://www.palenmusic.com/percussionpreview">http://www.palenmusic.com/percussionpreview</a>	Clinics
9/13/16	Nashville TN	Trombone	Wycliffe Gordon	<a href="http://blair.vanderbilt.edu/events/">http://blair.vanderbilt.edu/events/</a>	Masterclass, Concert
9/15/16	Florence AL	Percussion	Tracy Wiggins, Michael McIntosh	<a href="https://www.una.edu/universitybands/percussion/camp%20and%20clinic%20information.html">https://www.una.edu/universitybands/percussion/camp%20and%20clinic%20information.html</a>	Clinic
9/16/16	Amherst MA	Percussion	James Beauton		Masterclasses, Clinics
9/17/16	Tulsa OK	Percussion	Colin McNutt, Tom McGillen, John Brennan	<a href="http://www.palenmusic.com/percussionpreview">http://www.palenmusic.com/percussionpreview</a>	Clinics
9/17/16	Nixa MO	Percussion	Bret Kuhn, Clif Walker	<a href="http://www.palenmusic.com/percussionpreview">www.palenmusic.com/percussionpreview</a>	Clinics
9/17/16	Hurst TX	Percussion	Brian West, Kennan Wylie	<a href="http://heb marchingcontest.org/">http://heb marchingcontest.org/</a>	Clinics



Adam Frey

Jeff Coffin

John Kurokawa

Julie Hill



Kenneth Tse

Larry Williams

Mimi Stillman

Wycliffe Gordon

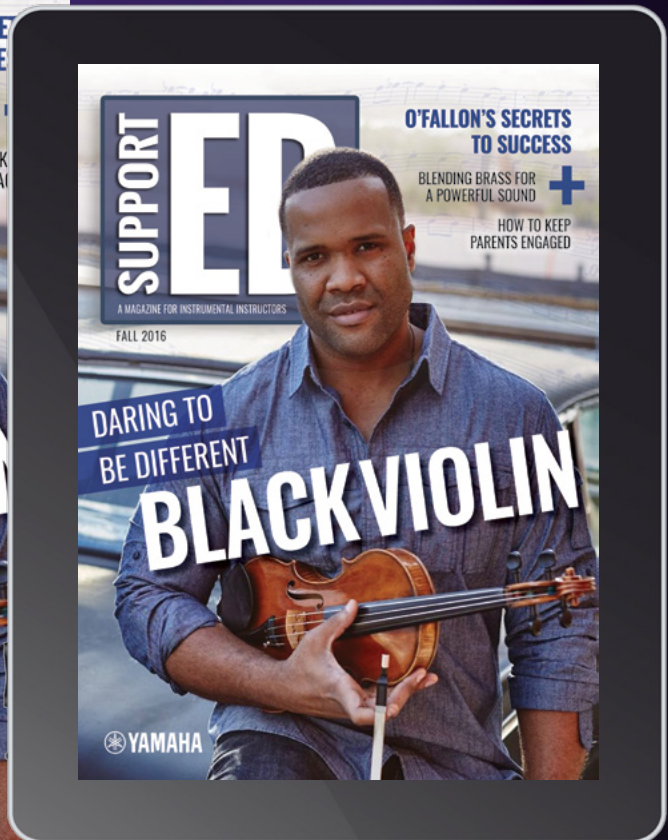
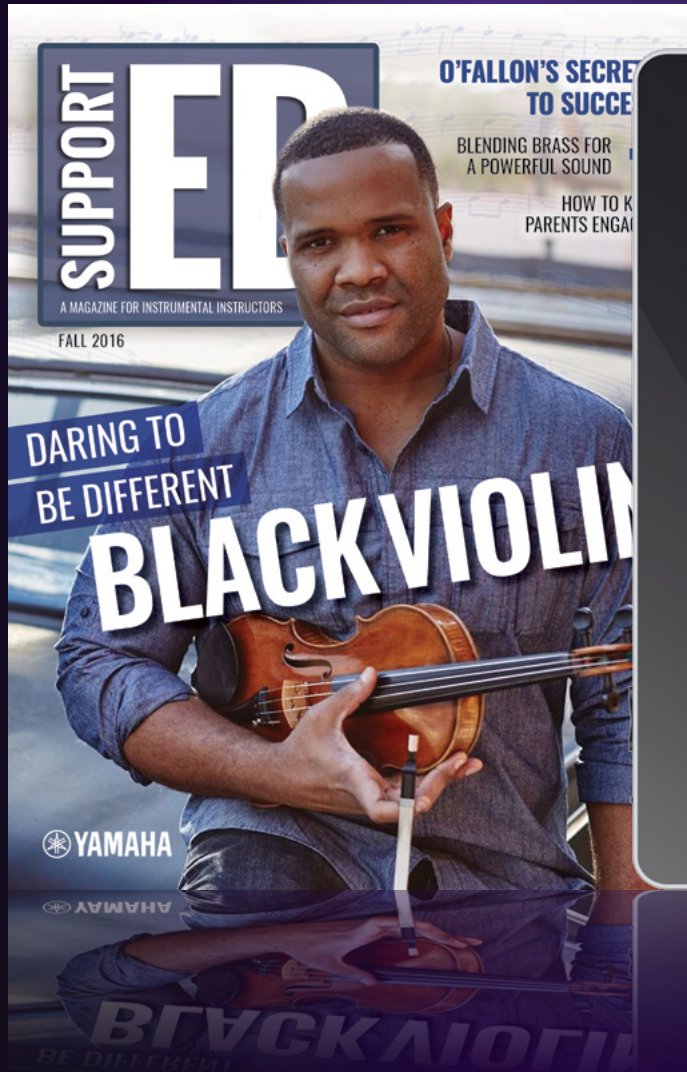
DATE	CITY, STATE	INSTRUMENT	ARTIST(S)	WEBSITE	EVENT TYPE
9/20/16	Tacoma WA	Saxophone	James Bunte, Dave Camwell	<a href="http://www.pugetsound.edu/academics/departments-and-programs/undergraduate/music/">http://www.pugetsound.edu/academics/departments-and-programs/undergraduate/music/</a>	Masterclass, Recital
9/21/16	Denver CO	Saxophone	Anna Marie Wytko	<a href="http://www.msudenver.edu/music/">www.msudenver.edu/music/</a>	Masterclass
9/21/16	Fort Collins CO	Saxophone	Anna Marie Wytko	<a href="http://uca.colostate.edu">http://uca.colostate.edu</a>	Masterclass
9/26/16	Superior WI	Percussion	Doug Walter		Clinic, Lessons, Concert
10/1/16	Bakersfield CA	Flute	Tracy Harris	<a href="http://www.TracyHarrisFlute.com">www.TracyHarrisFlute.com</a>	Clinics, Masterclass, Recital
10/1/16	Mississippi State MS	Trumpet	James Ackley	<a href="http://www.music@msu.msstate.edu">www.music@msu.msstate.edu</a>	Masterclass, Concert
10/5/16	Denver CO	Flute	Mary Karen Clardy	<a href="http://www.msudenver.edu/music/events/">http://www.msudenver.edu/music/events/</a>	Masterclass, Recital
10/6/16	Boise ID	Percussion	David Gluck	<a href="http://www.idahoorff.org/">http://www.idahoorff.org/</a>	Clinics
10/9/16	Philadelphia PA	Flute	Mimi Stillman	<a href="http://www.philafutesociety.org">www.philafutesociety.org</a>	Masterclass, Recital
10/19/16	Eau Claire WI	Saxophone	Dave Camwell	<a href="http://www.uwec.edu/academics/college-arts-sciences/departments-programs/music-theatre-arts/">http://www.uwec.edu/academics/college-arts-sciences/departments-programs/music-theatre-arts/</a>	Masterclass, Recital
10/24/16	Denver CO	Saxophone	Kyle Hutchins	<a href="http://www.msudenver.edu/music/events/">http://www.msudenver.edu/music/events/</a>	Masterclass
10/28/16	Denver CO	Saxophone	Denis DiBlasio	<a href="http://www.cojazzworkshop.com">www.cojazzworkshop.com</a>	Rehearsal, Clinic
11/4/16	Charleston IL	Euphonium/Tuba	Adam Frey	<a href="https://www.eiu.edu/music/events_mtec.php">https://www.eiu.edu/music/events_mtec.php</a>	Masterclasses, Lessons, Concert
11/8/16	Brewer ME	Saxophone	Jeff Coffin	<a href="http://www.brewerperformingarts.com/">http://www.brewerperformingarts.com/</a>	Masterclasses, Workshops, Rehearsals, Concert

11/9/16	Indianapolis IN	Percussion	Tom Aungst, Jason Baker, Chris Davis, Brady Harrison, Lee Hinkle, John Kilkenny, John Lane, Brad Meyer, Iain Moyer, Morris Palter, Steve Shapiro, Tracy Wiggins and many more	<a href="http://pasic.org/artists/">http://pasic.org/artists/</a>	Clinics, Concerts
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