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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,

It is my great pleasure to welcome you to our new publication entitled Yamaha SupportED. This magazine will be published electronically four times each year. Two of those issues will also be printed for your convenience.

Yamaha SupportED is a quick read and is written specifically for you, the instrumental band and orchestral teacher. We hope it will inspire you and help you to continue being the best teacher you can be. We will share articles about real teachers, successful programs and influential artists. We want to keep you informed of our programs, exciting events and opportunities for you and your students.



We are excited about this inaugural issue, which features articles on a middle school's successful quest for band instruments, getting the most from visiting artist clinicians, good news for your timpani students, and a special article on world-renowned saxophone artist Kenneth Tse.

Having been a band director myself, I know firsthand the impact that studying

music can have on a student. Music opens doors, which we have no idea are opening at the time. With this in mind, 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.** This is our pledge. It is who we are and our exclusive focus.

We want to be continually in touch with you and remain dedicated to you and your program. Welcome to **Yamaha SupportED!** We hope you enjoy it!

Musically yours,

A handwritten signature of John Wittmann in dark ink.

John Wittmann
Director, Artist Relations & Education

10 ARTIST SPOTLIGHT

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Eliminate problematic pedal adjustments and tuning challenges with Yamaha Timpani.



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YAMAHA YOUNG PERFORMING ARTISTS

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For more information please visit: www.4wrd.it/YYP



EVERY STUDENT SUCCEEDS ACT

BY ELIZABETH GELI & EMILY MONEYMAKER

A new era of education began on Dec. 10, 2015, when President Barack Obama signed into law the “Every Student Succeed Act” (ESSA), replacing the previous administration’s “No Child Left Behind Act.” The new law allows states to customize their curriculum and improvement plans, reducing the students’ and teachers’ burden of frequent standardized testing.

ESSA is particularly important legislation for music education although it covers all subjects. Music and arts are now eligible for Title I funds and listed as core subjects.

“For the first time, Congress has recognized the fundamental importance of music as part of a well-rounded education,” said Michael Butera, executive director and CEO of the National Association for Music Education (NAfME) in a press release. “This legislation will allow our members greater opportunities to orchestrate success for students in the classroom every day.”

ESSA also prevents students who are struggling in other subjects from being pulled out of music and arts classes to participate in remedial instruction.

“The reason we feel so strongly about this legislation is that we want ecosystems to thrive where music is a hallmark, not only in school but also in the community,” says Chris Woodside, NAfME’s assistant executive director of the Center for Advocacy and Constituency Engagement. “We feel that recognition in federal statutes of the value proposition of [music and arts] does play an effective role at the local level in advocacy.”

ESSA will provide a legally supportive framework for music programs in public schools, but music educators should continue to work with their administrations and the community to build a strong brand for their music program.

TWO MARCHING ARTS LEGENDS PASS AWAY

BY ELIZABETH GELI

The performing arts community mourns the passing of two visionaries—Lynn Lindstrom and Bill Howard—who helped create some of the most influential marching competition circuits in the nation.

A color guard and drum corps instructor and administrator, Lynn Lindstrom is best known as the founding executive director of Winter Guard International (now WGI Sport of the Arts).

“Her legacy will continue in hundreds of gymnasiums each Saturday night between January and April as future generations discover what us older folks already know and love,” said Ron Nankervis, WGI’s current executive director on WGI.org. “By anyone’s measure, she more than succeeded. We are all the better for having known Lynn Lindstrom, and WGI is the organization it is today ... all because of her.”



Lindstrom and her husband, George, were instrumental in welcoming indoor percussion to the WGI activity. She died in late January at the age of 76 from cancer.

One of the founding fathers of Drum Corps International (DCI), Bill Howard also served as director of the Madison Scouts Drum and Bugle Corps, revitalizing the struggling corps in the years prior to the group’s 1975 DCI World Championship title.

“There has never been someone who has dedicated, literally, an entire lifetime to this organization, a dedication that extended more than six decades,” said Chris Komnick, Madison Scouts’ current executive director, on DCI.org. “Virtually every living Madison Scout has felt his influence.”

Howard was inducted into the DCI Hall of Fame in 1994. He died in late January at the age of 81.

ALZHEIMER’S & MUSIC

BY CLINTON CORREA

Alzheimer’s disease is a condition that ails 5.3 million Americans yearly, according to the Alzheimer’s Association, and is one of the leading causes of dementia.

By using music as a therapeutic tool, however, physicians and psychiatrists are now able to aid the minds and bodies of a variety of different medical patients. “Music can shift mood, manage stress-induced agitation, stimulate positive interactions, facilitate cognitive function, and coordinate motor movements,” according to the Alzheimer’s Foundation of America.

A study published in Geriatrics Gerontology International in 2016 introduced a new regimen of cognitive stimulation, including music therapy, once a week for patients with probable Alzheimer’s disease in Korea.

“Music therapy involved playing melodies and/or accompanying chords



for popular songs, and participants were encouraged to develop musical expression and/or imitate musical rhythms,” according to the study.

Patients showed significant improvement of memory, and their caregivers’ quality of life improved as well.

In general, music therapy is a reliable form of treatment for patients suffering from Alzheimer’s disease because of the positive social effects it has on the brain.

In a groundbreaking 2010 study by the Boston University Alzheimer’s Disease Center, Alzheimer’s patients learned more information when words were set to music instead of just spoken. Researcher Brandon Ally says that the study findings could help patients with practical day-to-day care such as remembering to take their medicine.

“Even in the late stages of Alzheimer’s, a person may be able to tap a beat or sing lyrics to a song from childhood,” according to the Alzheimer’s Association. “Music provides a way to connect, even after verbal communication has become difficult.”

PERCUSSION SCHOLARSHIP WINNERS

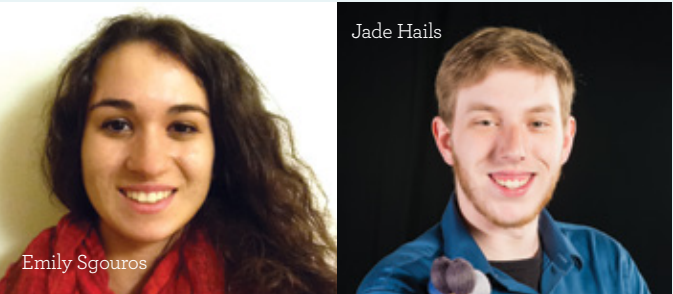
BY CLINTON CORREA

Every year Yamaha and the Percussive Arts Society (PAS) give several scholarships to up-and-coming percussionists.

Emily Sgouros, a percussion major at The New School for Jazz and Contemporary Music in New York, received the PAS/Yamaha Terry Gibbs Vibraphone Scholarship for \$1,000.

This scholarship honors Gibbs’ impact as a Yamaha Artist and PAS Hall of Fame jazz vibraphone player.

“My time at The New School has been amazing! The program is so



diverse and creative,” Sgouros says. “I put my scholarship award toward my tuition for school. I just want to say thank you for the scholarship again. I always love playing Yamaha instruments.”

The other scholarship winner, Jade Hails, received a \$500 scholarship that allowed him to attend the Percussive Arts Society International Convention (PASIC) in November 2015.

“This scholarship gave me a great opportunity to go to PASIC and just envelop myself in a totally new percussion world that I hadn’t experienced,” says Hails, a percussion major and Oregon State University Marching Band member. “I want to thank Yamaha for giving me the opportunity to go to Texas last November and giving me a truly eye-opening experience at PASIC. There is a small percussion community here [in Oregon], but I didn’t realize how large it is everywhere else until I went this last year to PASIC.”

Both Sgouros and Hails are in the process of completing their undergraduate work at their respective schools and plan to apply to graduate school afterward.

For more information on PAS and their scholarships, visit its website at www.pas.org.

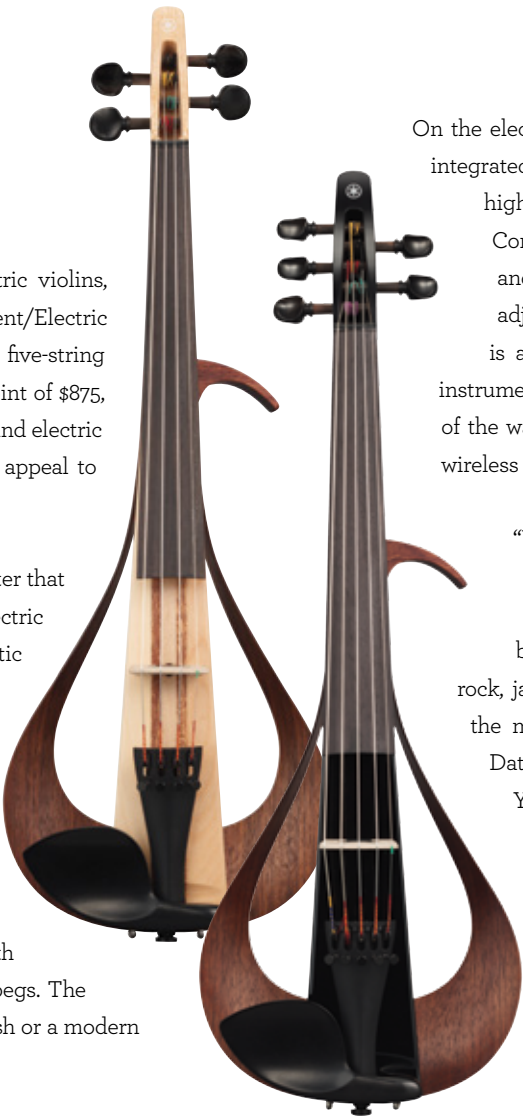
PRODUCT NEWS

All-Wood YEV Electric Violins

Yamaha introduced four all-wood electric violins, expanding the current Yamaha Silent/Electric Violin lineup. Available in four- or five-string models and priced at a comfortable entry point of \$875, the YEV series provides outstanding sound and electric performance benefits while maintaining its appeal to traditional acoustic performers.

All-wood construction adds a natural character that reflects the instrument’s heritage. The new electric violins are nearly identical in weight to acoustic violins. In addition, the established violin player can use his or her existing shoulder rest and favorite bow with the YEV Series.

The solid center body is crafted from maple, mahogany and spruce while the instrument frame is constructed of a rich, resonant walnut. The maple neck is fitted with a rosewood fingerboard and ebony tuning pegs. The violins are available with a natural wood finish or a modern black finish.



On the electric side, the YEV series borrow the same integrated bridge and pickup design found on the higher-end Yamaha Silent Violin Pro series. Controls are simple, with just a single volume and volume bypass knob on the back for quick adjustment with the left hand. The 1/4” output is also discreetly located on the back of the instrument, allowing the cable to be positioned out of the way or allow for convenient connection to a wireless transmitter pack.

“Until now, there hasn’t been an instrument that could provide a seamless transition for the multitudes of country, folk and bluegrass fiddle players—or the legions of rock, jazz and classical violinists—ready to make the move to an electric instrument,” said Ken Dattmore, marketing manager, strings. “The Yamaha Electric Violin provides an easy pathway.”

The YEV recently was named by NAMM as a “Best in Show” for 2016.

For more information, visit <http://4wrд.it/YEV>.

CSS-A Series Concert Snare Drums

Yamaha released the next generation CSS-1450A and CSS-1465A Concert Snare Drum models featuring upgraded hardware.

Ideally suited for wind ensembles and concert bands but also usable with a drum set, these new snare drum models provide a significant upgrade from the original CSS series. Most notably, the drums are made of highly durable 1.2mm chrome-plated steel shells. Other improvements include a 3-piece zinc/steel tubular lug tuning system to optimize the shell vibration and a QType strainer, which enables



the snares to be tightened and released quickly and easily. Coiled snares make it effortless to play even-sounding rolls, perfect for both the beginning and intermediate percussionist while the 45° bearing edge ensures fast transfer of vibration throughout the shell for increased sensitivity and warmth.

“It was as important to respect the history, quality, and playability of our successful CSS Series as it was to improve upon it,” said Troy C. Wollwage, marketing manager, percussion instruments.

Yamaha CSS-1450A is available in 14” X 5” at an MSRP of \$546, and the CSS-1465A is available in 14” X 6.5” at an MSRP of \$598.

For more information, visit <http://4wrд.it/YamahaSnareDrums>.

YAS-875EXII Saxophone

Created to take the experience of playing to a more comfortable and responsive level, the Yamaha YAS-875EXII alto saxophone incorporates both ergonomic innovations and sonic improvements with stress-free playability in mind.

New and improved ergonomic key work reduces physical stress while subtle changes in tone hole size and positioning allows for better intonation.

Sax players will appreciate refinements in the bottom bow design, and the addition of acoustic annealing provides

beautiful resonance and optimal response. These features combine to offer all players, from serious students to professional performers, an instrument possessing the highest level of craftsmanship backed by consistent Yamaha quality.

“This is not only the next level of design for a great saxophone, but it’s an instrument that feels natural in the player’s hands, responds effortlessly in the low range, and plays right in tune with a beautiful timbre,” said Brian Petterson, marketing manager, wind instruments.

The Yamaha YAS-875EXII alto saxophone is available at an MSRP of \$5,739. For more information, visit <http://4wrд.it/YamahaSaxophone>.



YHR-671 Professional Geyer-Style French Horns

Built with impeccable craftsmanship, the new YHR-671 Geyer-style French horns offer school band programs, aspiring players and professionals reliable horns that provide superior tonal character in a wide range of performance settings. The updated Geyer-style wrap provides a colorful, balanced tone and a rich



response, along with legendary Yamaha durability.

“School band programs rely on Yamaha to offer instruments that are consistent in quality and excellent in their musicality, and the YHR-671 French horn delivers on this promise,” said Brian Petterson, marketing manager, wind instruments.

The YHR-671 Geyer-style French horns integrate many features from the company’s new Custom level YHR-871 model.

The Yamaha YHR-671 has an MSRP of \$6,866. For more information, visit <http://4wrд.it/YHR671>.

200, 300 and 400 Series Flutes

Yamaha introduced the next generation of flutes with the release of the company’s 200, 300 and 400 series Student and Intermediate models designed to offer beautiful sound, excellent value, unsurpassed durability and reliable construction for all levels of performance.

By introducing improvements to every facet of the manufacturing process, Yamaha addresses the demands of flutists who want an instrument that produces a consistently

accurate sound and pitch along with a build quality that will last for years. The new flutes feature pointed key arms for a more consistent and precise seal that is more accurate and airtight. In addition, the player will experience increased comfort as well as tactile appeal.

“Yamaha has truly responded to the players—the students, the band members, the session players and the dealers who give us feedback,” said Brian Petterson, marketing manager, wind instruments. “Each of these people contributed to the mission of creating the best possible flutes that have personal value as much as performance.”

The MSRP ranges from \$923 to \$3,059. For more information, visit <http://4wrд.it/YamahaFlutes>.





5 Tips to Prep for a Guest Artist

Prominent electric violinist/clinician

Christian Howes gives insider tips for how to successfully host a guest artist.

BY CHRISTIAN HOWES

Bringing a guest clinician to work with your students can be a win-win for all involved. Students and teachers have the chance to learn new skills and be inspired while your administration and community will see your work firsthand.

I personally enjoy visiting schools because I can create meaningful connections and make a big impact on students, parents and communities.

Here are some steps you can take to properly plan for a visit from a clinician.

1 Figure Out the Finances

There are many ways to pay for the event, whether from your school's budget, fundraisers, ticket sales, grants and/or sponsorships. If an artist lives far away but is touring in your area, you should be able to request a "routed cost" since travel costs and time are mitigated and the artist has an incentive to work during filler days.

2 Decide on Event Format

Will you have private clinics and/or a public concert? Will you combine forces with other schools within or outside your district?

Know the artist you're working with. Is the artist more likely to excel as a guest performer or as a classroom teacher? If you can find both, you can maximize the experience by allowing the kids to benefit from classroom learning in addition to an exciting concert.

My "Creative Strings" outreach offerings include everything from one 1-hour clinic to a residency of up to five days. I enjoy working with the students in the classroom, then showing a public audience what we've learned. In my residencies, I use three days for hands-on interactive clinics with middle school and high school orchestras. These classes have curricula that are totally separate from rehearsals for the culminating concert. I ask the teachers to prepare concert repertoire prior to my arrival, so that I have two rehearsals max.

I also offer 30- to 40-minute assemblies at the elementary schools. A teacher training session is another great activity.

My collaborative concerts are always student-centered. On the selections I perform with the students, I feature myself sparsely and will sometimes simply sit in the section and play along. I perform three to five solo pieces, or about 20 minutes in a 75-minute show.

3 Promote Early and Often

For a public concert, a common mistake first-time promoters make is in assuming that an audience will come. Do everything you can to let parents, press, school administration, board of education members

and community members know about the event well ahead of time. When I visit schools, I always offer them a boilerplate press release and let them simply fill in the details of their school name, location, date of event and a couple personalized quotes. Use this press release, or write one yourself, to invite your local press. Also make sure to promote to your colleagues at nearby schools or in your competition circuit.

Create and display an event poster at music stores, local schools, community bulletin boards, etc. Involve your students. They live in the media world. Ask them to help you promote on your webpage, create a Facebook event and link to videos of your guest artist/clinician.

In general, choose a team of booster parents, students and/or administrators to promote the event and take care of the smaller logistics.

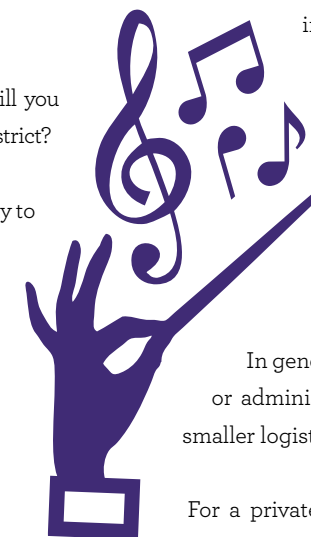
For a private clinic only, you can still attract media coverage, making it is a great way to nurture support from your community.

4 Prepare Your Students

When I visit schools, I actually send them online courses I have created, so they can study my teaching before I arrive and after I leave. You can ask your guest artist if they have instructional materials or recommended resources. You can show videos of the artist performing or teaching. It's a great opportunity to discuss things you normally wouldn't, like how an artist's work reflects his or her personality.

5 Remember to Follow Up

Send thank-you notes to your guest as well as to those who helped with planning. Remember to take photos and send them along with a paragraph about the event to your media contacts, principal, school superintendent and school board. We always send photos to all our industry friends, supporters and especially any sponsors. Have a post-event meeting to evaluate what went well and what could be improved.



ABOUT THE AUTHOR

Christian Howes is a violinist, composer and educator. A Yamaha Performing Artist, he visits more than 50 school orchestra programs per year as a guest performer, teaching contemporary styles, improvisation, amplified strings technology and related subjects. Learn about his school residencies, online curriculum, summer conferences, podcasts and more at www.christianhowes.com.

ARTIST SPOTLIGHT Kenneth Tse on Sax

Predominantly a self-taught musician while growing up in Hong Kong, Dr. Kenneth Tse relied on his own inner drive and unyielding love of music to rise to international prominence in the saxophone world. Here, Tse talks about chasing his dream and his journey to the United States and then around the world.

BY JOEL J. KING | PHOTOS COURTESY OF DR. KENNETH TSE

When Dr. Kenneth Tse joined band for the first time at the age of 13, he intended on playing trumpet; however, he was told that he had the right hands and teeth for an ideal sound with the saxophone. Only later did Tse find out that his director had simply needed a second alto player.

That director must have been on to something, though, because Tse has since emerged as one of the most renowned, iconic saxophone players in the world today.

Early Years

Growing up in Kowloon, Hong Kong, Tse was influenced by a musical family. His mother was a music teacher who encouraged Tse to pick up the violin and piano.

With the saxophone, Tse was self-taught for much of his early career. “I just really enjoyed music and playing saxophone, playing in band with all my friends,” he says.

Not limiting himself to just saxophone, he listened to all kinds of music—singers, orchestras, piano, cello, anything he could get his hands on. Without a saxophone specialist to teach him the intricacies of his instrument, Tse relied on

Wisdom for Other Instructors

Tse’s advice for directors of all career paths is simple – inspire your students and set an example for them.

“Inspire them—take them to local concerts or a recording [studio] ... inspiration will always point your students in the right direction. You need to set an example for your students to follow. There’s no use talking about music all the time without being in the field. They need to see you in action.”





his ear, spending hours with saxophone recordings and emulating what he heard.

“I would try to mimic the feel of a song by playing my own instrument,” he says. “One of the hardest things to do was the diminuendo. I would try a bunch of things until I finally got it to sound the way it did on my recordings.”

Through it all, Tse never felt discouraged. He would come home from the Hong Kong Academy for Performing Arts, where he studied for two years after high school, and practice for several hours.

“I was only one of two saxophone majors at the Academy,” he says. “We only had clarinet teachers, no saxophone teachers, so they could only teach us basic things for our instrument. They also only had an orchestra, no concert band, so we didn’t usually get to play with an ensemble. But I never got discouraged.”

He can’t articulate what drove him to work so hard; he just chalks it up to his own love of music and routines engrained into him from playing various sports alongside pursuing his musical interests.

Throughout the years, Tse never felt too concerned with where he was headed as a musician. Eventually, however, his hard work paid off. World-class saxophonist and teacher Eugene Rousseau hosted a master class in Hong Kong, and Tse was invited to perform for him. Rousseau was impressed with what he heard, and Tse—after seven years of self-tutelage—had finally found himself a dedicated saxophone teacher.

From Student to Teacher

Tse studied with Rousseau for five years at Indiana University, where he earned a bachelor’s degree, master’s degree and Artist Diploma. Tse later earned a doctorate from the University of Illinois, Urbana-Champaign.

“I was always very much inspired by [Rousseau’s] playing,” he says. “His teaching style and my learning style worked very well together. I was used to fixing my technical issues on my own; Rousseau never tried to control my learning, forcing me to do this or that, because I did it all myself. He would teach me the musicality [and] helped me refine my sound.”

With a New York Artists International Award and a critically acclaimed debut recital at Carnegie Hall in 1996, Tse was hailed as a young virtuoso. Since then, Tse has been a prolific performer, traveling across the world for dozens of concerts every year.

In addition, Tse has embraced the world of teaching. He notes that his self-tutelage, combined with Rousseau’s refinement of his musical style, helped him define his teaching style, giving him the drive and motivation to help prospective musicians in the same way that he was helped in his college years.

“I enjoy the responsibility, and because I struggled as a young man without a proper teacher, I had to find out a lot of things by myself,” he explains. “Through that process, I think that I’ve gained a lot of experience, and I felt that I could help a lot of people with their own issues. That’s my mission.”

Currently, Tse is professor of saxophone at the University of Iowa. Though he has a lucrative, rewarding teaching career, Tse puts a great deal of value in staying active as a performer, both to improve his own musical talents and to demonstrate to his students that performing and teaching are equally important.

“Your students need to see that you’re not just lecturing to them; you’re going out and doing the things you tell them to do,” Tse says. “I need to keep myself sharp, and I can only do that by performing regularly. It may take time away from them, but in a way, it gives time back to them as well because I’m still learning. If I’m learning, I can pass that on to my students, and they’ll learn what I’ve learned.”

In addition to his teaching pursuits, Tse is a community leader, operating as the president-elect of the North American Saxophone Alliance (NASA), vice president of the International Saxophone Committee and founder of the Hong Kong International Saxophone Society, which hosts the Hong Kong International Saxophone Symposium every two years. Tse places a great amount of value



in giving back to the communities that helped him get to where he is today.

“I wasn’t born a natural leader, and it doesn’t come easily,” he says. “However, just from working with a lot of friends and enjoying it, I’ve gained a lot of support. A lot of times you don’t really choose to be there, but people put you there because they trust you and your work. I’m very grateful for that.”

Iconic Sound

Central to Tse’s iconic sound heard all around the world is his saxophone, and Tse has used just three horns on a regular basis. His first horn throughout high school in Hong Kong was a dull, rusty instrument. Eventually, Tse decided that he wanted something newer, to match the shiny, well-kept horns his peers had. The horn he chose—and used for 25 years—was a Yamaha.

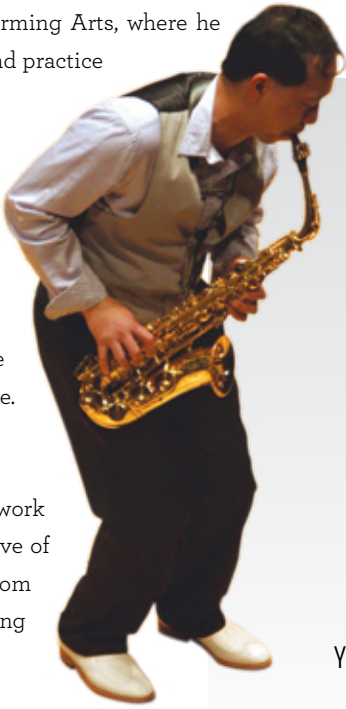
“I played it, and I just fell in love with the sound,” he says. “I actually used that horn until just this year, as a matter of fact.”

Tse recently began playing on a new Yamaha model and carefully considers how his horn affects his sound. “Well, the majority of the sound comes from the player, that’s what I believe,” he says. “Nonetheless, how well the instrument is designed does affect intonation and timbre a significant amount, and it can really make or break your sound. Yamaha horns really help give me the sound and response that I was hearing in my head.”

Tse’s career has been a lucrative and fulfilling one. From a self-taught young performer without a mentor to an iconic, world-renowned virtuoso of an instrument he didn’t even intend to play, Tse’s journey is one that exemplifies the creed of “hard work generates results.”

“Every coin you put in the piggy bank, so to speak, those will add up, and you can cash in when you have the chance,” Tse says. “It’s a long-term commitment, but if you’re prepared for it, you’ll succeed.”

GEAR LIST



YSS-875EXHG



YAS-875EXII



YTS-875EX



YBS-62

TEASLEY BAND'S QUEST FOR MUSIC EDUCATION

BY ELIZABETH GELI

With 20-year-old instruments and an expanding program, a new band director rallies his community toward the winning of Yamaha instruments and other financial support.



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Mobilized by band director Sean Furilla, the community of Canton, Georgia, came together in a widespread show of support for the Marie Archer Teasley Middle School Band when parents, staff and community members worked to win \$20,000 in Yamaha instruments.

“There’s still a buzz around our community,” Furilla says. “[It] created support for our music program that continues to grow. Yamaha not only donated instruments, but it charged our community with an awareness of how supporting music education can change the lives of students and families.”

PROGRAM EXPANSION

The prize came at an especially crucial time for the Teasley band. Furilla became director in 2012 with 150 band students. Many of their instruments had been in use since 1986—the year the school opened.

Furilla grew the program to 250 in 2013. Then in September 2014, the school moved to a new campus, adding sixth graders for the first time and increasing to almost 500 students in the

band. “It is a good problem to have!” said Dr. Susan Zinkil, Teasley’s principal, in a district press release. “We are so proud of how far our band program has come.”

SCHOOL-SUPPLIED INSTRUMENTS

Teasley is a Title I school with 53 percent of its 1,400 students on free and reduced lunch. Many students and families in the band program rely on borrowing school-owned horns.

“My whole approach is I tell them, ‘Anybody can be involved in band; it doesn’t matter the financial state of your family, it doesn’t matter whether you can find an instrument or not—I will find an instrument to put in your hands,’” Furilla says.

Because of Furilla’s mission to include everyone regardless of financial constraints, students sometimes need to take turns playing the instruments in class with some just blowing through their mouthpiece and mimicking the fingerings.

The new Yamaha horns have made a big difference in giving more playing opportunities

“ I can think of no better company for consistent high-quality instruments than the Yamaha Corporation. ”



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for the students. “Now I’ve got a sixth grade class with eight tuba players, and each one of them is able to have a tuba in their hands,” Furilla says. “If it wasn’t for Yamaha and those two tubas that I got, I would have two students that would be playing on their mouthpieces and not have an instrument to play on.”

Playing a new instrument right out of the packaging has led to increased dedication from some of the benefitting students. “By creating a situation where we’ve got new instruments in the hands of students that care deeply about music, it gave them a bigger sense of pride,” Furilla says. “It was great to see the students



opening the cases, seeing their faces as they’re unwrapping the instruments from the cases. That whole process gave them more of a sense of connection and pride not only to the instruments but also to our music program.”

Eventually Furilla hopes to have enough instruments, so that students in different class periods won’t have to share, and each student could take an instrument home to practice. The school needs to purchase at least 30 instruments.

“I’m still in the process of trying to create the funds to buy more instruments because I don’t have enough funds to have each tuba player have a tuba at home,” Furilla says. “We just don’t have that yet. We’re still working toward that.”

THE QUEST FOR MUSIC EDUCATION

Teasley won the instruments in May 2014 through a Yamaha online contest, “The Quest for Music Education.”

Furilla had extensive experience performing with Yamaha instruments as a member of The Cadets Drum and Bugle Corps staff. He first heard about the contest from a fellow instructor at the Yamaha-sponsored drum corps.

“I can think of no better company for consistent high-quality instruments than the Yamaha Corporation,” Furilla says.

For the competition, bands recruited adults in their communities to complete online quests on a variety of topics, including Yamaha Artists, Yamaha internships and music advocacy. “Because the Quest was educationally charged, they got information on

backgrounds of musical instruments, different families of musical instruments, composers,” Furilla says. “The Quest was more than just [an online voting contest].”

At Teasley, Furilla convinced the school to devote faculty meetings to participating. But beyond the staff, teachers and booster parents (both at the middle school and local high school), he also used his ties to small business owners in downtown Canton, where his wife runs a company.

“Every opportunity that I was at a microphone, I was mentioning the Quest and the difference it could make in getting instruments into the hands of our students,” Furilla says.

Under Furilla’s direction, the band students spread the word to families and neighbors across the small town. “The most important thing for me was to get as much of the community involved in it as possible,” Furilla says.

For his prize from Yamaha, Furilla selected two YBB-105WC tubas, two YCL-221II bass clarinets and one YHR-567 French horn.

“What I went after were instruments that we were in great need of,” Furilla says. “Both of the tubas that we had were from the 80’s, and they were put together with duct tape.”

Winning the Quest has helped with some of the more difficult instruments to find. “I really went after the instruments that were more expensive and harder for people to donate,” Furilla says. “It’s easier for me to get clarinets, trumpets, saxophones and flutes ... but much harder to get some of those unique instruments.”

A GIANT SPARK

The excitement and publicity that Furilla generated from the Quest led to even more support beyond participation in the contest. For example, the band’s prior winter concert attracted



COURTESY OF CHEROKEE COUNTY SCHOOL DISTRICT.



COURTESY OF CHEROKEE COUNTY SCHOOL DISTRICT.

1,200 audience members, and many generously donated money and instruments.

“Families, community leaders and local businesses have jumped on board in support of music education because they believe in its power to mold our children and change our world in a better way,” Furilla says. “It’s still a daily battle. Our program is still in an ongoing effort to provide instruments for students in need, but [this] lit a giant spark that propelled us forward with our mission.”

OTHER WINNERS

Other Quest winners were Arroyo Valley High School from San Bernardino, California; San Diego (California) State University; Somerset Academy Canyons Middle School from Boynton Beach, Florida; Round Rock (Texas) High School; VanderCook College of Music from Chicago; MacArthur Fundamental Intermediate School from Santa Ana, California; and Broad Run High School from Ashburn, Virginia.



Timpani Resets the Standard

BY BRETT PADEFORD

“A good timpanist really does set the standard of the whole orchestra,” wrote famed British conductor Norman Del Mar in his book “Anatomy of the Orchestra.”

Del Mar is not alone in this assessment. “Many people ... have considered the timpanist to be the assistant conductor of the orchestra, in that we are the rhythmic and melodic glue,” says Marty Zyskowski, retired director of percussion studies at Eastern Washington University and former principal timpanist in the Spokane Symphony Orchestra.

From high school to professional levels, percussionists receive consistent, reliable tuning with the Yamaha timpani.

“The pedals move very smoothly and the simple gauges allow the students to work between tuning changes with much more ease than before.”

A Higher Level

Because of the timpani’s importance, an ensemble can be derailed when the instrument isn’t in peak shape. When it was time for new timpani at Carmel (Indiana) High School, the group invested in Yamaha because of the drums’ consistency and ease of use.

“The pedals move very smoothly, and the simple gauges allow the students to work between tuning changes with much more ease than before,” says Jeff Queen, director of percussion at Carmel. “Also, the pitch holds remarkably well on these drums. This makes creating music much easier as the student can focus on the technique and making quality sounds rather than just, ‘Is the drum in tune?’”

For Columbus East (Indiana) High School, the need to buy new timpani came about more subtly. Previously owning a different brand, performers noticed that pieces of the tuning gauge would fall off. Tired of maintaining the instrument, the school replaced the entire set with a Yamaha model five years ago. Much of the tuning mechanism on the Yamaha line resides inside the timpani. “The Yamaha is more foolproof,” says Tim Brookshire, assistant band director and also a percussionist.

Training Ground

Because the tuning gauges stand up to wear and tear as well as stay accurate, more students at Columbus East can work with the timpani. “I can put a younger student ... and trust them to get the instrument somewhat in tune,” Brookshire says. “Otherwise I have to rely on my most advanced student.”



PHOTO COURTESY OF COLUMBUS (INDIANA) EAST HIGH SCHOOL BAND.

Queen agrees that the tuning reliability of Yamaha timpani makes it easier for students to progress. “We clear the drums, making sure each lug is in tune with the others, about once every two months and find that they need minimal adjustments when we do,” he says. “When a student can tune the drums, line up the gauges and trust that they will hold pitch, this allows for more time spent actually playing the drums. This lets the student focus on ear training and develop trust in their ears as they continue to apply the proper technique to the music. Without question, Yamaha timpani are an intricate piece of the puzzle to help young players progress!”.

Expressive Control

On the professional front, Zykowski plays on the Yamaha 7300 Series for the Northwest Bach Festival Orchestra and Sandpoint Music Festival. “The Pedal Adjustment Clutch, recessed tension rods and cable-linked tuning gauge are examples of continuous ... innovation to assist the performer in achieving the highest level of musical expression and control,” he says.



Yamaha Timpani Series

7300 Professional Series Hammered Copper Timpani

6300 Intermediate Series Smooth Copper Timpani

4300 Standard Series Aluminum Timpani

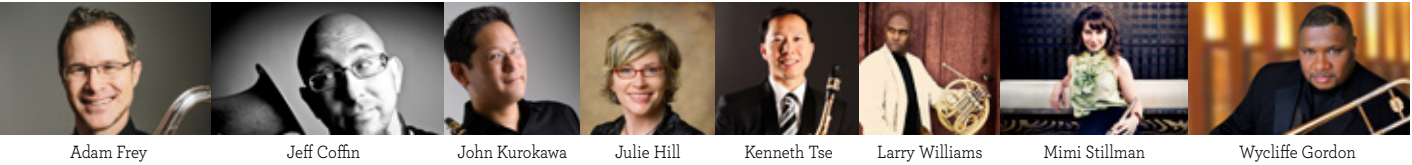
3300 Portable Series Aluminum Timpani

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. For a full list, visit us online at YamahaSupportED.com.

Don't see a clinic near you? Email us at 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
2/3/2016	Canton GA	Euphonium/Tuba	Adam Frey		Low Brass Master Classes
2/4/2016	Columbus GA	Euphonium/Tuba	Adam Frey	music.columbusstate.edu	Low Brass Master Class
2/4/2016	Manhattan KS	Percussion	Bill Shaltis	www.ksu.edu/music/percussion	Timpani Clinic and Concert
2/4/2016	Billings MT	Trumpet	Wayne Bergeron	www.msibillings.edu/jazz	Billings Jazz Festival
2/4/2016	Bemidji MN	Trumpet	Rex Richardson	www.bemidjistate.edu/academics/departments/music	BSU Jazz Festival
2/5/2016	State College PA	Flute	Patricia Surman	www.music.psu.edu	Master Class and Recital
2/5/2016	Troy AL	Euphonium/Tuba	Adam Frey	www.soundofthesouth.org/SEUS/seus/hsindex.html	Low Brass Master Class
2/6/2016	Ocoee FL	Trombone	Wycliffe Gordon	hapcopromo.org/wpsite/events/sunshine-jazz-festival-2016	HAPCO Jazz Festival
2/6/2016	Chicago IL	Percussion	Bret Kuhn & Jeff Moore	www.vandercook.edu/events/day-of-percussion	Day of Percussion - Clinics
2/6/2016	Columbia SC	Trumpet	Mike Steinel	www.scmea.net/professional-development-conference-registration-information	South Carolina Music Education Association
2/7/2016	Greensboro NC	Trumpet	Tom Hooten	www.carolinatrumpetfest.org	Carolina TrumpetFest
2/10/2016	San Antonio TX	Various	Allen Vizzutti (Trumpet), Brad Garner (Flute), Jim Widner (Bass), Frank Kumor (Percussion), Michael Jacobson (Saxophone), Marc Jacoby (Percussion), Aric Schneller (Trombone), Sherry Rubins (Percussion), Kennan Wylie (Percussion), Dean Sorenson (Trombone), Stephen Page (Saxophone), Joe Eckert (Saxophone).	www.tmea.org	Texas Music Educators Association Music Convention
2/11/2016	Oxford MS	Saxophone	Dave Camwell	music.olemiss.edu/calendar	Master Class & Recital
2/12/2016	Columbia MO	Saxophone	Dan Thomas	music.missouri.edu/jazz	MU Jazz Festival
2/12/2016	Lincoln NE	Percussion	John Kilkenny	www.nebrwesleyan.edu/academics/academic-departments-and-programs/music-department/2016-wesleyan-honors-festival	Wesleyan Honors Festival
2/14/2016	Stillwater OK	Percussion	Tracy Wiggins	percussion.okstate.edu/osup/Home.html	Percussion Festival
2/17/2016	Salt Lake City UT	Percussion	Bill Shaltis	music.utah.edu	Timpani and Percussion Master Class
2/19/2016	Terre Haute IN	Trumpet	Allen Vizzutti	www.isujazzfest.org	ISU Jazz Festival
2/20/2016	La Crosse WI	Euphonium/Tuba	Michael Forbes	www.uwlax.edu/music	Brass Day
2/20/2016	Kingsville TX	Trumpet	Stanley Friedman	www.tamuktrumpets.com/sttw	South Texas Trumpet Workshop
2/22/2016	Houston TX	Saxophone	Dave Camwell & James Bunte	www.uh.edu/class/music	Master Classes & Recital
2/22/2016	Cornelius NC	String	Tina Guo		Educational Residency & Performance



DATE	CITY, STATE	INSTRUMENT	ARTIST(S)	WEBSITE	EVENT TYPE
2/22/2016	La Crosse WI	Percussion	Benjamin Toth	www.uwlax.edu/music	Clinics and Concerts
2/23/2016	Houston TX	Saxophone	Dave Camwell & James Bunte	www.hccs.edu/programs/programs-a-z/music	Master Classes & Recital
2/23/2016	Milwaukee WI	Euphonium/Tuba	Adam Frey	www.marquette.edu/music	Master Classes & Performance
2/24/2016	Dallas TX	Saxophone	Dave Camwell & James Bunte	www.smu.edu/meadows/Areasofstudy/music	Master Classes & Recital
2/25/2016	San Antonio TX	Saxophone	Dave Camwell & James Bunte	www.uiw.edu/music	Master Classes & Recital
2/25/2016	DeKalb IL	Euphonium/Tuba	Adam Frey	www.niu.edu/music	Low Brass Master Class
2/26/2016	Nacogdoches TX	Saxophone	Dave Camwell & James Bunte	www.music.sfasu.edu	Master Classes & Recital
2/26/2016	Kennesaw GA	Percussion	Bret Kuhn	www.kennesaw.edu/music/	Clinic
2/26/2016	West Chester PA	Trumpet	Michael Mossman	www.wcubrass.com/trumpetfest	WCU International Trumpet Festival
2/26/2016	O'Fallon MO	Saxophone	Dan Thomas		Fort Zumwalt Jazz Festival
2/27/2016	Suwanee GA	Percussion	Bret Kuhn		Day of Marching Percussion
2/27/2016	Lake Geneva WI	Trumpet	Bob Lark		Master Class & Performance
2/27/2016	Bellingham WA	Percussion	Alan Keown	www.facebook.com/events/1652831371656391	WWU / Percussive Arts Society - Day of Percussion
2/27/2016	Kirksville MI	Saxophone	Dan Thomas	www.upsilonphi.org/jazzfest	Upsilon Phi Jazz Festival
3/3/2016	Oneida NY	Trumpet	Al Chez		Oneida Jazz Festival
3/4/2016	Springfield MO	Saxophone	Dan Thomas	www.drury.edu/music/jazz-festival	Drury Jazz Festival
3/7/2016	Sioux Falls SD	Trombone	Wycliffe Gordon	www.augie.edu	Master Class
3/10/2016	Waverly IA	Trumpet	Tom Hooten	www.wartburg.edu/music/fest.aspx	Trumpet Festival
3/10/2016	Lubbock TX	Saxophone	Kenneth Tse	http://www.saxophonealliance.org/conference.asp	North American Saxophone Alliance Biennial Conference
3/25/2016	Denton TX	Percussion	Douglas Walter	percussion.music.unt.edu/events	Clinic
3/31/2016	Scottsdale AZ	Trumpet	Bruce Gates	www.scottsdalecc.edu/academics/departments/fine-arts/music	Honor Band Festival
4/1/2016	Huntsville TX	Trumpet	Bobby Shew	www.shsu.edu/academics/music/events-and-special-events/jazz-festival/index.html	Bill Watrous Jazz Festival
4/2/2016	Washington DC	Clarinet	John Reeks	music.cua.edu	Single Reed Symposium
4/2/2016	Amherst MA	Saxophone	Kenneth Tse	www.umass.edu/saxophone/symposium	New England Saxophone Symposium
4/6/2016	Miami FL	Saxophone	Denis DiBlasio	www.mdc.edu/main/jazzatwolfsonpresents	“Jazz at Wolfson Presents”
4/7/2016	Los Angeles CA	Percussion	Morris Palter	https://music.usc.edu	Master Class
4/7/2016	Sioux City SC	Trombone	Douglas Yeo	www.augie.edu/arts/camps-festivals-and-competitions/siouxland-trombone-festival	Siouxland Trombone Festival
4/7/2016	Blacksburg VA	Percussion	Michael Burritt	www.performingarts.vt.edu	Residency & Performance
4/7/2016	Beaumont TX	Trumpet	Allen Vizzutti	events.lamar.edu/2016/04/brass-fest-at-lu.html	Brass Festival
4/9/2016	Pensacola FL	Euphonium/Tuba	Adam Frey	www.pensacolastate.edu/sites/mt/mdept.asp	Low Brass Master Class
4/17/2016	DeKalb IL	Trumpet	Tage Larsen	www.niu.edu/music	Master Class & Recital
4/17/2016	Corpus Christi TX	Euphonium/Tuba	Thomas Bough	cla.tamucc.edu/music/	Master Classes
4/18/2016	Estero FL	Saxophone	George Wolfe	www.bonitaspringsconcertband.com	Clinics
4/20/2016	Youngstown OH	Percussion	Benjamin Toth	web.ysu.edu/ccac/music	Master Class & Performance
4/21/2016	Knoxville TN	Percussion	John Kilkenny	percussion.utk.edu	Percussion Festival
4/22/2016	Naperville IL	Trumpet & Saxophone	Eric Miyashiro & Jeff Coffin	northcentralcollege.edu/academics/dept-div-progs/music/music	Naperville Big Band Jazz Festival
4/23/2016	Stillwater OK	Saxophone	Jason Laczkoski	music.okstate.edu	Master Classes & Recital
4/23/2016	Powder Springs GA	Trombone	Wycliffe Gordon	www.gospelnationchurch.org	Master Classes
4/23/2016	Kearney NE	Saxophone	Anna Marie Wytko	www.unk.edu/academics/music/index.php	Master Class
4/28/2016	Akron OH	Percussion	Benjamin Toth	http://www.uakron.edu/music/	Master Class & Performance

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