

SUPPORT ED

A MAGAZINE FOR INSTRUMENTAL INSTRUCTORS

SUMMER 2016

STRING SUCCESS!

HOW A TEACHER TRANSFORMED
A HIGH SCHOOL ORCHESTRA

PLUS: 6 TIPS FOR EAR TRAINING

COLLABORATE WITH
ADMINISTRATORS
AND THE COMMUNITY

ESSA ESSENTIALS:
WHAT YOU
CAN DO?

WYCLIFFE
GORDON

JAZZ MASTER ON STAGE AND
IN THE CLASSROOM

 **YAMAHA**



SupportED Summer 2016



10 ARTIST SPOTLIGHT

Wycliffe Gordon, one of the top jazz trombonists, splits his time on a multitude of musical pursuits including teaching and composing.

SUCCESS STORY 16

The McQueen High School Orchestra makes its mark around the world, thanks in part to one young director's vision, commitment and collaborative spirit.

20 MUSICAL TIPS

Instrumental music ensembles are changing the way they approach intonation and getting serious results.



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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 second edition of Yamaha SupportED, a publication designed specifically for you, the instrumental band and orchestral teacher.

In case you missed our first edition, you can view it at www.YamahaSupportED.com. In my first EDITOR'S NOTE from the last issue, I explained that this magazine is a quick read and will be published electronically four times a year with two of those issues printed for your convenience. It is our hope that this magazine will inspire you to continue being the best teacher you can be. Our articles are written by and about real teachers, inspiring artists and enlightened experts who share Yamaha's commitment to keeping music education thriving in our country.

In this edition we shine light on more resources designed to help you. We also help you understand crucial changes in legislation that will affect your program. There are articles about improving your relationship with your school administrators and innovative

ways to approach ear training. Our feature article lets you take a look into the soul of Wycliffe Gordon as he continues to grace schools worldwide with his larger-than-life presence.

We 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 second edition and keep in touch! It's a small world.



Musically Yours,

John Wittmann
Director, Artist Relations & Education

INDUSTRY NEWS

FUNDRAISE THROUGH MARCH 4 MUSIC

BY ELIZABETH GELI

Youth Education in the Arts, parent organization of USBands, has helped high school marching ensembles raise more than \$160,000 since 2014 through its March 4 Music cooperative fundraising program. March 4 Music assists high school groups with hosting march-a-thon events while collecting donations online and through letter-writing campaigns.

“There’s a quote I really love saying to the students about March 4 Music, which is: ‘You don’t have to be an adult to start making a difference,’” says Jon Swengler, March 4 Music project manager. “It’s a chance for the students to let their community know about the importance of music education in schools.”

The March 4 Music team also guides organizations with planning and administration of their events. “One of the great things about this program is that we’re here to help them every step of the way,” Swengler says. “That way teachers can actually teach and not spend time making sure that everything is set up [correctly].”

Starting this year, groups can create customized fundraising pages on the March 4 Music website whether or not they will have a march-a-thon. Unlike other crowdfunding platforms, March 4 Music gives



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Ready, Set Go: Utilizing the model of a benefit charity walk combined with online social networks, USBands and participating schools will conduct individual “March-a-thons” to raise funds and awareness about the merits of music education in their communities.



music directors control over their students’ posted content.

“This is a nice way to give students the chance to create pages that feed into a larger network while still falling under a safe controlled environment that we’re monitoring,” Swengler says.

Bands retain 70 percent of the funds raised, with 30 percent going to USBands to cover the program. For more information, visit March4Music.org.



COURTESY OF MARCH 4 MUSIC

WGI 10N1 OFFERS VIRTUAL EVALUATIONS

BY CLINTON CORREA

Get expert advice before your next indoor show. Since January, WGI Sport of the Arts has offered indoor ensembles the opportunity to be judged without leaving the practice floor. The WGI 10n1 educational tool is a great way to get feedback prior to a competition. The resource

can also help beginner groups gauge if they are on the right track.

Powered by e-Adjudicate, WGI 10n1 gives instructors access to top designers and technicians as well as virtual evaluations and commentary from WGI-certified adjudicators. Through a secure website, instructors can ask for advice about anything in their programs, from concepts and equipment design to music arrangement and prop ideas.

Instructors can also submit rehearsal or show footage for evaluation. Advice or judges’ commentary will be posted within 72 hours of the

DIRECTOR MOVES AND SHIFTS

BY CLINTON CORREA

In the first quarter of 2016, several well-established band programs announced leadership changes among their ranks.

Dr. Emily Threinen (pictured) has been appointed as the director of bands at the University of Minnesota. Currently director of bands and artistic director of winds and brass at Temple University in Philadelphia, Threinen will assume her new position on Aug. 29. “It is an incredible honor to join the University of Minnesota faculty at the School of Music,” Threinen said in a press release. “As an alumna of the band program and the School of Music, I am very proud to return to my alma mater and give back to the great state of Minnesota.”

Former Ohio State marching band director **Jonathan Waters** has been named the assistant professor of music education



and director of bands at Heidelberg University in Tiffin, Ohio. On Feb. 24, the transition of the Ohio State University Marching and Athletic Bands finally came to a close as **Christopher Hoch**, associate director of marching and athletic bands since 2013 and interim director for the past year, was named permanent director.

Gary and Sheila Locke, the director and assistant director of the Riverside (California) City College Marching Tigers for the past 32 years will retire in the spring of 2016. Riverside City College has marched in the Tournament of Roses Parade eight times and appeared in 20 movies and 30 commercials.

Tony Fox, associate director and arranger for the University of Southern California Trojan Marching Band will retire at the end of this academic year. **Jake Vogel**, an assistant director since 2014, will take over this important role.

MUSIC THERAPY HELPS COPD PATIENTS



BY CLINTON CORREA

Music therapy is becoming a popular method for helping patients deal with life-threatening conditions including chronic obstructive pulmonary disease (COPD), an umbrella term that covers several progressive

lung diseases that make breathing difficult.

A recent study published in Respiratory Medicine by researchers at the Louis Armstrong Center for Music and Medicine at Mount Sinai Beth Israel in New York evaluated COPD patients over five years. While all patients received standard pulmonary rehabilitation, one group was also enrolled in a music program in which they played wind instruments, synced their breathing to match musical rhythms and participated in singing exercises with certified music therapists.

“To our knowledge, this study is the first of its kind combining a multimodal intervention,” said the study’s lead author and music therapist Bernardo Canga in Inside, a Mount Sinai Health System publication

Those who participated in music therapy experienced less shortness of breath and fatigue. “Patients in the clinical trial who received both music therapy and standard rehabilitation saw an improvement in symptoms, psychological well-being and quality of life compared to a control group of patients receiving traditional rehabilitation alone,” said Joanne Loewy, director of the Louis Armstrong Center for Music and Medicine in Inside.

COPD affects more than 24 million people in the United States. Though most often caused by excessive tobacco usage, other contributing factors of COPD include air pollution, occupational exposures and genetics. For more information, visit copdfoundation.org.

instructor’s request for a fee of up to \$74.95 per recording. Currently, WGI has secured more than 40 judges and experts in various categories and captions. Participating evaluators include Keith Baker, Bret Kuhn and Doug Casteen while additional consultants include Andrew Markworth, Kevin Shah and Tony Nunez.

“We are very excited to launch WGI 10n1 as we believe this will open a world of possibilities for

instructors to seek help for their programs from some of the best minds in WGI,” said Ron Nankervis, WGI executive director. “The opportunity to share information is always something to celebrate, especially with the caliber of experts we have assembled in this initial offering. We expect to expand the range of services in the near future as well.”

For more information or to sign up, visit wgi10n1.com.



Newly Signed Yamaha Artists

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



FLUTE

- **Christopher Chaffee**, professor of flute and director of graduate studies in music at Wright State University in Ohio, and instructor of flute at Interlochen Arts Camp
- **Carla Copeland-Burns**, member of the Greensboro and Salisbury Symphony Orchestras, North Carolina Opera, Blue Mountain ensemble and Forecast Music group
- **Amy Taylor**, member of the Cincinnati Symphony Orchestra and faculty at Northern Kentucky University

TUBA

- **Matt Stratton**, associate professor of music and director of athletic bands and jazz band at Olivet Nazarene University in Illinois, and assistant brass caption head with the Bluecoats Drum and Bugle Corps

VIOLIN

- **Caroline Campbell**, international soloist and frequent performer with Chris Botti and Andrea Bocelli

SAXOPHONE

- **Craig Bailey**, assistant professor of music in jazz saxophone at the University of Cincinnati
- **Matt Pivec**, associate professor of saxophone and director of jazz studies at Butler University in Indiana
- **Stephen Pollock**, soloist and founder of the New Century Saxophone Quartet
- **Chris Ward**, solo artist and member of Felix Pastorius’ Hipster Assassins and the Social Experiment
- **Drew Whiting**, professor and lecturer of music at the University of Wisconsin Oshkosh

TRUMPET

- **John Fumo**, soloist with Neil Diamond, adjunct instructor at the University of Southern California, and trumpet professor and jazz faculty at California Institute of the Arts
- **Keith Everette Smith**, soloist, producer and arranger for TobyMac’s Diverse City band
- **Andrew Stetson**, trumpet professor at Texas Tech University

FRENCH HORN

- **Mike McCoy**, member of the Las Vegas Philharmonic and faculty at San Diego State University and Point Loma Nazarene University

CONCERT PERCUSSION

- **Matthew Darling**, professor of music at California State University, Fresno, percussionist for the Sacramento Choral Society and Orchestra and president of the Percussive Arts Society California chapter
- **Graeme Francis**, lecturer of percussion at the University of Texas at San Antonio

MARCHING PERCUSSION

- **Mike Bishop**, front ensemble faculty for Rhythm X indoor percussion ensemble, Crossmen Drum and Bugle Corps and Cedar Park High School in Texas
- **Ellis Hampton**, associate director of bands at John H. Guyer High School in Texas and percussion caption head and arranger for the Boston Crusaders Drum and Bugle Corps

Dennis DeLucia Scholarship

Mia Thompson, a senior and bass drum player in the Edwardsville (Illinois) High School Winter Drumline, received the 2016 Dennis DeLucia Scholarship presented by Yamaha. The annual \$1,000 award is presented to a percussionist at the WGI Sport of the Arts World Championship in April.

“It was a huge surprise [when] I heard my name,” Thompson says. “It’s wonderful to be awarded this scholarship.”

Thompson, who plays multiple instruments, plans to use the scholarship to offset out-of-state tuition to attend the Indiana University Jacobs School of Music, where she will be majoring in clarinet performance.

The scholarship is part of Yamaha Corporation of America’s support of music education and honors DeLucia’s contributions to marching music as a percussion teacher, arranger, clinician and judge. DeLucia, a WGI judge since 1995, is in the hall of fame of the following



PHOTO COURTESY OF WGI SPORT OF THE ARTS

organizations: WGI, Drum Corps International and Percussive Arts Society. He is also a member of the World Drum Corps Hall of Fame. DeLucia is a Yamaha Marching Percussion Artist.

“Music is my true passion,” Thompson says. “This is what I want to do for the rest of my life.”

Yamaha Ecodear™ Recorders

Get the rich tone of a wooden recorder with the stability and affordability of plastic with the Yamaha 400 series Ecodear Recorders.



These cost-effective, innovative new recorders are made from Ecodear, a plant-derived resin that is denser than regular plastic. Discerning players will enjoy the mellow, centered tone that sounds similar to wooden instruments

with the consistency and resistance to environmental factors of plastic. In addition, Ecodear Recorders give players improved breath response and high-register control compared to other plastic models.

“The fact that just changing the material has resulted in such a noticeable improvement highlights the depth of the recorder as a musical instrument,” says Masaki

Kurihara from the Kuricorder Quartet.

Ecodear Recorders are available in soprano and alto voices. For more information, visit 4wrd.it/e400series.

Rolling Bell Kit

For beginning band percussionists, toting instruments between school and home every day can literally be a drag. The problem is often exacerbated for young students who might have trouble carrying the heavier instruments. The SBK-350 Yamaha Rolling Bell Kit With Cart solves these challenges.

Percussion students will have everything they need to practice at home inside a single bag with a handle and casters for easy lifting and rolling. The product, which has a manufacturer’s suggested retail price of \$419, is ready to be used right



out of the box and comes with a 32-note, 2½-octave bell kit, 8-inch tunable drum pad, Vic Firth drumsticks, double-sided bell mallets, music rack and the full bell stand.

“We want to make the kit easy to be transported,” says Troy Wollwage, percussion product manager at Yamaha Corporation of America. “We’ve been manufacturing student percussion for well over 30 years now. It ties into our educational mission as a company, trying to have products that align to the needs of band directors when students are young and just starting out.”

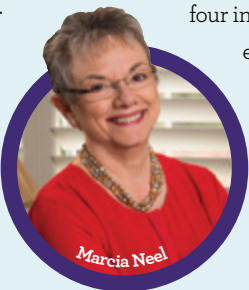
Yamaha also has student percussion kits with detachable cart or backpack-style bags. Kits are available with snare drum, bell kit or both to suit all styles of teaching and practicing.

Marcia Neel Joins Yamaha

Marcia Neel, president of Music Education Consultants Inc. in Las Vegas, has been appointed as the senior director of education for Yamaha Corporation of America.

“The Yamaha commitment to music education is second to none, and it is much appreciated by educators, administrators, parents and music students—people I have worked with, down in the trenches, for more than three decades,” Neel says.

A 36-year music industry veteran, Neel has pioneered programs for diverse student bodies and communities. Most notably, Neel spent 13 years as supervisor of the secondary music education program in Clark County School



District (CCSD) in Nevada, the fifth largest district in the country with more than 300,000 students and 100,000 who participate in secondary fine and performing arts programs. In 2002, she launched CCSD’s standards-based mariachi program, which grew from 250 students and four instructors to 5,000 enrollees and 28 full-time licensed mariachi educators today. Neel has also led secondary music programs in Connecticut, Ohio and Massachusetts.

Neel is also a strong advocate for legislative reform in music education. She has been a member of the SupportMusic.com Steering Committee and an educational advisor to the Music Achievement Council (MAC).

“Our goal is to ensure that music programs are not only kept alive but are also guaranteed to thrive,” Neel says.

For more information about Yamaha music education initiatives, visit 4wrd.it/yamahaeducation.

BUILDING BRIDGES

BY CHAD KOHLER

Music educators must forge partnerships with administrators, school personnel, parents and the community to ensure that their music programs prosper.

A school's music program can be a catalyst for uniting the community with ensembles serving as ambassadors not only around campus but also around town. To achieve this kind of success, support is required on all fronts.

At Fishers (Indiana) High School, ensembles perform at events such as African American History Dinners, Race for the Cure and other galas presented within the school and surrounding community in addition to the regular concerts, contests and sporting events. As associate director of bands, I must constantly collaborate with our principal, parents, the athletics director and other performing arts teachers to ensure proper planning and communication to allow our vision to be cast, implemented and achieved.

ADMINISTRATION

The relationship between the music directors and principal is key. At Fishers, we have more than 900 students in our music program with six band classes, five orchestras and six choirs during the day as well as many extracurricular ensembles. So it is absolutely vital to share the progress and happenings of our program with the principal. A regular stop by the office builds trust and rapport and opens the door for clear communication with administration.

As music teachers, we reach students academically and emotionally. We have the opportunity to travel to competitions and take additional trips, therefore creating more than just a classroom environment. As a result, we have more influence on the students

as well as the parents and community. Because of this impact, it is important to let the principal and other administrators know about the music program's activities, both in and out of the classroom.

For example, last year our school hosted a cancer awareness event that provided a cross-disciplinary opportunity for the students. In addition to a musical performance, students were able to share their writings, drawings and research. When we have a chance to go above and beyond our normal day-to-day activities to help the community, it shines a good light on our program and school. As a result, our administration has been extremely supportive with our needs for new uniforms or instruments.

BOOSTERS

Many schools have a booster organization for the entire performing arts program; others have separate parent groups for band, orchestra and choir. Whatever the case, make sure your program establishes an organization that is student-focused and holds monthly meetings to keep parents connected regarding ensemble happenings.

Booster organizations play an important role in building a strong relationship with the administration. Booster members should attend board of education meetings to understand the school district's vision and maintain a presence for the band. Sometimes our students perform at meetings, so the board members can see and hear firsthand the talent and accomplishments of our ensembles. Additionally, the booster organization can send thank-you cards to the school board and administration for supporting the music program. With these efforts, the administration will see the unity among the music program's students, parents and director.

ATHLETICS

Let's face it: The marching band today wouldn't exist without our athletic program. It is absolutely vital for the band director and athletic director to form a strong partnership. Schedule quarterly meetings with the athletic director to discuss how the music and athletic programs can support each other.

At the games, it's apparent how the band, cheerleaders and sports teams are connected. The band's role is to use music to

engage the crowd to rally around our student musicians and athletes.

Because more people will see the marching band in one week than the concert band in an entire year, the marching band's visibility and positive impression help the music program. Administrators see the cooperation between the band and athletic teams, and they are proud that we have created a united front in educating our students in music, athletics, academics, community and life.

OTHER PERFORMING ARTS TEACHERS

Teachers in the music department should look for ways to connect on a regular basis. Having a common lunch hour or monthly meeting promotes sharing of information about concert plans, budget

When the program is in step with the administration and other school personnel, it will flourish.



PHOTOS BY BRIAN BROSNER, BROSNER PHOTOGRAPHIC

concerns, extra accommodations and room requests for upcoming activities.

The performing arts program enriches the lives of students, teachers, parents and the community. When the program is in step with the administration and other school personnel, it will flourish and grow for all those participating in and benefiting from it. 🎵



ABOUT THE AUTHOR

Chad Kohler is the associate director of bands and marching band director at Fishers (Indiana) High School, where he teaches concert band, marching band and percussion ensembles. Under Kohler's direction, his ensembles have received Gold ratings at the Indiana State School Music Association, won the Indiana Percussion Association state championship and been a finalist in WGI Sport of the Arts. Kohler is a Yamaha Performing Artist/Clinician and Educational Artist with Remo Inc and Innovative Percussion.



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Keep these flutes in students' hands and out of the repair shop longer. Improvements in the materials and manufacturing process mean greater durability and longevity for these fine instruments.



MUSIC FOR ALL

DIRECTOR'S ACADEMY



The Music for All Summer Symposium, presented by Yamaha, is the place to be in June for music educators across the country.

Band directors are some of the hardest working people on the planet. Wouldn't it be great if there was a place where they could go each summer to meet and be inspired by new friends and learn new skills? A place where they could relax and have fun while learning with other educators who love teaching music as much as they do?

Well, that place exists! The Music for All Summer Symposium, presented by Yamaha, is the place to be in June for music educators across the country. Music for All knows that the most influential element in the success of students and music education in general is qualified, knowledgeable and well-prepared teachers. For 41 years Music for All has been on the forefront of music educator continuing education and professional development, and Yamaha has been right there by its side for the last 20 years as the national presenting sponsor.

We ask directors who attend why they keep coming back year after year, and their responses, while always a little different, carry a common theme.

Ann Marie Mahoney, band director at Shawnee Middle School in Indiana, has been attending the Music for All Summer Symposium for more than 20 years. Why does she keep coming back? "The most important thing I take away from the camp is the creative and professional recharge I get. Yes, there are other conventions to attend, but having attended some of those, I find Music for All gives you more bang for your buck. I have established a great network of colleagues that have inspired me to try new ideas and reaffirm the teaching methods I already use in the classroom. Plus there is no other place where I get to spend so much time with top educators in our field."

Jerell Horton, band director at Vestavia Hills High School in Alabama, also describes the Symposium as a place to recharge. "I come back to the Summer Symposium each year, so that I can refill my tank! I absolutely love teaching! Being in the environment created at the Music for All Summer Symposium is so inspiring and refreshing that

I feel like I get just enough to make it through another year. When the school year is over, I have just enough energy to make it back to camp and fill up again!"

Sessions include teaching ensemble skills, techniques and pedagogy; "how-to" design and technology; and instruction with highly successful and experienced presenters including Greg Bimm, George Boulden, Richard Floyd, Larry Livingston, Peter Boonschaft, Frank Troyka and dozens more. Directors get One-on-One time with master teachers. Carolina Crown is again the corps-in-residence.

One of the directors' favorite parts of the Directors' Academy is the chance to be with colleagues and clinicians in relaxed settings like the daily director lunches and the evening socials. Jerell Horton says,

"The directors who come to the MFA Summer Symposium have become a support system for me, a source of inspiration and a wealth of information. I feel like I don't have to wonder how the best programs in the country function. I can inquire for myself and get a true prospective from the best in the business. I always find that the best people in the business are willing to help and share everything they can. We all stand on the shoulders of every teacher that has taught us, so why not expand our base of influence by being around the amazing educators that come to the summer symposium?"

Kathy McCullough, band director at Cathedral High School in Indiana, has been attending camp since its earliest years. "I literally cannot tell you my MOST memorable camp experience. I have attended 30+ years of MFA camps, and every one has been outstanding."

As the school year comes to an end and you are making your summer plans, consider taking a week for yourself. At the Music for All Summer Symposium, presented by Yamaha, you'll learn and grow as an educator, make lasting connections with other directors across the country, and recharge and rejuvenate before the new school year begins.

The most important thing I take away from the camp is the creative & professional recharge.

Musical Globetrotter

Wycliffe Gordon, one of the top jazz trombonists, splits his time on a multitude of musical pursuits including teaching and composing.

BY EMILY MONEYMAKER | PHOTOS COURTESY OF WYCLIFFE GORDON

On a seemingly normal mid-April day, a group of jazz students at Columbia College Chicago are fixated on the man who's talking. Their excitement is palpable. The lights shine down from above while the Artist-in-Residence's master class takes place. He's so close that the students can see their reflection in his trombone.

Following the weeklong residency, the same artist performs with the Good Times Brass Band at Gospel Nation Christian Fellowship in Powder Springs, Georgia, in a setting much like that of his youth. Even though the details are different, the nostalgia is overwhelming. While his father played piano in church, the son is now on stage with his instrument of choice—the trombone—performing in support of a local charity, Calvary Children's Home.

Fast forward one week to April 30 and May 1. He's halfway around the world, a featured soloist with the Tuxedo Big Band and Grimethorpe Colliery Band in two separate concerts at the Limoux Brass Festival in France.

It's a busy life, but to Wycliffe Gordon, it's the norm.

EARLY INFLUENCES

Gordon's initial exposure to music came from his father, Lucius Gordon. The elder Gordon was a classical pianist who regularly performed with the local



“Music is the one language that connects all people.”



TEACHING TIPS

Jazz trombonist Wycliffe Gordon is dedicated to teaching young musicians when he isn't performing. He works to continually evolve his techniques but relies on a few tried-and-true philosophies.

- 1. Don't define yourself by one teaching style.** Remain open to new ways of teaching a concept, which to Gordon means “learning while you teach.”
- 2. If you can sing it, you can play it.** Utilize singing and dancing to help students grasp difficult rhythms, melodies and harmonies. “Have the students sing together before playing,” suggests Gordon. “This way, they're on the same level of comfort.”
- 3. Get the administration involved.** Teach the administration, along with other teachers, the importance of supporting a program. One surefire way to improve your relationship with administrators is to invite them to performances, Gordon says.
- 4. Accept that you can only do so much as a music educator.** Some children will inevitably fail to grasp the importance of working together. “If I can't get a student to cooperate, then [he or she] is out of the ensemble,” regardless of his or her musical ability, says Gordon.
When this happens, don't beat yourself up about it. At a certain point, you must accept that you've done all you can do.

church, so Wycliffe found himself surrounded by church members who found solace in the music, which he, too, experienced.

Later, he followed in the footsteps of his older brother—Lucius Gordon Jr.—in choosing the trombone as a primary instrument. It was a classic case of the younger sibling trying to emulate his big brother. “Whatever he did, I wanted to do,” recalls Gordon. “He played trombone, so I just wanted the trombone because he had one.”

CRITICAL ACCLAIM

Today, Wycliffe Gordon is recognized as one of the most skilled jazz trombonists in the world. He has received the Jazz Journalists Association Jazz Award for “Trombonist of the Year” eight times and was named “Best Trombone” in DownBeat Magazine's Critics Poll from 2012 through 2014.

Gordon's musical experiences span the professional gamut. As a former long-time member of the Wynton Marsalis Septet, he was a globetrotter surrounded by some of the world's top musicians. He credits that time in his career as “one of my greatest musical experiences to date.”

Gordon is also a former member of the Jazz at Lincoln Center Orchestra and has performed with many other jazz musicians including Dizzy Gillespie, Lionel Hampton and Branford Marsalis.

While trombone may be Gordon's main instrument, he actually plays 23 instruments, including the trumpet, euphonium,

flugelhorn, tuba and even the didgeridoo. In fact, DownBeat Magazine's Critics Poll honored Gordon with the “Rising Star” award in 2014 for his mastery of the tuba.

In addition to performing, Gordon is a composer and arranger for many accomplished groups and organizations worldwide. In 2011, Gordon was commissioned by New York's famous Apollo Theater to write a piece that commemorated its 75th anniversary. And among his most popular compositions is a Muhammad Ali tribute, titled “I Saw the Light.”

FROM THE STAGE TO THE CLASSROOM

In addition to his time in the spotlight, Gordon has devoted a substantial portion of his career to educating the next generation of musicians. He has taught at the Manhattan School of Music in New York and currently serves as an Artist in Residence for Augusta University in Georgia.

Along the way, he has learned a lot about what makes an educator successful and effective at teaching young musicians. Gordon believes that education does not end upon receiving a degree. Instead, music educators must evolve as teachers even while they are on the front lines of the classroom. Successful educators, says Gordon, strive to constantly improve themselves. “Don't get caught in the rut of just having one technique for teaching,” he says.

Gordon regularly uses the “sing-it-first” technique, emphasizing that instruments are merely an extension of the voice. The ability to sing the rhythms, melodies and harmonies of a song helps students internalize the music. “If you can sing something, you can play it,” he says.

Gordon also incorporates dance into his music classes as a way to get his students engaged. Imagine a band room full of self-conscious students swaying with abandon to jazz music. One student may automatically get into the music while another takes a bit more coaxing, but eventually, all the students begin to feel the rhythm.

To Gordon, “any type of music has movement,” and jazz is no exception. Sub-genres of jazz such as the waltz, foxtrot and swing are all dances as well. So in everything Gordon discusses, he tries to implement some type of movement.

The environment in which students learn is also important, so Gordon works hard to ensure his programs are properly supported. A proven method to increase administrative support is to invite key personnel to performances. If administrators experience firsthand the transformative effects of music, they are much more likely to support the music program. “Have them take the temperature with the public and their perception of the band program,” Gordon says.

COOPERATION IS KEY

As a child, Gordon found music's community focus to be among its most appealing aspects. “Being in band meant you were working with a bunch of other students every day, and you had the chance to make music with lots of people.”

INSTRUMENTAL INFLUENCE



While Wycliffe Gordon's main instrument may be the trombone, he actually plays 23 instruments, including the trumpet, euphonium, flugelhorn and tuba, most of which are Yamaha models.

Gordon personally developed his most oft-used instrument, the YSL-891Z, in conjunction with Los Angeles-based trombonist Andy Martin.

“It's a horn that was made specifically for the way I like to play,” Gordon says.

HERE ARE SOME OF THE INSTRUMENTS IN GORDON'S ARSENAL.



Today, he attempts to instill in young musicians the importance of working together. “The band only works when everybody does their part,” Gordon tells his students.

But teaching young musicians this lesson is not easy—and sometimes impossible. When Gordon encounters students who are unable or unwilling to cooperate with the ensemble, he works to draw them out, but at a certain point, he sometimes has to accept that he's done all he can.

“Accepting that there are some students who you're not going to be able to teach” has been among the biggest lessons of his educational career, Gordon says.

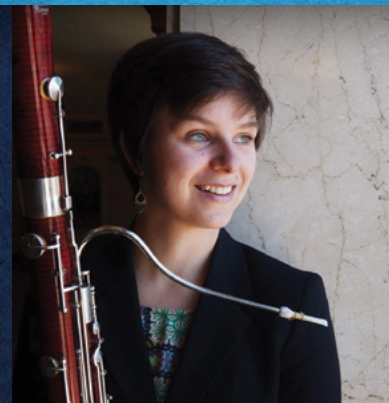
Although Gordon has learned a lot in his time as a music teacher, his biggest takeaway is much more fundamental. Music is the “great equalizer,” he says. “Music is the one language that connects all people. It helps us celebrate our likenesses and be more accepting of our differences.”

MEET THE 2016 WINNERS

 **YAMAHA**
YOUNG PERFORMING ARTISTS



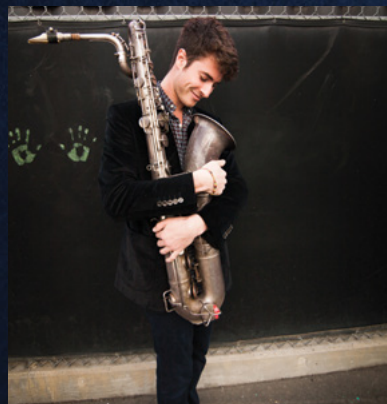
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EDUCATION INSIDER

SUCCESS WITH ESSA

Music educators play a vital role as the Every Student Succeeds Act is implemented.

BY MARCIA NEEL

As the language of the Every Student Succeeds Act (ESSA) becomes more familiar to educators, administrators and the general public, district officials must consider how the new law will impact their schools' strategies to provide all children with a "well-rounded" education.

The National Association for Music Education (NAfME) offers several invaluable documents and materials on its Everything ESSA website (www.nafme.org/take-action/elementary-and-secondary-education-act-essa-updates) to help educators understand the legislation. The organization also provides a toolkit that can serve as a roadmap moving forward. Two of the more informative items on the NAfME site include the U.S. Department of Education Funding Table by State (FY15-FY17) (www2.ed.gov/about/overview/budget/statetables/17stbypprogram.pdf) and the State Funding Tables by Program (FY15-FY17) (www2.ed.gov/about/overview/budget/statetables/17stbystate.pdf).

THREE KEYS TO SUCCESS

The Spring 2016 issue of SupportedED included a brief description of how ESSA will assist music educators build a stronger brand for their programs. How might this be accomplished?

1. Become familiar with ESSA.

- NAfME's Full Legislative Analysis of All Key Music and Arts Provisions of the Every Student Succeeds Act (ESSA) [S. 1177] (www.nafme.org/wp-content/files/2015/11/NAfME-ESSA-Comprehensive-Analysis-2015.pdf) provides a section-by-section analysis of the law where the key terms "well-rounded," "music" and "the arts" are referenced.

- ESSA Implementation and Music Education: Opportunities Abound (www.nafme.org/wp-content/files/2015/11/ESEA-Implementation-and-Music-Education-Opportunities-Abound-FINAL.pdf) is a toolkit that offers suggestions on how music educators might assess the

various areas of ESSA and whether they are or are not already being addressed in their schools.

- Provided by NAMM, the National Association of Music Merchants, What's Next for ESSA (www.namm.org/issues-and-advocacy/music-education/whats-next-essa) is a summary of the legislation.


2. Meet with your music department team.

Ensure that all members are on the same page in terms of their general knowledge of the ESSA, how the music program might be able to expand the curriculum to better meet the needs of all students and how Title I funds might be used to address any deficiencies. Under the new federal education law, it may be possible for districts to expand music education offerings for underserved districts and schools; however, Title I funds cannot replace the financial responsibilities of states and districts.

3. Schedule a meeting with the principal.

Provide a copy of the NAfME and NAMM documents referenced above. Let your principal know that you are available to serve in any capacity—whether at your school, district or even the state level—as the transition from No Child Left Behind (NCLB) to ESSA ensues during the 2016-2017 school year. Your entire music department should contribute to these efforts as well. Because ESSA directs each state to adopt its own accountability plan, your input, or the input of your leadership through your state's music education association, will be vital.

LOCAL AND VOCAL

This is our time. Music education has never been in a better place to determine its own future ... but it is up to us. Former Speaker of the House Tip O'Neill's "all politics is local" quote accurately describes what lies ahead. So familiarize yourself with the details of ESSA. 



ABOUT THE AUTHOR

Marcia Neel, Yamaha's newly appointed senior director of education, is also president of Music Education Consultants, Inc., a consortium of music education professionals who foster the growth and breadth of school-based music programs.

SUCCESS STORY

STRING TOGETHER

BY SAVY LEISER

Nearly tripling in size, performing on a renowned symphony stage, and embarking on European tours—the McQueen High School Orchestra has achieved these accomplishments, thanks in part to one young director’s vision, commitment and collaborative spirit.



Kenny Baker

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The halls of Robert McQueen High School in Reno, Nevada, are buzzing with excitement and anticipation for the summer. It’s not the typical end-of-the-school-year eagerness that has these teenagers bouncing in their seats; it’s a 16-day tour of Europe, featuring the McQueen High School Orchestra. This July, orchestra students will embark on their second European tour, where they will perform in London, Paris, Switzerland, Austria and Germany. This tour comes on the heels of their performance last year at the American String Teachers Association (ASTA) National Orchestra

Festival in Salt Lake City in addition to their regular concerts in Reno. Under the leadership of director Kenny Baker, the McQueen High School Orchestra has become a major cultural component in Reno. When Baker arrived at McQueen right after receiving his bachelor’s degree in music education from the University of Nebraska-Lincoln in 2004, the orchestra consisted of 57 students who performed a few concerts in the school gymnasium each year. Since then, Baker has transformed the group into a 136-member orchestra that he is proud to take around the city, country and world.

IN THE ZONE

Upon his arrival at McQueen, Baker instantly realized that the orchestra had room for growth. “The orchestra was a third of the size of the band and choir,” Baker says. “The band was going to the Fiesta Bowl. The choir was traveling all over. I had this vision that that’s what the orchestra needed to be.”

Baker expanded the orchestra by effectively recruiting and retaining members. Every year, Baker hosts a Zone Concert, where McQueen orchestra members collaborate with students

Orchestra Pioneers: In 2014, the McQueen High School Orchestra began performing an annual Fall Fusion Concert at the Pioneer Center for the Performing Arts, home to the Reno Philharmonic.

from their feeder elementary and middle schools to put on a giant concert featuring more than 500 participants. This concert introduces elementary and middle school students to the orchestral opportunities available to them at the high school level. In addition to its concert orchestra, McQueen has specialty groups such as the sinfonia, chamber, festival and honor orchestras as well as an electric

strings ensemble and a guitar ensemble.

Booster club president Caryn Tijsseling recognizes the Zone Concert’s impact. “Our program gets bigger every year,” she says. “A lot of kids who started at middle school stay in orchestra through their senior year.”

REHEARSAL STRATEGIES

McQueen teacher and orchestra parent Christopher Case cites Baker’s efficiency as a reason he is able to maintain so many members. “The kids aren’t inundated with endless rehearsals and time spent doing something again and again,” Case says. “Kenny’s done something that’s difficult in education: increase size but increase quality and commitment at the same time.”

Baker’s rehearsals are devoted to making sure students develop the necessary skills to meet their musical goals. “A typical rehearsal focuses on the process of learning music and improving technique, not the product,” Baker says. “If a student has skills, the music will take care of itself.”

Baker’s approach includes breaking down musical components, so that students understand them before applying them to music. “I teach students how to dissect a rhythm, so they know how [it] works. I don’t just tell them how it sounds or play it for them,” he says.

Once his students understand the components of rhythm, they are able to figure out the rhythms in their music much more quickly, Baker says. The same holds true for intonation, shifting and dynamics.

Baker and his students also work well together because of their mutual respect for each other’s time. “They could be anywhere else—with their friends, playing video games, ... but they choose to be at rehearsal,” he says. “Therefore, I respect their time by moving as quickly as possible.”

In turn, the students give Baker their complete focus and attention. “They want to work; they want to learn,” he says.

Connected to Community: Orchestra students contribute to the musical impact at its school and around Reno, Nevada.



Full Range: The orchestra’s repertoire includes classical literature as well as more eclectic styles of music.

COLLABORATIVE EFFORT

Despite Baker’s obvious impact on the success of the orchestra, he is humble in his approach. “It’s not just me,” he says. “It’s the [other] teachers, parents and the administration at our school.”

School administrators and guidance counselors support the orchestra program, giving all interested students the means to participate. “Counselors make sure that kids who need to be in orchestra are there,” Baker says. “Our assistant principal tries to get as many kids into orchestra as she can with her master schedule. She sees the importance of music.”

Even athletic coaches have helped Baker maintain the size of the orchestra by working with students to balance music and sports. “A lot of kids had the misunderstanding that they couldn’t be in music and a sport at the same time,” Baker says. “It took a lot of working with coaches, so the kids know they can do both. Most of my kids are in at least one sport.”

Baker also works closely with the parent booster club, which plans events, performances and fundraising initiatives. “We have fantastic parent support,” he says.



COMMUNITY INFLUENCE

Over the course of Baker’s tenure at McQueen, one of his major goals has been to get the orchestra more community recognition. “People understand marching band,” he says. “They go to parades, to football games. They understand what a jazz band is. People don’t understand orchestra. That’s a huge hurdle I’ve had to face.”

Due to Baker’s collaborative efforts with music parents, the McQueen orchestra has been able to gain prominence. “The boosters get them into places where they can sound their best and let the community see,” Tijsseling says.

For example, the community can experience the orchestra at its yearly Fall Fusion Concert at the Pioneer Center for the Performing Arts, home to the Reno Philharmonic. This concert showcases a variety of genres, from traditional concert literature, like Vivaldi, to more eclectic styles of music, like fiddle tunes and string renditions of pop songs.

These performances at the Pioneer Center started three years ago when the orchestra needed a new stage to accommodate its growing size. The school gymnasium, while large enough to host the much more laidback Zone Concert, doesn’t have the proper acoustics for a formal concert like Fall Fusion. “The kids can’t do any nuances in the music,” says Baker. “The dynamics, the expressiveness ... you lose that in the gym.”

For Fall Fusion, Baker wanted a space where his students could put on a more professional performance, which the Pioneer Center offered, with its large stage and in-house sound and lighting technicians.

Securing the Pioneer Center as a performance venue was not difficult. “We were welcomed with open arms by their executive director, Willis Allen, and his entire staff,” says Baker. “They are absolutely wonderful to work with.”

Reflecting on the positive impact the McQueen orchestra has had on the community, Case says, “Reno has found a way to hold onto orchestra programs in the toughest economic times. We are very blessed to live in a community that has a large music program.”

LASTING IMPACT

Though teachers, administrators, parents and the community at large have all worked together to ensure a successful orchestra, the program could never succeed without its dedicated student musicians.

“We do a lot because the kids can do it!” Baker says. The McQueen orchestra now performs about once a month, totaling around nine performances a year.

Many students continue to perform beyond high school. “I have students who go on to be performance majors, education majors,” Baker says.

Students from McQueen have also played for the Reno Philharmonic and the Reno Pops.

But even for students who don’t pursue music professionally,


TIPS TO BUILD A SUCCESSFUL ORCHESTRA PROGRAM

- 1. Create Interest in Students of All Ages:** The McQueen High School Orchestra’s yearly Zone Concert brings together more than 500 student musicians from elementary to high school levels, inspiring younger students to stay in the program. “They think it’s the coolest thing ever to work with the high school director [and] my high school kids,” says Kenny Baker, director. “They get to see where it’s going to lead.”
- 2. Network with Other Instructors:** As a Yamaha Certified String Educator, Baker attends and presents at national conferences, where he exchanges advice with other string teachers. He also invites other Yamaha educators to conduct clinics with his students. Baker says he believes in using his connections to “get good music educators in front of kids.”
- 3. Collaborate with Colleagues:** Baker’s collaborative mindset has helped him build rapport with administrators, sports coaches and other teachers. Musicians can participate in sports and honors classes. Guidance counselors and administrators help students fit all of these activities into their schedules.
- 4. Gain Parent Support:** Baker works directly with the orchestra booster organization to raise the funds needed to perform around the country and abroad. “It’s a very cohesive, symbiotic relationship between the board and Mr. Baker as the director,” says booster president Caryn Tijsseling.
- 5. Have a Vision:** Baker’s inspiration came from his hometown of Rapid City, South Dakota. After performing in its school orchestras and citywide concerts, Baker knew he wanted to make Reno “a place where kids could have that kind of experience,” he says. “The [Rapid City] string program is absolutely top-notch. As a music educator, I look to their pursuit of excellence as an inspiration.”

the orchestra still leaves a lasting impact. “[The kids] have an appreciation of music and art and what they can contribute to the culture of our city,” Tijsseling says.

Case knows that this program helps students develop a strong work ethic. “My daughter practices all summer, all Christmas break, and it’s not because we told her to,” he says. “To see the product of all that work on stage warms my heart.”

Tijsseling has seen the orchestra encourage teamwork and camaraderie. “They’re like a family, really,” she says. “They pull together to make amazing things happen.”

Pulling together is a common theme for all involved in the McQueen High School Orchestra. Due to the initiative of Kenny Baker and the hard work of the students, parents, teachers and administration as well as the support of the community, the McQueen orchestra accomplishes a major goal of all music ensembles—to bring different types of people together and create something truly beautiful. 

TUNE INTO EAR TRAINING

Instrumental music ensembles are changing the way they approach intonation and getting serious results.

BY ELIZABETH GELI



“Tonight, we are young. So let’s set the world on fire ...” There’s a minor sixth in Fun’s hit song “We Are Young.” The guitar riff in the “South Park” theme song? That’s a tritone. And when YouTube’s viral teen Rebecca Black says, “Friday,” it’s a major second.

Music educators are always looking for new ways to connect with students, and with an increased focus on theory and intonation, ear training can be a surprising engagement tool to help ensembles improve their sound.

“It’s all about the ears,” says Rob Myers, coordinator of fine arts for the Arlington Independent School District and a former high school band director at Flower Mound High School, both in Texas. “Anything that you can do in an ensemble to sensitize the student’s awareness of what they’re doing or their responsibility in that ensemble comes back to the ears.”

Better listening skills can also create a more relaxed performance. Students won’t be as stressed once fitting into the ensemble sound starts to become subconscious.

“When you are focused on listening so intensely every day, the sound of the ensemble and your own individual sound relaxes because you can’t overblow or play with tension and still hear the pitch that you’re supposed to match,” says Michael Martin, trumpet player in the Boston Symphony Orchestra and a clinician who works with some of the nation’s top high school music programs such as Kennesaw (Georgia) Mountain and Avon (Indiana). “Ear training forces you to hear other things around you.”

TIP 1: TRY DRONES

Music educators have many ways to teach ear training. Some bands use keyboard drones to emit a concert F for the students to match. A drone can keep playing as long as necessary and isn’t subject to human inconsistencies, like tuning to a tuba or low reed player.

“The directors who ... are the most consistently successful ... work daily with drones,” says Martin, who is also the brass caption head and arranger for the Cavaliers Drum and Bugle Corps in Rosemont, Illinois. “They have big speaker systems set up in their band rooms and classrooms.”

TIP 2: SING OR HUM IT

The first step in teaching pitch is getting students to internalize it. “Kids are constantly reinforced to match what they hear through singing, and for brass players through buzzing, and everyone through playing their instruments,” says Martin.

Singing is a helpful method, but sometimes students are hesitant or embarrassed to sing in front of their peers. “If they’re uncomfortable with singing ... start by humming,” Myers says. “Have them place a hand over their chest, which will create a vibration when they hum. Get them to vibrate more by adding air to the vocal cords and opening their mouths. They’ll be singing and making a beautiful sound at that point.”

TIP 3: CONNECT USING POPULAR MUSIC

When teaching about intervals, Martin suggests connecting with students’ current musical interests.

“I’ve had a lot of success relating popular music to whatever interval or melodic material that I’m [teaching],” Martin says. “Pop music, rap music, movie scores, anything that I know 100 percent of the students are going to know and remember and be able to sing back to me because of how many times they’ve heard it.”

For example, Martin uses the iconic first notes of the “Star Wars” theme to illustrate an open fifth or “Somewhere Over the Rainbow” for an octave leap.

Challenge students to find more intervals in their favorite songs and bring them in for extra credit or another small incentive. Not only can educators share these with the class, but their library of examples to use will steadily grow.

TIP 4: ISOLATE SECTIONS

With chords, Myers stresses the importance of isolating the sections in a wind ensemble setting.

“If the group is really struggling, then ... isolate the woodwind choir and the brass choir,” he says. “You can have the brass hum or sing and have the woodwinds play, and then vice versa. It’s important for each of those choirs to get an opportunity to hear themselves in the ensemble setting to establish that choir sound.”

TIP 5: MIX IT UP

Teachers may have a hard time shifting a school’s culture to incorporate more ear training. How do you keep students focused on these techniques if they’re uninterested or laser-focused on competitions? It takes patience and imaginative variety.

“Students are smart; they want to be good, and they’re going to recognize that they play better as an ensemble now because they’re better in tune,” Myers says. “I think the challenge is to bury the daily drill enough, or have new varieties to the daily drill that will pique the curiosity of an intelligent student.”

Myers recommends keeping ear training to about one-third of the rehearsal time (example, 15 minutes out of 45 minutes).

TIP 6: FOCUS FOR A SHORT TIME

If at first you don’t succeed, Martin suggests trying to work on ear training for an even shorter amount of time.

“For students who are really not into it, I just barter with them ... and say, ‘Give me five minutes of dedicated work on this concept of ear training, and then we’ll move onto something more exciting and can apply it in a more practical way,’” he says. “If the students are able to really focus for five to 10 minutes every day on something like this and see its importance, it won’t take long for them to see the results. They’ll start to play better and notice it, and they’ll be more enthusiastic about that engagement in the future.”

DEVELOP A LIFELONG SKILL

Ear training is a lifelong skill, and every student’s learning curve is different.

YAMAHA HARMONY DIRECTOR



A great tool to help students with ear training is the Yamaha Harmony Director (HD-200). This user-friendly instructional keyboard allows teachers to demonstrate beginning and advanced ear training techniques in an ensemble setting.

Some of the HD-200’s many features include a simple switch from just to equal temperament, octave slider, figure slider, hold button and metronome.

“I find it hard to teach without this device now,” says Rob Myers, fine arts coordinator of the Arlington (Texas) Independent School District. “You’ll notice that in conversation [about ear training] I didn’t mention anything about a tuner—and that’s accurate.”

The Harmony Director can be connected to sound systems for effective use in both indoor and outdoor ensemble settings.


“The Harmony Director is the one-stop shop for everything,” says Michael Martin, professional trumpet player with the Boston Symphony Orchestra. “You can use just intonation or perfect intonation based on exactly what you’re teaching. It’s like the coolest, nerdiest tool—and to me, cool and nerdy are the same.”

“Don’t be afraid of it,” Martin says. “The pace of any classroom setting or rehearsal is that most important thing you need to focus on. Don’t worry about making it perfect every single day. Just do enough that you can continue to work on it the following day.”

As a program’s focus shifts to incorporate ear training, there will be some trial and error for the students and director alike.

“Directors [need] to recognize that they’re going to make mistakes, and it’s OK to acknowledge those mistakes to the students,” Myers says. “Just have the courage to try something, to try this.”

In the end, ear training, music theory and aural skills taught in high school provide an extreme advantage for students planning to study music in college and beyond. For Martin, learning ear training during his junior and senior years gave him an edge over others that helped propel him forward in his collegiate studies.

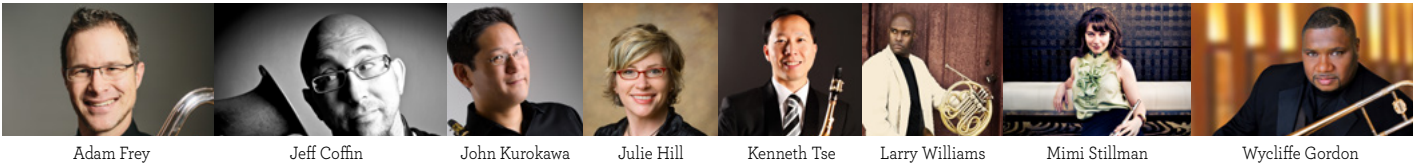
“Being proficient at ear training and being able to sing back something that you hear ... I would say the higher your proficiency at that, the more enjoyable your musical career will be,” he says. 

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
5/2/16	Baltimore, MD	Trombone	Wycliffe Gordon	http://artscaledar.umbc.edu	Master class, Performance
5/6/16	Palos Hills, IL	Trumpet	Bob Lark	https://www.morainevalley.edu/fpac/events/	Clinic, Performance
5/6/16	Ionia, MI	Trumpet	Walter White		Clinic, Performance
5/6/16	Cuyahoga Falls, OH	Trumpet	Wayne Bergeron	http://www.cfbands.com/horizons.html	Clinic, Performance
5/6/16	Corpus Christi, TX	Percussion	Matt Savage		Clinic, Performance
5/6/16	LaPorte, IN	String	Jim Widner	http://calendar01.dynacal.com/	Clinic, Performance
5/7/16	Irvine, CA	Percussion	Naoko Takada		Clinic
5/11/16	Seminole, FL	Trombone	Tom Brantley	seminolewarhawkband.org	Clinic, Performance
5/13/16	San Luis Obispo, CA	Trumpet	John Worley	www.slojazzfest.org	Clinic
5/13/16	Chesterton, IN	String	Jim Widner		Clinic, Performance
5/14/16	Ellensburg, WA	Saxophone	Otis Murphy	http://www.cwu.edu/music/	Master class, Performance
5/15/16	Bellingham, WA	Saxophone	Otis Murphy	https://cfpa.wvu.edu/calendar/	Master class, Performance
5/16/16	Eugene, OR	Saxophone	Otis Murphy	https://calendar.uoregon.edu/event	Master class, Performance
5/17/16	Ashland, OR	Saxophone	Otis Murphy	http://oca.sou.edu/events/	Master class, Performance
5/21/16	Houston, TX	Saxophone	Jeffrey Loeffert, Michael Jacobson, Stephen Page and Eric Lau	www.houstonsax.com	Clinic
5/21/16	St. Louis, MO	Saxophone	James Bunte	http://www.saxquest.com	Master class
5/23/16	Orlando, FL	Saxophone	Jeff Rupert		Clinic, Performance
5/23/16	Lake Jackson, TX	Saxophone	Jeff Kashiwa		Clinic
5/30/16	Knoxville, TN	Euphonium/Tuba	Mark Cox, Michael Forbes, Adam Frey, Joanna Hersey, John Manning, Tom McCaslin, James Self, Presidio Brass Quintet, Eirik Gjerdevik (YME), Jon Sass (YME), Sergio Carolino (YME)	http://www.iteaonline.org/conferences/ITEC2016/	Clinic, Performance
5/31/16	Anaheim, CA	Trumpet	Wayne Bergeron, Frank Campos, Dan Fornero, Boyde Hood, Thomas Hooten, Jeff Jarvis, Jens Lindemann, Eric Miyashiro, Tiger Okoshi, Ronald Romm, Alan Siebert, Alex Sipiagin, and more	https://itgconference.org/	Clinic, Master class, Performance
5/31/16	Bohemia, NY	Saxophone	James Houlik		Master class, Clinic, Performance



DATE	CITY, STATE	INSTRUMENT	ARTIST(S)	WEBSITE	EVENT TYPE
6/1/16	Opelika, AL	Percussion	Jeff Queen, Tracy Wiggins	http://artsmusicshop.com/blog/	Clinic
6/1/16	Colorado Springs, CO	Percussion	Dave Marvin, Kathy Marvin		Clinic
6/2/16	Mesa, AZ	Percussion	Shilo Stroman		Clinic
6/2/16	Miami, OK	Percussion	Brian Fronzaglia		Clinic
6/6/16	Palmer, AK	Percussion	Dan Moore	http://www.percussioninthevalley.com/	Clinic
6/6/16	Houston, TX	Percussion	Lamar Burkhalter, Ben Maughmer		Clinic
6/8/16	New York, NY	Trombone	David Finlayson, Wycliffe Gordon, Steve Turre, Eijiro Nakagawa, and more	www.trombonefestival.net/2016	Clinic, Master class, Performance
6/10/16	Fort Worth, TX	Percussion	Brian West and Ben Maughmer		Clinic
6/13/16	Vero Beach, FL	Percussion	Michael Sammons, Thad Anderson	http://www.tcpercussioncamp.com/	Clinic
6/15/16	Phoenix, AZ	Flute	Tracy Harris	http://www.arizonaflutesociety.org	Master class, Performance
6/15/16	Phoenix, AZ	Flute	Brian Luce	http://www.arizonaflutesociety.org	Clinics, Performance
6/19/16	Atlanta, GA	Euphonium/Tuba	Adam Frey	www.IETFestival.com	Master class
6/20/16	Midway, UT	Flute	Suzanne Teng	www.solsticeflutefest.com	Clinic
6/20/16	Egg Harbor, WI	Percussion	Vicki P. Jenks	www.birchcreek.org	Clinic
6/20/16	Dallas, TX	Trumpet	Wiff Rudd, David Bilger	http://www.bertrruax.net/#truax-school-of-trumpet-camp/c1kc1n	Master class, Performance
6/26/16	Indianapolis, IN	Clarinet	Shawn Goodman	http://www.prideofindy.org/#join-us/ca4p	Clinic
6/26/16	Shell Lake, WI	Trombone	Dean Sorenson	http://www.shelllakeartscenter.org/?q=node/12	Master class, Performance
6/26/16	Dunseith, ND	Percussion	Vicki P. Jenks	www.internationalmusiccamp.com	Clinic, master class
6/27/16	Knoxville, TN	Percussion	Clif Walker		Clinic
6/28/16	Upper Darby, PA	Trumpet	Alan Chesnovitz		Clinic, Performance
7/1/16	Rochester, NY	Saxophone	Eugene Rousseau	http://summer.esm.rochester.edu/course/	Master class
7/7/16	Boca Raton, FL	Percussion	Ellis Hampton		Clinic
7/10/16	Hays, KS	Trumpet	Allen Vizzutti	www.fhsu.edu/musiccamp	Clinic, Performance
7/11/16	Plano, TX	Percussion	Bret Kuhn, Michael McIntosh, John Brennan	http://www.planoeastband.com/	Clinic
7/15/16	Ellensburg, WA	Percussion	James Campbell, Naoko Takada	http://www.tedbrownmusic.com	Clinic
7/18/16	Grand Junction, CO	Percussion	Michael Sammons, Michael McIntosh		Clinic
7/27/16	Eau Claire, WI	Flute	Suzanne Teng	www.worldflutesociety.org	Performance
7/31/16	Shell Lake, WI	Saxophone	Preston Duncan	http://www.shelllakeartscenter.org/	Clinic, Performance



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