

SUPPORT ED

FOR INSTRUMENTAL INSTRUCTORS

2017 VOLUME 3



LESSONS
LEARNED

FROM MASTER
EDUCATORS

JEFF COFFIN
PROFESSOR
ROCK STAR

HOW TO CREATE
A MAGICAL
CONCERT

TAKEAWAYS
FROM MUSIC
EDUCATION
IN JAPAN





SupportED 2017 Volume 3

6

Creating a Magical Concert

Ingredients that nourish your students and enhance your audience's enjoyment

8

Jeff Coffin

Insights from a Professor Rock Star

14

Lessons Learned

From Yamaha Master Educators

18

From East to West

Takeaways from music education in Japan

Industry News2

Yamaha News4

Education Insider12

Artist Events20

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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 a new edition of SupportED. As with every issue, we aim to bring you fresh perspectives and a new look at age-old challenges we face teaching music in the classroom. After six issues, I'm pleased to do the same for this Editor's Note. I want to share with you a welcome message from a member of our team—Director of Marketing, Lisa Steele-MacDonald—who you may not have met yet. - John Wittmann, Editor

In this issue of Yamaha SupportED, we ask some of our Master Educators to tell us about a pivotal moment in their careers. For me, it was the day I realized my job was a platform; an opportunity to advocate for people who love the things I love.

I also love a mission, and SupportED has one that fills my bucket: to inspire band and orchestral directors to continue to be the best teachers they can be. This publication—and soon, our educators' blog—are places where we focus on purpose, not profit. We feel we have a remit to serve the industry, and this is one of the ways in which we strive to do so.

It's why we are so pleased that—after our first year of publishing SupportED—we were recognized for excellence in content and design. The Content Marketing Institute, an organization dedicated to teaching companies like ours to be disciplined publishers of high-quality information, named SupportED the 2017 Best Print Publication—Editorial. We also were finalists in three other categories, recognizing our contributions in content, design and education.

Our reaction? We celebrated for a day or two, and then we went right back to fervently debating how to make the next issue better. And the one after that, even better.

Where we go from here depends on you. We are vested in expending maximum effort on creating valuable information you clip, tag, share or save—and zero energy on creating content you don't.

When John asks you to tell us what you want to read in the next issue, we mean it. Please tell us. Email us at BandAndOrchestra@Yamaha.com. Didn't like something we published? Tell us. Loved it? Tell us. Got a subject you'd like us to dig into? Let us know!

We are humbled by the positive response we've received thus far. Our mission now? To earn that response each day in the future.

Gratefully Yours,

Lisa Steele-MacDonald
Director of Marketing



NATIONAL ARTS ASSESSMENT



How much has music education changed in the last eight years? According to the National Assessment of Educational Progress (NAEP), Hispanic students scored higher in music knowledge than in the previous assessment while little else has changed.

The NAEP, also known as the Nation's Report Card, evaluates answers given by eighth graders for "responding" to and "creating" music and visual arts.

"In music, 'responding' questions asked students to analyze, interpret or critique a piece of music that they listened to or to describe the social, historical or cultural context of a piece of music," according to the report description. "'Creating' questions asked students to use musical notation to apply their musical ideas after evaluating written or recorded pieces of music."

In the recent 2016 report, white students scored an average of 23 points higher than their Hispanic peers; in 2008, they scored an

average of 32 points higher, meaning that the gap in music knowledge is narrowing.

"Arts education can be especially valuable for our nation's underserved students, leading to better grades, higher graduation rates and increased college enrollment," said Ayanna Hudson, director of arts education at the National Endowment for the Arts, in a press release.

The survey also found that students—regardless of family income level—performed better on the assessment if they have heard a musical performance in a theater.

In total, the NAEP assessed 8,800 eighth graders from various social, cultural and ethnic backgrounds attending public and private schools across the country.

For more information or to view the full results, go to www.nationsreportcard.gov/arts_2016.

U-46 ILLINOIS SCHOOL DISTRICT ADOPTS MUSICFIRST CURRICULUM



PHOTO COURTESY OF SCHOOL DISTRICT U-46.

Music educators are adopting a new curriculum in U-46, the second-largest school district in the state of Illinois. The district is revamping its standards for the first time in more than a decade.

The new program includes resources for topics such as music theory, which is taught at the high school level but had no materials in the existing curriculum. Teachers have access to MusicFirst, an online software for K to 12 students in band, chorus, orchestra, general music and music theory classes. Tools allow students to record their practice sessions,

listen to various sounds, play along with pre-recorded music and sight read, among other capabilities.

The new curriculum gives teachers more autonomy to differentiate students, according to Alicia Kopec, district fine arts coordinator. "This curriculum is not cookie cutter; it can be tailored to meet the needs of the students," she says. "Every student will learn the way they need to."

This update puts the district ahead of the state, which has a plan to roll out and implement new standards for the 2018 to 2019

school year.

"Each district goes through their own board approval process," Kopec says. "We utilized the National Core Arts Standards and built our curriculum around those standards since they are in place, ratified and implemented. Since the standards are also being reviewed at a state level, we thought it was the perfect time to introduce a new curriculum. This will put us at the forefront among the other districts in Illinois. We have great teachers, but they've been using outdated materials, so it was high time for the new curriculum to get done."



DR. DRE TO DONATE \$10 MILLION TO BUILD PERFORMING ARTS CENTER

Rapper Dr. Dre recently committed \$10 million to the Compton (California) Unified School District in his hometown to build a performing arts center at the new Compton High School. Along with other cutting-edge technology, the center will include digital media production capabilities and a 1,200-seat theater.

"My goal is to provide kids with the kinds of tools and learning they deserve," said Dr. Dre in a press release. "The performing arts center will be a place for young people to be creative in a way that will help further their education and positively define their future."

School district officials are excited to partner with Dr. Dre to create a positive impact for their students and the entire Compton community. "We are looking forward to blending both his vision and that of the District to provide opportunities for individuals to both explore and apply their creativity in the arts," said Darin Brawley, district superintendent, in the release.

Dr. Dre will also be involved in raising the remaining funds for the facility, which is expected to break ground by 2020.



PHOTOS COURTESY OF ROGER ALCOCKER AND COMPTON UNIFIED SCHOOL DISTRICT.



Newly Signed Yamaha Artists

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

FLUTE

- **Jenny Shin**; adjunct instructor at DePaul University

TRUMPET

- **Christopher Stingle**; second trumpet with the Seattle Symphony
- **James Wilt**; associate principal trumpet with the Los Angeles Philharmonic and trumpet professor at the Colburn Conservatory of Music

TROMBONE

- **Luke Malewicz**; adjunct trombone professor at Moraine Valley Community College, low brass instructor at Naperville North High School and jazz instructor at Argo Community High School

PERCUSSION

- **Bud Berthold**; principal timpanist of the Mississippi Symphony Orchestra and Mississippi Opera and adjunct instructor at Hinds Community College and Alcorn State University
- **Jason Ihnat**; lecturer of music theory and percussion

instructor at Eastern Michigan University, front ensemble coordinator with the Boston Crusaders Drum and Bugle Corps and director of the Detroit Lions Drumline

- **Dr. Robert LedBetter**; director of percussion studies at the University of Montana
- **Kyle Peters**; percussion instructor at Eastman Community Music School

CELLO

- **Jacob Szekely**; recording artist and co-founder and artistic director of String Project Los Angeles
- **Mike Block**; associate professor at Berklee College of Music, founder of the Mike Block String Camp and founding director with the Silkroad Global Musician Workshop

BASS

- **Charley Sabatino**; teacher at the Cadenza Music Center

Yamaha Renews DonorsChoose.org Match Program

BY CHRISTINE NGELO KATZMAN

Yamaha knows that public school music teachers spend an average of \$945 of their own money each year on basic classroom supplies.

Due to this fact, Yamaha has again partnered with crowd-funding website [DonorsChoose.org](https://www.donorschoose.org) again this year to help instrumental educators receive music essentials for their classrooms, such as strings, reeds, music stands and sheet music.

In 2016 the Yamaha #MusicEssentials program helped teachers receive more than \$250,000 in music supplies, and this year Yamaha

plans to top that amount with its dollar-for-dollar match program.

“Because music education is at the core of everything we do, Yamaha has partnered with [DonorsChoose.org](https://www.donorschoose.org) to help music teachers acquire essential classroom supplies that help students succeed,” says Lisa Steele-MacDonald, director of marketing for Yamaha Band and Orchestral Division. “Our aim at Yamaha is to create more music-makers, and a part of that is to help music teachers bring the benefits of a quality music education to every student.”

Go to [DonorsChoose.org](https://www.donorschoose.org) today to start your funding project or help another teacher in need.

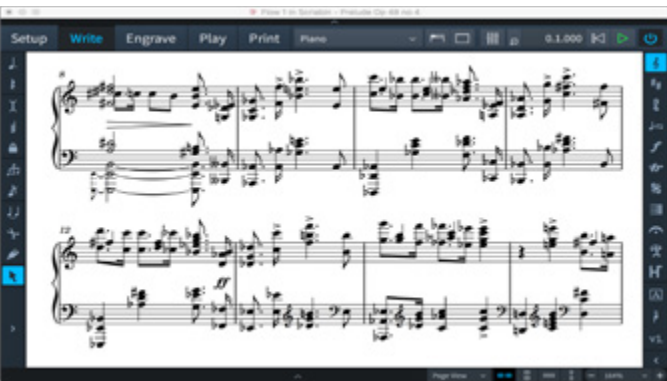


Dorico Notation Software

BY ELIZABETH GELI

Musical notation is now as easy as Do-Re-Mi with Steinberg Media Technologies' Dorico scoring software. Whether you're composing new music, creating a custom arrangement for a field show or making worksheet exercises for a theory class, Dorico could make your job a lot easier.

“Music is at the heart of the design philosophy for Dorico,” says Nithin Cherian, product marketing manager for Steinberg. “Our forgiving approach for inputting and editing music is like having an intelligent assistant by your side as you work. The unparalleled attention to the craft and traditions of music engraving makes it easier to create beautiful scores in less time.”



Some notable features include the ability to create and edit scores and individual parts independently from one another, a library of virtual instruments to preview your compositions and a single-window interface that makes all tools easily accessible.

For a full list of features and other details, visit www.steinberg.net/dorico.

2017 Yamaha Young Performing Artists

BY JALISSA GASCHO



The 29th annual Yamaha Young Performing Artists (YYPA) celebration took place at Ball State University in Muncie, Indiana, from June 24 to 27 and featured a weekend full of rehearsals, sessions, in-depth conversations about career development and much more.

The YYPA experience culminated with the annual YYPA Concert, where the 2017 winners performed along with special soloist Yamaha Performing Artist Jauvon Gilliam, the principal timpanist of the National Symphony Orchestra, and received a standing ovation from approximately 2,000 Music for All Summer Symposium attendees and educators.

“What a truly amazing experience [YYPA] was,” says Stephen Morris, 2017 drum set winner. “A simple ‘thank you’ will never sum up the amount of gratitude I have for what Yamaha has done in paying it forward to the next generation of artists. From master classes and workshops to roundtable discussions, rehearsals and the concert, it was a blast to hear such inspiring music. I am so thankful for the lessons that I learned.”

To learn more about the 2017 winners, the legacy of the YYPA Program and the 2018 competition, visit http://4wrd.it/YYPA_2018 or email jgascho@yamaha.com.

CREATING A MAGICAL CONCERT

PHOTO COURTESY OF CHRISTOPHER FERRELL



To create a successful concert experience, you don't need to cast a spell. Instead, consider the ingredients that nourish the development of your students and enhance your audience's enjoyment.

BY CHRISTOPHER FERRELL

Few opportunities in education foster accountability through true and authentic presentation of student work in real time better than a well-planned and executed concert performance. It is an outstanding way to showcase your music program and provide a genuinely enjoyable cultural experience for your community.

Careful consideration of all concert elements like engaging the audience, inviting student input and thoughtful pacing will assure a wonderful performance. What follows are some key do's and don'ts that—with some planning, patience and creativity—will help you captivate everyone involved.

SONG SELECTIONS

There are many factors to consider when deciding what to perform with your musicians.

- ★ **DON'T** pick music that is too technically challenging.
- ★ **DO** select pieces that showcase and expand your students' skills.
- ★ **DO** create a program that the students feel comfortable presenting and that they feel is worth their time and effort.
- ★ **DO** consider letting students have some input into the musical selections.

You develop their trust and encouraging critical thinking skills

by involving them in decision-making. In the end, you would use your expertise when evaluating their input, but the exercise can be rewarding for both you and your students.

ATTENTION, PLEASE

Many times, we as educators fail to take into account the people in the audience. This important constituency at most school concerts consists mainly of parents. They are both our most discriminating and our most supportive group.

- ★ **DON'T** assume they know everything!
- ★ **DO** take time to discuss audience etiquette with them in a friendly and enjoyable way.
- ★ **DO** make them feel that proper concert behavior is important to the students and parents.

Consider having a student read a short script detailing the do's and don'ts of audience etiquette including the structure of selections with multiple movements, when to applaud, appropriate sound and noise levels (especially mobile phones and any small child that would like to lend his or her voice to the performance), and entering and leaving the venue. This simple yet important introduction can make the concert more enjoyable for everyone.

A MUSICAL ADVENTURE

A concert isn't a jog on the treadmill; it's a roller coaster ride!

- ★ **DON'T** perform selections that are too stylistically similar or that use similar tempos.
- ★ **DO** consider having a theme for your program.

The theme doesn't need to be too literal or constraining. Choose a particular historical period, movie category or genre. Include the theme when marketing your performance on posters and social media and in email or school publications. This process can be a fun and exciting way to create anticipation for your performers and your audience.

- ★ **DO** take your audience on a journey.

Consider beginning with something short and high energy, then following it with a selection that is slower and more lyrical in nature, each with different tonal coloring. If you include an intermission, perform something energetic beforehand to keep your audience excited for the second half. Be sure to end the show with an exciting selection to tie a bow on the concert but leave your audience wanting more. If you plan ahead with this idea in mind, you'll keep your students and audience engaged and lost in the music.



ABOUT THE AUTHOR

Christopher Ferrell is the supervisor of instrumental music for the Cobb County School District in metro Atlanta, Georgia. He received his bachelor's degree in music from Miami University in Oxford, Ohio, holds a master's degree in music education from Auburn University and is also a candidate for a doctorate in music education at Auburn. Chris has received the Citation of Excellence from the National Band Association. He is a Yamaha Performing Artist and performs on Yamaha instruments exclusively.



PHOTO COURTESY OF CHRISTOPHER FERRELL

A CRITICAL VIEW

Ask students to openly evaluate their performance post-concert and share their perceptions of the total experience.

- ★ **DO** remember that your students or performers have the highest stake in the program. This experience is truly all for them.

Students can be extremely perceptive and insightful when we give them a voice.

IN THE END

The more we are willing to stand back and consider all of the elements involved in concert programming, the better the view gets!

- ★ **DO** remember that thoughtful planning and programming is an important part of our job.
- ★ **DO** keep the focus on providing students with the best environment for them to be successful.
- ★ **DO** remember that we learn as much from the process of detailed analysis and reflection as we do from the preparation for the performance itself.

Now ... go get 'em! 🎵



PROFESSOR ROCK STAR

IN THE “SPACE BETWEEN” HIS BUSY TOUR SCHEDULE AS SAXOPHONIST IN THE ROCK GROUP DAVE MATTHEWS BAND, JEFF COFFIN FINDS TIME TO EDUCATE STUDENT MUSICIANS AS A PROFESSOR AT A PROMINENT NASHVILLE UNIVERSITY AND AS A GUEST CLINICIAN THROUGHOUT THE WORLD.

BY LIZ NEIDICH

Since he was a child, Jeff Coffin remembers listening to AM radio in the car and being attracted to the emotional component of music. In fifth grade, he chose to play the saxophone in the school band program, or rather he believes that the saxophone chose him.

“I think [the saxophone] is very close to the human voice, which is one of the reasons it appealed to me,” says Coffin, a three-time Grammy® Award winner. “I felt like I was able to emulate the voice.”

This initial attraction to the saxophone produced a passion for and dedication to music that would lead Coffin to an incredible professional career: playing with Béla Fleck and the Flecktones and Dave Matthews Band (DMB), forming his own group—Jeff Coffin and the Mu’tet—and teaching music at the collegiate level and in clinics around the world.

STICK WITH IT

In middle school, long before his professional career, Coffin wanted to “say goodbye” to his band program and music altogether. “All of my friends were deciding to play sports, which I also did, and I was like, ‘Man, I’m kind of done [with band],’” he says.

His director, Arthur Lagassee, asked him to stay at least through the annual Christmas concert. Out of respect for Lagassee, Coffin stayed and never looked back. “I can’t imagine what my life would have been like had I quit band,” he says.

To keep young students interested in music, Coffin encourages directors to make rehearsals creative and fun.

“[Students] want to have something that interests them,” he says. “Get them improvising immediately. Get them doing call and response and get them listening to different kinds of music. Open them up and talk to them.”

In seventh grade, Coffin began playing with Lagassee's trio, a defining moment in his musical career. “I got the bug,” Coffin says.

The bug was powerful enough to keep him involved in music throughout his high school years and land him in the music education program at the University of North Texas.

ONTOUR

After college, Coffin moved to Nashville, Tennessee, and began running jam sessions while teaching private lessons on the side. As luck would have it, a musician who knew Béla Fleck attended one of these sessions. Impressed with Coffin's talent, he introduced him to Fleck, who then asked Coffin to go on tour with the Flecktones.

Coffin spent the next 14 years as a member of Béla Fleck and the Flecktones, during which time the group would often open for Dave Matthews Band concerts. In 2008 when DMB saxophonist LeRoi Moore was injured in an accident and later died, Coffin took his place with the band. “The Flecktones had been taking some time off,” Coffin says, “so, with [their] blessing, I took the Dave Matthews gig.”

During his time outside of these groups, Coffin also started his own band: Jeff Coffin and the Mu'tet. This group has been



comprised of the same people for about 16 years and has recorded 10 CDs.

“Being a leader is the most difficult thing I've ever done,” Coffin says about the Mu'tet. “I have to deal with all the merchandise, I have to deal with the assistants, I've got to deal with management, club owners, booking agents. There's a plethora of things that I have to do that [the other members do not]. And I have to get up on stage and be the lead guy.”

Despite the difficulty of leading a band, Coffin consistently thinks outside the box and is a true innovator in his professional career. For years, he has used pedals on his horns, just as a guitarist would, to alter the sound

INSIDE OF THE OUTSIDE

Saxophonist Jeff Coffin travels the world while on tour with his professional groups; he also has opportunities to perform and record with various other ensembles. In 2015, he traveled with Caleb Chapman and his after-school youth band to Cuba to record several big band tunes, resulting in the album “Jeff Coffin and Caleb Chapman's Crescent Super Band: The Inside of the Outside.” Coffin plans to donate the proceeds from the CD toward musical gear for Cuba's School of Music at the National School of the Arts.

The nearly 600 students living at the school have very little equipment, Coffin says. “It's not like they have a bunch of reeds or a bunch of mouthpieces or horns to choose from,” he says. “They get what they get, and that's what they deal with. They're incredible musicians, so we want to help in any way that we can with that.”

For teachers who work in schools or with students that don't have much in terms of musical equipment, Coffin's advice is that it comes down to the practice and refinement of fundamentals. “Ultimately, it's not the horn, the mouthpiece, the neck or the reed,” he says. “It's the passion and understanding that's behind what's being played.”

of the saxophone and give himself more of a sonic pallet to choose from—because why should guitarists have all the fun?!

The sounds he was able to create with the pedals inspired him to learn a unique skill—playing two saxophones at once. “It's fun, it's a cool sound, it's interesting, it's experimental, it's visually appealing to people, but it's just a tiny part of what I do,” Coffin says.

ON THE FLIP SIDE

To further his musical expression, Coffin composes and started his own record label, Ear Up Records. The company name derives from Coffin's belief that listening is one of the most crucial components of musicianship. “The philosophy of the label is that it's all handpicked by musicians, and it has to do with the artistic integrity, not the commercial potentiality of it,” he says.

In art as in life, Coffin takes advantage of many opportunities for personal growth. In his spare time, for example, he explores his creativity as an avid photographer. This pursuit of personal growth gave Coffin new insights as an educator.

TAILOR YOUR TEACHING

In Coffin's latest gig as a professor of jazz studies, he teaches saxophone studio lessons and works with the top jazz ensemble at his university.

The most important part of Coffin's teaching process is talking to his students about what they want to learn in order to tailor his lessons.

“Get to know them as people, not just as students,” Coffin says. “They are fertile minds and are looking for direction and guidance. Don't make it about you. It's all about them. There are many ways to reach students, and it's our job as educators to expand the way we educate to fit the way the student learns.”

When he's not busy rocking out on stage or in the classroom, Coffin leaves his “stomping grounds” in Tennessee and travels the world giving clinics, master classes and lessons. “I involve the students from the very beginning of the clinic, and we talk about a wide variety

REFLECTIONS

As a professor of music, Jeff Coffin draws from his professional career as a soloist, leader and performer with several groups including Béla Fleck and the Flecktones and Dave Matthews Band (DMB) to provide the following advice to fellow music educators.

1. TEACH STUDENTS AS INDIVIDUALS:

“Talk to them and get to know them as people,” Coffin says. “Remember that they are people first, and that your influence is a lot of times profound.”

2. BECOME A BETTER LISTENER:

“I think that with listening, you can have everything, and if you're not listening, you'll end up with nothing,” Coffin says.

3. SERVE THE MUSIC:

“Be a wide enough musician to be able to go into a situation and be convincing and be authentic enough that it works,” Coffin says. “Being able to play well will get you called once. It's the other things that get you called back.”

4. NEVER STOP BEING A STUDENT:

“We are all students, and we are all teachers,” Coffin says. “I probably learn more from my students than they learn from me, and I think they learn a lot from me.”



of things—from why we do long tones to the aesthetic nature of music and how it relates to us as sentient beings,” Coffin says.

During these sessions, Coffin encourages a lot of questions. “I try to get the students to be curious and to draw ideas and concepts out of what I present to them,” he says. “I basically allow them to be creative in their thought process and to provide a safe space for them to ask questions—no matter how ‘far out’ those questions might be.”

These clinics have given Coffin the opportunity to travel off the beaten path to unique places, including Havana, Cuba, and Tuva, a republic of Russia located in southern Siberia. “I'm really fortunate that music has taken me to a lot of very unique and unusual places around the globe,” he says. “I'm very thankful every day for that.”

For students wishing to pursue a career in professional performance, Coffin says that fundamentals are key. His three-volume book, *The Saxophone Book*, (www.thesaxophonebook.com) discusses what Coffin calls “The Big Five” of fundamentals: listening, tone and dynamics, articulation, rhythm and time, and harmony.

Through his presentations and in his university classes, Coffin says he learns as much as he teaches. “We are there to learn together, and I feel that I am a student most times, and they are the teachers,” he says.

Even as a prominent performer and educator, Coffin will always consider himself to be, above all, a student. “Stay open and realize that you have a lot to learn,” he says. “The moment you stop being a student is the moment you need to stop teaching.”



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BY MARCIA NEEL

Quality school bands and orchestras need a given ratio of instrumentalists performing their specific functions in the ensemble in much the same way that a sports team needs skill players to perform specific tasks. In both cases, the excellent condition of its component parts is key to having “a winning team.”

Unfortunately, creating balanced instrumentation is a concept that is unfamiliar to many principals, superintendents and school boards. As a leader in your instrumental music program, it is up to you to craft a clear, easy-to-understand “play book” that will guide the program—and the stakeholders who will fund, approve and administrate it—to success. A critical component is the multi-year replacement plan to manage your inventory of instruments. Teachers who fail to plan for regular, structured cycling of inventory can find their programs held hostage to changing politics, budget and personalities.

I will cover many of the steps to creating the actual plan in upcoming columns and on our blog. But to set yourself up for success, take some time now to gather the tools you need to create a compelling plan.

Before you start writing, get organized. Here are three steps that will prepare you to write a comprehensive proposal that

helps your supervisors understand your request and hopefully leads them to appropriate the needed resources.

1 Research the scope of your needs. Start by capturing the projected growth in your program. Factor in population changes in your district as well as the efficacy of feeder programs.

2 Get a baseline for your current inventory. Your needs are driven not only by the future needs of your program, but also by the current state of your inventory. Accurate and comprehensive inventories are key to accurately doing so. Now is the time to get your instruments collected and organized, so the assessment process will go smoothly.

3 Think about the needs of your plan’s audience. School boards are composed of community members who want programs built and organized on a sound foundation. Unless the decision-maker was also a music-maker at some point, it is likely that this information is new to them. Planning must go beyond summarizing needed items to explain the rationale for the purchases.

Abraham Lincoln is credited with saying, “Give me six hours to chop down a tree, and I will spend the first four sharpening the axe.”

Now is a great time to sharpen our planning process, so our plans will fuel our programs in years to come! 



ABOUT THE AUTHOR

Marcia Neel, formerly the coordinator of secondary fine arts for the Clark County School District headquartered in Las Vegas, currently serves as president of Music Education Consultants Inc. and education advisor to the Music Achievement Council. Neel has also been named senior director of education for the Yamaha Corporation of America, Band and Orchestral Division.

THIS is why you are here

- Challenge
- Commitment
- Creativity
- Expresssion
- Growth

YOU are why Yamaha is here

Professional Development, Yamaha Master Educators, Best Practices, Yamaha SupportED Magazine, Program Funding, DonorsChoose.org Partnership, Creating New Music Makers, United Sound and our 20-Year Partnership with Music for All.

What we want to know is

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LESSONS LEARNED

With Your Yamaha
Master Educators

POSITIVE WORKING RELATIONSHIPS



DR. RODNEY DORSEY

DIRECTOR OF BANDS AND ASSOCIATE PROFESSOR OF CONDUCTING
UNIVERSITY OF OREGON

One of the most important lessons I've learned during my career is the significance of positive working relationships. So much of our success as teachers and conductors is directly related to our ability to establish positive working relationships with our students and colleagues. When we understand that concept and act on it, we can create experiences that support and enhance the overall education of our students. When we work with our colleagues in the best interests of our students, we can truly provide the students with meaningful musical experiences.

BEGIN WITH A QUESTION



KEVIN FORD

DIRECTOR OF THE LEADERSHIP CONSERVATORY FOR THE ARTS
TARPON SPRINGS (FLORIDA) HIGH SCHOOL

What I feel has led to the greatest growth in my students and in my teaching was developing the mindset of a conceptual teacher. As a young educator, I provided entirely too much information to our student performers. Priding myself on showing up prepared, I made sure to research and detail every nuance, and as a result, rehearsals were driven solely by my preparation. All my energy was directed toward what information I could provide, leading me to make every musical decision.

What was missing was a collaborative effort between my students and me. This challenge became especially evident as we began new pieces of literature. I found myself repeating information, and the inconsistencies of previous works would continue to be prevalent. Unfortunately, falling into the trap of this way of teaching is commonplace as the pace of the rehearsal moves rapidly, appearing as if you are getting things done efficiently and effectively.

However, when I would go watch master teachers rehearse various ensembles, I noticed a common characteristic. Initially,

more questions were asked than answers provided. For example, rather than specifically stating the areas of concern between rehearsal marking B to C, they would insightfully prompt reactions that resulted in the performers reaching the correction on their own. At first glance, this method seemed to extend the rehearsal. However, as the ensemble continued, it was evident that going through this process in a collaborative manner provided the opportunity for students not only to retain information but also to apply the learned concepts to any piece of literature.

In my own rehearsals, I have found this technique to be especially beneficial in developing our students' ability to play with artistry and expression. Now, rather than specifying exactly how I think a phrase should be shaped, I always begin with a question, objectively seeking their input regarding the architecture of a phrase and encouraging students to think like artists and to make creative choices. Through this approach, the performers seem to possess a greater investment regarding the macro and micro development of a piece of music, ultimately leading to more memorable and fulfilling performances.

DON'T BE AFRAID TO ASK!



CHERYL FLOYD

DIRECTOR OF BANDS
HILL COUNTRY (TEXAS) MIDDLE SCHOOL

I was teaching general music at a private school in Tampa, Florida. Shortly after I was hired, my headmaster informed me that it was traditional for the 8th grade class to do a musical in the spring and that we would be doing "Damn Yankees" because the youngest son of George Steinbrenner, Yankees Major League Baseball team owner, was in the 8th grade class.

During that fall, my husband and I were attending a fundraising dinner for the University of South Florida. At one point, Dick leaned over and said, "That's George Steinbrenner at that table!"

I jumped up and marched right over to Mr. Steinbrenner's table, introduced myself and told him that we needed a few things for our production of "Damn Yankees." He grabbed a napkin and wrote down everything I requested including uniforms, hats, bats and balls.

Within a week, all items arrived at my school in time for the production!

So dream big and never be afraid to ask!

TECHNIQUE VS. EMOTION




DOUGLAS DROSTE

DIRECTOR OF ORCHESTRAS
BALL STATE UNIVERSITY

Early in my conducting career (and our marriage), my wife, Amanda, and I were talking to one of my colleagues about a major orchestral work. He was going on and on about the conducting technique required to lead such a work.

Not a conductor but a fine singer, Amanda started grilling my friend: “How does it make you feel? What does it make you think of when you conduct? Can you describe your feelings about this section?”

This conversation served as a “lightbulb” moment for me. I, too, was very concerned with the technique of music making and was often forgetting the powerful emotional aspect. As educators we get wrapped up with festivals, travel, class schedules and student behavior among many things, and this emotional element can get pushed aside. After that conversation, I knew I had to dig deeper to fully appreciate all that music had to offer. Since then, when studying a score, I constantly look inward and feel how the music is speaking to me. The conversation immediately helped my conducting and also confirmed that I made a good marital choice! 

TIME AS MONEY




MICHAEL HAITHCOCK

DIRECTOR OF UNIVERSITY BANDS AND
ARTHUR F. THURNAU PROFESSOR OF CONDUCTING
UNIVERSITY OF MICHIGAN

Early in my professional life, I was struggling with how to balance all the demands of my job, my family (two small children), and my personal interests as well as growth.

There never seemed to be enough hours in the day. A valuable mentor, with whom I consulted on many topics, discussed with me the importance of considering time as money. This concept is common in the business world of productivity but not so much in the arts. He taught me to put a dollar value on every hour and then to track how I spent each hour. Did I get my “money’s worth” out of how I spent my time? This question became a profound tool for self-evaluation. This process helped me quickly realize I was “wasting” valuable time by being drawn into unnecessary conversations, by losing focus and by not carefully prioritizing how my days and nights would be spent. Preparing for the next day in total and not just the next rehearsal proved to be a key shift in how I utilized my time.

After experiencing this methodology, my “to-do” list was better organized and completed faster, my score study time was more intense and rewarding, and my family time increased because tasks did not linger into the evening. There were and are still times where the work we do requires a longer-than-normal day due to events and deadlines. However, this process helped me manage the “normal” days into more rewarding and “profitable” ones. 

MUSICAL INTERPRETATION AND THE YOUNG CONDUCTOR




JOHN MADDEN

EMERITUS PROFESSOR OF MUSIC AND EMERITUS DIRECTOR
SPARTAN MARCHING BAND, MICHIGAN STATE UNIVERSITY

Musical interpretation and the development of interpretive skills from the podium involve the understanding of many concepts: tempos, dynamics, ornamentation and performance practice, to name only a few. Early on in my career, I was coached to think that interpretive ideas come from an informed intuition. This idea of becoming more informed comes from one’s personal musical experiences and study. Young conductors have limited opportunities to practice their interpretive decision-making process in front of their ensembles. So, the experiential practicing needs to come from their personal musical experiences on their instruments. All conductors begin their musical journeys behind their instruments or as singers.

The life-changing moment for me came from a lesson I learned from my graduate school trumpet teacher, Professor Walter Myers at Wichita State University. As a wind conducting and music education master’s degree student, I was not required to participate in the trumpet studio. However, I chose to be a member as I believed it essential to my ultimate musical growth, especially with a teacher like Walt! The lightbulb went on for me as Walt continually poured through trumpet repertoire with me, not seeking technical advances but rather musical depth, understanding and meaning. Ultimately, the lessons I learned side by side with Walt ended up being some of the best conducting lessons I have ever had!

Thirty years later, I continually urge my conducting class students to invest greater depth into their personal playing as instrumentalists. The exploration of musical meaning with their own private teachers leads to informed musicianship, experience and ultimately the tools to make interpretive decisions as conductors. 

THE IMPORTANCE OF SUBDIVISION




KEVIN SEDATOLE

PROFESSOR OF MUSIC AND DIRECTOR OF BANDS
MICHIGAN STATE UNIVERSITY

In the last five years of my teaching, I have emphasized the importance of subdivision for performers. I have told my students to place themselves in the subdivided beat that they need to be in before they begin playing. That usually means one rhythmic denomination smaller than the one they’re actually performing. Subdivision prior to playing is the remedy for many challenges beyond rhythm. It produces more precise beginnings and better tone quality, intonation and evenness.

Ask any professional musician about subdivision, and that person will probably say that it is one of the most important aspects of his or her playing.

I have a conducting colleague and friend Kevin Noe who is a major disciple of subdivision. He has made me see the light on this vitally important aspect of performance. I use this concept in my own score study and with all ensembles I conduct. Remember, it’s not subdivision while you play, it’s subdividing before you play! 

LESSONS FROM EAST TO WEST

PHOTOS COURTESY OF SHUICHI ISHIDA AND THE KASHIWA HIGH SCHOOL BAND.

MUSIC EDUCATION IN JAPAN TAKES EXCELLENCE TO A WHOLE NEW LEVEL. WHAT INSIGHTS CAN WE GLEAN FROM THE DIFFERENCES AND SIMILARITIES IN OUR TEACHING METHODS?

BY SAVY LEISER

In Japan, kindergartners can be seen marching in perfect step during school ceremonies, and elementary school students can be heard performing difficult concert repertoire such as Alfred Reed's "Armenian Dances"—usually a high school band piece in the United States—with enviable accuracy. By the time musicians reach the junior high and high school levels, they're ready to participate in the All-Japan Band Competition, one of the nation's largest symphonic band contests.

One program that consistently wins awards at this competition comes from Kashiwa Municipal Senior High School. Its 263 musicians average 70 performances per year, and its ensembles are known for utilizing cultural instruments—such as the three-stringed shamisen, similar to a guitar.



The key to the band's success is efficiency. "The most important factor is to systemize the practice, ... not to waste one second," says Shuichi Ishida, music director of symphonic band at Kashiwa. "Even if the band director is absent, by strong systemization, it will be possible to let the band practice with the same quality as [when the] band director is present," he says.

What sets apart Japan's music education programs to create high-performing instrumental students, even at young ages?

CREATE A SYSTEMIC APPROACH

For starters, schools emphasize an early appreciation of music with mandatory classes in elementary school and junior high. At Kashiwa Municipal Senior High School, there is no band class during the school day; instead, band members stay after school for three hours on every weekday for band practice.

Students are not expected to practice beyond those three hours a day. Because many homes in Japan are very small, students are unable to practice at home. "I am thinking first of all to motivate children, so that they can work on practicing proactively," Ishida says. "I try to draw talent with voluntary participation in practice

rather than imposed practice."

During practices, Ishida prioritizes the basics rather than just running through the pieces they plan to perform. "We start with basic training [with the] ensemble even [if] we do not have enough time," Ishida says. "The sound is totally different with basic training."

To keep practices efficient, Ishida recommends simplifying instructions to help students maintain concentration. "If directors can talk to students with easy words [and] short sentence[s], it works for students' better understanding," he says.

To further help students understand musical concepts, Ishida uses the Yamaha Harmony Director, a keyboard that helps students learn how to fit individual notes into chords. "Almost all Japanese school [bands have] it," Ishida says. "Some [schools have one] for each section."

Students at Kashiwa participate in various ensembles. "[Students] graduate experiencing both concert and marching band," Ishida says.

Additionally, all music students are expected to be in parade bands.

OFFER MANY PERFORMANCE OPPORTUNITIES

The more opportunities students have to perform for an audience, the more motivated they will be to improve. Ishida's students participate in marching and concert band competitions as well as regional band festivals. Beyond these contests and typical concerts, students play at corporate events, senior citizen homes, and at elementary and junior high schools to inspire younger musicians.

Additionally, Ishida suggests that students watch live performances. He invites Kashiwa alumni who play professionally to come back and visit the school. "Live performances of these closest professional players ... can engage students the most and raise their motivation," he says.

Ishida also brings in Yamaha Artists for clinics and joint performance opportunities. "These experiences make a big difference," he says.


Partly because of its varied performance opportunities, few students leave the band from year to year. "With the consciousness of all members [feeling included], few students quit on the way," Ishida says.

REMOVE FINANCIAL BARRIERS

No matter their geographic locations, school bands need money to function effectively, but Ishida strives to minimize any fees that individual students need to pay.

To accomplish this goal, Ishida seeks out sponsorships. "We organize [support] by civic groups, local companies and Lions Clubs," he says.

As a result, the band is able to set a maximum student fee for overnight trips at 1,500 yen, which is less than 15 U.S. dollars. "The shortfall has been received as a subsidy from Kashiwa City and the aforementioned support groups," he says.

By making music accessible to everyone, developing a strong practice ethic and keeping students motivated with ample performance opportunities, Ishida has developed an approach that can improve any school music program—no matter where it is in the world. 



Yamaha Symphonic Band

All kinds of employees at the Yamaha Corporation—from equipment designers to assembly line workers to instrument polishers—come together to create the Yamaha Symphonic Band. The ensemble performs throughout Japan, regularly winning awards and inspiring young musicians.

"We perform with pride ... acknowledging that the band connects Yamaha with customers through music," says Makoto Tani*, assistant general manager of the Yamaha Band and Orchestral Division.

To play in the symphonic band, Yamaha employees must undergo a rigorous three-step audition process: first, a recorded audition; second, a live audition; and third, a test on paper. The band then holds two to three practices per week to prepare for about 20 concerts per year.

Its regular concert location is ACT CITY hall in Hamamatsu, where the public is welcome to buy tickets and watch them perform. "Junior high and high school bands are excited to listen to the concerts," Tani says.

This year, the band will also hold special shows in Tokyo and Osaka. The band has also performed at The Midwest Clinic in the United States, in Korea and in a special concert commemorating diplomatic relations between Japan and Canada.

Every year, the Yamaha Symphonic Band competes in the All-Japan Band Competition, where it has taken home the gold medal 33 times since its founding in 1961. The band also features a variety of subgroups, including a saxophone quartet, woodwind quintet and brass octet.

Tani hopes that this band's success will inspire young musicians to improve. "It would be great if those students listen to our performance and [are] motivated to practice harder and enjoy playing music," he says.

*Editors Note: since this issue of Yamaha SupportED was sent to press, Mr. Tani has been promoted to President, Yamaha Vietnam."

Artist Events

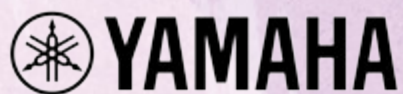
Would you like a chance to be inspired, to motivate your students, to expand your musical horizons? Yamaha Artists conduct clinics all over the United States. Here’s a partial list of who’s going to be in your area in the near future.

DATE	CITY, STATE	INSTRUMENT	ARTIST(S)	WEBSITE	EVENT TYPE	EVENT NAME
9/30 - 10/3	Wyandotte, MI	Percussion	Aaron Hines	www.wyandotte.org/arts/music-dept/	Clinic, Classes	Wyandotte Percussion Clinic
10/5	Ada, OH	Euphonium/ Tuba	Michael Forbes	www.onu.edu/arts_sciences/music/news_events	Masterclass, Clinic, Recital	Forbes Plays Forbes Masterclass and Recital
10/5	Mount Pleasant, MI	Percussion	Christopher Whyte	www.chriswhytepercussion.com/events/	Masterclass	Christopher Whyte Percussion Clinic
10/6	Akron, OH	Euphonium/ Tuba	Michael Forbes	www.uakron.edu/music/calendars-and-news/	Masterclass, Clinic, Recital	Forbes Plays Forbes Masterclass and Recital
10/7	Cedar Park, TX	Percussion	Brian West	www.vrhsband.org/charms-calendar/	Clinic	Vista Ridge High School Drumline Clinic
10/7	Randolph, NJ	Saxophone	Jeff Coffin	www.themusicden.com	Masterclass, Clinic	Jeff Coffin Clinic
10/7	Evanston, IL	Saxophone	Stephen Page	www.events.music.northwestern.edu/content/stephen-page-saxophone	Masterclass, Concert	Guest Artist Master Class and Recital
10/8	Athens, OH	Euphonium/ Tuba	Michael Forbes	https://calendar.ohio.edu/site/finearts/#main-content	Masterclass, Clinic, Recital	Forbes Plays Forbes Masterclass and Recital
10/9	Youngstown, OH	Euphonium/ Tuba	Michael Forbes	https://sn2prd0510.outlook.com/owa/calendar/lafactor@ysu.edu/Dana_Scheduling/calendar.html#	Masterclass, Clinic, Recital	Forbes Plays Forbes Recital and Masterclass
10/9	Iowa City, IA	Saxophone	Stephen Page	www.music.uiowa.edu/resources/events/iowa-saxophonists-workshop-guest-recital-stephen-page	Masterclass, Concert	Guest Artist Master Class and Concert
10/9	Boulder, CO	Trumpet	Benjamin Wright	http://events.colorado.edu/	Masterclass	Guest Artist Masterclass
10/10	Indiana, PA	Euphonium/ Tuba	Michael Forbes	www.iup.edu/music/	Masterclass, Clinic, Recital	Forbes Plays Forbes Masterclass and Recital
10/10 - 10/11	Manhattan, KS	Trumpet	Allen Vizzutti	www.k-state.edu/band/events	Masterclass, Classes, Concert	Allen Vizzutti Residency with the KSU Wind Ensemble
10/12	Bloomsburg, PA	Percussion	Christopher Whyte	www.chriswhytepercussion.com/events/	Clinic	Christopher Whyte Percussion Clinic
10/14	Bradenton, FL	Percussion	Frank Kumor	www.brhsbands.org/brhs-marching-band-invitational	Clinics	Braden River HS Marching Band Invitational
10/18	Montgomery, AL	Percussion	Jason Baker	www.alasu.edu/academics/colleges--departments/college-of-visual--performing-arts/music/index.aspx	Clinic	Snare Drum Clinic for ASU Percussion Studio
10/18	Brooklyn Center, MN	Trombone	Wycliffe Gordon	www.schmittmusic.com	Clinic	Wycliffe Gordon Clinic
10/21	North Dartmouth, MA	Euphonium/ Tuba	Adam Frey	www.euphonium.com/events.html	Workshop	Low Brass Workshop
10/21	Cambridge, MA	Trumpet	Joe Burgstaller	www.longy.edu/admissions/trumpet-day-2017/	Masterclass, Lecture, Concert	Longy Trumpet Day

10/22 - 10/23	Cullowhee, NC	Percussion	Andrew Bliss	www.andybliss.net/current-events/2017/10/22/western-carolina-university-residency	Clinic, Coaching	Andy Bliss Residency
10/23	Boston, MA	Euphonium/ Tuba	Adam Frey	www.euphonium.com/events.html	Masterclass	Brass Area Master Class
10/23 - 10/27	Sao Paulo, Brazil	Trumpet	Rex Richardson	www.jazztrumpetfestival.com.br	Clinic, Performance	2017 Brazilian Jazz Trumpet Festival
10/24	Macon, GA	Saxophone	Adam Estes	https://music.mercer.edu/calendar	Masterclass, Recital	Guest Artist Recital and Master Class
10/24	Temple, TX	Trumpet	Stanley Friedman	www.templejc.edu/programs/music	Masterclass, Recital	New Music for Trumpet and Voice
10/24	Brooklyn Center, MN	Trumpet	Charles Lazarus	www.schmittmusic.com/event/charles-lazarus-trumpet-master-class-brooklyn-center/	Masterclass	Charles Lazarus Master Class and Performance
10/25	Los Angeles, CA	Saxophone	Anna Marie Wytko	www.schoolofmusic.ucla.edu	Workshops, Masterclasses	Woodwind Workshops and Masterclasses
10/26	Madison, WI	Percussion	Vicki Peterson Jenks	www.wmeamusic.org/conference	Clinic	Wisconsin Music Educators Conference
10/26	San Diego, CA	Saxophone	Anna Marie Wytko	www.music.sdsu.edu	Workshops, Masterclasses	Woodwind Workshops and Masterclasses
10/29	Stamford, CT	Gifford Howarth	Percussion	http://community.pas.org/connecticut/home	Workshops	PAS Connecticut Chapter Focus Clinic
11/1 - 11/2	Morehead, KY	Trumpet	Wayne Bergeron	www.waynebergeron.com/	Masterclass, Performance	Wayne Bergeron Residency at Morehead State University
11/4	Morehead, KY	Oboe/Bassoon	Doug Spaniol	www.moreheadstate.edu/Caudill-College-of-Arts,-Humanities-and-Social-Sci-mtd/Educational-Events-and-Outreach/Double-Reed-Day	Masterclass, Recital	Morehead State University Double Reed Day
11/6	Canajoharie, NY	Percussion	Graeme Francis		Clinic	Regional Percussion Clinic/Masterclass
11/7	Murray, UT	Trombone	Larry Zalkind	www.summerhaysmusic.com	Clinics	Summerhays Music Center November Clinic Series
11/8 - 11/11	Indianapolis, IN	Percussion	John R. Beck, Andrew Bliss, Michael Burritt, David Collier, Scott Deal, Andrew Eldridge, Michael Gould, Lee Hinkle, Rebecca Kite, John Lane, Los Angeles Percussion Quartet, Ben Remier, Sherry Rubins, Rob Sanderl, Joseph Van Hassel, Jon Weber and many more	www.pasic.org	Clinics, Performances	Percussive Arts Society International Convention
11/9	Huntsville, TX	Saxophone	Andy Wright	https://events.shsu.edu/event/materclass_guest_artist_andy_wright_saxophone#.Wed83BNSyL8	Clinic, Recital	Guest Artist Clinic and Recital
11/14 - 11/16	Hot Springs, VA	Saxophone	Denis DiBlasio	www.vmea.com/index.php/events-menu/conference	Rehearsing, Performance	Virginia All State Jazz Ensemble
11/20	Murray, UT	Clarinet	John Bruce Yeh	www.summerhaysmusic.com	Clinics	Summerhays Music Center November Clinic Series
11/20 - 11/21	Detroit Lakes, MN	Trumpet	Joe Burgstaller	www.schmittmusic.com	Masterclasses, Performance	Detroit Lakes HS Fall Concert and Master Classes
11/29 - 12/4	Bellingham, WA	Saxophone	Damani Phillips	https://cfpa.wvu.edu/event/jazz-ensembles-1	Clinics, Lessons, Performances	Western Washington Jazz Ensembles with Guest Artist Damani Phillips



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