



2017 VOLUME 2



# ALLEN VIZZUTTI

MODERN DAY  
RENAISSANCE MAN



LESSONS  
LEARNED  
FROM MASTER EDUCATORS

DEVELOPING  
**STUDENT  
LEADERS**



OVERCOMING  
**PHASING  
ISSUES**





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Cover photo by Rob Shanahan for Yamaha Corp. of America



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

We know that our lives are composed of moments, and it is up to us to determine their value. Changing moments and seasons provide countless opportunities to reach out to people who could use our support. One of the most rewarding parts of my job is knowing how many teachers and students we are affecting every day.

"Never a dull moment" reflects what I see out there in the real world as we wind down the current school year and wind up for next year. Music teachers amaze me with their hunger for ways to improve their students' experiences with music, while never resting on their quest for higher art and deeper challenges. Here at Yamaha, we find that "never a dull moment" keeps us inspired and motivated, and we hope we can share a little of that with you in this issue of Yamaha SupportED.

Allen Vizzutti's moments are NEVER dull; in his interview on page 8 he shares how he recreates himself and his music through his inspirational clinics and concerts. You will enjoy learning more about the journey this Renaissance man took while developing that amazing sound.

In the article on page 14, we asked our Yamaha Master Educators to share with us one lesson—one moment—that helped mold their careers. These moments and lessons are gems.

We are really enjoying putting this magazine together for you. We hope you enjoy this edition as well. Keep in touch, and tell us what you think. Everyone here at Yamaha wishes you perhaps a few dull moments this summer as you prepare for many busy and inspirational moments to come soon.

Musically Yours,

John Wittmann  
Director, Artist Relations & Education



# MUSIC IN OUR SCHOOLS VISITS SIX WINNING SCHOOLS


In possibly the greatest school assembly ever, the 2017 Music In Our Schools – Music Inspires Tour brought Radio Disney artists to six lucky schools across the country.

- Ramona High School in Riverside, California
- Joliet (Illinois) Central High School
- Salina (Kansas) South Middle School
- James Otis Elementary School in Boston
- Tar River Elementary School in Franklinton, North Carolina
- Wenatchee (Washington) High School

Each school received a \$2,500 grant from the Give a Note Foundation and a matching grant from the Country Music Association (CMA) Foundation as well as a celebration concert.

To be selected, the schools created videos of their ensembles and survived rounds of online voting.

The tour also visited four schools that raised funds on behalf of Give a Note Foundation.

Stay tuned to [www.giveanote.org](http://www.giveanote.org) for information on next year's tour. 



# ESSA UPDATE

It's an exciting time for arts education. State education departments are currently working on their accountability plans for the Every Student Succeeds Act (ESSA), signed into law by former President Barack Obama in December 2015. State plans are due to the U.S. Department of Education on either April 3 or Sept. 18, depending on which deadline each state chose.


ESSA replaced the No Child Left Behind

law and officially made music and arts part of a "well-rounded education." Though President Donald Trump's administration has made some changes to ESSA, the well-rounded education definition remains in force.

"Now is the time to become engaged and to engage others," says Marcia Neel, senior director of education at Yamaha Corporation of America.

The National Association for Music Education

(NAfME) and other organizations are urging Congress to pass an appropriations bill that would fully fund ESSA and begin providing money to the states to carry out their new plans.


For more information on how you can get involved, check out NAfME's "Everything ESSA" page at [www.nafme.org/advocacy/essa](http://www.nafme.org/advocacy/essa) and Yamaha's ESSA Resource Guide at [http://usa.yamaha.com/music\\_education/supported](http://usa.yamaha.com/music_education/supported). 

# MUSIC FOR ALL DIRECTORS' ACADEMY

Calling all directors! The Music for All Directors' Academy, presented by Yamaha, could end up being one of the most influential experiences of your teaching career. The weeklong academy runs concurrent to the Summer Symposium camp, so students and directors will be learning at the same time from foremost leaders in the field.

Four tracks of study will be available to collegiate students and new teachers, middle school directors, color guard instructors and percussion specialists.

The event takes place from June 26 to July 1 on the campus of Ball State University in Muncie, Indiana. College students and those in their first three years of teaching receive steep discounts, and directors who bring at least 12 students to the Summer Symposium may attend for free.

For more information and to register, go to <http://camp.musicforall.org/directorsacademy> 



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# PHILADELPHIA MUSIC ALLIANCE FOR YOUTH TO START ARTISTS' INITIATIVE

The Philadelphia Music Alliance for Youth (PMAY) received an unprecedented \$2.532 million grant from the Andrew W. Mellon Foundation to increase diversity in classical music. PMAY is a collaborative of 10 organizations in the Philadelphia region dedicated to providing music education and performance opportunities to youth.

The grant will be used to create the PMAY Artists' Initiative, where students from backgrounds currently underrepresented in the professional classical music community will receive an individualized training plan that will give them access to programs from PMAY organizations.

Auditions are underway for the first cohort of 75 students, who can range from fourth through 11th graders. A program manager will be hired and housed at the Mary Louise Curtis Branch of the Settlement Music School in Philadelphia.

"For each of them, it will be about figuring out ... which of the organizations can help guide them, shape them and give them the skills that they need," says Dave Allen, interim director of communications at the Settlement Music School.

For more information, visit [www.settlementmusic.org/pmayartists](http://www.settlementmusic.org/pmayartists). 




# LITTLE KIDS ROCK RAISES FUNDS FOR CHICAGO MUSIC PROGRAMS

Big and little kids rocked at the third annual Big Kids Rock event in Chicago in early March raising nearly \$100,000 for the Music Expanded initiative at national not-for-profit organization Little Kids Rock, based in Verona, New Jersey. Bohemian Foundation will match the proceeds plus any additional up to \$100,000 by July 31.

Through Music Expanded, Little Kids Rock will invest a total of \$2 million to double its existing Modern Band curriculum in Chicago Public Schools (CPS) by 2020. At that point, it will serve more than 80% of all CPS music programs. Modern Band provides instruments and trains teachers on music methodology using the pop and rock genre.

"It was evident that all the support and funds being raised are making a difference," says Keith Hejna, senior manager of donor relations at Little Kids Rock.

The Big Kids Rock event model has also been successful in other cities such as New York and San Francisco.

Visit [www.littlekidsrock.org](http://www.littlekidsrock.org) for free educational materials. 



# Newly Signed Yamaha Artists

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

## CLARINET

- **Ivan Petruzzello**; assistant principal clarinet with the Fort Worth Symphony Orchestra

## SAXOPHONE

- **Dr. Andy Wright**; saxophone instructor for the Frisco and Lewisville (Texas) Independent School Districts
- **Colin Young**; teaching artist at Drake University, applied music associate of saxophone and clarinet at Grinnell College and adjunct professor at Grand View University

## TRUMPET

- **Tristan Clarke**; principal trumpet with the Jacksonville Symphony
- **Jeffrey Curnow**; associate principal trumpet with The Philadelphia Orchestra and faculty at the Curtis Institute of Music and Temple University
- **William 'Billy' Gerlach**; principal trumpet with the National Symphony Orchestra
- **Hollie Lifshay**; assistant professor of trumpet at Georgia State University; member of The Atlanta Opera
- **Timothy Tesh**; assistant professor of trumpet at the University of Southern Mississippi
- **Micah Wilkinson**; principal trumpet with the San Diego Symphony

## HORN

- **Daniel Grabois**; assistant professor of horn at the University of Wisconsin-Madison
- **Dr. Matthew Haislip**; instructor of horn at Mississippi State University

## EUPHONIUM

- **Philip Broome**; principal euphonium with the West Point Band

## TROMBONE

- **Burt Mason**; music advancement program faculty at The Juilliard School and principal trombone with the Chamber Orchestra of New York

## PERCUSSION


- **Dr. Paul Buyer**; director of percussion, director of music and professor of music at Clemson University
- **Matthew Geiger**; visiting instructor of jazz and percussion at Morehead State University
- **Dr. Jonathan Sharp**; assistant professor of percussion at Iowa State University
- **Adam Wiencken**; percussion specialist at Broken Arrow (Oklahoma) High School

## GROUPS

### BOSTON BRASS

- Jeff Conner; trumpet
- Jose Sibaja; trumpet
- Chris Castellanos; horn
- Domingo Pagliuca; trombone
- Sam Pilafian; tuba

### SNARKY PUPPY HORN LINE

- Chris Bullock; saxophone, flute, clarinet
- Jay Jennings; trumpet
- Mike Maher; trumpet
- Justin Stanton; trumpet 

# 20 Years with Music for All




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Yamaha and Music for All (MFA) are celebrating 20 years of melodious partnership. While the official anniversary was March 21, both organizations hope to shine a spotlight on this milestone all year long.

"The decision Yamaha made to invest in Music for All was and is life-changing for our organization and certainly for the more than 1 million students during the past 20 years that it has allowed us to collectively serve," says James P. Stephens, Jr., MFA's director of advocacy and educational resources. "Support from Yamaha gives us access to some of the best artists, instructors, educators, teachers and conductors."

Yamaha also provides instruments for MFA programs such as the National Festival and the Summer Symposium.

Both organizations look forward to another 20-plus years of giving students positively life-changing experiences.

"Music for All and Yamaha are philosophically and strategically aligned in our efforts to support music education," says John Wittmann, director of artist relations and education for Yamaha. "Our relationship has grown and strengthened over the last 20 years, and we are honored to continue our commitment with this premier organization. Here's to the future!" 



# Sounds of Summer

For more than 30 years, Yamaha has provided marching percussion students around the country with instruction from acclaimed artists at the Sounds of Summer (SOS) camps. Led by local Yamaha dealers, the SOS camps vary depending on location, but all include the chance for camaraderie and expert clinician feedback.

"It's really helpful for a program that doesn't have a marching percussion instructor because those kids get to hear what it's all about from someone new who they don't know," says Troy Wollwage, percussion marketing manager for Yamaha Corporation of America.

The camp is geared for high school students but is also open to middle school students. Battery, mallet and all types of marching percussionists are welcome. Yamaha provides a t-shirt and Marching Essentials book to all students.


Visit [http://4wrd.it/2017\\_SOS](http://4wrd.it/2017_SOS) for details and to find the event closest to you. 







PHOTO COURTESY OF THE TARPON SPRINGS LEADERSHIP CONSERVATORY

# DEVELOPING STUDENT LEADERS

By providing a leadership curriculum for your students, you will create a culture of excellence in your music program, make a difference in other people's lives and enrich your own.

BY KEVIN FORD

When I first began my teaching career in 1994 at Tarpon Springs (Florida) High School, seven students attended rehearsal. The school had one performance ensemble, and the band room only opened for one period during the curriculum day. Since then, we have grown to nearly 300 students and have 10 separate performance ensembles.

Tarpon Springs won the Bands of America Grand Nationals marching band competition in 2014, the WGI Sport of the Arts color guard championships in 2016, the National Band Association Program of Excellence Blue Ribbon Award in 2016 and top honors for its Wind Ensemble in several national festivals.

The collaboration among our students, parents, administrators and teachers to collectively place an emphasis on leadership and a growth-based mindset directly shaped the progress of our program. An active and empowered student leadership council made the difference in the expansion of our organization and

more importantly impacted the personal development of each of our students.

In 2009 the Tarpon Springs Leadership Conservatory for the Arts (TSLCA) became an official magnet program for students throughout Pinellas County. Presently, every student at the TSLCA takes a yearlong leadership course, music theory and music composition/technology in addition to performance ensemble courses. Just recently, we added the leadership curriculum to Tarpon Springs Middle School, creating a continuous program from grades 6 to 12.

Our student leaders hold one another accountable for the way we prepare, practice and perform. Students lead, inspire, motivate and communicate with their peers. Our curriculum objectives on teaching life skills enable them to attain excellence in all aspects of their lives and positively impact the lives of the people around them.

## 7 HABITS

We target our yearlong leadership curriculum to freshmen because it pushes them to think past just today and focuses them on what they would like to achieve in their lives over the next four years and beyond.

We teach the following student leadership habits, adapted from Sean Covey's "The 7 Habits of Highly Effective Teens."

- **Habit 1: Be Proactive** – "Take responsibility for your life."
- **Habit 2: Begin with the End in Mind** – "Define your mission and your goals in life."
- **Habit 3: Put First Things First** – "Prioritize, and do the most important things first."
- **Habit 4: Think Win-Win** – "Have an everyone-can-win attitude."
- **Habit 5: Seek First to Understand, Then to Be Understood** – "Listen to people sincerely."
- **Habit 6: Synergize** – "Work together to achieve more."
- **Habit 7: Sharpen the Saw** – "Renew yourself regularly."

Through this course and intense self-reflection, each student experiences a paradigm shift. For instance, rather than practicing their instruments because we ask them to do so, they practice because they become self-driven toward achievement. Each student enters every rehearsal with their own set of goals and leaves every rehearsal with a new set of goals.

## LEADERSHIP WORKSHOPS

Leadership lessons don't stop after one year. At Tarpon Springs, we require student leaders and potential candidates for our leadership council to attend six spring workshop sessions taught by band staff. We meet with them after school before they can run for a leadership position including band president, overall vice president, grade-level vice presidents, drum majors, section leaders, historian, secretary, publicity and other roles.

At these workshops, we explicitly cover our standards for all leadership expectations and operational procedures. These meetings also provide a terrific opportunity for the students to provide their input about the music program. This type of feedback provides them ownership into solving the challenges of the organization.



## ABOUT THE AUTHOR

Kevin Ford is the founder and director of the Tarpon Springs (Florida) Leadership Conservatory for the Arts. He is presently in his 23rd year of teaching in the public school system. Kevin also enjoys an active schedule as a leadership speaker, guest clinician and adjudicator throughout the country. Kevin Ford is a Yamaha Master Educator.

In addition we set up one-on-one interviews with each leadership candidate. The student explains his or her expectations of the desired position. We address our wishes for that individual and position and make recommendations to help each person become a successful leader.

## EFFECTIVE COMMUNICATION

An effective student leadership team serves as the liaison between the directors and the other students in the organization. Our student leadership meets as a council with the directors at the beginning of each week to discuss goals, concerns and objectives. The directors receive feedback as well as delegate responsibilities.


Student leaders then initiate the necessary steps to ensure that the students in their sections are properly prepared for upcoming performances. Well before each actual event, the leaders relay to students and parents all pertinent details as well as the expectations of each individual member.

In addition, we guide our student leaders to keep the directors aware of concerns within the organization and to offer their suggestions on how to improve them. The individuals on the leadership team will not always agree, but you can assist them in learning the art of compromise and instill in them the importance of supporting one another regardless of their personal feelings.

## TEAMWORK AND EXCELLENCE

Communicate to your students that the organization can only succeed when all students are succeeding. Enable students who are excelling to help the more inexperienced students with their individual struggles. I can assure you that this model of peer excellence will be contagious. The need to promote and foster this concept should be an educational priority for you.

Student leaders must be devoted to excellence at all times and conduct themselves with integrity in all aspects of their lives: within an academic classroom, socially at a party, on social media and in the music building.

Ultimately, providing leadership opportunities for students empowers them to take responsibility for their own excellence and inspires them to be creators, risk takers, innovators, artists and leaders who will not only make a positive difference in their own lives but also in the world. 





# THE MANY FACES OF ALLEN VIZZUTTI

BY SAVY LEISER

WITH HIS INVOLVEMENT IN CLASSICAL MUSIC, JAZZ AND SOUNDTRACKS, TRUMPETER ALLEN VIZZUTTI'S CAREER AND CLINIC TEACHINGS BREAK GENRE AND GENERATIONAL BARRIERS.

As a teenager in Missoula, Montana, Allen Vizzutti received the rare opportunity to befriend one of his idols. Doc Severinsen, trumpet player and bandleader for NBC's "The Tonight Show Starring Johnny Carson," gave a guest performance at Vizzutti's high school. With the encouragement of his band director, Vizzutti played a solo for Severinsen, who eventually became one of his most important mentors.

Since then, Vizzutti's career has led him to appear throughout the world as a soloist and guest performer with symphonies, military groups as well as artists ranging from Chick Corea to Chuck Mangione to Woody Herman. Vizzutti has played for Hollywood movie soundtracks, conducted clinics throughout the United States, Europe and Asia, as well as recorded both classical and jazz standards plus his own tunes. He also composes pieces for other musicians to perform.

Vizzutti sees music as a language that transcends age. "Musicians young and old have the power to make somebody feel good by playing something beautiful," he says. "That's a powerful tool."

## MUSIC IN THE FAMILY

Like many musicians, when Vizzutti picked up the trumpet at age 7, he started taking private lessons. He had the added benefit of living with his teacher—his father, who also owned the local music store.







Photos By Rob Shanahan for Yamaha Corporation of America

His father's guidance included regular tips to improve technique, which evolved into lifelong performance habits.

"Dad instructed me to practice without using the right-hand finger hook," Vizzutti says. "To this day, my awareness of mouthpiece-on-embouchure pressure is acute and has helped me immensely."

Through weekly lessons and quick tips from his father, Vizzutti also experienced an overall joy that comes from music. "We had a lot of fun playing duets," he says.

During his clinics, master classes and residencies, Vizzutti now stresses an early appreciation for all types of music, especially classical and jazz. He suggests that parents and educators encourage students to seek out different genres of music. "They will not be taking anything away from their favorite pop and rock music by listening to classical and jazz, and they will become more sophisticated musicians as a result," Vizzutti says.

Vizzutti and his wife, Laura, a professional pianist, applied these same concepts when instructing their own three children. With consistent musical guidance at home, all of them continued with music into adulthood. Their daughter, Gabriella, teaches percussion at the St. George's British International School in Rome and plays violin in community orchestras.

Though the Vizzuttis occasionally perform together, they have also maintained separate solo careers.

## CRUCIAL CONNECTIONS

Vizzutti discovered the importance of surrounding himself with top-notch musicians during high school when his parents sent him to the summer program at Michigan's Interlochen Center for the Arts. Around this time was also when Vizzutti met Severinsen. "His power

and endurance were a revelation to me," Vizzutti says. "He did suggest I play more aggressively, bang the valves down hard and practice Herbert L. Clarke's 'Technical Studies' every day, which I have done."

Meeting Severinsen showed Vizzutti the importance of guest musicians in schools. "Anecdotes about the pro music business are of interest to most students," Vizzutti says. "Guest artists are a powerful source for excitement and inspiration."

Additionally, while Vizzutti was still in high school, his band director helped him find performance opportunities beyond the school and community ensembles. Before leaving for college, Vizzutti joined his director on a performance trip to the United Kingdom.

While at the Eastman School of Music in Rochester, New York, Vizzutti earned a gig performing with the Greater Bridgeport (Connecticut) Symphony after a professor's recommendation.

Vizzutti values all of this early exposure and recommends that educators help their students find similar types of experiences.

Vizzutti advises directors to "schedule as many concerts as [they] can manage" within their own schools. "Students enjoy playing concerts," Vizzutti says, so these performances can keep them continually engaged.

## IN THE STUDIO

Because Vizzutti built a strong network as a student, he immediately found work upon moving to Los Angeles after college. Vizzutti worked on television and movie scores, including recordings for "Starsky & Hutch," "Star Trek: The Motion Picture" and "Back to the Future." These jobs came mostly from word-of-mouth recommendations. "Your network has to work well enough that, out of the blue, you'll get

## NEW METHODS

Along the way in his performance and clinic work, Allen Vizzutti noticed that a lot of trumpet method books were lacking more difficult keys and more contemporary music, so he decided to develop two new methods of his own.

"The Allen Vizzutti Trumpet Method" has many duets and etudes while his "New Concepts for Trumpet" focuses on breaking down specific techniques like double tonguing. Vizzutti describes "New Concepts" as a book that would help young players since its difficulty ramps up gradually and "Trumpet Method" as a great book for players who want a challenge.

Overall, Vizzutti recommends that band directors work with brass students on focusing their airflow. "Most kids don't use steady, smooth airflow, and that is what needs to happen," he says. "Blow with lips close together, not pursed or tight; don't buzz. High notes are a result of fast air moving through a small aperture, not blowing hard. Have students practice some things very softly to learn aperture control by feel."

the first call," he says.

To secure high-profile jobs like these, musicians must first earn a reputation for being reliable and easy to work with, then always be at the top of their game when performing. Band directors can help their students develop a strong work ethic and good attitude. "The important aspect is how well do you get along with everybody?" Vizzutti says. "Is it fun to have you?"

When performing for a movie soundtrack, a musician should expect the unexpected and always be ready to sight-read. According to Vizzutti, educators should emphasize sight-reading as often as possible with their students. "I'm a fan of programs that move through more music in terms of sight-reading," he says.

Now living near Seattle, where a lot of video games are produced, Vizzutti often records for the video game industry.

## FUN AND FUNDAMENTALS

Vizzutti's philosophy to always perform at your best has helped him not just as a performer but also as a clinician. Regardless of location, age group or even audience size, Vizzutti makes sure to always give a top performance. "I play the same way for five people or 5,000 people," he says. "Sometimes I walk into a gymnasium, and the whole school's there, or it might be five trumpet players in a room."

He advises educators to add some pizzazz to their lessons to keep students engaged. "I empathize with the fun factor," he says. "When I was younger, a more military style was normal. Now, programs are very loose and fun but productive."

To achieve a fun-yet-productive environment, Vizzutti suggests that educators balance classical and popular music as well as vary the amount of time spent on each piece. "I mix moving through literature quickly and working on important pieces over longer

## FOSTER THE SOFT SKILLS

For trumpet artist Allen Vizzutti, music has always involved the help of family, band directors and other musicians. His experience has shown that making connections are crucial for musical success. Here are some of Vizzutti's top tips for educators.

### 1. BUILD A STRONG NETWORK

As Vizzutti was getting his foot in the door as a musician, the majority of his early jobs came through word-of-mouth recommendations from his teachers, professors and classmates. Band directors can help students build their own networks by connecting them with music opportunities outside of the school, whether at camps, community ensembles or on tours.

### 2. FIND A BALANCE

From his experiences teaching clinics and master classes, Vizzutti has found that the best way to engage students is by introducing them to classical and jazz in addition to popular music. Vizzutti also recommends that ensembles practice sight-reading skills in addition to perfecting pieces of literature.

### 3. SEIZE OPPORTUNITIES


When Vizzutti was in high school, his band director encouraged him to connect with Doc Severinsen, who was an invaluable mentor throughout his entire career. Seek out opportunities to have professional musicians perform or conduct a master class for your students.

### 4. ENCOURAGE MUSIC IN THE FAMILY

Vizzutti's father was his biggest influence growing up. Similarly, Vizzutti's encouragement helped his daughter pursue music professionally. As an educator, you can advise parents to be involved in their children's musical development.

periods," Vizzutti says.

To keep music education going strong, Vizzutti suggests that school programs get exposure in as many ways as possible both inside and outside of their own buildings. "I want to encourage music educators to keep up the fight in terms of how difficult it might be to find funding," he says. "Play in the cafeteria for 10 minutes at lunch, do public mall playing, go to the park. Get in front of the public and make sure they know what's going on in your program. That support can remind administrators these programs are vital."

Whether he's conducting a master class or swapping tips with a music teacher, Vizzutti focuses on ensuring that students understand music's lifelong benefits. "My philosophy is to remind them to keep music in their lives as long as possible," he says. 



# SPREADING OUR WINGS

BY MARCIA NEEL

Like most secondary music educators, your teaching credential probably allows you to teach K-12 music—anything from elementary classroom music to high school band. We each have our specialties, but many secondary instrumental educators have found success and great personal satisfaction by learning about and providing more comprehensive and inclusive music-making opportunities.

Larry Livingston, chair of the conducting department at the University of Southern California's Thornton School of Music, speaks fervently about his trio of recommendations that allow for the awakening, engaging and challenging of even more students in our incredible, life-changing art form.

1. Broaden the base
2. Teach so that students will be able to continue to enjoy music-making without us
3. Acknowledge and honor ALL music

In serving our school populations most efficiently, Livingston recommends considering the following when developing a more comprehensive music program.

1. Do our programs reflect our demographic?
2. Are we maximizing the kids and music relationship?
3. Is it OK to “de-mythalyze” classical music?


The traditional approach to school-based, music-making that requires students who want to be musicians to play a traditional instrument in a traditional ensemble may not be so powerful as a new school of thought—that students might be able to explore the power of music in their lives. The music education experience should instill students with passion and provide them with the

power for music-making that will encourage them to continue their experiences well after they leave our ensembles—no matter what the genre.

One example that addresses all of the above is evidenced by the growing popularity of mariachi programs. Schools with a growing Latino demographic have found great success in engaging students, parents and local communities by implementing standards-based, traditional mariachi programs. Students are not only participating in school-based mariachi programs, but they have also begun to form their own ensembles outside of the school day within the community. Monaco Middle School in Las Vegas, has a successful program that serves almost 600 students. Additional information is available at: <http://4wrd.it/MONACOMARIACHI>.

Other examples of successful programs that are gaining traction by introducing more students to the joy of music-making are listed below along with links to additional information about each.

- Guitar: <http://4wrd.it/CLASSROOMGUITAR>
- World Music Drumming: <http://4wrd.it/WORLDDRUMMING>
- Taiko Drumming: <http://4wrd.it/TAIKO>
- Steel Drum Ensemble: <http://4wrd.it/STEELDRUM>
- Music Technology: <http://4wrd.it/MUSICTECH>
- Bluegrass: <http://4wrd.it/BLEUGRASS>
- Hip Hop: <http://4wrd.it/HIPHOP>
- Ukulele: <http://4wrd.it/UKULELE>

Enrollment is overflowing in classes like those featured above. Through these types of experiences, even more students are discovering the life-fulfilling joy that music-making provides—no matter what the genre. 



## ABOUT THE AUTHOR

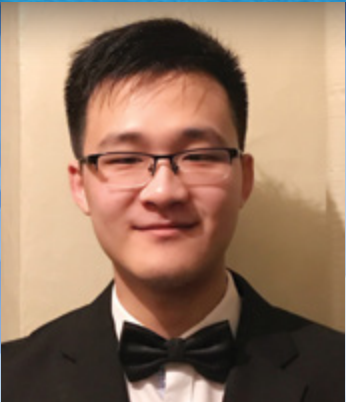
Marcia Neel, formerly the coordinator of secondary fine arts for the Clark County School District headquartered in Las Vegas, currently serves as president of Music Education Consultants Inc. and education advisor to the Music Achievement Council. Neel has also been named senior director of education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

# MEET THE 2017 WINNERS

 **YAMAHA**  
YOUNG PERFORMING ARTISTS



**VICTOR HERNANDEZ RAMIREZ** FLUTE  
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COLUMBUS STATE UNIVERSITY



**HE ZHANG** CLARINET  
HARBIN, CHINA  
THE BOSTON CONSERVATORY



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SHELDON, IA  
UNIVERSITY OF MINNESOTA



**HOWARD DIETZ** JAZZ SAXOPHONE  
MORGAN HILL, CA  
UNIVERSITY OF NORTH TEXAS



**MICHELLE HEMBREE** HORN  
BOISE, ID  
UNIVERSITY OF CINCINNATI, CCM



**ALTIN SENCALAR** JAZZ TROMBONE  
TEMPLE, TX  
UNIVERSITY OF TEXAS AT AUSTIN



**CAMERON LEACH** CONCERT PERCUSSION  
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**STEPHEN MORRIS** JAZZ DRUM SET  
ALISO VIEJO, CA  
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**DEREK LOUIE** CELLO  
NEW YORK, NY  
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**NATHAN BEN-YEHUDA** CLASSICAL PIANO  
LOS ANGELES, CA  
THE JULLIARD SCHOOL



# LESSONS LEARNED

With Your Yamaha  
Master Educators

## IT WAS ALL ABOUT THE MUSIC



**RICHARD FLOYD**

STATE DIRECTOR OF MUSIC EMERITUS  
UNIVERSITY OF TEXAS AT AUSTIN

I will never forget, as a young director, walking into an all-state band rehearsal. My intent was to pick up a few rehearsal pointers. To my surprise what I observed transcended all that I thought rehearsals were about. Simply correcting notes, rhythms, balance, tuning and so on was not the priority. Certainly the conductor was addressing those elements of craft as necessary but always in the context of serving and enriching the music. In simplest terms the rehearsal was about the art of making music as opposed to the craft of perfecting the "notes on the page."

That experience totally recalibrated my vision for what my role must be as an educator and conductor. It was a life lesson I have never forgotten and, to this day, is core to what I hope to achieve each time I step on the podium.

## TECHNIQUE IS SECONDARY TO THE MUSIC



**CRAIG KIRCHHOFF**

PROFESSOR OF MUSIC AND DIRECTOR EMERITUS OF UNIVERSITY BANDS  
UNIVERSITY OF MINNESOTA

In the spring of 1973 I had the opportunity to take my high school band, the John Marshall Junior-Senior High School Symphonic Band, to the University of Wisconsin-Madison for a clinic session with H. Robert Reynolds, then Director of Bands at the University of Wisconsin. Forty-four years later I can still recall the repertoire that we performed that morning: Second Suite in F - Gustav Holst, Trauersinfonie - Richard Wagner, and American Salute.

Following our short performance and Bob's hour-long clinic he escorted me to lunch. I was surprised and touched to find him extremely complimentary about the band and our performance. I specifically remember him commenting upon the band's excellent intonation, ensemble, control of articulation, dynamics, and balance, and technical facility. I was feeling quite elated about Bob's positive evaluation until he looked at me, paused for what seemed to be an eternity, and expressed the following: "Now that you have accomplished all of this... when are you going to start worrying about the music?" It was at that moment when the earth seemed to stand still.

I can attest to the fact that it was a very long and very conflicted ninety mile bus ride back to Milwaukee. That day changed my entire philosophy about teaching and band conducting. Today, that startling moment of revelation continually reminds me of the daily challenge in rehearsal to remember that technique must always be the "servant" and music the "master".

## FROM ANOTHER ANGLE



**DR. TRAVIS J. CROSS**

ASSOCIATE PROFESSOR OF  
MUSIC AND WIND  
ENSEMBLE CONDUCTOR  
UNIVERSITY OF CALIFORNIA,  
LOS ANGELES

The first time I ever participated in a conducting workshop, the clinician tried to get me to conduct the shape of a multi-bar phrase, rather than every single beat and note along the way. The teacher was outstanding, but I just couldn't get it—either I wasn't yet ready as a musician and conductor, or the concept wasn't explained in a way that resonated. The next summer, I observed a colleague conduct the same piece at a different workshop. A different clinician demonstrated the same concept, and I instantly realized what the other person had been teaching me the previous year. Through those two experiences, I first understood the dual value of different approaches to addressing the same issue and the passage of time—because we all learn in our own way, and we are never the same student (or teacher) when we step on the podium again.

## BE YOU



**DANIEL BERARD**

DIRECTOR OF BANDS  
FOSSIL RIDGE HIGH SCHOOL

Be you. Always strive for the best version of you, but be you. I've been very fortunate to have had wonderful influences, both personally and professionally, and there was a point in my career when I thought that if I just copied those people, their words, their gestures, their mannerisms, etc., I would be successful. In trying to be someone or something I thought I should be, I was missing what I brought that was unique and authentic.

The most authentic version of you can be the most influential version of you. It allows you to bring your best to your students, while showing them that you are learning and growing all the time as well. And that, to me, is where the most dynamic learning occurs.



# TIPS FROM THE MASTERS



ANTHONY MAIELLO  
PROFESSOR OF MUSIC AND  
UNIVERSITY PROFESSOR  
GEORGE MASON UNIVERSITY

In my 52 years as a music educator, I have had many wonderful opportunities to grow and learn about music and life. One of the key factors I can attribute my profession and personal growth is by being around good people who are also good musicians. By doing this I was able to learn much about teaching and performing music, but also about how it relates to life in both general and specific ways. Observing prestigious successful musicians and how they conduct themselves in both musical and non-musical settings has taught me many great “tricks of the trade.” Their influence has helped me engage others and share my passion for music with people of all ages.

# FOR THE LOVE OF BEGINNING TROMBONE PLAYERS



MARGUERITE WILDER  
MIDDLE SCHOOL CONDUCTOR, CLINICIAN AND CONSULTANT

After three weeks of beginning band, an aspiring 5th grade trombone student attended an after school band time. Ben’s song choice utilized the playing of 1st, 3rd and 4th position notes. I helped with the slide position when he performed the extremely long 6th position notes. Ben had played several songs for me with great success. Then he attempted another song on the page. I said, “Oh, my goodness, that was a train wreck with boats and planes involved.” He laughed and said that he knew that and would practice more. Then, I pointed to yet another song in the book and asked him if he could play that one. He placed his hand over his heart and said, “‘Hot Cross Buns’ is my favorite trombone song in the whole world.” Wow! Why was the song “Hot Cross Buns” his favorite? Three important reasons: (1) Mom came running into his room and praised Ben when she “finally” recognized a real song. (2) Ben and Mom visited a neighbor’s home where Ben again performed his beloved “Hot Cross Buns.” (3) Ben and Mom called Grandma in Minneapolis and Ben Played “Hot Cross Buns” over the phone. (Thank goodness Grandma was not wearing her hearing aid at the time.) Ben and his trombone went on to perform many other “new favorite trombone songs in the whole world” during his distinguished career as my first chair trombonist for the next eight years! “Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance. It is the duty of the school to provide it.” - Zoltán Kodály.

In this particular case, the experience was “Hot Cross Buns.”

# SAY SOMETHING



LARRY GOOKIN  
DISTINGUISHED PROFESSOR AND  
EMERITUS PROFESSOR OF MUSIC  
CENTRAL WASHINGTON UNIVERSITY

When I was 15, my high school band director, Don Lawrence, told me to “say something” when I was playing a trombone solo with the jazz band. That simple comment has remained at the foundation of my career in music as a conductor, performer and educator. To “say something” implies there is more to music than playing what’s on the page. A performer must discover the emotional content of the composition and interject his or her own personal feelings into the performance in order to “say something.” There are numerous published books dealing with emotion and meaning in music and the art of expressive performance. Recently, I’ve enjoyed reading David Whitwell’s “The Art of Musical Conducting” and “American Music Education: The Enigma and the Solution.” Both texts support the belief that music is the language of emotions. If as music educators we believe this to be true, then our selection of literature, rehearsal priorities and educational purpose will take on a unique direction, one that will make a profound difference in the lives of our students, just as it did mine when I was 15.

# MUSIC IS FOR ALL



DAVID STARNES  
ASSISTANT PROFESSOR AND DIRECTOR OF ATHLETIC BANDS  
WESTERN CAROLINA UNIVERSITY

Teacher blessings disguise themselves in many forms. As a 25+ year veteran teacher, I continue to be amazed at how these defining moments reveal the passion I have for teaching. In 2014, I was made aware of a new music education non-profit that was to be on the horizon. Through the conversation I was having with its founder, Julie Duty, I learned that United Sound would be a peer mentorship music education program geared toward teaching students with special needs. She almost could not finish her description of what this program would be before I exclaimed, “I’m in!” Through the last four years of work as a United Sound board member, I’ve further realized the impact music education has on our world. Seeing the faces of high school and collegiate students who volunteer their time and talents to assure that special needs students experience music, performance and a place to belong has made me a richer person, indeed. Knowing that in a world that seems to disagree more than agree, music remains the universal language and universal in a sense that we never considered. We as teachers have the power to think outside of the traditional “educational box” and create an experience, unprecedented to that of the norm.

# FOCUS ON WHAT “ONLY WE CAN DO”



KEVIN SEDATOLE  
PROFESSOR OF MUSIC  
AND DIRECTOR OF BANDS  
MICHIGAN STATE  
UNIVERSITY

This lesson impacted me early on in my college teaching career when I was trying to prioritize what about my job was the most important aspect to focus on. I remember John Whitwell preaching to our music education students - “Only do the things that only you can do.” Meaning, only you can do the music - selecting, studying and teaching. You must be able to find students, parents and patrons, who will be invested in your program and rely on them to do things that are not musical. This takes a lot of educating, tutoring and monitoring, but ultimately will pay off. This gets people invested in the band program and allows you to spend more time with the music, ultimately making you a better teacher.

This lesson has stayed with me. I’ve watched many of my mentors do this as they deal with student staff and colleagues. Invest in the people you work with and let them do their work, so you can do yours.



GARY LEWIS  
DIRECTOR OF ORCHESTRAS AND BOB AND  
JUDY CHARLES PROFESSOR OF CONDUCTING  
UNIVERSITY OF COLORADO BOULDER

I remember hearing Bob Reynolds talking about trying to “do only the things that only you can do.”

The context was focusing on the musical aspects of being a conductor/educator and finding ways to delegate as much of the administrative work of the job as possible. There are others with the skills to do much of the “administrivia” surrounding our positions, but we as music educators are the ones who are trained to deal with the musical and artistic issues. We should try to delegate as many of the non-musical tasks as possible in order to focus our energies on artistic matters.

While this advice is helpful in dealing with the “busy work” consuming us, I also aspire to a different, more musical application of the same idea. As conductor/musicians we should focus on the things that “only we can do” while on the podium, such as interpretive matters, musical gesture, line and architecture, etc. The musicians themselves, once we provide them with the skills, are perfectly capable of taking responsibility for the ongoing pulse. I once heard Simon Rattle tell an orchestra, “Look, I don’t have time to do my job AND yours!” As Gustav Meier often said, “Death to the beat!” Let’s empower the musicians with whom we work to take responsibility for what they can do and free ourselves to conduct the music, not the beats.



# PHASING OUT PHASING PROBLEMS

DON'T LOSE YOUR MUSIC BETWEEN THE HASH MARKS. GET YOUR MARCHING MUSICIANS IN SYNC USING PRACTICAL IDEAS TO COMBAT SOUND DELAYS ON THE FIELD.

BY ELAINE MORGAN CUTTING

Any elementary-level science class teaches students that sound and light travel at different speeds; in the context of marching band, this abstract concept becomes a real challenge. Directors may be faced with a frustrating mystery when the ensemble seems to be doing everything perfectly in the band room, yet it sounds so off on the field. The problem simply boils down to that science lesson.

So how do students and conductors overcome the basic physics of time and space in order to produce a flawless, perfectly synchronized show across the whole field? Try these tips from leading marching instructors.

## 1. LISTEN OR WATCH?

Most importantly, give students clear and precise instruction on when to listen and when to watch.

"That really is the major key—whether you watch or listen," says Greg Bimm, who has been director of bands at Marian Catholic High School in Chicago Heights, Illinois, for 40 years. "In every circumstance, the acoustics are a little bit different. It



© 2017. PHOTO OF MARIAN CATHOLIC HIGH SCHOOL BAND. COURTESY OF MATT BLACK AND KEN MUSZINSKI. ALL RIGHTS RESERVED.

depends on how the music is scored, where the pulse comes from; it depends on what people are playing immediately before."

Setting a few broad guidelines based on the musicians' positions on the field can be a good start.

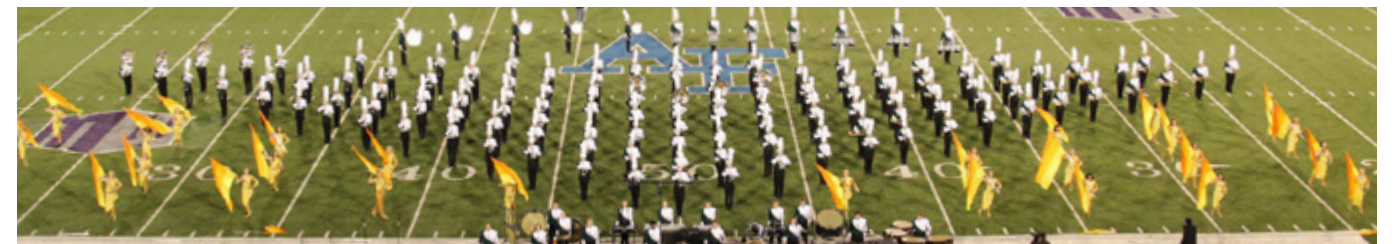
"Generally, for us, a rule is if you are in front of the drum line, then it's a listening zone," says Daniel Berard, Yamaha Master Educator and director of bands at Fossil Ridge High School in Fort Collins, Colorado. "The farther forward you are on the field—for us it's between the 40-yard lines and the front hash—that's a listening zone. The farther back, we've designated as watching zones."

Fossil Ridge, with about 200 members, has been a consistent Colorado state marching band finalist and won the class 5A championship in 2012 and 2013.

## 2. FIND THE PULSE

Ask students to discover what the time feels like within the context of the music rather than relying on a downbeat.

"Developing as an ensemble all comes down to how well



© 2017. PHOTO OF FOSSIL RIDGE HIGH SCHOOL BAND, SUBMITTED BY BAND PARENTS. ALL RIGHTS RESERVED.

the ensemble develops its sense of pulse," Berard says. "If the students aren't always tied to a Dr. Beat [metronome] in rehearsals, that does allow a little bit of independence for the students."

For a smaller group, like the 50-student Archbishop Alter High School band in Kettering, Ohio, consider relying completely on the feel and sound. The Alter band, which has won the Mid-States Band Association A class championship every year since 2012, has done away with the visual role of a drum major entirely, instead allowing students to feel the beat of the music from set percussion points. "We use grounded percussion that we put on the field," says Todd Tucker, director of bands. "That pulse from our percussion stays in one place. We always know this is where the pulse is and where the beat is coming from."

## 3. INTERPRET VISUAL DOWNBEATS

In those bands that do have conductors and drum majors, try suggesting different watching techniques for students in different sections. "We might tell somebody to play the downbeat when you see the ictus [or beat] is even with the conductor's shoulder instead of their sternum," Berard says. "It allows people that are farther back or farther out to account for that sound delay and play slightly ahead of what their peers who are close to the front or the center are playing."

Another way is to tell students to watch the hands. "Anticipate exactly where the drum major's hand is going to be, and you play at that instant," Bimm says. "If we use the term 'play on the front side of the hands' to the end zone people and 'play dead on the hands' from the back 50, we never missed [the beat]."

## 4. PLAN AHEAD

Issues can also be handled before players even get on the field by keeping the spacing problem in mind while creating the drill. Look out for certain musical passages such as complex melodic tradeoffs between sections where phasing issues will stand out more. "Most of the time, it starts with really studying the musical score in conjunction with writing the drill," Tucker says. "So we take it section by section with the score, and there's a lot of preparation."

However, don't adjust the music or drill just to make things easier. Finding the right balance takes a deep knowledge of your band. "It really is an analysis," Bimm says. "Knowing where the strong voices are going to come from and making sure I get them in the right place, so I can create as few of those problems as possible. But I try not to overcorrect. I try not to compromise the

visual integrity, just so they can play together."

Through Bimm's leadership, the Marian Catholic band—currently with about 250 members—has been a finalist in Bands of America Grand Nationals competition every year since 1984.

## 5. CHANGE THINGS UP

If something isn't working, don't be afraid to change the setup. "You have to be aware if something doesn't get staged quite appropriately," Berard says. "Have the freedom to re-orchestrate things, so that maybe the people who are more focused and featured in the drill can be more featured and focused in the music ... even if it's not quite what the original voicing might have intended."

These changes might even mean adding aids such as microphones and speakers directly into the drill setup. "We write our music with speaker placement in mind," Tucker says. "We do things like panning the melodies in the speakers from side to side ... to ensure that the kids can hear each other and reinforce what they need to hear in certain areas of the field."




© 2017. PHOTO OF ARCHBISHOP ALTER HIGH SCHOOL BAND BY TIM MCHENRY. ALL RIGHTS RESERVED.

## 6. DON'T LOSE HOPE

If you're still having trouble with phasing issues, know that you're not alone. Don't be afraid to look for outside help. "There are some great YouTube resources from people who have really taken this to the extreme and demonstrated how this time delay really manifests itself," Berard says.

A quick search of "marching band sound delay" will give you a plethora of great ideas.

No matter how long it takes, solving these problems is not impossible. "Be patient," Bimm says. "Keep working at it because you will find a solution. Sometimes it's just a keyword you say, and it strikes a chord with the kids." 



# 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
6/7 - 6/10	Glassboro, NJ	Brass	Mary Bowden, Joanna Hersey, Barbara Hull, Hollie Lifshey, Amy McCabe	http://myiwbc.org/	Masterclasses, Performances	International Women's Brass Conference
6/11 - 6/16	Indianola, IA	Saxophone	Dave Camwell	www.simpsoncollegejazzcamp.com	Jazz Camp	Simpson College Jazz Camp
6/11 - 6/16	Omaha, NE	Strings	Jim Widner	www.unojazzcamp.com	Jazz Camp	UNO Jazz Camp
6/12 - 6/14	Lawrence, KS	Trumpet	Allen Vizzutti	http://music.ku.edu/mmc	Masterclass, Performance	Midwestern Music Camp
6/16 - 6/17	Ames, IA	Percussion	Mike McIntosh, Clif Walker, Jon Weber	https://goo.gl/YLT1D	Clinic	Cyclone Percussion Academy
6/18 - 6/22	Huntsville, TX	Percussion	Jason Baker	http://percussionacademy.weebly.com/	Masterclass	Sam Houston Percussion Academy
6/18 - 6/23	Shell Lake, WI	Trombone	Dean Sorenson	www.shelllakeartscenter.org/camps-workshops/student-programs	Masterclasses, Performance	Jazz Ensemble & Combo Camp at the Shell Lake Arts Center
6/18 - 6/24	Atlanta, GA	Euphonium/Tuba	Adam Frey, James Self	www.ietfestival.com	Masterclasses, Lessons, Recital	International Euphonium Tuba Festival
6/18 - 6/24	Dunseith, ND	Trumpet	Jeremy Brekke	www.internationalmusiccamp.com	Clinics, Lessons, Masterclasses	International Music Camp - Session 1
6/19 - 6/23	Ocoee, FL	Saxophone	Jeffrey Rupert	http://hapcosummerjazzcamp.com/	Jazz Camp	HAPCO Summer Jazz Camp
6/20 - 6/24	Appleton, WI	Bassoon, Oboe	Michael Burns, Douglas Spaniol	http://www.lawrence.edu/s/idrs	Clinic, Performance	International Double Reed Society Conference
6/21	Lake Tahoe, NV	Percussion	Aaron Hines	www.nmeamusic.org	Clinic	Nevada MEA Summer Retreat
6/21 - 6/22	Fort Smith, AR	Percussion	Brian Fronzaglia	http://4wrđ.it/2017_SOS	Sounds of Summer Camp	Drums on the River SOS Camp
6/22 - 7/1	Egg Harbor, WI	Percussion	Vicki Jenks	www.birchcreek.org/academy	Clinics	Birch Creek Summer Academy - Percussion & Steel Band
6/24 - 7/1	Muncie, IN	Various	Thad Anderson, Tom Aungst, Scott Belck, Nathan Bogert, Mark Buselli, David Collier, Doug Droste, Maria Finkelmeier, Cheryl Floyd, Richard Floyd, Glenn Fugett, Ian Grom, Matt Harloff, Steve Houghton, Christian Howes, Courtney Jones, John Kilkenny, Joseph Lovinsky, Michael McIntosh, Oscar Petty, Jeff Queen, Jeff Rupert, Aric Schneller, David Starnes and more	http://camp.musicforall.org/	Clinics, Performances	Music for All Summer Symposium
6/24 - 7/1	Little Switzerland, NC	Flute	Brad Garner	http://www.wildacresflute.com/	Masterclasses, Lessons, Recital	Wildacres Flute Retreat
6/25 - 6/29	Kansas City, MO	Saxophone	Daniel Thomas	www.http://info.umkc.edu/cmda-jazz/	Jazz Camp	UMKC Jazz Camp

DATE	CITY, STATE	INSTRUMENT	ARTIST(S)	WEBSITE	EVENT TYPE	EVENT NAME
6/25 - 7/8	Dunseith, ND	Percussion	Vicki Jenks	www.internationalmusiccamp.com	Clinics, Lessons, Masterclasses	International Music Camp - Sessions 2 and 3
6/26 - 7/1	Philadelphia, PA	Flute	Jeffrey Khaner	http://summerfest.curtis.edu/young-musician-programs/jeffrey-khaner-flute-festival/	Clinics, Masterclasses	Jeffrey Khaner Flute Festival - Curtis Summerfest
6/30	Redlands, CA	Trombone	Andy Martin, Sean Reusch, Douglas Yeo	http://www.trombonefestival.net/2017	Masterclass, Performances	International Trombone Festival
7/9 - 7/13	Fredericksburg, VA	Trumpet	Kevin Gebo	https://www.fredbrass.com/fredbrass17	Clinic, Masterclass, Performance	Fredericksburg Brass Institute
7/9 - 7/13	Los Angeles, CA	Master Educator	Anthony Maiello	http://www.calstatela.edu/academic/musictheatre dance/windconductingworkshop	Clinic	Cal State LA Wind Conducting Workshop
7/11 - 7/12	Alma, MI	Percussion	Bret Kuhn	http://4wrđ.it/2017_SOS	Sounds of Summer Camp	Alma College Percussion Workshop and SOS Camp
7/13 - 7/14	Nashville, TN	Saxophone	Rahsaan Barber	http://www.fineartssummeracademy.com/faculty/saxophone/	Clinic, Performance	Fine Arts Summer Academy
7/14 - 7/15	Ellensburg, WA	Percussion	Naoko Takada, Jeff Queen	http://4wrđ.it/2017_SOS	Sounds of Summer Camp	Ted Brown Music SOS Camp
7/16 - 7/22	Dunseith, ND	Trumpet	Jeremy Brekke	www.internationalmusiccamp.com	Clinics, Masterclasses, Lessons	International Music Camp - Session 5
7/17 - 7/18	Plano, TX	Percussion	John Brennan, Bret Kuhn, Mike McIntosh	http://4wrđ.it/2017_SOS	Sounds of Summer Camp	Plano East Senior High SOS Camp
7/20 - 7/22	San Antonio, TX	Various	Wayne Bergeron, Joe Eckert, Dan Gelok, Tracy Harris and more	http://www.texasbandmasters.org/convention/2017/	Clinics, Performances	Texas Bandmasters Association
7/22 - 7/29	Frostburg, MD	Trumpet	Joe Burgstaller	http://www.frostburg.edu/dept/music/summer-music-academy/	Masterclasses, Performances	Frostburg State University Summer Music Academy
7/24 - 7/25	Grand Junction, CO	Percussion	Dave Marvin, Kathy Marvin	http://4wrđ.it/2017_SOS	Sounds of Summer Camp	Grand Junction SOS Camp
7/26 - 7/30	Orlando, FL	Clarinet, Percussion, Saxophone	Thad Anderson, Julie DeRoche, Kirk Gay, John Kilkenny, Jeff Rupert, Allan Vaché	http://clarinet.org/clarinetfest/clarinetfest-2017/	Clinics, Performances	International Clarinet Association ClarinetFest
7/29	Riverside, CA	Percussion	Jeff Queen	http://4wrđ.it/2017_SOS	Sounds of Summer Camp	Nick Rail SOS Camp
7/30 - 8/4	Shell Lake, WI	Saxophone	Steve Stusek	http://www.shelllakeartscenter.org/camps-workshops/student-programs	Masterclass, Lessons, Performance	Eugene Rousseau Saxophone Workshop at the Shell Lake Arts Center
8/7 - 8/12	Moorhead, MN	Trumpet	Del Lyren	http://www.mmea.org/students/allstate/camp	Clinics, Performance	Minnesota Music Educators Association All-State Summer Camp
8/10 - 8/13	Minneapolis, MN	Flute	Ellen Burr, Linda Chatterton, Brad Garner, Steve Kujala, Walfrid Kujala, Diane Boyd Schultz, Patricia Surman, Heather Verbeck and more	http://www.nfaonline.org/Annual-Convention/2017/	Clinics, Performances	National Flute Association Convention
9/9	Edmond, OK	Percussion	Bret Kuhn	www.palenmusic.com/ppp	Clinics	Palen Percussion Preview
9/16	Nixa, MO	Percussion	Bret Kuhn	www.palenmusic.com/ppp	Clinics	Palen Percussion Preview
9/29 - 9/30	Mooreville, NC	Trumpet	Wayne Bergeron	www.TheLakeNormanBigBand.org	Rehearsal, Masterclass, Performance	The Lake Norman Big Band 2017 Jazz Celebration





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