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YAMAHA EDUCATION GUIDE 2019

RESOURCES | ADVICE | TIPS



FREE POSTERS! pg. 24

- **Music and Your Brain** pg. 4
- **How the Great Start Grant Changed Our School** pg. 36

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Education Outreach News

10K STUDENTS REACHED | 3.6K TEACHERS ASSISTED | 1.7K HOURS OF PROFESSIONAL DEVELOPMENT

In 2019, Yamaha Music Australia's Education Outreach initiative enters its fourth year with Dr. Rob McWilliams* as Education Outreach Clinician. In that time, he has visited hundreds of educational institutions and worked with thousands of music teachers (pre-service and in-service) and aspiring student and community musicians.

A highly respected conductor and musician, Dr. McWilliams has worked closely with secondary institutions, tertiary institutions and professional development providers like ABODA, ASME and government education departments. His work in the education community on behalf of Yamaha has significantly contributed to increasing quality and participation in music education around Australia.

In a brand new Education Outreach initiative for 2018, Dr. McWilliams led a project entitled **Yamaha Winds**. The objectives of this were manifold: (1) Provide an opportunity for instrumental teachers who still play at a high level to rehearse and perform high quality repertoire in a group of like-minded musician/educators; (2) To incorporate extensive Professional Development aspects within the rehearsal framework and in special PD sessions to address repertoire selection, score preparation, rehearsal and conducting issues, etc., and (3) to give a limited number of participants an opportunity to work with the ensemble from rehearsal to performance and be mentored by Dr. McWilliams throughout this process.

"The quality of the ensemble, the repertoire, the focus on aural acuity, and the PD information.

All of these things were of the highest quality, delivered by a high quality director." — Participant feedback

"The PD material was incredibly useful, I got so much out of it. The music we played was amazing.

This was an excellent opportunity. Definitely will do it again next year." — Participant feedback

Yamaha are currently planning Yamaha Winds 2019, register your interest via email: robert.mcwilliams@music.yamaha.com



**Dr. McWilliams' career includes 23 years working in the United States as a musician and educator, encompassing a broad range of styles from symphonic to jazz. His most recent appointment was Director of Bands & Instrumental Music Education and Head of Department at the University of Wisconsin, Oshkosh. While in the USA, he completed Masters and Doctorate degrees in Instrumental Music Education and Conducting. His charter with Yamaha Music Australia is to be at the front line, in schools and the community, helping ensemble directors and students reach their full potential.*

Dr. Rob McWilliams

Education Outreach Clinician — Yamaha Music Australia

robert.mcwilliams@music.yamaha.com

Dr. McWilliams is available to help teachers (in-service or pre-service) and ensemble directors (jazz, concert band or orchestra) at all levels of experience.

Contact Dr. McWilliams to discuss opportunities for development in your programs and ensembles at robert.mcwilliams@music.yamaha.com

EDUCATION OUTREACH POSSIBILITIES & TOPICS

PRESENTATION FORUMS

- Recruitment, Retention, Advocacy
- Repertoire Selection & Programming
- Score Study & Rehearsal Preparation
- Rehearsal Techniques
- Conducting Gesture & Non-Verbal Communication
- Aural Skills, Intonation Training
- Improvisation
- Supporting Resources: Print, A/V, Online, etc
- New Program Setup
- Festival / Competition Prep

ENSEMBLE WORKSHOPS & GUEST CONDUCTING

Teacher Observation, Feedback, and Follow-Up

ADVOCACY

Working with institutional administrations, program set up and review

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INTRODUCTION

Welcome to the third edition of the Yamaha Off to a Great Start Education Guide. This guide is aimed at providing useful content to the music education community. We are excited to announce our 2019 Great Start Grant and Education Outreach Program highlights.

Last year's **Great Start Grant** gave students from Coomealla High School in regional New South Wales the opportunity to be involved in Music Education. Coomealla High School are almost 12 months into their reimagined music program and they are seeing amazing results. Make sure you stop by our website (below) to see a video of the launch concert with Performing Artist Dami Im.

This year's **Great Start Grant** has the same objective as last year — to give students that wouldn't have had the opportunity to learn a musical instrument the joy of music. We will be giving away a comprehensive **"Band Starter Kit"** to one lucky school. This suite of instruments has been designed to meet the needs of the modern concert band. Entry is via application on the Off to a Great Start website. More details can be found on **page 40**.

Yamaha Music Australia have again created resources to aid in increasing the quality and participation in Music Education. Our Education Guide this year is designed to share important knowledge. Our posters are designed to help you create a fun, bright and educational teaching space. To take advantage of these posters check out **page 24**.

Don't forget about our Education Outreach Initiative either. In 2018 Dr. Rob McWilliams reached over **3,500 students, 1,000 teachers** and conducted almost **500 hours** of professional development in schools around the country. We are very lucky to have Dr. McWilliams as part of our team once more in 2019, so please make the most of this amazing resource.

Thank you for all you do supporting and developing the future of the music community. I wish you the best of luck in 2019.

Thanks,

Mat Taylor
Education Project Manager
Yamaha Music Australia



greatstartyamaha.com

Music And Your Brain

How learning an instrument is the greatest brain workout of all

*As instrumental teachers and ensemble leaders we see how learning a musical instrument transforms students. Little by little, in rehearsal and in performance, we observe the slow, steady and positive development of each student's brain function. We know what it looks like, but if asked by a parent or school leader, could you explain why? **Dr. Anita Collins** looks at the research that tells us what is really happening inside our students' heads.*



Watching the brain light up

That fact is, as teachers, we only see this brain developmental process from the outside and until now we have had no access to the extraordinary things that are going on inside our students' brains. However, in the last 20 years, an enormous amount of research has been done on the brain activity and development of musically trained adults and children. As described by one neuroscientist at the beginning of this research, when a person is listening to music it looks like fireworks inside the brain. Imagine their surprise when they observed the brain activity when a person was playing an instrument — those fireworks became a jubilee.

Why is this so? And is it the same or different as other activities that children undertake? The answer is that learning a musical instrument uses a huge number of parts and networks in the brain at the same time, and at this time researchers have been unable to find any other activity that works the brain in quite the same way. Interestingly, this workout results in the improvement of every child's cognitive capacity, meaning they can learn better, faster and with greater independence.

What does this disciplined brain workout do for the growing brains of our students? The list is long but here is a taster — learning a musical instrument improves: language learning; literacy and reading skills; working memory; phonemic awareness; complex spatial skills; impulse control; auditory processing that protects our brain from aging; comprehension skills; and the list could go on and on.

Learning music is a full brain workout

What we now know is that learning a musical instrument and foundation music education skills like clapping in time, singing in tune and moving to music, are some of the most complex cognitive activities the brain can undertake. They involve the auditory, motor and visual cortices communicating at an astonishingly fast rate — while the cognitive, reward and sensory networks are also sharing information simultaneously¹. On top of this the perception, emotion and cognition networks are also making personal meaning from all the logical information the brain is processing. After doing something so complex, our brain looks at other tasks like reading, problem solving and conceptualisation and says: "Well this is easy in comparison to music learning!"

The list of skills and abilities that music learning develops is still very long, but it has started to be sorted under three main areas: language development, executive skills and social skills development². Just to give you an idea of how this happens here is a crash course in music and the brain.





How learning music improves brain development

The parts of the brain that learn music and learn language are overlapping, which means we hear music as language when we are babies, and we use that understanding to then learn how to decode language and speak it. This is why musically trained children tend to acquire language quicker, learn how to read earlier, and develop comprehension skills earlier. This is the very foundation of all learning at school, the ability to use language.

The act of learning music requires children to use many different parts of their brains at once. One of the areas that get a great workout is the prefrontal cortex, where our executive functions live³. This is the area where we very slowly, through our entire school career, learn how to manage ourselves. Music learning requires the use of that system, just a little bit, every single time we pick up an instrument and do a musical activity. It is the slow, permanent and effective development of the most complex part of our brains.

Playing music in a group, whether that is keeping a beat or playing a symphony, requires subtle, non-verbal social skills⁴. These are the manners and explicit behaviours we work so hard to teach our children, whether as parents or teachers. These are the subtle, deeply human social skills that employers seek when they interview someone. These serve musically trained children well into adulthood as they develop solid relationships, manage their wellbeing and are empathic and compassionate towards others.

Continued on next page >>



What kind of music education makes a change in the brain?

This is the big question for music educators, and we now have enough research to tell us the specific educational elements that impact positively on brain development:⁵

- Learning a complex musical instrument — such as violin, clarinet, percussion or trumpet
- Learning an instrument for two to seven years — to ensure a permanent and positive development of the brain
- Using listening, singing and moving to learn your instrument — as my first band conductor would say “if you can sing it you can play it”
- Reading musical notation — to develop the same sound to symbol system that we use to read words on a page
- Learning from an expert — as either an individual or in small group lesson
- Learning in an ensemble setting — to develop social and executive function skills to their highest level
- Regular performances — to develop inhibition control, managing nerves and adapting to new environments

How can you learn more?

Brain science is probably not your forte, but these neuroscientists and psychologists are researching the work that we do every day. Their work can help us be better educators and better advocates for our work, but first we need to get our heads around this tricky research.

With this in mind the Bigger Better Brains education program will be launched in November this year. It includes educational materials written for music educators by music educators, and will provide a huge bag of information and tools to help you understand what is happening in your students’ brains as you teach them.

Sign up today at **biggerbetterbrains.com** for special invitations and exclusive offers when we launch, and get your dose of brain science every day on the **BBB Facebook community**.

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WORDS BY Dr. Anita Collins

Dr Anita Collins is an award-winning educator and researcher in music education and brain development. She has interviewed over 100 neuromusical researchers in Canada, USA, Scandinavia and Europe, she is a TEDx speaker and TED-Ed writer and is known for her role as onscreen expert in the ABC's successful documentary Don't Stop the Music.

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Strategies For Developing Strong Internal Pulse

The glue that holds the music together

A solid and unified sense of internal pulse is a foundational skill of effective ensemble performance. As I often tell student ensembles: "A right note in the wrong place becomes a wrong note!" **Dr. Rob McWilliams** suggests some warm-up and rehearsal strategies that can help to develop this skill.

Feeling it out

It is important to teach ensemble musicians to take responsibility for feeling the pulse, and to find ways for the players to develop a heightened sense of ensemble awareness in this aspect of performance. It is important that they can play together without relying on a visual beat (i.e. without a conducted pulse). When an ensemble takes responsibility for feeling and holding steady pulse, the conductor's beat becomes more of a reinforcement — or confirmation — of the pulse, that the individual players are feeling internally and uniformly across the ensemble. Situations that do require the conductor to have control of the ensemble's pulse and ensure the players follow visually as well as listen, are when the pulse changes i.e. tempo changes, accelerations, decelerations.

Inexperienced players often place their attention solely on their own part, with little or no awareness of anyone else playing with them. It is an ongoing teaching and rehearsal goal of mine to find as many ways as possible to make the players accountable for feeling the internal pulse, while also raising their

awareness of their fellow ensemble members. As with many of my rehearsal strategies, I look for ways to achieve these goals by guiding player listening that addresses the targeted skill.

For a more general discussion on warm up strategies, the reader is encouraged to read my previous article: *Warm-ups to Develop Better Tone, Intonation & Ensemble Pulse on the Off To A Great Start website.*

As mentioned in that article, training of pulse and rhythm skills can benefit immensely by working on them away from the instrument, using strategies such as counting, singing, saying syllables, clapping, moving. I often refer to an axiom: "Train the instrument in the head before the one in the hand." Developing the strongest possible mental image of the desired result (audiation) before adding the complexities of manipulating an instrument, always seems to make most things work better when you finally do move back to playing the instrument.



Exercises to train and develop internal pulse

GROUP A: Exercises that address audiating silent pulses (not conducted)

1. Counting (out loud) that incorporates silent beats

In this exercise students count aloud selected beats, and exercises are developed that incorporate silent counts which are, therefore, felt internally but not audible. Such exercises would sound like the following where numbers in parentheses are silent. No audible foot tapping allowed (silent toe movement inside shoes is okay if desired).

Note: When reading these exercises, () denotes a silent beat.

a. 1,2,3,4 | 1,2,3,4 | 1,2,3, (4) | 1,2,3,(4) | 1,2,(3),(4) | 1,2,(3) (4) | 1,(2),(3),(4) | 1,(2),(3) (4) |

b. 1,2,3,4 | 1,2,3,4 | 1,(2),3 (4) | 1,(2),3,(4) | etc.

c. 1,2,3,4 | 1,2,3,4 | 1,(2),(3), 4 | 1,(2),(3), 4 | etc.

A useful variation on the above can be to set up the counted beats with the "and" (2nd half) of the pulse. This can help emphasise beat subdivision and encourage players to then audiate the subdivision on the inaudible pulses. This can be especially effective if you use it at slower tempos.

For example:

d. 1&, 2&, 3&, 4& | 1&, 2&, 3&, (4&) | 1&, 2&, (3&),(4&) | 1&, (2&),(3&),(4&) | etc.

Once these can be executed successfully away from the instruments using verbalisations, all of the above exercises can also be played at the very beginning player level using a single note, alternating between two notes. For players beyond the beginner level, the exercises could be applied to scales, arpeggios, etc.



GROUP B: Strategies that can apply to pulse/rhythm issues in rehearsal repertoire

The following short excerpt based on *Air For Band* by Frank Erickson will be used to show a few possible strategies that might be used to help with pulse and rhythm issues:

Air (as written)

♩ = 68

Continued on next page ➡

1. Simplify the non-rhythmic aspect

One possible strategy involves simplifying the non-rhythmic aspect of the parts and having the performers play the rhythm of their part on a single pitch. The goal here is to increase attention and awareness of just the rhythmic component. The above example would sound like the following using this strategy:

Air (single pitch)

♩ = 68



2. Play the internal subdivisions

For passages with notes spanning longer than the primary pulse it can sometimes help to have the performers play the internal subdivisions rather than the fully sustained values. For example, a minim becomes 2 crotchets, a semibreve becomes 4 crotchets, etc. The goal here being to have the players feel the pulses within a longer note, and listen for those to line up with other ensemble members who are also pulsing these beats. When the passage is then played as written, the players are hopefully more aware of, and paying more attention to, these internal subdivisions. The example would sound like the following using this strategy:

Air (subdivisions)

♩ = 68



3. Just play the attack

Another strategy that is very useful, particularly in slower music of a legato and sostenuto style, is to have the performers play just the attack of every note with no sustain beyond the initial articulation. Encourage them to play with more of a "dah" syllable, so that there is a decent tone quality with good pitch information. This often sounds quite humorous but it really helps to focus attention on exactly where the note is placed rhythmically, such that I find there is always at least some improvement (and often a significant amount) in precision after using this strategy. The example would sound like the score to the left:

Air (attacks only)

♩ = 68





4. Utilise “sizzling”

One final suggestion relates to the use of rhythmic “sizzling” as another means to focus players’ attention to pulse and rhythm issues. Sizzling is simply sounding rhythms with a “ch” syllable. While clapping and counting are also valuable strategies, I like to use sizzling more often because players can execute every aspect of their notated parts other than pitch. Rhythm, duration, dynamics, and articulations can all be emulated through sizzling.

It also helps to save “chops” if they are tiring (handy on the day of a concert to get good rhythmic focus without embouchure strain). When working a subsection of the ensemble on a rhythmic/pulse issue, I often have the resting players help by sizzling the underlying pulse as a kind of “metronome” for the segment you are working. This has the added advantage that the non-playing part of the ensemble is not only more actively engaged in the rehearsal process, but they can’t fall into idle chatter with other resting colleagues as their mouths are otherwise engaged!

A further advantage of the ensemble sizzling their parts is, due to the relatively softer volume, you can verbally communicate to them “in flight” (i.e. as they are sizzling) with reminders about things like balance, dynamics, articulations, etc. in the places where these reminders are needed. All of the above strategies for working on pulse with instruments can also be executed with sizzling to help strengthen and reinforce the internal audiation of what you are trying to achieve away from the instrument.

Final words

As most ensemble music to be played at school and community levels will be held together through regular pulse and beat, it is very important that ensembles are taught to pay close attention to the accuracy of this aspect of performance. High quality ensembles of all sizes and types develop and work on feeling and sensing a unified ensemble pulse (whether conducted or not) in order to perform with good precision. As such, I believe this same attribute can, and should, be developed in learning to be a competent ensemble musician at all levels of learning from beginner onwards.

As Yamaha Music Australia’s Education Outreach Clinician, Prof. McWilliams is engaged by Yamaha to work with wind bands, orchestras, jazz bands and their directors (educational institutions and community) as a professional development resource. To arrange a visit under this program, please contact Dr. McWilliams directly at: robert.mcwilliams@music.yamaha.com



WORDS BY Dr. Rob McWilliams

Rob McWilliams, Ph. D., has worked in instrumental music education and ensemble direction at secondary and tertiary levels in Australia and the USA for more than 30 years. He is currently the Education Outreach Clinician for Yamaha Music Australia.

Your Student's Next Instrument

A guide to step-up instruments for the advancing woodwind player

*It's that time: an advancing student is kicking goals, approaching that next level of examination, or preparing for a landmark performance in their path as a musician. A student instrument, which was once ideal, is now inhibiting progress. To unlock this student's full potential, an upgrade of equipment is now essential. An experienced student will choose an instrument that suits them, preferably through the process of playing and comparing a number of instruments side-by-side. **Brae Grimes** runs through features and specifications that are ideal for the intermediate brass or woodwind player, and beyond.*

Flute recommendations

Flutists are very sensitive to small changes, and that's why it's important to choose an instrument that not only represents quality and longevity, but also that suits the individual to a tee. Fundamentally, a step-up flute should include a split-E mechanism, French-pointed key arms, and preferably offset G keys.

1. Choose a flute with open holes (ring keys)

Ring keys not only offer greater control over intonation, but also improve tone and projection. Open hole flutes will come with silicon, plastic, or sometimes even cork plugs to help transition from a closed-hole flute.

2. Choose a flute with a B-foot

Apart from adding an extra note to the flute, the B-foot adds a little extra mass away from the headjoint, which usually makes the tone of the flute a little darker overall. The other recommendation which makes a difference to tone and playability, is a solid silver head, body, and footjoint. I would weight these two priorities equally, but a solid silver flute with a B-foot joint is most ideal.

3. Consider the headjoint

The cut of the embouchure hole and shape of the lip plate have a drastic impact on tone colour, projection, and response, so much so that it isn't unusual for some boutique manufacturers to sell their flutes without a headjoint. Even though the headjoint is crucial, a good headjoint is very expensive and usually requires a very developed player to understand and take full advantage of the differences between headjoints. Additionally, extra trill keys and footjoint rollers are desirable, but not necessary.

Clarinet recommendations

Clarinets are made with a variety of materials, with several keywork systems and bore sizes. Their bodies can be made of: ABS Resin, Bakelite, Grenadilla, Cocobolo, and more. Keywork can be gold-plated, silver-plated, nickel-plated, Hamilton-plated, German-silver-plated, etc. With so many variations, here's a quick guide as to what to look for when upgrading.

1. Upgrading to wood

After playing a good quality plastic or plastic variant instrument for a few years, a wooden instrument will provide improvements to the sound, response, and playability of the clarinet. These instruments are commonly made of Grenadilla. Grenadilla is an oily blackwood originating from Africa and requires more care and maintenance than a plastic instrument. For more advice on how to care for a wooden instrument, visit greatstartyamaha.com and read the *Clarinet: Assembly, Care and Maintenance* blog.

The other option would be the purchase of a wooden instrument with a resin-lined bore, like the Yamaha Duet Bore. When trying a wooden instrument, I advise trying some different bore sizes; the Yamaha YCL-450 is the same bore shape as the "CS" range of clarinets, whereas the YCL-650 is closer to the bore shape and size of the "SE" range. The difference is the "CS" is a little narrower, offering a more focused sound suitable for section playing and chamber music, while the "SE" is a little larger making it broader and more suitable for soloist repertoire and large ensemble playing. Wooden clarinets should have silver-plated keywork, which has many benefits, but is most notable for its durability.



2. Purchase a new mouthpiece

Consider purchasing a new mouthpiece, and do this relatively close to the end of the breaking-in process of the new clarinet. Mouthpieces, like clarinets, come in different materials and an even wider variety of sizes. A good quality hard rubber/ebonite mouthpiece is preferred and I would recommend trying a variety of tip opening sizes from 1.1mm to 1.25mm and a variety of brands so you can find the right chamber and baffle size. Mouthpieces make a big difference to the feel, response, sound, and intonation of the instrument. It's often recommended to try ligatures and a variety of reeds with your new mouthpiece.

3. Consider an auxiliary Eb lever

An auxiliary Eb lever permits several alternate fingerings, which will help with later examinations. In addition to these features, pitch correction keys aid with intonation for low E and F, but aren't completely necessary.

Saxophone recommendations

Saxophones come in all shapes and sizes. When looking to upgrade, it is a good idea to decide which direction the player is heading: classical repertoire, jazz, orchestral, pit/commercial, a bit of everything, moving from alto to tenor or doubling. This will shape the decisions you make next when choosing an instrument.

1. Finding the right fit

Finding a brand of reed, mouthpiece, and ligature that is suitable for the player is essential — some players will even have multiple mouthpieces, reed brands/cuts, and ligatures they change between depending on the performance. The general rule is, the closer it is to you, the more impact it has on the overall sound and response of the instrument.

2. Consider an F# key option

Discounting the octave pip and any additional auxiliary keys (which are more uncommon), the front/high F tonehole is the highest tonehole on the saxophone. On modern instruments, the addition of the high F# key facilitates an easier and more balanced high F#, particularly on smaller instruments like the soprano and alto saxophone. Some sopranos even have a high G key.

3. Select an appropriate neck

The neck is an important component of the saxophone, and the most important dimension of the neck is the taper from the opening (where the mouthpiece goes on) to the tenon (where the neck goes into the saxophone). In general, narrow tapers are darker and more focused, while wider tapers are broader and brighter. Necks are also made of different materials and come in different finishes. Solid silver often improves focus and projection while also offering greater presence of higher overtones. Gold plate is not only hard wearing, but also can provide faster response and a slightly warmer sound overall. Un-lacquered necks are broader and faster responding than their lacquered counterparts, despite them oxidising and tarnishing very quickly.

4. Choose the right bell flare

Choose a saxophone that has a bell flare and bell material thickness which matches the sound and style of the music the player is playing the most. The thinner the bell material, the livelier and brighter the saxophone is. Thicker bell material is darker and more focused. Modern manufacturers usually compliment the choice of materials with the right bell taper and flare, for example: a saxophone with thinner bell material will usually have a wider bell flare which tapers more gradually from the bell bow.



WORDS BY Brae Grimes

Brae Grimes (BMus., Hons. [Jazz Trumpet Performance] — Monash University) is Yamaha Music Australia's Band and Orchestral Product and Repair Specialist. Brae has had various roles in the music retail industry and brings over 10 years of experience. Brae has also worked as an educator in secondary and tertiary institutions, as well as having a number of successful private students. In 2017, Brae undertook training at Yamaha's Toyooka Factory in Japan, and received official accreditation acknowledging his skills as a band and orchestral instrument repairer.



Planning For Music Program Success

Ideas with impact

*Planning for success first requires you to define what success sounds like in your school. From this base you can make planning decisions that will move your community towards this success. **James Le Fevre** shares some ideas that proved successful during a seven year stint as Director of Bands at a medium fee, Catholic Girls high school. Please adapt these ideas to suit your context.*

1. Plan high impact performances

Having defined what “success” is for your program, consider the timing and type of performances that will have maximum impact for your players.

Joint performance: Partner with a community ensemble that is stronger than your group. It will open their ears to new possibilities by broadening their listening (let’s face it, not everyone in your group has Holst on high rotation on their Spotify playlist). This is good for your parents too. If possible, include a combined “share the chair” item. Not only will your players learn from playing alongside more experienced musicians, they will feel more connected to the broader music community and experience first-hand that there are many avenues for music making beyond Year 12.

Play a concert at your local primary school:

Our students loved going back to their primary school and showing off their musical prowess and it is great marketing for your school. Primary school gigs including fairs & fetes are generally relaxed in nature and provide a fabulous informal performance opportunity. Even if having an entire orchestra perform is not possible — having a string quartet, guitar trio or flute ensemble perform can have positive outcomes and playing chamber music is highly enriching for your musicians.

Cross ensemble collaborations: Combine your choir and string orchestra for a feature piece, or your strings and concert band to form an orchestra. This is a fabulous avenue for developing a sense of camaraderie beyond one ensemble. Try performing a “reflections” piece where the choir sing a work and then the band play an arrangement of the same work. (*Seal Lullaby* by Eric Whitacre is a good one for this). Any opportunity for your ensembles to play for each other is worthwhile, even if it is just in a rehearsal.

Stage a musical: Warning, this is not for the faint hearted!

Host a visiting group: This is particularly excellent around festival time when travelling groups are looking for an opportunity to rehearse or perform. Be sure to allow time for the groups to provide feedback for each other, possibly using the festival adjudication criteria. Allow time for socialising — the players will get a real thrill out of meeting other musicians and will walk away with a deeper sense of belonging to our music community (your lonely bassoon player will delight in meeting another of their kind too!)

Go to a festival: Setting aside the debate of music as a competition, hearing other ensembles, receiving feedback, performing in a different environment, and working towards performance goals are all positives.

The 5-note concert: Having a concert in the first six weeks of learning an instrument can have powerful effects on practice habits, confidence in performance, and ultimately retention.

Serving others through music: Participating in an ANZAC march, performing carols for nursing home residents, and playing at a new Citizenship Ceremony have all taught students about using their music to give back to the community.

2. Be audible and visible

Invest two minutes to send a short email to students and parents after rehearsal. Include reminders about what you focussed on, what you will cover next week, logistics for upcoming concerts and a YouTube clip to listen to. Not only is this a great reminder for your students, it helps parents feel involved in their child’s learning. Inviting parents to an open rehearsal can be powerful, particularly for beginner band.

Record concerts, take photos and share them with families. Proud parents love to share their child’s success and in doing so are transformed into advocates for your program.

Film a teaser from your rehearsal and use your school’s social media and website to post it. Not only does this help your visibility within your school, it also helps attract prospective families who value music education.

It’s also good to have music at every school event you can. A brass quartet or acoustic pop duo playing welcome music at an information night can be a low maintenance way of highlighting your program. Other effective ideas are to record a Christmas Album, or record your school’s telephone ‘hold’ music.

Ask your principal to stop in on a rehearsal to personally thank and congratulate the students for representing the school to such a high standard.

Continued on next page ➤➤



3. Engagement = Enjoyment

Talk less. Play more. This speaks for itself!

Change the physical set up: Simply facing the other way in the rehearsal room can create a sense of novelty in a rehearsal. Setting up in a circle, flower petal, or scrambled seating (students choose where they sit), will allow them to hear different things and force them to be less reliant on their desk partner.

Listen to recordings during rehearsal time: For some students rehearsals are the only time they participate in focussed listening, especially music of the western art music tradition.

Record your rehearsals and reflect as an ensemble: Students never get to hear themselves from the audience perspective and are often so caught up in the act of making sound they are not listening enough to be making music.

Use exit polls: Do a quick "3, 2, 1" at the end of each rehearsal: three things I improved today, two things I need to improve for next week, and one thing the band needs to improve. They are practically writing your next rehearsal plan for you.

Choose a variety of excellent repertoire:

Your group may enjoy playing the Disney medley, but are they musically engaged? Be aware of the message your programming sends to your players and the community.

Ask a composer to work with your group: There are many fabulous Australian composers who love you playing their music and are happy to come and work with your ensemble. This will change the way your students connect with the music forever.

Skype another school: It is super easy, and your students will feel a part of the global music community.

4. Develop your own practice

Clearly, the better we are at our job, the more we can offer our students. There are numerous organisations offering professional development for music teachers which are great for exchanging ideas, resources and networking. Beyond this, continue striving to develop your own music skills in your own practice.

5. Schedule social time

Feeling socially connected imbues a sense of belonging and responsibility. Something as simple as having an afternoon snack roster or a once a month band breakfast can create an enriching social outlet for your students. Expanding this to an end of year music department lunch for all students in an ensemble to attend creates cross ensemble interactions.

6. Student mentoring

We invited students to become mentors in our beginner bands, orchestras and choirs. To ensure sustainability, the project participants (Year 8s and 9s dubbed *The Big Sound Sisters*) were expected to attend at least every second rehearsal (although most attended every week) and assist at all concerts. Not only did these students act as musical lighthouses for our beginners, their assistance in set-up/pack-down was invaluable. They were given space to be tutors and would raise their hand and request a moment with their section to correct fingerings, rhythms, clarify repeats etc.

Our Big Sound Sisters also wrote hand written invitations asking our brightest juniors to move up to an intermediate ensemble. Staff provided the list of players to be invited, but receiving a hand written, personalised letter created a beautiful sense of welcoming.

If you are interested in exploring student leadership in your music program I highly recommend *Classic Leadership* by Dr Tim Lautzenheiser.

7. Plan the department calendar from Term 4

Auditioning/inviting new students into senior ensembles in Term 4 had a prolific effect on our program. The strongest junior students became the weakest players in the intermediate ensemble and were enthused to continue lessons the following year in order to "keep up". This also avoids re-enrolments in December, when everyone is worried about affording Christmas. The only downside to having the new recruits join in Term 4 is navigating the end of year performances.



8. Start a feeder school band, orchestra or choir

This is not a small undertaking but can have a huge impact on your program. We recently invited all of the Year 6 students who accepted offers for Year 7 2020 to come to the school on Wednesday afternoons for rehearsals and lessons.

9. Model professionalism

Dress professionally, be early and have a detailed rehearsal plan that focuses on teaching ensemble concepts and skills through the repertoire. I limit myself to between two and four key concepts or skills per rehearsal, and avoid getting caught up in note bashing that should have been taken care of at home.

10. Check in, and follow up on absences

Send the student an email, go and find them in the yard, or pick up the phone and call home. When they know their absence will be noticed and followed up on, their attendance will improve.

11. Never cancel a rehearsal unless you absolutely must

I am yet to meet a director who complained of too much rehearsal time, and cancelling a rehearsal sends a message that something else is more important. There are three certainties in life: death, taxes and band!

12. Learn to mail merge

A personalised letter from the Music Director will elicit better results than a generic "Dear Parent/Guardian".

13. Choose your words wisely

Make a concerted effort to use communal language ("we/ our/ us" instead of "I/ my/ me") and always say "when" as opposed to "if". For example: "Next year we will..." rather than "if you continue next year..." It has a subtle but beneficial impact.

14. Have music playing as students are coming into the rehearsal

It is another opportunity for the students to hear the style of music they are rehearsing to replicate and helps create energy and focus before the rehearsal begins.

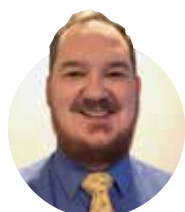
15. Submit a long-term purchase plan to your administration

Be sure to include itemised costing, rationale and a proposed timeline. Presenting a documented plan seems to make business managers more supportive.

16. Schedule time for planning

I prescribe to the Eisenhower Matrix of time management — it changed my life! I highly recommend setting up repeating events in your calendar for weekly tasks such as rehearsal planning, following up absences, marketing etc.

But remember — always be guided by your definition of success.



WORDS BY James Le Fevre

James holds a Bachelor of Music with Honours from the Australian National University majoring in Jazz Saxophone, and education qualifications from Monash University. In 2016 James completed studies in Education Leadership on scholarship to the Expert and Leading Teachers Colloquium through the National Excellence in School Leadership Initiative. James is currently Head of Music at The Victorian College of The Arts Secondary School in Melbourne.



Christie Lamb's Music Journey

A path to country music stardom

Sydney country music star Christie Lamb released her debut EP in 2011. Since then, she has had two full-length albums reach #2 on the ARIA Country Albums Chart, won a "Golden Guitar," and been voted "CMC Female Artist of the Year 2018". Lamb talked to Yamaha about her journey so far.

When did your musical journey begin?

My musical story starts here, in Australia, at six years old. I had just moved over from England and I attended a primary school with performing arts classes – which I had never heard of before, but I really enjoyed. I was quite a shy person in a new school (and country), but being around other kids who loved performing and being on stage like I did, really brought out my confidence. My parents took me to many after school activities, but I soon found the ones I enjoyed all involved music.

When did you first pick up an instrument?

Before the age of 10 I had picked up a flute. Besides playing in my primary school band, a friend and I joined Camden and Campbelltown musical ensembles. I started singing shortly after that, and playing piano. I studied AMEB piano, voice and musicianship exams too. By 14 I had started writing songs and picked up guitar. I then went on to play the mandolin, as my career aspirations were moving more towards country music.

How did you juggle learning instruments and academic learning?

The high school I attended was a performing arts high school. I had always done really well at school, academically, but I found that just about all of my advanced maths classmates were also in my music class. My maths teacher had taught many advanced maths classes over the years and she had noticed that there was a trend between musicians and advanced maths. She thought that being able to read music, count and divide beats into bars from a younger age made maths come more naturally to musicians.

How did your music teachers help shape your journey?

An important feature [in someone's music journey] is the music teacher you find and choose to help you learn. Obviously a talented and dedicated musician is required, plus someone who has patience and a belief in you as a student. I had an amazing piano teacher who set me homework, was kind, patient, and always went the extra mile to help.

For example, when I reached my Grade 5 AMEB piano exam, I had to perform the exam on a grand piano for the first time. Until then I had never played a grand piano, and I didn't want the exam day to be my first time playing one. The music stand that your sheet music sits on is higher on a grand piano than on an upright piano, which made me nervous at the time. At home I had an upright piano, so I didn't have any way to practise the page turning at the height it was on a grand piano. My teacher arranged multiple practice times for me on a grand piano at his church before my exam, so I would feel at ease and prepared before the day. Being prepared for exams and advancing your music skills in general takes a lot of qualified help and the right teacher is invaluable.

How did this help with your later studies?

All the prior piano and musicianship exams I had completed outside of school through my piano teacher really helped when it came to the theory side of my HSC (Higher School Certificate). People in my HSC class underestimated me and would make comments like: *"She's a country singer, she only knows three chords."* I think quite a few of them were shocked when I got 100 per cent for my HSC performance and was one of two vocalists to perform at the Opera House encore of HSC. With an overall score of 99 per cent (Band 6) and a Certificate of Academic Excellence for the music HSC, I was offered two different university scholarships.

I went on to complete a Bachelor of Music at the University of Western Sydney under a full scholarship. The fact my degree was paid for allowed me to invest in an independent music career.

How did you build a career in the music industry?

Whilst at university, I started to record some of the songs I had written and released an EP in my first year. I released two of the songs as singles with video clips to Country Music Radio and CMC (Country Music Channel — Foxtel). Both songs made top five on radio and I went on to win a few new talent awards.

One of the guys I co-wrote with for my EP was related to actor and singer Jon English and recommended me to be a part of his 55-date national tour during my third year of university. It was quite a struggle to make all the classes, assessments and travel all over Australia with the tour. With a lot of organisation I managed to do it all and get material ready for my debut album.



What has your journey been since then?

I recorded my debut album and it went to #2 on the ARIA charts and spawned five radio singles. I also won some amazing awards, the first being a fan voted award: "CMC Best New Talent 2015". I went on to win a Golden Guitar for "Best New Talent" in 2016, and signed with ABC Music label. In 2018 I was lucky enough to be voted CMC "Female Artist of the Year" against some female industry heavy weights including Kasey Chambers and Amber Lawrence.

I have toured with Jon English, Amber Lawrence, Adam Brand and The Wolfe Brothers. I have also been on the road as an opening act and musician (playing piano and mandolin) for Lee Kernaghan for three years. A couple of years ago I performed a duet with one of my musical heroes, Keith Urban, at the Deni Ute Muster in front of thousands.

What does the future hold for you?

I am currently working on the release of my third album, and planning more trips to Nashville as well as touring for next year. I am constantly performing and writing to hone my craft as a musician and performer. Without a great foundation and teachers in my early years, I wouldn't have been able to achieve the results I have and get to where I am today.



Build It And They Will Come

How to overhaul a lacklustre music program

It is inevitable that at one point in your career you will find yourself presented with a “fixer upper” music program. That is, a program with few students, high attrition and a difficult demographic. These are actually the kinds of programs that deserve the very best teaching and people skills. If we believe that all students deserve the chance to access quality instrumental music education, then it is our responsibility to make these programs functional. And it can be done!

Dr. Heather McWilliams shares some the strategies you can apply to help turn a music program around.

Persistence, patience and planning

Have a plan of attack and set long-term goals. Then break that down into shorter-term/smaller targets to aim for. For your own sanity, recognise and celebrate your successes, even though they may seem inconsequential to an outsider.

Bigger isn't always best

A program does not need to be large, and students do not need to be playing high-level music for participants to realise many of the benefits of participating in instrumental music. The vast majority of schools should be able to run a functional instrumental music program which provides quality music education for the participating students, as well as providing music for school and community events (ANZAC Day, graduation). In some schools that may mean something as small as a well-balanced, 20-piece band performing level 1.5 music (even at the high school level). As unambitious as that sounds, even to get to this point may be a multi-year project in some schools.

Set realistic goals

A realistic long-term goal is getting at least five per cent of the student body to participate in instrumental music. I recently took a school program from about two per cent to six-and-a-half per cent participation over three years. It doesn't sound like much, but I started with 18 students who had little concept of playing together and ended up with about 65 students playing in two bands (junior and senior) and a jazz band. These ensembles played at school events as well as in the broader community, and became a source of pride for the school.





Tips on how to recruit and advocate

1. Hit the classroom

A good starting point for recruitment is to go classroom to classroom, and ask who has ever played in band, and who would like to join band. Look for students who might be learning piano as they can be immediately useful on percussion and keyboard bass (their music reading skills will also make it quicker to get them playing in an ensemble on a wind instrument). You can also start beginners, even at the high school level, as older students often progress faster than primary school children. Initially, you are aiming for numbers, but you also work towards a balanced ensemble, so actively switch students to instruments you need.

2. Target friends of the current instrumental music students

There is nothing quite like that time in the morning or afternoon when students drop off/pick up their instrument at the music building, as they often have their friends you can engage with: *"What's your name? If you're friends with x you might as well be in the band also."* It's amazing how often this tactic works.

3. Be relentless

Look for recruits everywhere. I once struck up a conversation with a girl in the playground and told her she looked like a euphonium player. She probably thought I was crazy, but I subsequently signed her up to play euphonium!

4. Stay positive

All schools have good students with families who want the best for their children. It might take a while, but sooner or later they will gravitate to your program if it's something positive happening in a school that might not have a lot else on offer. Parents are always receptive to information regarding the benefits of music education, so don't be shy about spreading the word.

Show up and be consistent

A school with a marginal program might not be your favourite day of the week, but stick with it. The students need to know that band and lessons are on no matter what. I tell my students: *"If I'm not dead, band is on, and you had better be there!"* And always start on time; stragglers will get the message that it's not cool to be late.

Build a team

Not only do you, the teacher, need to be there, but emphasise the need for each student to be a good team member — this is critical in tiny programs. In all schools there will be that group of students who want to be in a band and that you can build a culture with. Peer pressure can work to your advantage.

Be kind and realistic

It takes time to turn a ship around. If students haven't been used to practising regularly, you will have a transition period. Expect them to show up, have a go, and show you that they have done some work at home. Small steps in the right direction and a demonstrated sincere effort is all that's expected.

Be explicit when teaching

Where there may not be anyone in the home with experience of learning a musical instrument (in the formal sense) then explicit teaching is particularly important. You need to make sure students leave every lesson with clear direction regarding what they are supposed to work on at home. Make sure you also communicate to parents that the most important thing for them to do is to be encouraging, and that they shouldn't be concerned if they don't have a musical background. Just sitting with a student while they practise and providing positive feedback can really help.

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Be practical and problem solve

Carefully consider what you attempt to do in terms of performances. In my first year at a school I was told it was almost impossible to get students to show up to events outside of school time. Our performances that year included: playing at a music festival during the school day; a couple of lunchtime concerts at a school amphitheatre; performing at an awards night (the instrumental students were the ones getting awards so they attended that event); playing at the school fete (this performance was straight after school).

Similarly, we had success for the first time in years getting parents to a recruitment event by holding the meeting at 2:30 p.m. on a school day. Through problem solving we had realised that lots of the parents would be at school to collect their children around that time of day. They wouldn't attend an evening meeting, but they came when it wasn't out of their way.

Aim for quality

Perform good quality repertoire and don't dumb things down – this is a great experience for students who aren't getting a lot of cultural capital at home. There are plenty of great pieces (originals and transcriptions) that work with less-than-ideal instrumentation and are accessible to students. There are also plenty of pieces at level 0.5 – 1.5 that don't sound "baby-ish" and so can be used successfully with fledgling high school bands.

In 2018 one of my high school bands performed the following pieces:

- **Advance Australia Fair**
Mike Butcher's arrangement
Level 1.5 (*Thorp Music*)
- **Bunyip Blues**
Brian West
Level 1 (*Brolga*)
- **Beethoven's Ninth**
Paul Lavender's arrangement
Level 0.5 (*Hal Leonard*)
- **Mozart Serenade and Dance**
John O'Reilly's arrangement
Level 1.5 (*Alfred*)
- **With Flags Unfurled**
Ralph Hultgren
Level 1 (*Brolga*)
- **Sunset Serenade**
Brian Hogg
Level 1 (*Brolga*)



WORDS BY Dr. Heather McWilliams

Heather McWilliams earned a Ph. D. in Curriculum & Instruction (Music Education) from the University of Wisconsin – Madison in 2003, before teaching tuba, euphonium, band, and music education courses at American universities for more than a decade. She has taught instrumental music in Queensland and Western Australia. Heather currently works for Education Queensland. She is also a freelance conductor and clinician.

Make a difference

As frustrating as they can be, it's programs like these that have kept me working in the public system. Students in challenging schools deserve quality music education and teachers who are willing to "dig in." If nothing else, I would encourage all teachers who find themselves in a challenging school to adopt a motto I have heard used describing how one should behave when visiting a National Park: "Leave it better than you found it." Isn't that so much more positive than "run the other way and leave the mess for someone else to fix"?

Do it with support

The only reason I wouldn't take on the task of improving an instrumental music program is if the school administration is not supportive. Without their support it is almost impossible to turn things around and you will have to deal with unnecessary hurdles along the way. You need an administration that will sing your praises and help steer good students towards you. A good administration will also support you with resources (limited though they may be in some schools). Be a change agent, not a martyr.

Build it and they will come

There is a reason that phrases such as "build it and they will come" exist. One determined teacher can make a huge difference in the lives of students. If you find yourself in a school with a marginal program, don't switch off. Grit your teeth, dig in and make a difference in the lives of students who might not otherwise get the opportunity to experience the joys of instrumental music.





Free school resources

Off To A Great Start with Yamaha is about getting started with music, now!

Check out our **YouTube channel** for videos about instrument maintenance, music advocacy and tips on recruitment, as well as snapshots from our Great Start Grant winners Apollo Bay P-12 College and Coomealla High School.

 **YouTube** youtube.com/yamahamusicau

NEW VIDEOS



Assembly, Care and Maintenance

Yamaha Band and Orchestral, Product and Repair Specialist Brae Grimes takes you through everything you need to know to keep your brass & wind instruments in great shape.



Our Previous Great Start Grant Winners

See what last year's \$50,000 Great Start Grant did for Coomealla High School's music program and hear from their teachers. Plus, a special guest performance from Dami Im.

OTHER VIDEO RESOURCES



For students



For parents



For teachers



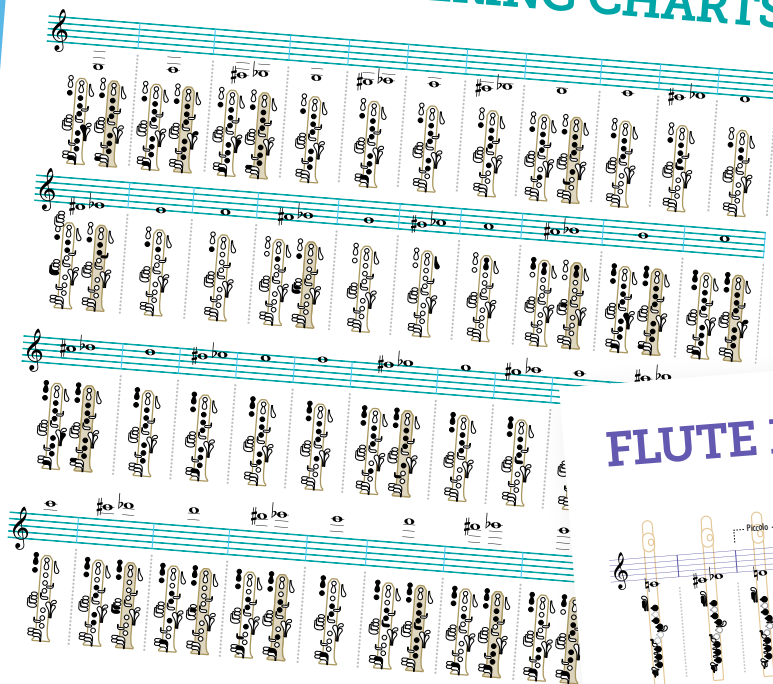
Product information

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- 1) Clarinet Fingering Chart
- 2) Flute Fingering Chart
- 3) Trumpet Fingering Chart
- 4) Saxophone Fingering Chart
- 5) Trombone Slide Positions

CLARINET FINGERING CHARTS



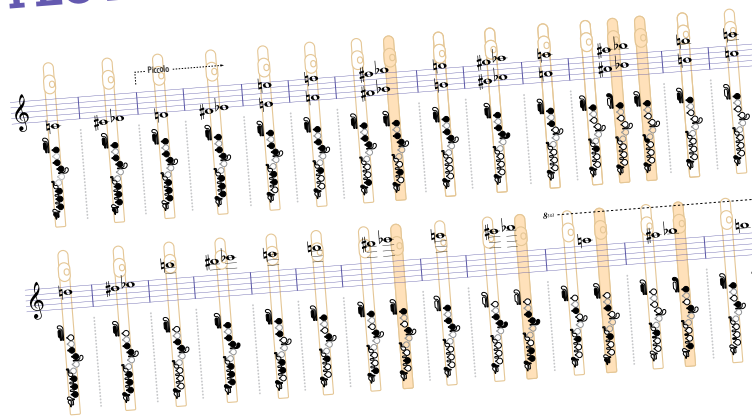
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A Balancing Act

A high school music educator shares six tips for managing work-life balance and being more productive.

The job of a music teacher can be overwhelming with so many activities to juggle. As we begin a new school year, it's the ideal time to reevaluate your responsibilities and make a plan for workload management, so you can be at the top of your game professionally while maintaining your personal life.

I teach winds and percussion full-time at Metea Valley (Illinois) High School, including directing the bands and symphony orchestra. I also teach graduate-level professional development classes at VanderCook College of Music in Chicago. I perform professionally as a percussionist, and I play music at my church. I've been married for 15 years and have five children, ages 2 to 11. I also finished my first marathon this year!

I volunteer as much as I can, having served on the board of two not-for-profit music organisations. I am an educational consultant for the Music Achievement Council and a representative-elect for the Illinois Music Education Association.

People constantly ask me, *"Glen, how do you do it all? With five kids, high school band, part-time college, how do you find time for all of that?"*

I usually reply, *"I'm sure you are just as busy as me!"*

In the 18 years that I've been teaching, I have figured out that the secret to work-life balance is planning. Plan your tasks, workload and personal time, and stick to it. Here are some processes I use, so I don't feel overwhelmed.

Sort Paperwork

Paperwork drove me crazy because I tried to get through it all the same day. I would get frustrated because I couldn't get it all done. Now I use a desk pile system called the "7-7-7." Gather all of your assignments, bills and receipts, printed out emails and lesson-planning documents. Then separate them into three piles.

The first pile is work that must be done in the next 7 minutes. Realistically, I get through this pile during my 45-minute planning period. The items in the second pile must be addressed in 7 hours. The third pile are the things that must be done in 7 days. Rebalance these piles daily, so that you always know what must be done and when.

I never take home paperwork — ever. If you leave things at school, you will become more efficient while you are at work.

Sort Email

Another way to simplify your life is to use an email management system called "zero inbox." Once you open a message from your inbox, you reply immediately, or you put it in the trash or an action folder. Realistically, my inbox will look great for a few weeks, and then I need to spend 20 minutes cleaning it up again.

Enjoy and Share

I used to think that once I mastered all of my work-related stuff, then I could solely focus on the other things in my life. Wrong!

By planning time for personal activities, I found that sharing those experiences helps me explain ideas from different perspectives, enriching class discussions and student relationships. For example, I told my students about my marathon training, and they were a huge motivation throughout the process.



WORDS BY Glen Schneider

Glen Schneider is a music educator at Metea Valley High School in Aurora, Illinois, where more than 900 students are enrolled in the music department. In addition to teaching a variety of wind and percussion classes, Schneider directs the marching band, jazz orchestra and symphony orchestra, and he is the music department professional learning community leader. He is also an adjunct instructor at VanderCook College of Music and has been involved with the Music Achievement Council since 2008.

Evaluate Priorities

I realistically can't do everything, so I have had to give things up from time to time. When I was serving as a board member for two not-for-profits, I realised that I only had time for one. I decided to give up the position of website designer for ARTSpeaks because it was not as purposeful as the position I had with the Alyssa Alvin Foundation for Hope, where I serve as an educational consultant.

Plan Ahead with Co-Workers

The music department staff at Metea Valley don't have planning time built into our daily schedule. So we decided to meet every week for 30 minutes at 6:45 a.m., which has saved us many hours of chaos. We actually solve a lot of problems during these weekly meetings because we know who is doing what and who is leading particular events or projects.

Develop Yourself

The more classes, seminars and conventions I attend or books that I read, the more motivated I am. Consider starting a master's degree or taking a professional development class at a nearby college or online. Online classes are convenient because there is no travel time, and you can connect with teachers and classmates across your state and the entire country.

In my continuing education, I have met others with whom I share ideas, successes and failures in the classroom and in my life. This networking is so important!



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Festival Ps & Qs

Appearance and demeanour on the stage and in the audience make an impactful statement about your ensemble during festival appearances

Performing at a festival is so much more than “performing the music.” Here are several etiquette recommendations for your next festival or more formal performance.

Stage Etiquette

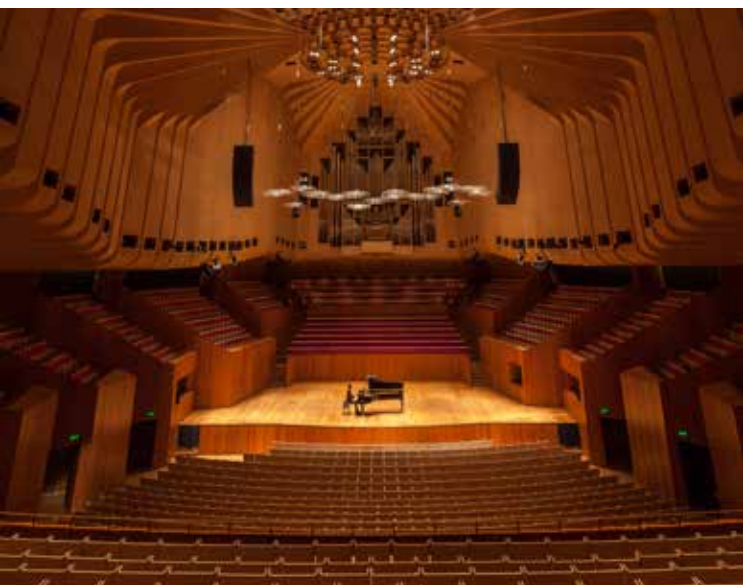
The adjudication begins the moment the first student steps onto the stage. Plan how to “take the stage” and rehearse it repeatedly. Once students are on stage, they should not speak to one another unless absolutely necessary. Smiling at the audience reflects a very pleasant demeanor, but laughing on stage is never appropriate.

Practice taking and leaving the stage quietly. The clunking of shoes is not the best way to start the performance. Ensure that musicians know exactly where their chairs are and have them stand in front of them until given the cue to sit.

Choral ensembles should have row one enter first, and the person in the center of that row should stop in the center of the riser. His or her position will help set the remainder of the ensemble.

The quick tuning check of the ensemble is absolutely appropriate before the playing of the first selection as well as in between selections as necessary. Just be sure that the tuning is timed out appropriately.

Finally, ensure that students understand the formality of the introduction of the conductor. How will this happen? Will the director take the stage, then get introduced, or does the conductor get introduced, then walk onto the stage? What happens next? Either way, the ensemble must know the procedures, so that they may respond properly.



Performance Etiquette

Students should understand that when the conductor turns around to bow and acknowledge the applause of the audience that he or she is accepting the applause on behalf of the ensemble. Thus, students should be taught to look at the director or audience and smile during the applause.

Do not allow students to turn to the next selection during this time. Students should bring up the next selection only after the director has turned back to face the ensemble.

In jazz band, soloists should definitely acknowledge applause with a smile or nod when the audience applauds for the solo.



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WORDS BY Marcia Neel

Marcia Neel is Senior Director of Education for the Yamaha Corporation of America Band and Orchestral Division. She is President of Music Education Consultants Inc., and serves as the education advisor to the Music Achievement Council. In this capacity, she presents sessions with practical success strategies for music educators at state music conferences, district in-service days and dealer workshops.

Audience Etiquette

Be sure to address audience etiquette well ahead of time and often. If students know what the expectation is, they will behave appropriately in concert settings themselves, plus you can ask them to share this information with those who are attending the performance in support.

This information can be reinforced by having audience guidelines printed in the festival program. Music education means educating everyone—administrators, parents and even the audience—so addressing etiquette in the program by sharing it from the student perspective is a great way to reinforce the expectations.

Here are sample program notes you can use or adapt:

The abilities demonstrated at festival include audience etiquette. The following guidelines are thus expected to be observed while students are listening to other performances at all formal concert settings.

- Sit tall in the seats and give undivided attention to the performing ensemble.
- Be a quiet, still listener and focus on the exemplary elements of the performance.
- Remain seated during the entire performance, including between selections, of each ensemble.
- Turn off mobile phones and put them away.
- Wait until after the ensemble's final selection when a "Kodak moment" will be provided to take photos.
- Although we encourage all family members to attend all performances, we respectfully ask that you exit the hall quickly and quietly if your young child chooses to become an "active" participant in the concert.

Film Scoring Evolution And Education

Composition theory and practice in the modern era

Music composition and improvisation has been the means of artistic manifestation for thousands of years across all cultures and continents. From the creation of sacred musical works to the end of the classical composition period, the need for original music has given communities power of expression socially and politically.

*With the rise of technology and its integration into the arts, engineers and musicians have combined their skills to invent new machines, new instruments and new ways of composing music. But music wasn't the only art form affected by the Industrial Revolution. With the invention of photography and the moving image, people were able to manifest their creative visions beyond books, theatre and performance. **Tamara Partridge** looks at the evolution and techniques of scoring.*



Lights. Camera. Action!

During the silent era, film scoring began its illustrious journey by accompanying the images and – in many ways – telling the story as much as the actors. Without the wall-to-wall music that was scored to the silent films, the void of silence would have left the audience feeling detached and unsatisfied with their entertainment experience. This meant that as films developed, and sound and script was adopted into the movie experience, music developed with it. Many great film scorers invented new ways of not only composing music for films, but also telling stories with, through and under the visual stimulus of the movies.

Let's make some references

Before being taught the techniques of film scoring, students must first have a strong foundation of music theory and composition. "Referencing" is a term coined for a type of film scoring technique that dates back to the silent film era, where the constant need for music to assist film makers in the actual telling of the story called for different styles of music composition. Some of these "referencing" techniques include:

1. Physical referencing

This is also known as "mickey-mousing" because of its popular use in animated comedies and cartoons. Physical referencing is comprised of very strict and accurately timed composition that highlights any physical activity on the screen – such as falling, hitting, punching, running and the like.

2. Intellectual referencing

Using global inference, composers will often score music with instruments and timbres that reflect the people, places and cultures on screen. For example, the opening scene of Disney's *The Lion King* movie is a solo male vocal, later joined by a choir singing in Zulu. This immediately sets the location as Africa even before we see where we are or the animals inhabiting the land.

3. Psychological referencing

Arguably similar to intellectual referencing, psychological is a collective understanding of what music is trying to make us feel through our education, previous viewings and inherent music composition devices. Bernard Herrman's score for Alfred Hitchcock's *Psycho* features an aggressive and dissonant string score during the infamous "shower scene". The composer's choice of timbre, harmony and rhythm created an iconic style of horror scoring that is still referenced in films today.





Music technology, education and opportunities for students

With music technology and software constantly being reinvented, it can sometimes be overwhelming as a music educator. But it is crucial that we evolve with it in order to give students the opportunities to express themselves — not only through music composition but also in conjunction with film and the moving image.

Today there are a great deal more ways that music scoring is integrated into narratives, such as: video games, television, podcasts, advertisements, theatre, dance and live performance. With the array of opportunities for new music to be composed and scored, it is crucial our schools and higher education facilities keep up with the latest hardware and software related to film scoring. For an industry where there is always work, let's give our students the opportunity to make a living doing what it is they love by focusing on music technology and music composition just as much as music performance and sound production.



WORDS BY Tamara Partridge

Tamara's appetite for music has become a passionate hunger to compose for film and multimedia. With a Bachelor Degree in Music Composition, and a Bachelor Degree (Honours) in Interactive Composition as well as specialised training in Film Scoring, Tamara commits herself to write, record and produce at the Industry Standards for every project she takes on. The Melbourne based composer has worked with directors and producers from various Australian Universities and Film Production Companies which has granted Tamara the means and the momentum to infinitely explore originality and professionalism in her work.



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Yamaha Rydeen Drum Kit

*The Yamaha Rydeen kit was re-released in 2017, the year the company celebrated its 50th anniversary of making drums. Yamaha has always made the Rydeen rich in features, while keeping it in a price range occupied by many brands offering less quality and less features. At this level, the new Rydeen series is unmatched in quality, sound and price and a perfect drum kit to learn on. **Darran Muller** reviews the new Rydeen kit.*

Drum kit features

The Rydeen has many features and improvements from previous models that make this drum kit perfect for learning on.

First of all, there are two setup configurations to choose from:

The Rydeen Euro

This drum kit would be suited perfectly to a high school aged student. Sizes: 22"x16"B / 10"x7"T / 12"x8"T / 16"x15"F / 14"x5.5"S

The Rydeen Fusion

This configuration while being perfect for a high school aged student would also suit a primary school aged student as the smaller sized drums would make the students' learning experience more comfortable and natural. Sizes: 20"x16"B / 10"x7"T / 12"x8"T / 14"x13"F / 14"x5.5"S

The shallow mounted toms provide more sustain and combined with Yamaha's popular tom mounting system enables the toms to be positioned for students of all sizes and playing styles.

Secondly, The HW680W hardware pack is strong and durable. It will certainly withstand the day-to-day use of students and professionals alike. The 3 tiered boom cymbal stands will effortlessly hold the largest and heaviest cymbals on the market. The single bass drum pedal is smooth, responsive and adjustable to students' preferred settings. The hi-hat stand and snare drum stand both perform effortlessly and are of the same high quality that Yamaha has built its name on and become known for.

Finally, Yamaha Australia have partnered with Swiss cymbal manufacturer Paiste to offer a cymbal set to compliment this already feature-packed drum kit. The package consists of a pair of 14" hi hat cymbals, a 16" crash cymbal and a 20" ride cymbal and is the perfect cymbal package for a student to start his or her drumming journey with.

The Shells

Yamaha have developed not only a drum kit that looks good on paper, but a product that sounds great and is enjoyable to play. The shells on the new Rydeen kit are 6 ply poplar and come in 6 attractive finishes: Fine Blue, Hot Red, Mellow Yellow, Black Sparkle, Silver Sparkle and Burgundy Sparkle. The toms are supplied with single-ply heads, the snare drum, a single-ply coated head and the bass drum has a pre-muffled batter and logo head.

Purpose in education

As a teacher my main aim is to guide my students to reach their goals and to help them be the best they can be. My students are all driven to improve their technique, improve their time-keeping and groove playing and develop their sound. The Rydeen drum kits provide the perfect way for me to teach and provide an enjoyable experience for my students to learn. The drums look great but the most important aspect for me is that they sound great. This aspect alone can be the inspiration a student needs to spend more time learning and practicing and exploring creativity. The new Rydeen kits set a high standard and gives my students a solid foundation to build their own sound.

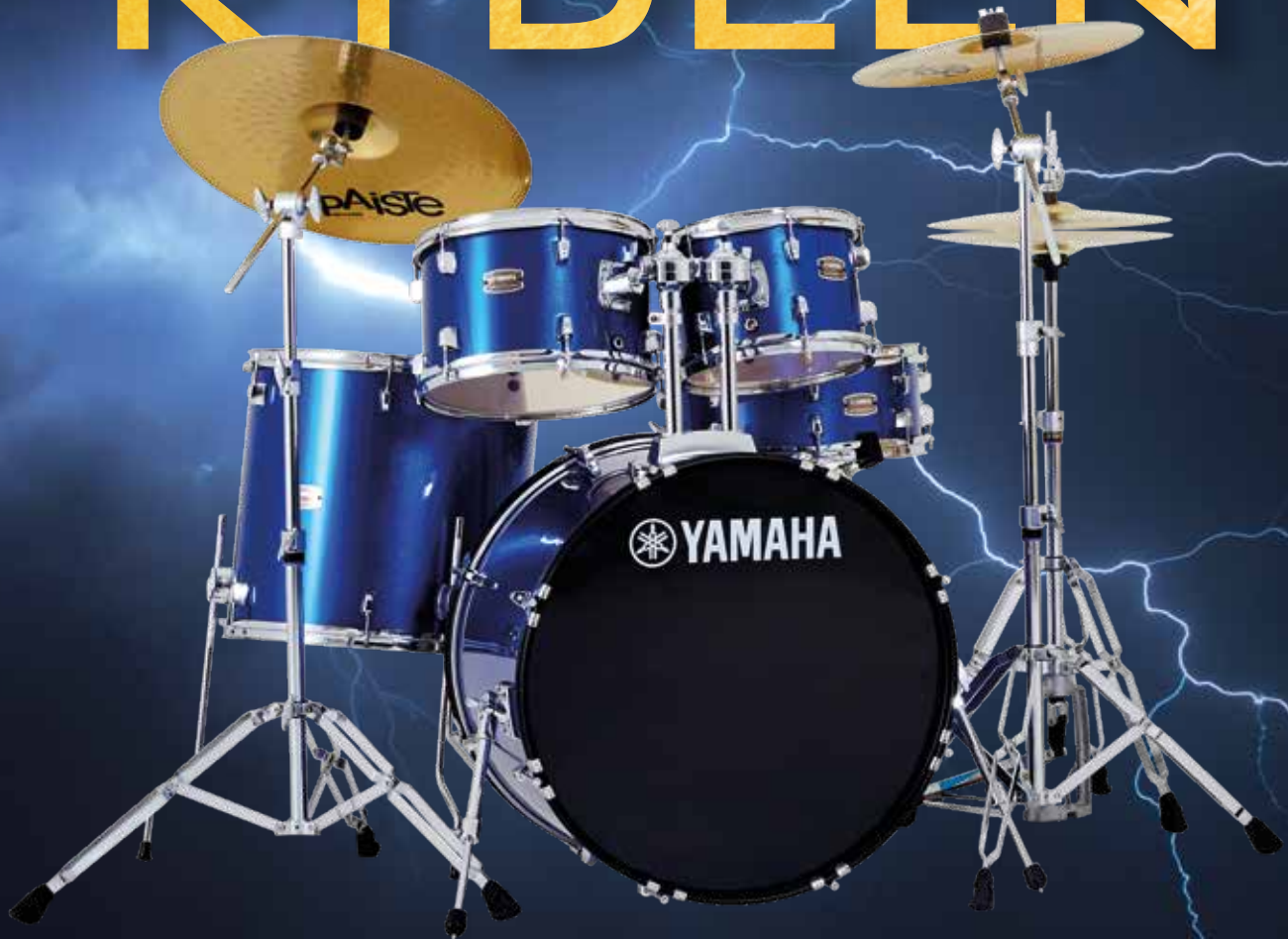


WORDS BY Darran Muller

Darran Muller is a professional musician, producer, music director and teacher with over 20 years experience in the music industry. Darran has played on more than 400 recording sessions for commercially released albums, TV jingles, short film soundtracks and theatre productions. Darran has over 40 album projects to his credit as producer and has toured with artists such as The Ten Tenors, Evermore, James Morrison, Emma Pask, Darren Percival, Grace Knight, The Seven Sopranos, Planet Shakers and Grammy winner, Henry Seely. Darran plays with his band "Deluxe". He currently teaches drums at JMC Academy, Brisbane.

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WHY CHOOSE YAMAHA INSTRUMENTS?

1 EASY TO PLAY

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3 CONSISTENCY

Every instrument that is produced is hand tested before it leaves the workshop. The culmination of technology and tradition ensures every instrument will be consistent across the board.

4 LOW COST MAINTENANCE

Instruments designed and engineered to such a meticulous standard are subject to less wear and stress than others. As a consequence, the routine maintenance required is minor.

5 A SOUND INVESTMENT

Yamaha instruments are easy to play, durable and requires little maintenance. What more could you ask for in a student instrument?

WHAT INSTRUMENT DO I BUY?

YTR2330 Trumpet

Designed for beginner player, this is light but with the ideal amount of resistance. The Monel valves ensure that your lessons will not be interrupted by sticking valves and light-weight bell helps you practice for longer without getting tired. No excuse for not practicing every night! Available in lacquer and silver.



YSL154 Trombone

This is the ideal choice for schools and beginners alike, and stands out as a beginner trombone for two key reasons. Firstly, the professional action slide is slick, accurate and low maintenance ensuring the player can practice long into the night! Secondly, it comes with a robust hard case that will protect your investment. Available in lacquer and silver.



YAS280 Alto Saxophone

The ideal first saxophone. Featuring some creature comforts like lacquered keys, sturdy neck receiver and high F# key this model will retain value when it's time to upgrade or sell. This model includes a backpack styled case for easy transport to and from school.



YFL212 Flute

This is the perfect instrument for the budding flutist or school hire fleet. Includes split-E, pointed key arms and silver plating. Yamaha's most popular flute.



YCL255 Clarinet

The YCL255 was built with the beginner in mind. Teachers love this model for its solid intonation, and the fact its strong ABS resin is durable. Includes a light-weight bell, adjustable thumb rest and easy-to-carry case.





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* Relay G10T transmitter sold separately. Compatible with Spider V 60, Spider V 120, Spider V 240HC, and Spider V 240 models only. The Relay G10T transmitter is compatible with typical 1/4" output jacks used on most passive and active instruments. Guitars that have non-standard jack wiring may require a 1/4" mono adapter for use with Relay G10T. The prices set out in this advertisement are recommended retail prices (RRP) only and are correct at the time of printing. There is no obligation for Line 6 dealers to comply with this recommendation. Errors and omissions excepted.



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Musicians at Apollo Bay P-12





How Yamaha's Great Start Grant Changed Our School

In 2017 Apollo Bay P-12 College became the recipients of the Yamaha Off To A Great Start Grant program. Their principal **Tiffany Holt tells us how it changed the students' world.**

In 2017 our small, rural school received a phone call that changed us completely. We were the lucky recipients of the Yamaha 'Off To A Great Start' program, and would be receiving \$90,000 worth of instruments.

Most of the students at our school had never heard of things such as french horns, oboes, or bass clarinets – and they most certainly had never seen them. So, the enthusiasm and excitement in the music classes as boxes were opened was indescribable. Students bounded across the playground, their precious new instrument in its shiny black case, shouting to each other and parents to tell them what they'd been allocated.

Wonky honks and squeaks filled the air as they tried out their mouthpieces and keys. Students went home and watched online tutorials and clips on how to play, or watched experts strut their stuff. The fervour was palpable. The potential was inspiring. And so was our music teacher, Sam Seabrook.

Her calmness in the face of such unbridled enthusiasm was impressive. Some wondered how she would even begin to take a bunch of youngsters, who had never known a crochet from a quaver, and turn the squeaks and honks into something recognisable. It seemed impossible. However, Sam knew exactly where to begin, and before long we had our first performance at a school assembly. The students played 'Ode to Joy' and 'Quirky Quokka' (with only a few stray honks!) and the audience was amazed: we had our very first concert band!

The pride on the students' faces was priceless. They had the buzz of performing as a group and the sense of achievement at mastering an unfamiliar instrument. They couldn't wait for their next gig. They even seemed to understand how to watch a conductor and follow the cue from the waving baton.

Our town is quite small, with a population of around 1,500, but we have a very creative bunch of people living here, many of whom are from musical backgrounds. When the word got around that we had lovely new instruments, people started coming out of retirement and offering their expertise in various ways.

John Woods, who used to perform for the Melbourne Symphony Orchestra, volunteered during the classroom music lessons and band. He also took brass students for lessons, just for the love of passing on the knowledge and passion for music.

"A rite of passage has been created – something our school has rarely had before."

Parents were amazed by the determination of their children to master their new instrument. And we have noticed that students in the lower grades are now discussing which instrument they are going to apply for when they reach Year 4. A rite of passage has been created – something our school has rarely had before.

One of the musical benefits we have seen has come about due to having lower instruments such as the euphoniums, tuba, bass clarinet and baritone saxophone. These instruments create a depth to the overall sound that is so important for young students, particularly as they develop their sense of pitch. These instruments are a huge investment for any school and not one that usually occurs at the start of a program. Having access to these instruments not only gives the students more diverse choices, but also aids the overall musical development of all of the students.

The value of having good quality instruments for beginners to use cannot be understated. So often it is the younger students who get the school hire instruments that are sometimes in a marginal condition. Being able to supply brand new instruments that the beginners use, really propels them forward in so many ways. They sound better and they play more easily, so the kids feel better. This enhances their experience so much more.

Music is a wonderful way to connect these generations, and it is a fulfilling experience for all.

Our musical students perform regularly at assemblies and community events, showcasing their growing skill as individuals and also as a band. The two class bands pay regular visits to the local aged care facility whose residents absolutely love hearing the children play and perform. Music is a wonderful way to connect these generations, and it is a fulfilling experience for all.

Lunchtime band practice, outside of class time, allows for those who have the greatest passion to build their skills even faster. It also picks up the students who aren't the most sporty or social, and gives them an enjoyable lunchtime activity where they meet like-minded friends.

This year, we were very lucky to have the opportunity to host internationally renowned saxophonist Philippe Geiss at a musical dinner event. He brought his incredible pianist with him to perform to an audience of students, parents and music loving locals. Quite a number of our band students had the opportunity to perform with Philippe – a once in a lifetime experience. They performed some practiced pieces, and a few senior school students had an impromptu jam. It was a truly uplifting moment for a small country school, who had never owned instruments such as these until we were lucky enough to win the Yamaha grant.

Our school allocates an instrument at the start of Year 4, followed by lessons in music classes and (for really keen kids) extra lunchtime classes run by Sam Seabrook and our wonderful volunteer, John. They continue in Year 5, allowing plenty of time to try out different instruments should they wish, and to experience performances at various events. A growing number of students are now beginning to pick up private music lessons, which will add another important layer of older students who can serve as role models for each of the younger years coming through.

For students from low-income families, who would ordinarily be unable to afford lessons, they now experience a minimum of two years of learning within the classroom setting. This adds another element to their education in a rural setting that is generally dominated by reading, writing and sport. They not only gain skills on their instrument, but also learn valuable life skills like working as a team, cooperation, patience, persistence, skill building and working toward a collective outcome.

When you talk to students about the instruments you can see the smiles and the enthusiasm radiate from their faces.

For many years, students at our school have learned a small range of instruments, predominantly the piano, the guitar and the drums. With the arrival of the Yamaha grant, students who were not drawn to those three instruments have the opportunity to experience the joy of learning a musical instrument. Teachers have even commented on the confidence some quieter students are demonstrating after performing – one very quiet student has even performed a few solos, something we never thought would happen.

Our kids feel special that they were chosen for this wonderful gift from Yamaha. Our school has now fitted out a new band room with custom shelving, music whiteboards and wonderful artwork created by one of the parents that supports this new program – making the children's experience even more enriching.

The ways in which the grant has changed our school have been wide and unexpected. As a school we have been immensely grateful to receive the Yamaha grant, including the extra teacher training and continued involvement of the company in how we have progressed in the last few years. We can highly recommend other schools apply for this opportunity, it doesn't only get you off to a great start, it gets you to fly!

See back page to learn more about the Great Start Grant!



WORDS BY Tiffany Holt

Tiffany Holt is Principal of Apollo Bay P-12 College.



Straight From The Students' Mouths

"I like learning the flute because I get to choose the songs I learn — this year I have learned to play the NZ national anthem for my Dad, because he is from there."

"I like playing music because I can build my confidence playing in front of people."

"I like playing music and having the chance to go to the music room every Wednesday lunchtime and play in a band."

"I am glad I have a school that gives me a chance to play an instrument."

"Playing a Yamaha instrument is a real privilege and I really love it."

"I find playing a new song makes me happy and gives me joy."



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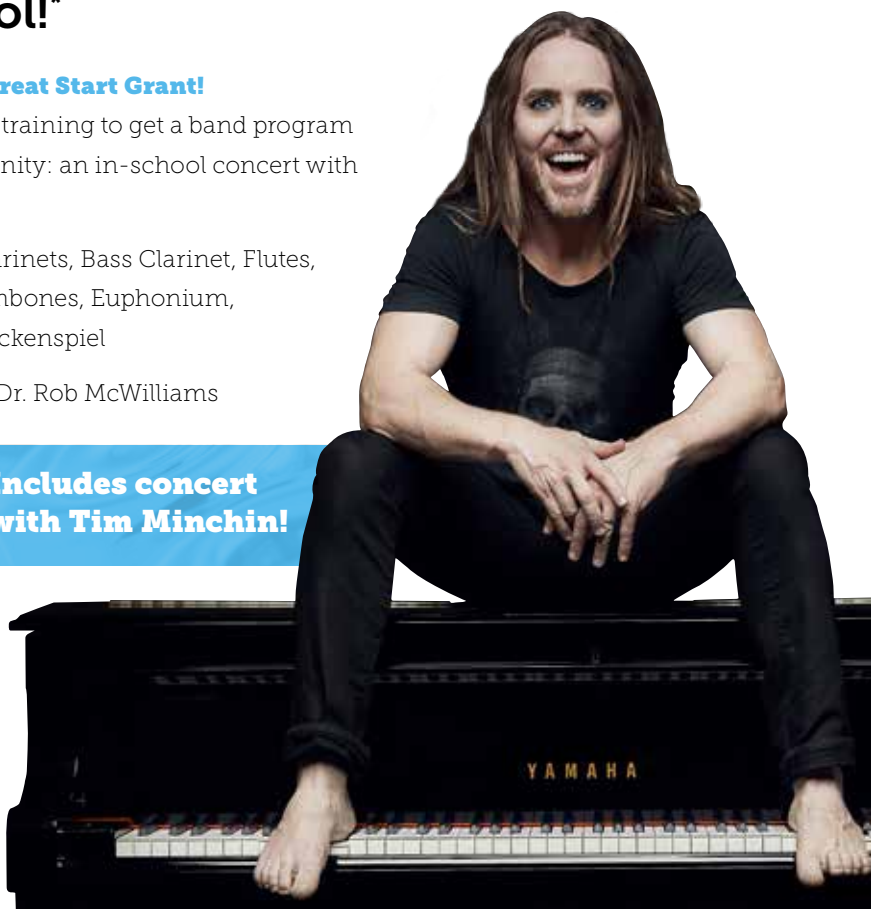
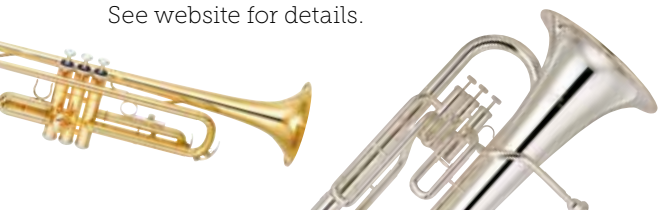
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