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# Bandmasters Review



An Educational Publication of the Texas Bandmasters Association

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Happy Holidays  
from the  
Texas Bandmasters  
Association



December 2011 • Volume 13, Issue 2

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# Bandmasters Review

An Educational Publication of the Texas Bandmasters Association

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Happy Holidays  
from the  
Texas Bandmasters  
Association

TBA publishes these educational articles for your use in the classroom and rehearsal hall and to share with your students as you wish. The opinions and teaching methods are those of the authors and not necessarily shared by all members of the TBA staff and Board of Directors.

**BANDMASTERS REVIEW** is an educational publication of the Texas Bandmasters Association. The magazine's purpose is to assist TBA members in achieving the highest standards of instrumental music education. **BANDMASTERS REVIEW** is a quarterly publication and is mailed to current Active/Retired and Business Members of TBA. If your address has changed, please contact the Texas Bandmasters Association office:

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# From the Board

**Alfredo Vélez III, 2011-12 TBA President Elect**

## Questions for Success

***Be who you are today...but try to be better tomorrow.***

Dear friends,

It is my hope that you have experienced great success in your classrooms this fall and my wish is for you to continue to grow musically and professionally in the New Year. We are planning an exciting TBA Convention/Clinic next summer and hope you and your friends will join us in San Antonio July 20-23, 2012.

I would like to ask you to take a moment to reflect

on your fall semester and consider some questions that may help you to improve. We should always be a work-in-progress, constantly looking for ways to improve ourselves for the benefit of our students.

Throughout my career I've witnessed this "work-in-progress" among many of the most experienced and successful teachers in our profession—attending and engaging in clinics, performances and rehearsals at conventions. Even after retirement, many continue to stay connected and I assume are still quite curious about expanding their knowledge base.

Let's assume you are a successful teacher in a successful program. How can we find ways to improve upon ourselves and improve our programs so that our students can benefit from our growth?

I encourage all of us to step back and take account of our methods, ourselves and then perhaps even revise our goals.

In addition to self-examination,

I encourage us all to be evaluated by outsiders who are not just supporters or friends. Ask those people who you know to be brutally honest. (This means honest, not hurtful; although honesty can sometimes hurt to a degree.)

We should never be unwilling or afraid to ask for help. Almost anyone will be willing to help if you only ask.

For example, right now is a great time for high school directors to genuinely evaluate their marching season. This is separate from any success we did or did not achieve in the results category. We need an objective assessment from someone who is not emotionally connected to either the teachers or the students. This assessment does not necessarily need to be critical (although it can be), but simply honest in its musical, educational and production intent.

• Was it a truly musical experience for the students? The audience? The directors?



# Questions for Success

***Be who you are today...but try to be better tomorrow.***

- Did the performance achieve its desired effect?

- Was the rehearsal procedure efficient and productive? Positive?

- Were the students actively engaged in the process and product throughout?

- Was it an educationally rewarding experience? For us? Also for our parents?

After carefully examining valid assessments, what modifications would you consider in the future for your staff and for your students? It's important to hear several forms of feedback and criticisms and be able to take it all into thoughtful

consideration. It's also important to be able to absorb the information without prejudice and draw impartial conclusions for enhancing the experience for the future. This requires maturity from everyone if there is truly going to be personal and professional growth among the staff. To effectively achieve the utmost from the evaluation, the leader must set the tone for being open to modifications in any area of the process and product.

Decide in what areas you want or need to improve. The next step is learning how to actually achieve the desired modifications. Outside of your own program, recognize and acknowledge the quality in musicianship, educational

methods, performance, organization, and leadership skills of other outstanding programs. Seek ways to incorporate these into your daily life and rituals. Also look outside of the music field for great qualities in other organizations. Most successful principles apply to all organizations and walks of life.

My purpose in this article was not to provide answers for success only to pose a few questions that may raise your own awareness for growth. I assure you that this type of exercise will be rewarding and will become fundamental to your future success.

I would like to leave you with one final thought: The musical and educational process we provide our students, along with who we are as a person, is by far more impactful than the end musical product.

**The musical and educational process we provide our students, along with who we are as a person, is by far more impactful than the end musical product.**

## Mission Statement

The purpose of the Texas Bandmasters Association, Inc. is to:

Continually assist its membership in achieving the highest standards of instrumental music education.



Promote the place and value of music education in our society and the important role instrumental music plays in our cultural, intellectual, and social lives.



Foster goodwill, fellowship and a collegial, fraternal spirit among its members.



Provide its membership with an annual Convention/Clinic which introduces new music, tried and proven teaching methods and materials as well as instruments and equipment.



Provide Educational Publications of instructional methods and materials for TBA members and aid them with their personal development and leadership.



Provide information for the university music student preparing to become a band director.

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# From the Board

**Bruce Beach, 2011-12 TBA Treasurer**

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At the time of this writing, the high school directors have wrapped up marching season. Some of you may have been lucky enough to participate in playoff games. In any case, let me congratulate all high school band directors on another successful season. Good luck as you prepare your students for the upcoming All-Region / All-State auditions. I also wish the middle school directors the same as they begin the All-Region process. Some of you may already be smack dab in the middle of the process and have already had auditions and are getting ready for the Region Clinic and Concert. Again, good luck to you and your students.

As we shift gears from marching contests or All-Region Band events and begin preparing for Holiday/Winter concerts, I trust we can take a break from the contest emphasis. Not that the emphasis is a bad thing. We all know why Texas bands perform so well—because of our hard work and high standards at the contest level. I think it is important that we also train our students to work for the simple enjoyment of performing and for the enjoyment of others.

Last year, I received a phone call from the director of events for a local retirement home. She was interested in my band performing for the residents at the home. So we worked out a date that was good for both of us. This was in the fall, so it

ended up being the entire marching band. When the band arrived, she had several of the residents lined up along the sidewalk outside the building. She also had the doors opened to the reading room and the visitor's center. There were quite a few residents sitting in those areas. (Now remember, this is a retirement center; so these people are in their seventies, eighties, even nineties). We lined the band up in the usual concert arc set up. I explained to the residents a little about our halftime show, some of the stand tunes we were playing, and off we went. As soon as the band began to play, the residents were clapping along, tapping their toes and having a great time. In turn, our students fed off of their enthusiasm. They played with great energy and played without concern about a panel of judges, a football audience or anything else. They were having a great time entertaining a group of people who were so thrilled and appreciative. It was a very moving experience for this band director. I witnessed my students really having fun performing for the residents. I had to chuckle to myself because not only had we performed our halftime show, we performed some of our stand tunes. AC DC's *Back in Black*

at a retirement center?? You know what? They didn't care! The audience was just happy to hear some music and see those kids perform!

After the kids played, they greeted the adults, introducing themselves and talking with them for a few minutes. They learned about their pasts and their own children. The kids found out that some had been in a band when they were younger. One



of the residents said he had played baritone horn in high school. My kids had a blast talking with the residents. I truly think it was the one of the highlights of our season. It really made the day for these senior citizens. It made such an impact on the kids, that when I told them we were going again, they were very excited. We scheduled a performance again this year for a day we did not have a game and no one complained! Pretty rare indeed.

Let me challenge all of you to take advantage of opportunities like these. I am sure many of you already do. Both you and your students will have a great time and the folks on the receiving end will be so appreciative. Your students will remember these moments as much or more than what they earned at a contest. Have a wonderful holiday season and good luck in the Spring.

# TBA News

**Michael Brashear, TBA Executive Director**

Greetings from the Texas Bandmasters Association! I hope that you have enjoyed a very successful fall semester and were able to reach the goals you established for your band program. Good luck as you prepare for an exciting spring semester.

TBA is pleased to recognize the bands that advanced to the UIL State Marching Contest in Classes A, AA, and AAAA. (See pages 26-27.) What an incredible display of talent on those two days in the Alamodome! Congratulations to all the students, directors, parents, schools and communities represented.

The quality of the bands and the standard of excellence seem to increase each year at the State Marching Contest. No wonder Texas bands are the envy of the nation!

Congratulations to the many Texas students performing at The Midwest Clinic this December in Chicago. (See page 14.) Thank you for representing our state in a most exemplary manner.

The TBA Board of Directors under the leadership of President Tom Harrington is already at work preparing for another great convention to be held July 20-23, 2012. Please note that next summer the TBA Convention/Clinic opens on Friday and closes at noon on Monday. This schedule should work well for everyone including those directors who are responsible for marching bands and wish to begin summer band immediately after the convention.

We are pleased to announce the following bands will

be featured at the convention:

- “The President’s Own” United States Marine Band, Colonel Michael J. Colburn - Conductor
- The United States Air Force Band of the West, Captain Michael D. Hoerber - Commander/Conductor

- Heart of Texas Concert Band - Dr. Mark Rogers, Conductor
- The United States Army Medical Command Band - CW5 Douglas Paarmann, Commander
- Phi Beta Mu Directors’ Band - Greg Countryman, Organizer

President Harrington will be finalizing clinic offerings in the near future. Please contact him or the TBA office if you would like to suggest a clinic topic or clinician. You may also suggest clinics by visiting our website and clicking on the appropriate link. We remain committed to presenting the very best clinics possible at our convention.

I also encourage you to attend the TBA Professional Development Clinics being offered during January and February. These clinics are open to all band directors and college students.

Your TBA office staff is ready to assist you in every way possible. Registration for our Business

Members will begin January 9.

Active and Retired Band Directors and spouses may register beginning February 1. Visit the TBA website [www.texasbandmasters.org](http://www.texasbandmasters.org) for more information.

Best wishes to all for a happy holiday season!



**The 2012 TBA Convention/Clinic opens on Friday, July 20 and closes at noon on Monday, July 23. Registration opens February 1.**



# Creating Positive Classroom Behavior

Dr. Tim Lautzenheiser

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We often hear fellow teachers talk about a student's ill-disposition or bad attitude and how it has a negative impact on the group. Perhaps more than any subject in the school curriculum, the attitude of the students plays a crucial role in the forward progress (or lack of) of the music class and/or ensemble rehearsal. More than any other area of study, one individual with a negative attitude will influence everyone involved in a music class/rehearsal. Other academic disciplines afford students the option to have good days and bad days without infringing on their classmates or dramatically slowing the learning/teaching pace. However, in music, an individual with a sorrowful attitude can severely impede the advancement of the group; the musical organization is only as strong as its weakest member.

It is tempting to dismiss the troublesome student in hopes of avoiding the contamination factor, for we all know how contagious a miserable attitude can be. The bad apple can (as we have discovered) ruin the entire barrel. Asking the student to leave may only be a quick-fix answer to a much greater problem. Certainly there are students who simply are

not mature enough to handle the various responsibilities required to establish a high level of musical excellence, at whatever proficiency level. However, a poor attitude is often a reflection of what is happening in the environment. That being the case, we can make course corrections along the artistic pathway and salvage the student's attitude in the process. A suggested checklist follows:

**1. Are the rehearsal/class rules understood by the students?**

It is one thing to verbalize the expectations or print them on a hand-out, but do the students truly understand the parameters of acceptable behavior? We must make certain they can tell us, the teachers, what is expected of them during their music class time. If an individual demonstrates improper behavior, have the student (outside the class time) explain to you (the teacher) *why* his/her actions were inappropriate. This is the first and most important step in the accept-

ance of behavior responsibility. Keep the conversation open, void of emotion, and focus on the student.

If the problem is merely covered up with a threat or punishment, it is certain to happen again. The only true discipline is self-discipline.

**2. If there are consequences for stepping beyond the behavior boundaries, are these understood and are they upheld when there is a violation?**

We often hear teachers insist on everything from proper posture to no talking during class, but when people slouch or talk, is it handled accordingly or overlooked? The training of any living creature requires a sense of habitual reinforcement. We cannot demand excellence and accept mediocrity; in such a case we are not teaching what we are preaching. In our quest to get to the goal, we are tempted to take shortcuts along the pathway. If we, as teachers, ignore the infractions, the students will adapt to the behavior standards

**...a poor attitude is often a reflection of what is happening in the environment. That being the case, we can make course corrections along the artistic pathway and salvage the student's attitude.**

## Creating Positive Classroom Behavior

demonstrated by the person in charge—the teacher. Making rules is easy; keeping them is far more difficult. It is pointless to create strict parameters if we are not going to stand by our word.

### ***3. Are the requirements for behavior fair, attainable, and conducive to a positive learning atmosphere?***

The traditional strict discipline tactics can often smother the joy of making music; however, we certainly cannot have music without a sense of focused discipline. It is a delicate balance that establishes a climate creating an intense desire to learn and a freedom to express oneself without fear of retribution. Simply put, does the expectancy level coincide with the student's maturity potential? We all strive for quality, but the measure of quality shifts for different age levels, interest levels, maturity levels, etc.

**The training of any living creature requires a sense of habitual reinforcement.**

■ ■ ■

**It is a delicate balance that establishes a climate creating an intense desire to learn and a freedom to express oneself without fear of retribution.**

Are the rules and regulations of your classroom realistic?

...And probably the most important aspect of any aspect of classroom discipline:

### ***4. What is the attitude of the teacher?***

Like it or not, the class (for the most part) is a reflection of the teacher, both in skills and attitudes. Ultimately, we have to look in the mirror and take a careful assessment of our own attitude. The one person we have total control over is the person we see when we look in the mirror. We must constantly monitor our own approach, mood, communication style, responses, etc. Many student behavior problems can be quickly solved by adjusting our own attitude.

To that end, let the music begin...

*Dr. Tim Lautzenheiser is a well-known name in the music education world as a teacher, clinician, author, composer, consultant, adjudicator, and above all, a trusted friend to anyone interested in working with young people in developing a desire for excellence. His own career involves ten years of successful college band directing at Northern Michigan University, the University of Missouri, and New Mexico State University. Following three years in the music industry, he created Attitude Concepts for Today, an organization that manages workshops, seminars, and convention speaking engagements focusing on the pathway-to-excellence. Tim presently holds the Earl Dunn Distinguished Lecturer position at Ball State University. Tim is the Executive Director of Education for Conn-Selmer, Inc., and he serves as the national spokesperson for MENC's "Make a Difference with Music" program. His books The Art of Successful Teaching, The Joy of Inspired Teaching, Music Advocacy and Student Leadership, and Everyday Wisdom for Inspired Teaching are best sellers. He is co-author of Hal Leonard's popular band method Essential Elements - 2000.*

# Daily Routines for the Jazz Ensemble

Roland Sandoval

Whether you are fortunate enough to see your jazz students every day or meet once a week...a routine for your students is a must. When your students walk into your jazz rehearsal they should expect a logical, musical, and challenging curriculum that teaches the art form. The challenge is not to just rehearse the tunes, but rather develop a system that stresses variety and musicianship to learn the song. If you use this approach, the tunes will fall into place because of all the great routines you have established in rehearsal to build up to them. A little of this and a little of that from the information below will lead to GREAT BANDS!

So let's talk the basics. The jazz language is as complex as any musical art form. What is important is to try to find ways to make the jazz language simple for all. The first step is to TALK THE SAME way. No matter what you use to vocalize articulations, make sure your students know your school's system and use it all the time. The jazz students must vocalize all the time so the starts and stops of every note are the same. For example, what works for me is to use five basic articulations: DOO- / DAH> / DOT^ / DIT• and an fp effect for note direction.

Use these articulations on different scales, patterns and of course in the context of the music. The kids must talk jazz—DOO DOT DOO DIT DAH—as it appears over the notes. The more they talk the same way, the more the music becomes “tight”. Vocalize, then play, phrase by phrase. This is the first routine for your students. They should know they are going to vocalize and work on style and uniformity through jazz articulations everyday.

The next routine offers variety and has many elements. Teach jazz vocabulary every time you see your students. I teach EVERYTHING IN ONE KEY (Bb) first, then guide the students to start transferring to other keys. This can be taught over a full year—a little every day if you can, but in order:

**A.** Teach major scales and everything that goes with it (whole steps, half steps, etc.)

**B.** Teach basic intervals of a major scale everyday even if only playing and identifying 1-5 a day (“old fashion ear training”).

**C.** Teach basic rhythmic and melodic dictation everyday. Use very simple rhythms and just a few measures per exercise. Students can write it down or play it back.

**D.** Teach simple diatonic songs for students to play by ear like *Mary Had a Little Lamb* and *Twinkle Little Star*. Teach one key first, then transfer around the circle of 5<sup>ths</sup>.

**E.** Start teaching the modes through concert Bb. First

teach MIXOLYDIAN then DORIAN (ii, V, I emphasis). PLEASE start by teaching the manipulation of the major scale (lower the 7<sup>th</sup>, then lower the 3<sup>rd</sup> and 7<sup>th</sup> etc.)

**F.** Start teaching minor intervals for ear training. Teach in this order: m2, m3, m6, m7. When you add the minor interval, only play and

## The Daily Routine:

- Vocalize the jazz language in the same way
- Teach students jazz vocabulary
- Drummers should learn all the styles
- Rehearse phrase to phrase
- Then put the pieces into context
- Emphasize dynamics
- Look at connect points and solos
- Listen to recordings
- Run the song

## Daily Routines for the Jazz Ensemble

compare those intervals (M3 or m3? M2 or m2? etc.) Then put them in the mix with the major intervals.

**G.** Now teach the four basic triads: major, minor, diminished and augmented. Teach by lowering the 3<sup>rd</sup>, then lower the 5<sup>th</sup> etc. Explain how these will be used and found in the next step, the 7<sup>th</sup> chords.

**H.** Teach the 7<sup>th</sup> chords: Major, minor, half-diminished—or in the jazz world “m7b5”—and fully diminished.

**I.** Teach some “Universal Scales”: major and minor pentatonic and blues . . . all in concert Bb.

**J.** PUT IT ALL TOGETHER. Ready for SCALE BREAK DOWN in concert Bb:

play Major/Ionian, Major triad, Major 7<sup>th</sup>, Major pentatonic, Mixolydian, Dominant 7<sup>th</sup> chord, Dorian, minor triad, minor 7<sup>th</sup> chord, minor pentatonic, blues scale, diminished triad, augmented triad, m7b5, dim 7. Then play all the modes in that key. Remember to teach all in one key (concert Bb to start). Advanced students can now move to the circle of 5<sup>ths</sup>.

**K.** Call and response to Aebersold’s *Band In A Box/Live Rhythm Section*...especially with blues scale or universals. You play it first and they copy. Use short simple sentences just like when you learned to talk.

**L.** Start improvising a lot once they can start doing SCALE BREAK DOWN. Use changes in songs. Invest in Aebersold’s *Band In A Box* or any Combo Books, State Text of Standards (Red Book). A jazz band needs a rhythm section recording.

**M.** Start teaching SONG FORMS, beginning with blues. Use STANDS AND COLORS, then move onto AABA etc. POINT AS YOU GO.

**N.** Teach how to play a standard in small combo settings: head 2x, solo, head 2x, etc. Teach the students how to interact on stage.

**O.** Advanced students can actually start using transcribed solos and circling all the “PARTS OF THE SANDWICH OR CHORD TONES” in every measure.

**P.** Teach everybody the changes to a song you are playing even if many will NEVER solo in public.

Use Aebersold’s steps to memorizing changes:

play root, play triad, play 1<sup>st</sup> 5 notes, play full 7<sup>th</sup> chord, etc.

**Q.** The students who will solo should write out a guide tone lead sheet using the “SANDWICH

PARTS / CHORD TONES ONLY” for the changes they are learning.

**R.** Start teaching more advanced concepts to students who are ready to move to next level. This may mean spending outside time with them. Teach tritone substitutions, alt chords (will also do with all students teaching as a sandwich with a lot of add ons...pickles, lettuce, onions) etc...

The next routine is for your drummers. We want to make sure they can play all kinds of grooves. So every time you teach any of the above, the drummer(s) are playing along with the band. Sometimes I will call out the groove. When we have “Latin Day”, we ask the drummer(s) to play a bossa nova over the major scale, then move to swing over the triad, and then funk over the 7<sup>th</sup> chord as the band is playing. So the drummer knows part of their routine is to come prepared to play and learn as many grooves as possible. When we get to charts, they are much more prepared to play stylistically any music we would like.

It is now time to get to the routine for rehearsing the song. I strongly encourage you to always write



## Daily Routines for the Jazz Ensemble

out unison rhythm sheets of the song you are playing. This is especially effective for younger jazz ensembles. For more experienced bands, students can just look at the tune and play the rhythms they see on one note. So they are working on making the rhythms sound exactly the same as each other—just like the articulations. They play rhythms on one note first, THEN add the actual pitches. Combine the vocalization of the articulations with the rhythms and the band really starts to swing. This is part of the daily routine.

There is a time and place for playing a song top to bottom, but routinely play phrase to phrase first. This is a great way to break it down. If we are working a tune, we hit the major phrases first and play:

- Lead trumpet to lead trombone to lead alto
- Then add second parts
- Then add 3<sup>rd</sup>s
- Then full winds
- Add rhythm section to winds

This is time consuming; but when you add this to the routine of vocalization and unison rhythm isolation, the band moves to another level of “tight”. It also TRULY develops real lead players.

After you work phrase to phrase, make a part of your routine putting those small chunks into context. Add the section before and after what you were working on. The kids know they will always put it into what I call a living performance. I say “OK, let’s put that in context.” as part of our daily routine.

Every time I see my band, I make sure we cover

all the jazz symbols in the songs. Jazz falls are a good example. I teach them to play the chord first, then the fall. I explain how to follow the length of the note so every chord is heard before a fall. So part of my routine is to look for falls, bends, glissandos, doits and

cover them every time we rehearse. Don’t neglect the jazz symbols. Detail them as much as any other fundamental.

I want the jazz ensemble to be musical, so dynamics will be my next daily emphasis. Just like in our marching and concert worlds, setting levels works great. Keep it simple like 1 for p and 5 for mf and so on. The challenge is to apply and insist. There are many loud jazz ensembles in the world. Great ones play great dynamics. Emphasize dynamics in jazz everyday.

As mentioned above, great emphasis is spent on jazz vocabulary so use it in the songs you are playing. Call and response is helpful when using universal scales. Everyone will not solo in public, but everyone should learn the solo changes in all songs played. Break down one chord at a time

and teach like notes chord to chord. Technology is a must here especially if your rhythm section is young. Record the solo section, create mp3s and make sure those who are going to solo have a rhythm section recording to use for practice at home.

The next daily routine is to look at the connect points of the song in your rehearsal. Make sure the kids understand the road maps and transitions. Isolate the section features and section solis. I strongly suggest

**I strongly encourage you to always write out unison rhythm sheets of the song you are playing. This is especially effective for younger jazz ensembles. So they are working on making the rhythms sound exactly the same as each other—just like the articulations. They play rhythms on one note first, THEN add the actual pitches. Combine the vocalization of the articulations with the rhythms and the band really starts to swing.**

## Daily Routines for the Jazz Ensemble

always establishing a solo order for the students so they all know who the last soloist is before the band moves on. Establish solo backgrounds (if any) and where they will be played. There should never be any guessing. Spend a few minutes on these elements.

If you can, listen to the tune you are playing before you put it all together. Use the publisher's recording or any version that is close to it. Use YouTube performances or download the original versions to play for your students.

NOW RUN THE SONG! By now your kids are skilled, trained, detailed and accurate jazz musicians. They can be confident because emphasis has been placed on being a great musician in the jazz world they are now living.

Have a system and make it routine.

*Roland Sandoval is currently serving as Director of Bands at Sandra Day O'Connor High School in Helotes, Texas. Since 2003 he has been the Organizer for the TMEA All State Jazz Ensemble and currently serves as both Jazz Division Chairman and President of Region 11. From 2003-2009 Mr. Sandoval was the Vice President of the Texas Chapter of the IAJE and now serves as a Director on the State Board of the TJEA.*

*Concert bands, jazz ensembles and marching bands that Mr. Sandoval has been associated with have consistently earned UIL "Sweepstakes" honors including superior ratings and Best In Class Honors at various festivals throughout Texas and Colorado. Significant honors include the 2007 and the 2009 OHS Jazz Ensemble I & Combo being invited and featured at the North Texas Jazz Festival in Addison, Texas; the 2008 O'Connor Symphonic Winds being selected as the TMEA Region 11 Honor Band winner and Area Finalist; and the 2008 & 2010 O'Connor "Panther" Marching Band qualifying for the UIL 5A Texas State Marching Band Contest. Mr. Sandoval's professional affiliations include TMEA, TBA, TMAA, TJEA, PASIC, Who's Who Among American Teachers, and Kappa Kappa Psi Honorary Band Fraternity. He is a proud 2009 Inductee of Phi Beta Mu.*

## Congratulations to Texas Performing Groups at The Midwest Clinic in Chicago

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Conductors  
Katy, Texas

Cedar Park Middle School Saxophone  
Ensemble  
Manuel C. San Luis, Director  
Cedar Park, Texas

Cloughton Middle School Symphonic Band  
Ogechi Ukazu, Conductor  
Houston, Texas

Creekview High School Wind Symphony  
Preston Hazzard, Conductor  
Carrollton, Texas

Cross Timbers Middle School Honors Band  
Asa Burk, Conductor  
Grapevine, Texas

James E. Taylor HS Symphony Orchestra  
George Englemann, Chris Bailey, and  
George Liverman, Conductors  
Katy, Texas

L.V. Berkner High School Symphonic Band I  
Frank Troyka, Conductor  
Richardson, Texas

Schindewolf/Strack Intermediate Percussion  
Ensemble  
Lamar Burkhalter, Director  
Spring, Texas



# Everyday Rehearsing

Dr. James Isaac (Ike) Nail

In the most important sense, a band is the accumulation of countless interchanges with students. Thousands of individual acts comprise a program just as thousands of brush strokes comprise a painting. In a great painting, all contribute to the vision of the artist. None are contrary or unnecessary. The same principles should apply to designing activities in a band rehearsal. The artist (that's you!) must keep in mind the desired final product. The main job is to include activities that contribute to it and to eliminate those that are contrary to the design. If music is the goal, approach them through real music in a musical manner. Consider what is needed musically and the actions to attain it often become obvious. For any desired skill or behavior, invent/buy/borrow a game/exercise/activity designed so that accomplishing the activity results in acquiring the behavior desired. Even if most of your students study privately with a great teacher, you are still the one who sees them most, instructs them most and has the most influential relationship with them.

**First, do no harm.** Do not encourage or permit habits of

posture, embouchure, hand position, fingering or rhythmic execution that are harmful. Because of the repetitive nature of the physical acts of playing an instrument, habits form quickly; the younger the student, the quicker an action becomes a habit. Once a habit takes root, it is neither good nor bad to a student; *it is simply what feels normal.* Some destructive habits are so common as to be clichés: excessive pressure in trumpet embouchures, loose clarinet embouchures, stiff and open flute embouchures, hand positions that defy the laws of mechanics, one-size-fits-all fingerings. Listen to and look at students individually often—daily if possible. Personally conduct weekly sectionals/master classes addressing issues specific to that instrument *outside full ensemble rehearsal time.* Administer frequent short playing tests. Hold solo days. All students should either own a tuner and metronome or have those apps on their cell phones. Teach one student at a time; talking to a group is mostly just giving out information.

Faulty embouchure is both the most damaging and the most common destructive habit. Embouchure Mantras should be said aloud and verified often.

## THE BIG THREE:

### Trumpet:

- Bottom lip flat against the teeth
- Chin flat, corners firm
- Mouthpiece anchors on bottom lip (minimize pressure on the top lip)

### Flute:

- The flute goes beneath the lip
- The bottom lip is soft
- The air parts the lips

### Clarinet

- Bottom lip flat against the teeth
- Chin flat, corners firm
- Voice like lipping up constantly or fake whistling a high note (Umlaut O)

*Then, teach fundamental concepts constantly: beautiful tone, accurate intonation, control of musical pulse and accuracy of rhythmic execution, wide and expressive dynamic range, meaningful and expressive phrasing concepts, balance concepts and priorities, defined and developed articulations, and the ability to play absolutely evenly.* Always make music when you can, even when drilling scales and arpeggios or sight reading. Players should always be attempting to express emotion or establish a mood, scene or particular style. Encourage students to take responsibility for making music, even sending sections out

## Everyday Rehearsing

of full rehearsals for brief student-directed sectionals focused on a specific goal or issue.

Work on **beautiful tone and accurate intonation** every day, beginning even before playing. Teach students how the breathing mechanism and breath support system really work (there is a lot of misinformation out there)—expand/extend capacity. Watch Arnold Jacob's You Tube breathing videos. Use Breathing Gym and similar exercises before playing. Practice hissing or sizzling to reinforce the concept of constant fast air. Begin playing with a specific goal—best tone, clear pitch. *Always begin ensemble warm up unison*—middle range, medium volume, moderately sustained. The famous Remington Warm Up and the Breath Impulse Warm Up are both good places to start. Alternate singing (“oh”) and playing unison pitches to find the best possible tone and establish a pitch center, accurate to a tuner and absolutely still and clear. Demonstrate or have an advanced student demonstrate desired tone quality. Assign listening to desirable tone quality. Play one per part at times. Practice bending pitches and changing tone quality from brightest to darkest. Require each student to construct a chart showing his/her intonation tendency on all notes. Follow unison warm up with a simple chorale (*16 Chorales* by J.S. Bach, arr. Mayhew Lake, pub. G. Schirmer) that allows students to hear both horizontally and vertically. Play-sing-play phrases to master fundamentals and to create an expressive performance of high quality music. Always aim for a meaningful and musical performance, even if only a single phrase is worked and performed.

Establish **relentless and accurate control of pulse and rhythm** by rehearsing in announced segments (phrases) without incidental stops. Make the segments as small as needed (even only two notes) and work slowly enough for absolute accuracy; but,

*do not hesitate or stop while executing them.* Learn a physical counting system (eighth note pulse) and use it daily (consider the Breath Impulse System). Practice not stopping no matter how thin or inaccurate things get. Count/sing aloud. Sight-read every day (Read for fun: don't stop, don't get lost, read what you can and fake the rest). A class method book that has etudes for reading is a great time saver, but it is important to also read actual music. Learn to pat the foot; learn to stop. Move in time like a good chamber group. Play through phrases subdividing all notes into articulated eighth notes. Rehearse challenging rhythms playing/counting one or two measures at a time, alternating with one or two measures of straight eighth notes. Rehearse some using amplified metronome subdividing eighth notes (careful, this almost always effects pitch negatively for a while).

Establish **control of a wide range of dynamics** by assigning number values 1 – 8 to dynamic levels *ppp* (1) – *FFF* (8), then practice 16 count long tones 8 beats crescendo with each beat louder and 8 beats diminuendo with each beat softer. Use the same procedure substituting articulated quarter notes. Use breath attacks so that students develop a feel for exactly where the tone will start. Apply to phrases in real music immediately. Practice reverse dynamics by phrase ( $p=F$ ).

Explore **meaningful and expressive phrasing** by teaching students that music is always going to or coming from a point of emphasis. Mark the points of emphasis in each phrase, section and piece and assign each a numeric value. Push dissonances and relax resolutions. The highest pitch in a phrase is always in consideration for the greatest weight. In classical phrasing, the penultimate note of a phrase almost always gets extra weight and the last note almost never does. Sing phrases as a group; then play them.

## Everyday Rehearsing

Put words to the notes to create the desired phrasing and emphasis. Try emphasizing various points of in a phrase.

Reinforce the understanding of *melodic and cadential balance* concepts. The melody is by definition the loudest element at any given moment.

The concept of pyramid balance must never supersede melodic balance; however, short fills, dissonances or passing tones in the bass and/or accompaniment *function* as melody. At points of rest in the music, melody ceases and pyramid (bottom up) balance takes over. With melodies scored in octaves, the lowest octave is usually loudest. Ask frequently, “Who has the tune?” Bop (play only the attack of each note) to locate fills and passing tones. Sing.

Develop a repertoire of *clearly defined and developed articulation styles*. Demonstrate, establish and refine the three basic styles: legato, staccato, marcato. Slurring is the ultimate legato style. Articulation in legato style requires using a “du” syllable and the least possible tongue movement. Staccato articulation often requires a “tu” syllable and the same minimal tongue movement as legato. Both styles need the briefest possible tongue contact with the reed or teeth. At the most rapid speeds the two styles sound virtually identical. Marcato articulation requires a “tu” syllable and slightly longer contact between the tongue and the reed or teeth so that there is a very

slight pressure buildup that is released providing an accent at the beginning of the note. Develop these concepts by working at the extremes – slurring, crisp staccato, heavy marcato. Say it, then play it. Practice legato absolutely slurred (chorales, folk tunes). Singing or buzzing focuses attention on this style without

the distraction of fingering. Practice staccato and marcato “on air only” without any other sound so that the “tu” sound can be heard and adjusted.

Work for *technical command and proficiency*, the ability to play evenly, by practicing so slowly that accuracy is never a problem, especially in the beginning stages of preparing a piece. Insist on correct hand position. Keep fingers close to the instrument; avoid wasted motion. Practice technical passages in dotted rhythms and reverse. Stretch the first note of a group of slurred equal notes. Practice using alternate articulations.

Everything is about the music. Pace the material so that something like an actual musical performance of some of the material occurs near the end of the rehearsal. Try not to waste time. Anything that can be done effectively outside rehearsal should be. Refrain from correcting mistakes that students should hear and correct on their own. (Make them responsible, not dependent; besides note-chasing is a drag.) Reevaluate constantly; eliminate ineffective procedures or techniques.

**Remember, this is supposed to be fun!**

(continued)



### Fundamental Concepts in a Nut Shell

Breathing	In rhythm Natural Deep The air goes fast
Tone/Tuning	Sing-play-sing often Voicing (say “Oh”, not “Ah” or “Ee”) Clarinets are special – “Oooh in the front, “Ee” in the back Constant fast air for tone quality Dynamic control: Volume of Air = Volume of sound
Posture	Sit forward on the front third of the chair Spine erect except for lumbar curve Everything else relaxed (belly falls out, shoulders hang)
Rhythmic Integrity	Continuous pulse (playing without stopping) Rhythm understanding and reading (reducing fractions) All foreground rhythms fit into the background pulse
Technique	Hand position, facility, muscle memory and control Slowly and accurately is the key Fingerings - diatonic and chromatic, correct and used appropriately
Expression	Phrasing Phrase direction and peaks Default articulation Legato tonguing Ultimate legato (no tongue/no space/no sputter) Pointed tonguing Accents

*James Isaac (Ike) Nail is the Music Director of the Western Oregon Symphony and the Western Oregon Winds at Western Oregon University in Monmouth, Oregon. He earned the Doctorate in Symphonic Conducting from the University of Texas, Austin. His distinguished career as an orchestra and band conductor, teacher and music director has included appointments with the Dallas (TX) Wind Symphony, California State University (Northridge), University of Southern Mississippi (Hattiesburg) and Sprague and West (Salem, OR), Richardson (TX) and Lee (Midland, TX) High Schools. He has been the recipient of two Grammy Awards including the 2000 National Grammy Signature School Award recognizing the most outstanding secondary music program in the country. His bands and orchestras have won more than a dozen state championships (including TMEA Honor Band and Honor Orchestra) in Texas and Oregon and performed at regional and national MENC Conventions, The Mid-West International Band and Orchestra Conference, the National Concert Band Festival, the National Kappa Kappa Psi Convention and by invitation at the Kennedy Center (Washington, DC). They have also produced significant reference recordings of wind ensemble repertoire and contemporary orchestra repertoire. He is a recipient of the National Band Association Award of Merit, a Past President of the Oregon Band Directors Association, a permanent member of the Oregon Band and Orchestra Adjudication Committee and a National Honorary Member and President of the Oregon Chapter of Phi Beta Mu. He was named Music Educator of the Year in 2009 by the Oregon Symphony Association in Salem. He is an active guest conductor and clinician having conducted All State and Honor Bands and Orchestras in more than a dozen states.*

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# Creating Success for the Entire Band Program

Jennifer Dillard

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It is hard to give a brief overview of something that, in fact, is far from brief. I hope this article will help get the “juices flowing” in your planning process with regards to your Non-Varsity Bands. How much do you think about the “Majority” of your program, your Non-Varsity Bands?

So often, it is easy to speak of your Non-Varsity groups as though they are the minority, when in reality, they are the majority! Several factors are vital in understanding your NV groups: who you are working with in regards to personalities and abilities; nurturing, connecting with and motivating the individual; utilizing your staff; organizing your daily grind and curriculum; and lastly, successful programming. Needless to say, the task is not a simple one, but a multifaceted endeavor that can be trying and amazingly rewarding, nevertheless.

Getting the most out of your NV groups takes some initial diagnosis. I like to call it, “The Good, the Bad, and the Ugly.” Traditional NV bands are often made up of students that want and strive to be in the top band, but don’t necessarily have the skill set to be there or are promoted from another band (8<sup>th</sup> grade). Sub NV bands can be entirely different as well. Most obvious, Sub NV

students are missing a conceptual section of knowledge about playing their instrument. Most students are blissfully unaware of their deficiency, love band and want you to know it! On the flip side of this, you have the students that are unaware of their deficiency, disgruntled about their placement, and want you to know it. If you are fortunate to have multiple Sub NV groups, you will realize these are the hardest to diagnose. Many times, these are the students that are missing the largest conceptual chunks about playing their instrument and do not truly understand their deficiency. If you have 8<sup>th</sup> graders in these groups, they have never really pushed themselves to become better players and many have been pushed by their parents to stay in band. These students often have an apathetic approach to band in general.

So now we know what we are dealing with, how do we combat the many personalities? The most crucial part of our job, first and foremost, is nurturing the “Individual”. It is our responsibility to build a positive classroom environment in which we can then build a positive relationship with each individual. I encourage you to ask yourself the question, “Do your students know they are important to you?” Before any groundbreaking teaching can happen, you must first build positive rapport, trust, and acceptance with each child. Directing a band is not just teaching music. For most NV students, they lack many of the social and organizational skills of your top band students. Band directors and teachers alike, have a mammoth job of filling the gap. We not only teach music, but also teach our

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**Getting the most out of your NV groups takes some initial diagnosis. It is our responsibility to build a positive classroom environment in which we can then build a positive relationship with each individual.**

## Creating Success for the Entire Band Program

students how to be productive, polite, and respectful individuals.

Once you have connected with the students on an individual level, then and only then, can you begin to reteach and retrain. Find ways for the individuals in your NV groups to shine. Find ways to make what I call “daily deposits”. Each child is their own bank, if you will, and it is your job as their director to build up their savings. While it can be easy to make a “good” deposit, it is equally easy to make a withdrawal, so proceed with caution. Instead of focusing on what they cannot do, rather focus on where you want them to go and then guide them in the process. Positive reinforcement is a must when dealing with NV students. Working with your NV groups is no easy task. So often we are overwhelmed with what they don’t know. Keep a basic formula in mind: praise, challenge, evaluate, and praise again. This process is a perpetual cycle. Find something good in what they played, challenge them to then do some part of it better, evaluate and then praise them again. You will soon find they are eager to please and will work harder than ever for you. Again, it comes down to each individual.

Utilizing your staff is the next piece of the puzzle. If you are fortunate to have more than one director on staff, it is important to discuss how to utilize each person throughout the day. Team teaching, in my opinion, is key. Utilizing and planning your rehearsals in a fashion where each staff member is either pulling students or splitting the rehearsal is key. If you also have the luxury of space, consider splitting rehearsals

for a few days each week. You will quickly find massive amounts of improvement in a shorter amount of time.

Find a way to connect with every individual student each week—some how—some way. At Knox, we have 260 band students in the 7<sup>th</sup> and 8<sup>th</sup> grades. Sectionals start with our Varsity and NV band the second week of school and then our Sub NV band the first week of November, once Region auditions have concluded. Now remember, we are only two directors, but with careful planning, we are able to reach three full bands each week in sectionals...priceless! For example, you may have to utilize the other director during band class each Monday to do a saxophone sectional to fit everyone into a sectional time slot. Be creative in your planning; your students are worth it!



Each director in a given program must communicate and collaborate. Be sure everyone is on board with the same clear expectations. Terminology and vocabulary must be consistent from director to director and band to band for your NV groups to be served well. Another consideration to keep in mind is, “Who teaches the NV group?” Many times the director of the NV groups is the director with 0-5 years of experience. It is important that the young directors of these groups are just as well cared for, as the groups they teach. Mentorship is key!

With NV bands, expectations must be clear from the beginning. NV bands need daily guidance with the little things that top band students take for granted, such as: entering the band hall, the start of class, rehearsal etiquette, instrument procedures, etc.... Be structured, consistent, and hold everyone to the same

## Creating Success for the Entire Band Program

high standards. Directors must remember that NV students are future varsity students. Teach them to take ownership in their program and they will start to do things for themselves. Self-sufficient students equal happy directors and a lot less stress.

Take opportunities to speak about their future in band, often. Just as you would talk about college being a natural progression with your own kids, speak about band promotion and the high school band as a natural progression. NV students will be less likely to decide another route when they know you have a vested interest in their future and how they perceive themselves as musicians.

Curriculum for your NV groups must be aligned with the top. Teach with the concept of 3<sup>rd</sup> feeds 2<sup>nd</sup> feeds 1<sup>st</sup>. Plan your curriculum keeping the end result in mind. Daily drill should be similar throughout the entire program, but with varying degrees of difficulty.

The following skills should be addressed in each of your NV rehearsals on a daily basis: tonal concepts and development, rhythmic reading and writing, articulation, key awareness and mastery, scales and scale patterns, and sight-reading. Time management is key to making this all work. For example, do only 2-4 measures of a rhythm line to address a deficiency in your group. An exercise doesn't have to be long in order for it to address the needs of your students. Keep rehearsals moving, vary your activities, and don't get bogged down. Supplemental material is a must for NV groups. Don't be afraid to write an exercise that will better serve the deficiency of your group. Explain the "Why" of what we do each day. The "Why" is just as important as the "What" we do. Teach students

to analyze what they do and you will create critical listeners in the process.

Programming for your NV groups can be a challenging task. Grade 1 doesn't automatically mean the selection is appropriate for every NV band. You

must do your research! First and foremost, find the strengths and weaknesses of the ensemble and individual player. Considerations in your selection process should also include: meter, key, range, style, articulation, instrumentation, and percussion. Find pieces that can feature a section or individual in your ensemble. This is a great way to reward and motivate your students. Find a selection that will allow the entire band to sound their best. Be careful not to overload your students' circuits with too many demands. For example, if you decide to tax them in the technical department, make it in

a comfortable range for them to do so. Be cautious of divided parts, especially in your Sub NV groups. Support in numbers builds confidence. Consider percussion parts for your group. Are they active or very limited? Find other performance opportunities to supplement your percussion section, for example with a percussion ensemble.

In our age of "technology at your finger tips," it is easy to pull up a professional recording in a split second; however, these recordings are not always accurate. Rely, most often, on the score itself. Keep in mind programming for UIL vs. the Spring Concert is very different. UIL contest is not the time to push the envelope for your NV groups. There have been times where groups could have been successful if more

**Many times the director of the Non-Varsity groups is the director with 0-5 years of experience. It is important that the young directors of these groups are just as well cared for, as the groups they teach. Mentorship is key!**

## Creating Success for the Entire Band Program

consideration was put into the selection of their program. If you are in doubt, ask for advice from a mentor. Spring Concerts, on the other hand, are a great time for students to be challenged in new ways without feeling the added pressure of a contest rating or trophy. Students will be happy to take on more risk, especially if they have been successfully guided before. At the end of the day, making kids successful and inspiring a love for music is our business!

In closing, be that teacher you loved and looked up to. Teach with enthusiasm each and everyday. Your students deserve your best!

*This article is based on the clinic presented by Jennifer Dillard and Susan Meyer at the 2011 TBA Convention/Clinic.*

*Jennifer Dillard recently completed her sixth year as Director of Bands and tenth year at Knox Junior High School in The Woodlands. Prior to being appointed Director of Bands, she served as an assistant director under Charlotte Royall for four years. Jennifer is in her eleventh year as an educator with her previous appointment at Blocker Middle School in Texas City under Donnie Owens.*

*Under Mrs. Dillard's tenure, the Knox Bands have received consecutive Sweepstakes ratings at the UIL Concert & Sightreading Contests and have earned distinction as "Best In Class" at various regional concert festivals. The Wind Ensemble was also selected as a "National Winner" by the 2009 Mark of Excellence National Wind Band Honors Project. Most recently, the Wind Ensemble was named a 2009 CCC TMEA State Honor Band Finalist.*

*Mrs. Dillard has a Bachelor of Music Education from Sam Houston State University where she was a student of Matthew McInturf. She was the first recipient of the Fisher Tull Endowed Scholarship and served as principal flute. During her summers, Jennifer serves on the staff of the Sam Houston State University Junior High Band Camps where she teaches flute and lectures in conjunction with the "Teaching Middle School Band" professional development series.*

*Mrs. Dillard is a member of TMEA, TBA and TMAA. She resides in The Woodlands with her husband Jerriald, who is the Percussion Specialist at Oak Ridge High School, and their three year old daughter Elizabeth.*

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# One Size Does Not Fit All

Claire Johnson

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My subject, one size does not fit all, is a response to the many times a band director asks a simple question. There are no simple answers to seemingly simple questions. Each student's physical body, physical brain and mind are totally individual. Every teacher's physical body, physical brain and mind are also individual. Therefore, every aspect of flute playing and flute teaching must be examined, understood and taught with openness and experimentation, knowing that it is impossible to know everything.

Holding or balancing the flute is extremely awkward, especially for small bodies, children or sixth graders who are still learning to balance themselves. The key word is balance. The flute is a balanced instrument held sideways and toward the front.

The player's head, weighing eight to ten pounds is key to proper body balance. Young students are taught in beginning lessons to turn their heads slowly to the left and then to the right, while keeping the eyes looking straight ahead. The students are then taught to tilt their heads toward their left shoulder and then toward their right shoulder, never allowing the head to fall forward. This simple exercise helps the student to feel a balanced head. The flute is a front instrument,

not a side instrument. It is played almost to the front of the body. Most flutists do not hold their instruments horizontally, except in marching band, because of arm weight, shoulder, neck and back tension. Arm bones are very heavy, especially the ulna bone: the bone in line with the pinky. Arms and elbows are relaxed, working with gravity rather than against it.

Arms and hands, along with the rest of the body, work together to balance the flute. The two most common left hand positions are bent wrist and straight wrist. Bent wrist involves the back of the left hand perpendicular to the flute, first finger wrapped around the flute, thumb vertical and pinky curved. The fingers should be curved and the flute is supported from below. Straight wrist involves arm and knuckles being somewhat in line with the thumb and not vertical. This is a very general explanation. The right hand has many variations, particularly in the placement of the thumb. Some place the thumb under the first trill key, some to the

right of the index finger. All seem to agree that the thumb is on its side and that the right hand pinky should be curved and for strength on its left side. The size of the hand and length of the fingers will determine the thumb's placement.

There are as many opinions on the embouchure as there are flute teachers. Generally it is agreed, I think, that the bottom

lip should be across the flute plate, aiming air across, while the upper lip aims the air downward. The aperture is a symmetrical, elliptical opening, efficiently focusing the air stream. Some players like tight corners, some like firm corners, some like flexible corners. The consensus is: lips must be supple. Beautiful sound must be the guiding principle. There are a myriad of variations to add color to the sound; air in cheeks, tongue shape and placement, soft palate high, soft palate wide, change in air speed and direction. The ideas go on and on. Listen and experiment. The jaw must be relaxed. Drop the jaw like an elevator. Place an almond in your mouth between

**The key word is balance.**

**The flute is a balanced instrument held sideways and toward the front.**

## One Size Does Not Fit All

the upper and lower back teeth. This will give you the feeling of openness. The tongue, a huge strong muscle, must be relaxed and forward. Do not allow the tongue to arch in the back of the mouth. There must be a steady connection between the flute plate and chin, but not pressure against the jaw for the young player.

Articulation is the speech of music. It takes a long time to achieve clear, clean, beautiful tonguing,



and, what a surprise, there are many correct ways to tongue, depending on the individual's tongue and what is musically and stylistically required. The tongue reacts to air. Therefore, air pressure behind the tongue is imperative. There are many positions the tongue can take for articulation. The tongue can strike between the lips, between the teeth, behind the upper teeth, where the upper teeth and gum meet and on the upper palate. The more forward the tongue, the quicker the sound response, but tonguing behind the teeth allows for faster speed. Problems with tonguing occur if the muscle is held too tightly or if the tongue movement is too large. Students can practice biting on the sides of the tongue, holding the back sides of the tongue still, and moving just the tip of the tongue up and down to help refine the tongue muscle. Double tonguing should be taught very early, as soon as the student can single tongue. Flutter tonguing is fun and solves tone problems as well as articulation problems.

Vibrato seems to be the huge mystery. Before teaching vibrato, please insist that the student listen

to recordings of classical flutists, vocalists and string players so that aural concepts begin to develop. When the abilities to breathe fully and to play with a controlled, steady tone are developed, the student is ready to vibrate the tone. Often the vibrato just happens through imitation. Often it has to be taught. A successful method is to teach abdomen pulses, but explain that the actual pulse occurs in the glottis or the "cough muscle". Put one hand on the stomach area between your ribs and the other hand on the throat, finding the "cough area". Cough gently and you will observe that these muscles move sympathetically. You cannot cough without engaging abdomen muscles and you cannot cough without engaging the cough or glottis muscle. Simply say "eh eh eh", and you will feel the glottis opening and closing. When vibrating, the glottis partially closes and opens, producing a vibrating air stream which results in a beautiful vibrato. When playing low notes, one usually plays with a slow vibrato while high notes are played with a faster vibrato. Vibrato can be narrow or wide, depending on the music and the performer's choice.

Although breathing should be the first subject to be discussed, because all wind playing depends upon it, I choose to discuss it last, for no valid reason. Breathing is easy! Inhale and exhale without obstruction! What causes obstruction? The main causes are poor body balance, (I don't like the word, posture—it is a static word), tight muscles, closed glottis, tight tongue or tight lips. While sitting or standing with attention to your complete body balance, especially your head, inhale. The diaphragm muscle will naturally pull the air in. When you exhale, the intercostal muscles along with help from the abdomen muscles will push the air out. The diaphragm, a flat, fibrous muscle, attached to the tenth rib, goes through your body and attaches to your lower spine. It pulls the air in and one feels expansion as the intercostal muscles stretch and the

## One Size Does Not Fit All

lungs fill with air. The diaphragm then relaxes and the intercostal muscles and abdomen muscles push the air out. The spine gathers on inhalation and lengthens on exhalation. Upon inhalation one feels the rib cage expanding. Pay special attention to the greater expansion in the back. Some young students think the lungs are mostly in the front. Remember, breathing is natural. The information in the above paragraph is general and will not get you into medical school. It is from a flute player's point of view and understanding.

I would like to say “thank you” to all music directors, no matter what level you teach. Your job is incredibly difficult, but the service you are bringing, the awareness you are building and the beauty you are introducing to young people will never be understood by those on the “outside”.

### **Music Pedagogy: A Complexity Which Denies Its Beauty**

### **The Flute**

*by Claire Johnson*

An instrument so ergonomically wrong  
To physically play, one is agile and strong  
Hands—one under—one over, are held to the right  
The fingers, all eight of them, are way out of sight

A pipe, held horizontally, and full of holes  
Blow across, just right, and out beauty rolls  
Producing a sound so mysteriously blue  
A warm, lovely, vibrating, hovering hue  
A sound so cool and magically soft  
Swirling and curling carries your spirit aloft

Move a miniscule muscle with a plan to play high  
The sound will change and energy will fly  
Being beautiful or piercing, depending on skill  
Developing that skill depends on your will  
To master and produce a lovely round sound  
Being an ambassador of beauty  
brings love all around

Love of Beauty  
Beauty Demands Awareness  
Beauty is Not Simple

*Claire Gruneis Johnson was born on August 7, 1930 in New Haven, Connecticut. The New York Times headline read “Depression Deepens, Two Million People Unemployed”. Worse than that, Claire was the third daughter born to German immigrants, Emma und Emil Gruneis.*

*Claire's early music studies were at the Neighborhood House Music School with her sisters and she started playing flute when she was eleven years old. She and her sisters were known as the Gruneis Trio and were mentioned in the book “They who Speak in Music,” a history of the Neighborhood House Music School. After completing high school, where she won all the usual music awards, Claire entered the Julliard School of Music where she studied with Arthur Lora, then principle of the New York Philharmonic Orchestra. Claire met and married a young tenor, who upon graduation joined the Navy. Life took the family to Texas where she gave birth to her fifth child. Not the stay-at-home type mom and needing to escape back into her profession, she resumed her pedagogical career. Claire contacted Eddie Green, re-remembered all her musical information and resumed her career at Lake Highlands.*

*Eugene Bonelli, Dean of Fine Arts at SMU invited her to teach there and she did so for 32 years. She also taught at East Texas State University. Then, at the age of sixty-five, Claire joined the faculty at the University of Houston. Active in the flute community, she has lectured at NFA, TBA and TMEA. Claire founded the Texas Flute Festival, the Myrna Brown Competition and Floot Fire, a weeklong flute camp for junior high and high school students. Claire retired from university teaching in 2000 and maintains a private studio in Richardson.*

# Congratulations to the U.I.L. Marching Contest State Champs

Congratulations to all who qualified to participate in the 2011 U.I.L. State Marching Band Contest. All of the bands who performed at State deserve special recognition. These bands have been practicing since last summer, working hard on their marching program. All have made their schools and community proud!

The U.I.L. marching competition started in October with hundreds of bands competing at the Region level. The top bands were then chosen to compete at the Area level. Finally, the top 1A, 2A and 4A bands were chosen to compete for the coveted state title in November. Congratulations to these students and directors for their commitment to excellence.



## Congratulations to the 4A Band State Champion: Cedar Park High School

Director: Steve Wessels

Assistants: Bob Chreste, Evan VanDoren, Roland Chavez and Andy Mroczek

Drum Majors: Suzanne Dailey, Leah Havens and Elizabeth Stuckman

Selections: *Mahler - Symphonies 2, 5, 3 & 7*

## Congratulations to all the 4A Bands and Directors who competed in the state competition:

Aledo HS.....Joey D. Paul  
 Alice HS ..... Arnold Garza  
 Azle HS ..... Shawn A. Murphy  
 Birdville HS..... Jolette Wine  
 Boswell HS..... David Kirkley  
 Brenham HS..... Eric Rettig  
 Calallen HS ..... Craig D. Ewing  
 Cedar Park HS... Steve Wessels

Centennial HS... Bill Centera  
 Dawson HS ..... Ryan Agard  
 Del Valle HS..... Manuel Gamez  
 Dripping Springs HS...Keith Lancaster  
 Forney HS..... Mark Poole  
 Frenship HS..... Tom SoRelle  
 Friendswood HS.....Gregory Dick  
 Lake Travis HS .. Kenneth D. Vise

Newman Smith HS.....Andy Rein  
 Pearce HS..... Greg Hames  
 Roma HS..... Dena Laurel  
 Sherman HS ..... Ryan M. Jenkins  
 Vandegrift HS .... Jeremy Spicer  
 Wakeland HS .... Gerry Miller  
 Waller HS..... Grant McWilliams  
 Waxahachie HS....Richard L. Armstrong



## Congratulations to the 2A Band State Champion: Queen City High School

Director: Chris Brannan

Assistants: Ron Williams, Melissa Grant and Lauren Langston

Drum Majors: Brittany Post and Ashley Lovely

Selections: *The Bermuda Triangle - Into the Triangle, Off Course, False Hope*  
and *There's No Escape*

### Congratulations to all the 2A Bands and Directors who competed in the state competition:

Clifton HS .....	Keith C. Zuehlke	Littlefield HS .....	Bonnie F. Anderson
Cotulla HS .....	Jaime Martinez	Luling HS.....	Coral Rios
Crane HS.....	Daniel Todd	Melissa HS .....	Michael E. Reddell
Eastland HS.....	Terry Everts	New Boston HS.....	Richard J. Lovelace
Edna HS.....	Bobby Mowles	Queen City HS.....	Chris Brannan
Falfurrias HS .....	Paul Saenz	Redwater HS .....	Clayton Harris
Forsan HS .....	Jim Rhodes	Thorndale HS.....	Scott Simmons
Harper HS.....	Charles H. Sander	White Oak HS.....	Jason Steele
Holliday HS.....	Melanie Hadderton	Yoe HS .....	Steven H. Moss
Howe HS.....	Angie Cavender		



## Congratulations to the 1A Band State Champion: Sundown High School

Director: Mike Glaze

Assistants: Zane Polson, Charley Cross and John Kennedy

Drum Majors: Hannah Green and Victoria Garza

Selections: *The Light Eternal* by James Swearingen

### Congratulations to all the 1A Bands and Directors who competed in the state competition:

Canadian HS .....	Will C. Brewer	Shelbyville HS .....	Larry Edge
Clarksville HS .....	Roderick D. Boyce	Shiner HS.....	Stephen Krupicka
Electra HS .....	Jim Strahan	Somerville HS .....	Carl E. Idlebird
Falls City HS.....	Steven S. Wolf	Sudan HS .....	Byron Morgan
Ganado HS.....	Patrick R. Flaniken	Sundown HS.....	Mike Glaze
Honey Grove HS .....	Dennis Syring	Tahoka HS.....	Carroll L. Rhodes
Itasca HS.....	Patrick R. Middleton	Tenaha HS.....	Christopher C. Conway
Nueces Canyon HS .....	Freddy D. Falcon	Throckmorton HS .....	David W. Eakins
Seymour HS .....	Scouter Miller		

# Phi Beta Mu Band Directors' Support Network Offers Free Services to Directors

During the summer of 2011, the Alpha Chapter of Phi Beta Mu established the Band Directors' Support Network (BDSN) whose mission is to assist band directors throughout the state and nation by providing consultant services, professional development workshops and peer mentoring. At this time, there are 136 Phi Beta Mu members from all areas of the state who have volunteered to offer their experience and expertise free of charge to band directors throughout Texas.

Directors may go to the Alpha Chapter website at [www.pbmalpha.org](http://www.pbmalpha.org) to request services from the

BDSN. Once on the site, click on the "Band Directors' Support Network" link and then you can search the BDSN database to locate a specific person or you may search for a BDSN member in your specific city, region or area. Once an online request is submitted, an automated email containing your contact information is sent to the BDSN member you have selected so they can contact you to discuss the services you are requesting. The BDSN is currently offering consultant/clinician services, peer mentoring and class coverage to allow directors to observe other teachers in their area. These services

are being provided free of charge with a limit of one free service per year for each director submitting a request.

Phi Beta Mu believes that the Band Directors' Support Network can be a great resource for directors. We anticipate that the BDSN database will continue to grow and hope that more directors will take advantage of the services being offered. If you have any questions concerning the BDSN, please email Greg Countryman, Phi Beta Mu Alpha Chapter President, at [greg.countryman@fortbendis.com](mailto:greg.countryman@fortbendis.com).

## *Congratulations!*



Phi Beta Mu, the International Bandmasters Fraternity, and its International Board of Directors awarded the 2011 Outstanding Contributor Award at The Midwest Clinic in Chicago this month to Al Sturchio.

*Al Sturchio served as the Texas Bandmasters Association President in 1986, was named TBA Bandmaster of the Year in 2000, and received the TBA Lifetime Administrator Achievement Award in 2007. Al retired as TBA Executive Director in 2008. In June of 1986, he retired from teaching after 34 wonderful years of assisting students and teachers with their musical desires and abilities. As Executive Director of TBA, he had the opportunity to assist band directors in improving skills with the convention's educational offerings. Working with the Board of Directors*

*in accomplishing the purpose and goals of TBA has given him the opportunity to work with the finest people in our band world. Al Sturchio has been a part of the San Antonio music culture for many years. His background includes conducting on tour with Johnny Carson and Jack Benny as well as trumpet playing and/or conducting for the following: Ringling Brothers Circus, Ice Capades, Stevie Wonder, James Brown, Kenny Rodgers, and Grand Ole Opry during the 1968 San Antonio World's Fair, Sonny and Cher and many, many more. However, as much as he has accomplished, one of his greater performance satisfactions has been playing for the San Antonio Spurs for more than ten years as the "Sound of the Spurs". Al is married to Janice Marty Sturchio. Together they brought three beautiful and talented children into the world of music and teaching.*

# Professional Development Outreach Program

*Texas Bandmasters Association hosts continuing education clinics throughout the year to improve the skills of music educators. CPE Credit offered. Register on site on the day of the clinic. For additional information, visit [www.texasbandmasters.org](http://www.texasbandmasters.org).*

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# Bandmasters Review

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