

# Bandmasters Review



An Educational Publication of the Texas Bandmasters Association



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# 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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## Features

- 9 What Kind of Difference Does One Person Make?  
*by Dr. Tim Lautzenheiser*
- 11 Going the Extra Mile  
*by Randy T. Gilmore*
- 12 *Thunder Soul*
- 13 Planning the Work and Working the Plan in Beginning Band  
*by Jason Tucker*
- 19 Care and Feeding of Your Freshmen Double Reeds  
*by Dr. Mark Rogers*
- 27 Marching Band Triage—  
Dealing With and Learning From  
Marching “Emergencies”  
*by Bill Watson*

## TBA News

- Inside front cover Professional Development Outreach Program
- 2 From the Board  
*by Tom Harrington, 2011-12 TBA President*
- 4 From the Board  
*by Jeff King, 2011-12 TBA Sergeant-at-Arms*
- 5 From the Board  
*by Don Haynes, 2011-12 TBA Past President*
- 7 TBA News  
*by Michael Brashear, TBA Executive Director*
- 6 Thank You 2011 Sponsors
- 8 TBA Academy
- 8 TBA Honorees
- 18 Malcolm Helm Scholarship Winner
- 24 2011 TBA Business Members
- Inside back cover Outstanding Clinics in 2011

Photos from the 2011 Convention/Clinic.  
BELOW: Madison Scouts



LEFT: Major Cristina Moore Urrutia conducts The United States Air Force Band of the West  
ABOVE: O'Connor High School Jazz One performs as the demonstration band for the clinic "Developing a Daily Jazz Ensemble" with clinician Roland Sandoval  
RIGHT: Bryce Taylor conducts the Corpus Christi Wind Symphony

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.

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# From the Board

## Tom Harrington, 2011-12 TBA President

I hope you have had a good start to your school year. My year has been like starting a new school since a boundary shift in my district has moved 1,200 students away from my school and moved in 800 new students. I am working hard to build new relationships with students and parents. I know the skills I have learned by attending TBA conventions over the last 24 years will be put to use. So far, we are off to a great start.

My youngest son, Adam, is starting to learn horn. He has been so excited he is just about to burst. I hope all of us can remember back when we were first starting on our instrument and remember the excitement we felt during that first year. On a personal note, my most humble thanks to the people who teach my children. You all are very special to me.

The 2011 TBA Convention/Clinic was a resounding success. President Don Haynes did an outstanding job planning a very practical convention for attendees. The schedule included concerts by the Boston Brass and Madison Scouts, a packed Exhibit Hall, Student Day, the Academy and about 60 clinics designed to specifically help the band director to be their best. There is no other opportunity in the country that offers this quality and the quantity of clinics. Congratulations to TBA Executive Director Mike Brashear, office staff Alfred Esquivel and Robin Tovar, and computer expert Justin Young for all their hard work this year to make the convention a “must

attend” event for band directors.

Each year we are sad to say goodbye to another board member. Most of you know Brian Merrill as an intuitive teacher and musician. Brian’s work at Duncanville



has set a bar many of us will try to reach. With his work with TBA, we have all benefited from Brian’s vision and dedication to our profession. His efforts to initiate projects and see them to their finish have helped make TBA an exemplary association. On

behalf of the TBA staff and board of directors, thank you Brian and Nancy Merrill for your service to our profession. We are happy to welcome Jeff and Leslie King of Duncanville to the Board. Jeff’s experience as a band director and his experience in the music industry will bring a wealth of knowledge to our association.

Let’s get back to the clinics for a moment. Each of us expects TBA to offer relevant and useful clinics to its members. We host clinics for both the high school and middle school band director. We host clinics on marching band, jazz band, teaching beginners, ensemble techniques and ways to reach all students in a variety of economic situations. This is a big challenge. If you have an idea for a clinic, chances are others would find it useful as well. We always want input from band directors about what they want to learn at the convention. Times change and our clinic offerings should reflect current

## From the Board - Harrington

trends. Even if you are a young teacher, we would appreciate knowing what you want to see. There are a couple of ways to send us your ideas. Call or email your region representative or a board member (contact information is on [www.texasbandmasters.org](http://www.texasbandmasters.org).) You may also submit clinic proposals on the home page via the online form.

Did you see how many TBA clinics offered GT credit? Many school districts require teachers to get GT credit as part of the required professional development hours. I earned a time equivalency “day off” with GT credit from earned at the convention.

Now is a good time to start planning to attend next summer’s TBA Convention/Clinic. We have already scheduled a concert with the “Presidents Own” United States Marine Band from Washington, D.C. We are very excited to sponsor this premier concert by one of our nation’s finest ensembles. Remember, that all military band concerts are free and open to the public. Based

on recent performances at Midwest and the American Bandmasters Association conventions, this will be an incredible performance. Members of the Marine Band will also be participating in clinics and some of the student day activities. Kevin Sedatol of Michigan State University will be the featured clinician. Kevin is a Texas native and spent much of his career as a college band director in Texas. Kevin and I were in the Spring High School Band together in the early 80s and it will be fun to bring him back to share some of his experiences.

Be sure to check the schedule of professional development sessions in your part of the state. A complete list can be found on the inside front cover of this *Bandmasters Review*. These sessions are only \$10 and are open to members and non-members alike. Thank you to Evans/Rico/Pro-Mark for their support which helps TBA keep the cost low for attendees. We hope you attend and bring a friend.

Best of luck with the remainder of your fall.

*TBA 2011-12 Board of Directors, from left to right: Mike Brashear, Don T. Haynes, Jr., Bruce Beach, Alfredo Vélez III, Tom Harrington, Richard Herrera, Steven Moore, Jeff King.*



# From the Board

## Jeff King, 2011-12 Sergeant-at-Arms

---

I am extremely grateful and humbled to have been asked to serve on the Texas Bandmasters Association Board as the new Sergeant-of-Arms. TBA has given me so much over the

years and I cannot think of anything more gratifying than to be able to give back to this great organization that is such a strong advocate for our profession. I am looking forward to working with

Mike Brashear, Executive Director, and his staff Alfred Esquivel, Robin Tovar and Justin Young. Many of the current TBA board members and I have had the pleasure of knowing each other for over 20 years. These unselfish board members have given hundreds of hours of their time and talents back to our profession. My wife Leslie and I are looking forward to working with the entire board and their spouses.



When I attend clinics and conventions, such as TBA's, I am always impressed with the number of older, more experienced directors who still attend clinics.

In our profession, there is always more to learn. I recently had the opportunity to present clinics to band directors and students in Shenzhen, Guangzhou and Beijing China.

Although I visited Tiananmen Square, The Forbidden City, and the Great Wall of China, I was most amazed with seeing music break the language barrier. This was my first time presenting clinics to a non-English speaking audience. I found myself singing examples of what I wanted rather than trying to put them into words. I was amazed to see some of the most experienced Chinese directors and conductors attend my clinics. While attending

the TBA Convention/Clinic this July, I found myself learning new ideas and rediscovering some old ideas through clinics and the newly created TBA Academy. The Academy was created for new teachers and/or new teachers to Texas. I must be a "new" teacher, as I found myself learning new things. I believe that teaching band requires a lifetime of learning.

By the time you read this article, we will have already started the 2011-12 school year. Whether this is your first year to teach or your 30<sup>th</sup>, the beginning of each school year brings with it many emotions. As I begin my 28<sup>th</sup> year to teach band in Texas, I still get excited and energized about the many new possibilities that teaching students brings to me. I hope that everyone reading this article has an exceptional year of teaching and I am looking forward to a great year serving on the TBA Board.

*Jeff King is in his 28<sup>th</sup> year of teaching band in Texas, 23 of which have been in the Duncanville ISD which has a long standing tradition of excellence in concert music and marching band, achieving both the John Philip Sousa Foundation Sudler Shield of Honor and the Sudler Flag of Honor. Jeff is currently the Director of Bands for the Duncanville ISD where he oversees the instrumental program for the district and conducts the Wind Ensemble. Mr. King has had the privilege of teaching all levels of band in the district. In 2008, Jeff was co-conductor of the Wind Ensemble with Tom Shine, which was selected as the state honor band for 5A high school bands. While teaching at the middle school level, his bands advanced to the Texas Honor Band finals four times and his concert bands have achieved superior ratings in concert and sight-reading for the past 24 years.*

*Prior to teaching in Duncanville, Jeff taught in the Irving and Dallas ISDs. Along with the late Richard Williams, Jeff has co-authored a band warm-up and technique book entitled Foundations for Superior Performance and The Complete Instrument Reference Guide for Band Directors. He earned a Bachelor of Music Education degree from Baldwin-Wallace College, studying trumpet with James Darling (Cleveland Orchestra) and Mary Squire (Cleveland Chamber Orchestra) and a Masters in Trumpet Performance degree, Thomas Booth (Dallas Symphony Orchestra), from Southern Methodist University. While at SMU as a graduate student, Jeff had the pleasure of working with the late Howard Dunn, one the great music educators of our profession.*

*Currently Mr. King is the Chairman for the TMEA Band Division for Region 20. His professional affiliations include TMEA, TBA, TMAA, National Band Association, and the honorary music fraternity Phi Beta Mu.*

# From the Board

**Don Haynes, 2011-12 TBA Past President**

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Thank you to everyone who participated in the 64<sup>th</sup> annual Convention/Clinic of the Texas Bandmasters Association this past July. The many outstanding clinicians, the powerful clinics and concerts were thoroughly enjoyed by the band directors, families, and participants. I am thrilled that everyone had a great experience. The board of directors is very grateful to the exhibitors for the success of TBA. To this group of fine managers and company owners, I want to say thank you for believing in us, and being there to service the needs of our Texas band directors.

To TBA members—It was a tremendous joy for me to serve as your 2010-11 president, working with my superb fellow board of directors, the unflappable Executive Director Mike Brashear and our tremendous TBA office team.

It was a special treat for me to sing a duet with Priscilla Brashear at the spouse's luncheon during the convention. Wow, Priscilla, what a voice! I had a great time visiting the nursery, checking in on the "little" TBA people. I totally love little kids. Most of all, the convention is where I get to renew friendships with my many colleagues. How does one top the fun night like the TBA BBQ with dear friends, great food, music and dancing? Together, we continue to create a convention that is truly for the entire TBA membership and families. I hope you will continue to attend and I ask that you tell

your hometown directors to join us next summer. My challenge to our experienced directors across the state is that YOU help us keep this a very special event for the young music educators to thrive—keeping TBA unique and powerful for decades to come.

I want to thank my many friends of the UT Alumni Band for their attendance and surprise rendition of *Texas Fight* when Professor DiNino rose to give his Bandmaster of the Year speech. Congratulations to all the honorees who were recognized for their amazing contributions to the band profession.

Thank you to the directors who provided a demonstration group for select clinics. These fine young people and their school groups traveled at their own expense. We appreciate their time and contributions to the convention.

Congratulations to the Hall of Fame inductees. Each of you has made the Texas band community very proud. To our featured clinician Professor Paula Crider, who truly touched the hearts and minds of her audience, thank you

on behalf of everyone with TBA!

Thanks to the one and only Frank Troyka and his terrific staff for another fabulous high school leadership session. Congratulations

to Brian Merrill and his superb faculty team for an outstanding first TBA Academy. I cannot imagine our music education industry without such a wonderful experience each summer.

In closing, I want to encourage our young band directors to reach out and "network." Call on those band directors who are experienced and "battle tested." True, you will want to learn some lessons from your mistakes, but reaching out to a mentor can help you enjoy

quicker success and avoid the big mistakes.

Keep a good balance in your life. Have as much fun in the profession as in your personal life. Teach the music with passion and with sincerity because I can assure you, you will make a difference for the little ones who sit before you daily. For many kids, you are



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## From the Board - Haynes

their window to the outside world. And remember this golden rule—when you leave the band hall, leave those problems at the band hall (as best you can.) Continue to help your students to develop self-discipline, self-motivation, respect for each other, and good habits that lead to successful music making as well as becoming successful scholars.

I am very excited for future of TBA under the leadership of our new President Tom and Shelley

Harrington. Tom has a high level of enthusiasm, passion and vision for TBA. We are in great hands for the upcoming year.

On behalf of my wife Cloteal and myself, thank you TBA for this special opportunity to serve you as presidents. We will always cherish the many friendships and special experiences given us as board members. Best wishes to everyone for a great school year. I look forward to seeing you in San Antonio next July!

## Thank You 2011 Sponsors



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# TBA News

## Michael Brashear, TBA Executive Director

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Greetings from the Texas Bandmasters Association! Thank you for attending the 2011 TBA Convention/Clinic and supporting your band director association. Another great year with about 60 clinics, exciting concerts, and well-attended family and spouse activities.

Even with the challenges of state education funding, teacher reductions, and overall concerns with the economy, TBA remains strong with a healthy number of attendees and overall financial stability. The number of retired members, college students, band boosters, and Student Day attendees were each at a three-year high. Combined with Active Members, Spouses, families, performing groups, and exhibitors, our overall attendance of 6716 was up slightly from last year. TBA is alive and well!

Even though the TBA Board of Directors and I are always concerned about numbers and financial security, our primary focus remains on the first item in our mission statement: **assisting membership in achieving the highest standards of instrumental education.** The most obvious way we achieve this is to offer a

convention with clinics, concerts, and resources in our Exhibit Hall that meet the needs of band directors. To that end, we invite you to suggest clinic topics and clinicians using the link on our web site.

TBA also assists its membership through Professional Development Clinics during the school year. Because these clinics are longer than a one-hour convention session, additional material can be presented along with more interaction with the clinicians. Attendees generally earn 6 hours CPE Credit—all for only \$10.

Another TBA resource is our web site [texasbandmasters.org](http://texasbandmasters.org). Check out our collection of 375 clinic handouts from 2002 to the present as well as articles from past *Bandmasters Review* magazines under the RESOURCES tab. Read the most current *Bandmaster Review* using the online flip version. By accessing the online version, you will be able to view Jason Tucker's expanded article. I hope you enjoy using our newly redesigned site.

TBA is continually changing and adding programs to meet the ongoing needs of the 21<sup>st</sup> Century Band Director. Our new Academy

was a huge success with over 80 attendees. We plan on continuing this program and count on you to help spread the word next year. Read more about the Academy on the next page.



I would like to offer my personal thanks to Paula Crider - Featured Clinician, John Mackey - Featured Composer, as well as all the clinicians, student demonstration groups, conductors and wonderful bands who performed and participated in the 2011 Convention/Clinic. What a wealth of talent was on display.

And finally, but certainly not least, is my thanks to all the TBA Business Members who support TBA through memberships, exhibit hall booths, and sponsorships. The partnership between Business Members and band directors and students has enabled Texas to enjoy the largest and best band world in the country. Please help me in thanking our Business Members.

Have a great fall semester!

# TBA Academy

**Brian Merrill**

On Sunday afternoon at the convention—as directors listened to Honor Band recordings, attended clinics, and got reacquainted with colleagues from around the state—over 80 young teachers and directors new to Texas took part in the inaugural year of the TBA Academy.

The TBA Academy was an intensive, day-long session that “connects the dots” between university training and the expectations on the job. Topics included classroom management, discipline and motivation, legal issues facing band directors, communicating with administration, the role of TMEA, UIL and TEA, organizing the year, dealing with parents, booster clubs, proper money management, professionalism, and taking care of your personal health and finances.

Special thanks to the Academy’s “All-Star” faculty: Richard Floyd, Robert Floyd, Tom Waggoner, Rick Flores, Lynne Jackson, Charlotte Royall, Jim Rhodes, Holly Wardell, Barbara Lambrecht, Rick Ghinelli, Brad Kent, Jim McDaniel, Cody Myers, and Randy Vaughn. Additional thanks to Don Haynes, Paula Crider, Kenneth Griffin, Rick Yancey, Brian Merrill and Mike Brashear.

The TBA Academy will be back again for 2012. Everyone involved in the hiring of new teachers should encourage attendance to the Academy. Young directors who have been through this training are better prepared to assume the professional responsibilities of a music educator.

*“TBA Academy got me really pumped for the new school year. I loved listening to the advice of band directors who have been in the profession for many years. I could tell how much they truly love their jobs. One of the things that meant the most to me was a comment that was made several times throughout the academy. Directors expressed how much they wished that they were back in our shoes, just beginning a long but exciting and continuously rewarding journey as a band director. This made me realize that I should make the most of this time! TBA Academy reminded me how impactful it is to have mentors leading you in the right direction and how much I want to do this for my students.”*

—Anna Gulick, first year teacher, Richardson ISD

*“The TBA Academy is a great way to prepare young band directors. It provided me with wonderful resources including information on UIL rules and procedures, program budgeting, setting up an insurance policy, and understanding educational policies. I know that I started this year out right with the help of TBA’s Academy.”*

—Jana Donahoo, first year teacher, Sunnyvale ISD

## *Congratulations!*

### **TBA Honorees**

*The Texas Bandmasters Association Board of Directors recognized the following individuals for their commitment and dedication to music education at this year’s Convention/Clinic.*

Bandmaster of the Year - Vincent R. DiNino

Honorary Life Member - Dr. Tim Lautzenheiser

Meritorious Award - Kenneth Capshaw

Meritorious Award - Al Cortinas

Meritorious Award - Carol Nelson

Lifetime Administrator Achievement Award - Henry Schraub

Music Industry Award - Rick DeJonge

TBA Exemplary High School Bands:

Harlingen High School Band, Director Ronnie Rios

Grisham Middle School Band, Director Betty Bierschenk-Pierce

# What Kind of Difference Does One Person Make?

**Dr. Tim Lautzenheiser**

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Greetings,

Mike Brashear, executive director of your Texas Bandmasters Association, is always graciously kind by extending an invitation to submit an article for each of the TBA publications and this wonderful overture is appreciated more than I can express. Before putting forth some thoughts, I would be remiss if I did not extend my sincerest VOTE-OF-THANKS to each and everyone of YOU for your kind support during this year's TBA luncheon and the presentation of the very special recognition award; it is humbling...to say the least.\*

As shared in my brief commentary during the ceremony, "My birth certificate claims I'm a Hoosier-born Indiana resident, but my DNA indicates I'm a Texan through-and-through." To that end, you all must know what a valuable role you have played, and continue to play in my professional journey and my personal pathway; it is immeasurable. Suffice to say, the debt board rests HEAVILY in your favor, and it is a privilege and an honor to dedicate myself to making every attempt to balance-the-ledger as we move forward in our mutual support of quality music-learning and music making.

Again, THANK YOU! You can rest assured, the time spent with my Texas colleagues is cherished, and I eagerly look forward to many more years of "banding together" for the welfare of all the young artists-musicians who choose to be a part of their school band programs. What better investment of time and energy could there possibly be? How blessed they are to be a part of the Texas band community! From the lyrics of the popular James Bond song: "NOBODY DOES IT BETTER."

With sincere heartfelt appreciation, I remain,  
Tim

From one of America's finest minds, R. Buckminster Fuller (1895-1983):

*When the National Science Foundation asked the "break-through" scientists what they felt was the most favorable factor in their education, the answer was almost uniformly, "Intimate association with a great, inspiring teacher."*

In the cognitive world of academic TESTING/MEASUREMENTS/etc., the above wisdom is often not recognized by many of the scholars... and yet, the PROOF IS IN THE PUDDING, isn't it?

This is not to diminish or overshadow the importance of the rigors of learning, quite the contrary. However, it is to address the important link of taking the given information and integrating it into something that drives this world to be more civil, more appreciative, and more encouraging. Moreover, it is NOT shallow self-appreciating, but digging in the depths of INDIVIDUAL CREATIVE VISION.

So many of our young people are driven to think it is about HAVING THIS or GETTING THAT, or ACHIEVING SOME MANDATE. In the meantime, the real answer lies within—SELF-WORTH. Until this realization is embraced and integrated into present-moment

## What Kind of Difference Does One Person Make?

living/doing/becoming, it can be an endless mark time of frustration from lack of satisfaction.

*He who has such little knowledge of human value as to seek happiness by changing anything but his disposition will waste his life in fruitless efforts and multiply the grief he proposes to remove.*

—Samuel Johnson

It's not about being better than someone; it's not about winning a huge amount of awards, it's not about HAVING MORE than the person next door; or monopolizing the first chair position time-and-again; but it is about creating THE HARMONY OF COLLECTIVE FORWARD MOTION. There is a bit of self deception in all of this, and until we (as educators) come to grips with the honesty of WHAT REALLY COUNTS FOR OUR STUDENTS, the overflow of DATA/INFORMATION will be lost if it is not connected to the relevance of the lives of our students.

The question is NOT: "Can one person make a difference?" That is a given. The real question is, "What kind of difference will one person make?"

To that end, let us all continue to strive for quality teaching dedicated to bringing EXCELLENCE to each and every aspect of our students' lives; IT IS THE WINNING COMBINATION FOR ALL.

*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.*

\*At the Convention/Clinic this past summer, Texas Bandmasters Association awarded an Honorary Life Membership to Dr. Tim Lautzenheiser. Honorary Life Members are chosen in gratitude for a lifetime of support and service to the world of music. Dr. Lautzenheiser is only the eleventh person in over 60 years to receive this prestigious award.



# Going the Extra Mile

**Randy T. Gilmore, Owner/President, Marching Show Concepts, Inc.**

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Our inner drive to “be the best,” to run farther, jump higher, have the best band program, or do anything better than ‘the other guy’ is ingrained in us as children. You never see a competition for “The Most Ordinary Athlete” or “The Most Common Talent.” Yet, we are, by definition, ordinary—every last one of us. *Ordinary* is defined as: “commonly encountered; usual.” Being part of the human race qualifies us all as being common; after all there are nearly seven billion of us now living on planet earth.

Still, our stomachs churn and muscles tighten at the thought of seeing ourselves as “just ordinary.” We resist this thought and want more than anything to be “special,” but what if I said it this way? Though you are one of a million, you are also one in a million. You are unique. In all your ordinary “likeness” you are one of a kind in that the combination of ordinary molecules and abilities that make you, but you have found a unique expression in the way you look, move, talk, and express yourself.

So what’s my point? It is simple. Too often we miss the obvious. Patti Digh, author of *Life is a Verb*, puts it this way, “We are our most potent at our most ordinary. And yet most of us discount our ‘ordinary’ because it is, well, ordinary. Or so we believe.”

In other words, although I am

ordinary, my ordinary is not yours and yours is not mine. In fact, we usually discount our ordinary in favor of someone else’s with false comparisons that sound something like this, “My band can’t perform an intricate program like theirs.”

“Our program can’t do what they do.” “I’m not as good a director as the person I’m replacing.” It’s pretty easy to see how self-debilitating thoughts like this can be, but even if we steer clear of such comparisons, we still can lose our confidence in false expectations.

These may go something like this, “It’s all been done before, why should I bother to come up with something new for our field show?”

“It’s another fall season, just like the last, why should I give my best?”

Author, Derek Sivers, created a beautifully executed video gone viral on the internet which says it this way, “Obvious to you. Amazing to others.” He states from his book, *Anything You Want: Anyone who has created anything knows this feeling. You experience someone else’s innovative work. It’s*

*beautiful! Brilliant! Breathtaking! You’re stunned...[You say to yourself] “I never would have thought of that. How did they come up with that, its genius!” Afterwards you think, “My ideas are so obvious. I’ll never be as inventive as that.”*

Sivers goes on to say that what we consider to be ordinary (think computer geek who performs wonders on a computer 22 hours a day, but can’t fry an egg) may not be ordinary at all—to someone else. Instead of pulling out our hair in an attempt

to come up with the ‘latest and greatest’ maybe we need to just be our best ‘ordinary.’

So what sets you apart and ignites creative inspiration to do and be more? Maybe it is simply a celebration of your ordinary qualities. What are your strengths? What makes you tick? What lights your passion and sets you on mission? Discover and celebrate these qualities and you will carve out your own place that offers your unique gift to others. And isn’t this what life—**and teaching** is all about?

**What could you accomplish if you took what you have to offer and made it great, with the belief and a willingness to share? Are you willing to give your best without comparison to others?**

## Going the Extra Mile

You have to believe that what you have to offer, though it may seem ordinary to you, is just what others (i.e. your students) admire and desperately need. You can play the C scale blindfolded with one hand behind your back but your beginning saxophone student hasn't a clue, which makes you look simply amazing to her (with two hands and minus the blindfold, of course).

To be successful we must change your thinking. It is the extra effort, the giving of ourselves and exceeding others' expectations that takes us further and broadens our field of influence. Listen to any success story and you'll hear how someone overcame a so-called disadvantage or "normal" attribute to become great. How? By putting in extra time, going the extra mile, persevering to the end, and holding on to an unflinching belief that they could.

What could you accomplish if you took what you have to offer and made it great, with the belief and

a willingness to share? Are you willing to give your best without comparison to others? Imagine what doors could open if you decided to give more, if you raised the bar and brought increased value to your students and the people around you, simply by celebrating ordinary you. Here's to your best year ever!



*Randy served ten years as a nationally recognized high school band director and assistant marching band director at West Chester University. For over 20 years Randy has developed Marching Show Concepts as a nationally known company for quality marching band products and exceptional one-to-one services. Randy exemplifies an expertise and standard of excellence that is well known and respected throughout the music industry. He is an accomplished clinician, adjudicator and drill designer who continues to display his talents in the MSC collection of products and services.*

## Thunder Soul

A film celebrating a legendary Texas bandmaster opens in movie theaters across the nation this fall. **THUNDER SOUL** tells the story of Texas band leader and 2000 Texas Bandmaster Hall of Fame inductee, Conrad O. Johnson, and his leadership of the Houston Kashmere High School Stage Band in the 1970s.

Produced by Jamie Foxx, **THUNDER SOUL** follows the extraordinary alumni who return home after 35 years to play a tribute concert for the 92-year-old "Prof," their beloved band leader. Johnson broke the color barrier and transformed the school's struggling jazz band into a world-class funk powerhouse in the early 1970s.

The film is a powerful testament to the importance of arts education and its life long impact on students. It is also an exhilarating example of good teaching and the impact educators have in the classroom, school, and community at large.

**THUNDER SOUL** opens in movie theaters across the nation in October. For more, visit [www.ThunderSoulMovie.com](http://www.ThunderSoulMovie.com).



*Photos courtesy of the Kashmere Stage Band Archive*

# Planning the Work and Working the Plan in Beginning Band

Jason Tucker

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A sixth grade science teacher has a sequence of lessons throughout the year. The subject is divided into units corresponding to certain concepts with relevant assignments, projects, labs, and assessments. Students who are absent are given make-up work and notes or reading assignments for work missed. Tests measure mastery of specific concepts and provide explanations of what was missed and why. Students who fall behind attend tutorials. Parents and administrators can usually understand what is expected of students at any given time during the year. This is normal for “core” subject areas, and it stands to reason that, as a curricular subject, the same should be true of our beginning band classes.

For the past six years, my associate directors and I have been working to redefine our approach to beginning band at Rice Middle School emphasizing our curricular foundation. We have attended clinics and workshops offered by great organizations like TBA, TMEA, and The Midwest Clinic. We have also observed and visited with many master teachers to adapt their ideas in ways that work for our school community. This article contains a brief summary of some of the things that are working for us, and I hope they are helpful to you.

## Band Binders

The band binder is the organizational hub of our beginning band classes. Every student in our band program must have a black band binder that is at least 1” thick and includes eight tabbed dividers. For convenience and consistency, we order these in bulk at the beginning of the year and have student volunteers assemble them for students to purchase as a package that includes the binder, dividers with printed tab inserts, a luggage tag for their case or stick bag, a pencil, and a 4” X 5” mirror with Velcro backing to hold it in the binder.

A lot of class time is wasted on students who have forgotten or misplaced materials. An organized binder is very helpful in reducing the number and frequency of misplaced materials. We even use a heavy-duty three-hole punch on their method books so that their books are kept in the binder.

## Objective Sheets

We adapted the concept of an objective sheet from the ones used in Duncanville. Our objective sheets serve several purposes. First, they identify the “must do” priorities for our students and allow us to set curricular priorities. They also allow us to incorporate certain aspects of our program that do not

apply directly to instruction. For example, curricular goals would include scales, technical studies, and selected repertoire. Other objectives include items like binder and instrument inspections (which have an added benefit of greatly reducing repair costs) and other things like returning forms and permission slips.

Our objective sheets count as half of our major grade score each six weeks, or 37.5% of the student’s total grade. Only band directors are permitted to pass off objectives, and the final grade is based on the percentage of six-weeks objectives completed. Our objective sheets are printed on cardstock so they will last for an entire six weeks, and we keep them on file for the entire school year for reference as needed, such as when considering band placements for the next year. One of our ways we have fun with the students each grading period is to vary the color of the objective sheets. It is a small thing to do, but the students get very excited about the “reveal” of the new color, often with cheers and jeers over their preferences!

Jason Tucker’s Objective Sheet sample can be found on the next page. To view his complete article which includes more forms, read the online version of the *Bandmasters Review*, [www.texasbandmasters.org](http://www.texasbandmasters.org).

# Planning the Work and Working the Plan in Beginning Band

Objective Sheet

Student Name: \_\_\_\_\_

## Rice Middle School Raven Band Fourth Six Weeks Objectives—Beginning Clarinets

Students are responsible for completing all of the listed objectives prior to the end of the six weeks except as indicated otherwise. Objectives must be completed with 100% accuracy in order to be checked off. No partial credit will be awarded for each objective. **Completion of listed objectives will account for 50% of the six weeks test grade.** Students may pass off objectives during class on objective days and before or after school by appointment.

Pass	Objective
_____	Pass instrument inspection.
_____	Pass notebook inspection.
_____	Correctly perform the D scale in a one-octave range by memory.
_____	Correctly perform the Eb scale in a one-octave range by memory.
_____	Correctly perform the G scale in a <b>two-octave</b> range by memory.
_____	Correctly perform the F scale in a <b>two-octave</b> range by memory.
_____	Complete your "Good Band Member" badge.

### Pass Off Standards

All performance material must be performed with characteristic tone quality (including vibrato when appropriate), correct notes, correct rhythms, dynamics, phrasing, articulation, and intonation. Percussionists must use correct sticking. Preparation must be clearly evident. Failure to pass off material will require a minimum of one day to practice the assignment before another attempt can be made. **Only Rice Band directors can pass off objectives.**

## Practice Records

We use a practice record to communicate our expectation of daily student practice to parents and students. Practice records are also intended to help students keep a journal of their effort and communicate with parents about their progress in the same manner as a reading log for a language arts class.

We assess a grade for the practice record each week. However, our practice records do not have a very significant effect on students' averages. We instead base our grades most heavily on content mastery through objectives and weekly playing tests. We realize that some students and parents will not necessarily be truthful on their practice records, but they will at least be doing so with the understanding that it is divergent, rather than permissive, behavior to our expectations.

Our practice records are formatted in a calendar style and are printed on the back of our objective sheets. Our intent is for parents to monitor their child's progress on objectives at the same time they sign the practice record each week. The calendar format also allows us to print reminders of upcoming events on the practice record for parents to see each week.

## Weekly Assignment and Theory Sheets

Our weekly assignment and theory sheets have had perhaps the most significant effect on our beginning band program over the past three years. It is effectively a compilation of several different sheets we used in the past, but has been redesigned into a more concise format.

The weekly assignment sheet is given to students each Monday at the beginning of class. The top of the page contains a box for the students' daily fundamentals. By updating this weekly, we are able to vary our fundamental goals based on students' development over time.

Below the daily studies section is our rhythm of the week. Having a brief weekly rhythm has been very helpful as it allows us to target a particular rhythm pattern each week with consistency. Our experience with longer rhythm pages was that we either did not perform rhythmic counting with the regularity needed to develop this important skill, or we would become mired in too much content for a meaningful lesson. One rhythmic phrase each week seems to be just right for the average beginner, in our experience.

The main section of the weekly assignment sheet contains six boxes for the week's assigned practice lines. The first five correspond to each day of the school week and lets the student know exactly what they are expected to practice each day. This is helpful for keeping students on task at home as well as letting parents know what their child is supposed to be practicing. Parents without any musical training can still ask their child to demonstrate the assignments for them. Furthermore, students who are absent have a listing of their missed work without having to ask the director what was missed. The sixth box contains the



## Planning the Work and Working the Plan in Beginning Band

test assignment for the following week, which will be a playing, theory, rhythm counting, or sight reading test, depending on the week.

A final section of the weekly assignment sheet is a place to post reminders about upcoming events or words of encouragement to students and their parents.

*(See Assignment Sheet sample on page 16.)*

The back of the weekly assignment sheet contains a weekly theory assignment. My prior experience with music theory was that it tends to be, at best, inconsistent in beginning band classes. Also, while there are some excellent published theory methods available, none really aligned with my teaching sequence. By using a weekly theory sheet, we have a consistent and relevant method of teaching and reinforcing music reading and analysis throughout the year. Students have a full week to complete their assignment, which also allows us to clarify any questions during class. Students turn their theory assignment in each Monday as they receive their new weekly assignment and theory sheet.

The most significant benefit of the weekly assignment sheet is in its use as a planning and communication tool. Our assignment sheets are stored in a shared file, and all three campus directors are able to compare and plan, making adjustments as necessary so that our classes progress at relatively comparable rates. We determine when and how concepts will be taught and reinforced rather than surrendering our instructional pacing to our students' practice habits. As in any curricular course, students who fall behind attend tutorials to get back on track as the class continues on. Also, our collection of weekly assignment sheets is a tremendous help when a new director joins our staff. As a new teacher, he or she has a detailed record of daily assignments going back several years.

### Testing Rubrics

Students need to know what they do right, what they do wrong, and how to correct it. Testing rubrics are far more meaningful than a numeric grade in providing feedback for growth and improvement.

We feel it is important for a rubric to be rather specific to the testing goal. For example, a rubric in the first six-weeks period might only assess domains like posture, instrument position, and breathing. Testing rubrics become cumbersome if they are too broad, so it is a good idea to select certain skills for assessment on each test rather than trying to identify every possible error.

Our rubrics are divided into two columns. The left column contains the domain and descriptors of the student's performance, while the right contains suggestions for improvement. If, for example, a student is marked down for pulse and was not tapping his toe while playing, we would not only mark the error in pulse, but also point out that tapping the toe might help. In this way, the student is informed of the reason for the deduction and is given instructions to correct it.

On shorter playing tests, we often insert a copy of the music on the rubric. This allows us to highlight specific parts of the music that need attention in a very efficient way.

*(See Rubric sample on page 17.)*

### Conclusion

Every school community is different, and what works at one campus will be different at another even with the same teachers. The tools we use with our beginning band classes at Rice Middle School have led to improved communication, planning, assessment, and student performance on our campus. As our students are more successful, they also enjoy their band classes more and are far more likely to continue participating in the future.

I believe it is important that we do all we can to elevate the academic value of our art to our campus and to our community. When we as teaching professionals are able to demonstrate what and how our students learn to their parents and our administrators, we not only improve our effectiveness as educators, but also our credibility as musicians.

Best wishes for a fantastic school year!



## Planning the Work and Working the Plan in Beginning Band

### Beginning Band Test Rubric

Name: \_\_\_\_\_ Date: February 7<sup>th</sup>, 2011

Instrument: Trombone Test Material: AOA Line 81

<u>Domains</u>	<u>Suggestions for Improvement</u>
<b><u>Tone</u></b>	
25 Excellent, mature, and characteristic sound	<ul style="list-style-type: none"><li>• Breathing Exercises</li><li>• Siren Buzzes</li><li>• Long Tones</li><li>• Daily Studies</li></ul>
23 Good sound. Needs some attention	
18 Mediocre sound. Fundamentals need work.	
10 Poor or uncharacteristic tone quality.	
<b><u>Posture/Hand Position</u></b>	
15 Posture and/or hands are correct in all aspects	<ul style="list-style-type: none"><li>• Say your posture chant</li><li>• Practice in front of a full-length mirror</li><li>• Practice standing, then sit</li></ul>
12 Posture and/or hands needs minor attention	
10 Posture and/or hands needs serious attention	
5 Posture and/or hands are inappropriate or poor	
<b><u>Articulation</u></b>	
10 All articulations clear and precise	<ul style="list-style-type: none"><li>• Practice Articulation Exercises</li><li>• Isolate Difficult Tonguing/Slurs</li></ul>
8 Minor articulation errors affected performance	
4 Major articulation errors affected performance	
2 Articulation absent or poorly applied	
<b><u>Technique</u></b>	
15 All or nearly all notes played accurately	<ul style="list-style-type: none"><li>• Follow the Practice Process</li><li>• Scales</li><li>• Lip Slurs</li><li>• Clarke Studies</li></ul>
12 Minor mistakes slightly affected performance	
10 Numerous wrong notes affected performance	
5 Serious errors; performance significantly affected	
<b><u>Dynamics</u></b>	
10 Dynamic markings accurate and differentiated	<ul style="list-style-type: none"><li>• Use a "number system" for loudness levels.</li><li>• Record yourself playing.</li></ul>
8 A few minor dynamic problems	
4 Dynamics seriously lacking or not differentiated	
2 Little or no adherence to proper dynamics	
<b><u>Rhythm</u></b>	
15 No discernable rhythm errors	<ul style="list-style-type: none"><li>• Count and Clap</li><li>• Analyze the Counting</li><li>• Use a Metronome</li></ul>
13 Minor rhythmic errors slightly affected performance	
10 Numerous rhythmic errors affected performance	
5 Rhythm very inconsistent; almost or wholly unrecognizable	
<b><u>Tempo</u></b>	
10 Tempo steady and appropriate	<ul style="list-style-type: none"><li>• Use a metronome</li><li>• Tap your foot while you play</li><li>• Practice slower</li></ul>
8 Tempo appropriate, but with some variance	
5 Tempo noticeably incorrect or varied	
3 Tempo uncharacteristic for this selection	

\_\_\_\_\_  
**GRADE**  
**Other Comments:**

**Parent Signature Required if Grade is Below 70:** \_\_\_\_\_

Jason Tucker is his thirteenth year as Director of Bands and Music Department Chairman at Rice Middle School in the Plano Independent School District. He is fortunate to share his teaching responsibilities with colleagues Rob Chilton and David Lipe, who also contributed to this article. Mr. Tucker earned his Bachelor of Music Education degree from New Mexico State University and a Master of Education degree from the University of North Texas. His professional affiliations include the Texas Bandmasters Association, Texas Music Educators Association, Texas Music Adjudicators Association, Texas Association of Jazz Educators, and Phi Beta Mu International Bandmasters Fraternity.

Student Name: \_\_\_\_\_

# Rice Middle School Raven Band

## Second Six Weeks Objectives

### Beginning Band Trumpets

*Students are responsible for completing all of the listed objectives prior to the end of the six weeks except as indicated otherwise. Objectives must be completed with 100% accuracy in order to be checked off. No partial credit will be awarded for each objective. Completion of listed objectives will account for 50% of the six weeks test grade. Students may pass off objectives during class on objective days and before or after school by appointment.*

**Pass      Objective**

\_\_\_\_\_ Pass instrument inspection.

\_\_\_\_\_ Pass notebook inspection.

\_\_\_\_\_ Correctly play the C scale in a one octave range by memory.

\_\_\_\_\_ Correctly play the chromatic scale in a one octave range by memory.

\_\_\_\_\_ Pass off badge lines 5-35.

**Pass Off Standards for Beginning Band**

*All performance material must be performed with characteristic tone quality, correct notes, correct rhythms, dynamics, phrasing, articulation, and intonation. Preparation must be clearly evident. Failure to pass off material will require a minimum of one day to practice the assignment before another attempt can be made. **Only Rice Band directors can pass off objectives.***

This objective sheet is due in class on Wednesday, November 3<sup>rd</sup>.





# Beginning Band Test Rubric

Name: \_\_\_\_\_ Date: February 7<sup>th</sup>, 2011

Instrument: Trombone Test Material: AOA Line 81

## Domains

## Suggestions for Improvement

### Tone

- 25 Excellent, mature, and characteristic sound  
23 Good sound. Needs some attention  
18 Mediocre sound. Fundamentals need work.  
10 Poor or uncharacteristic tone quality.

- Breathing Exercises
- Siren Buzzes
- Long Tones
- Daily Studies

### Posture/Hand Position

- 15 Posture and/or hands are correct in all aspects  
12 Posture and/or hands needs minor attention  
10 Posture and/or hands needs serious attention  
5 Posture and/or hands are inappropriate or poor

- Say your posture chant
- Practice in front of a full-length mirror
- Practice standing, then sit

### Articulation

- 10 All articulations clear and precise  
8 Minor articulation errors affected performance  
4 Major articulation errors affected performance  
2 Articulation absent or poorly applied

- Practice Articulation Exercises
- Isolate Difficult Tonguing/Slurs

### Technique

- 15 All or nearly all notes played accurately  
12 Minor mistakes slightly affected performance  
10 Numerous wrong notes affected performance  
5 Serious errors; performance significantly affected

- Follow the Practice Process
- Scales
- Lip Slurs
- Clarke Studies

### Dynamics

- 10 Dynamic markings accurate and differentiated  
8 A few minor dynamic problems  
4 Dynamics seriously lacking or not differentiated  
2 Little or no adherence to proper dynamics

- Use a "number system" for loudness levels.
- Record yourself playing.

### Rhythm

- 15 No discernable rhythm errors  
13 Minor rhythmic errors slightly affected performance  
10 Numerous rhythmic errors affected performance  
5 Rhythm very inconsistent; almost or wholly unrecognizable

- Count and Clap
- Analyze the Counting
- Use a Metronome

### Tempo

- 10 Tempo steady and appropriate  
8 Tempo appropriate, but with some variance  
5 Tempo noticeably incorrect or varied  
3 Tempo uncharacteristic for this selection

- Use a metronome
- Tap your foot while you play
- Practice slower

\_\_\_\_\_ **GRADE**

**Other Comments:**

**Parent Signature Required if Grade is Below 70:** \_\_\_\_\_

Name: \_\_\_\_\_

Percussion

You must complete each column (snare and mallet) in order, and you must complete the entire badge before moving onto the next badge.

## BAND MEMBER

- |                                    |                                   |
|------------------------------------|-----------------------------------|
| ___ Lesson 1 (#'s 1-10) at 180 bpm | ___ Mallet #5                     |
| ___ Lesson 2 #6                    | ___ Mallet #7                     |
| ___ Lesson 3 #6                    | ___ Mallet #9                     |
| ___ Lesson 4 #8                    | ___ Mallet #11                    |
| ___ Lesson 5 #10                   | ___ Key Signature Chant by memory |
- 

## Good Band Member

- |  |   |
|--|---|
| ___ Graduation Test #1, Rhythmic Etude | ___ G, C, F, and Bb Scales by Memory    |
| ___ Graduation Test #1, Rud. Etude #3  | ___ Mallet #16                          |
| ___ Lesson 6 #8                        | ___ Eb, Ab, Db, and Gb Scales by Memory |
| ___ Lesson 7 #4                        | ___ Mallet #22                          |
| ___ "Sweet and Simple" Snare Solo      | ___ "Festival Dance" Mallet Solo        |
- 

## Excellent Band Member

- |  |                                     |
|--|-------------------------------------|
| ___ Lesson 8 #7                        | ___ D, A, E, and B Scales by Memory |
| ___ Lesson 9 #9                        | ___ Mallet #26                      |
| ___ Lesson 10 #7                       | ___ Mallet #30                      |
| ___ Graduation Test #2, Rhythmic Etude | ___ Mallet #31                      |
| ___ Lesson 11 #9                       | ___ Mallet #37                      |

# Superior Band Member

\_\_\_ Lesson 12 #7

\_\_\_ Mallet #42

\_\_\_ Lesson 13 #9

\_\_\_ Mallet #44

\_\_\_ Lesson 14 #8

\_\_\_ Mallet #47

\_\_\_ Lesson 15 #8

\_\_\_ E, A, D, and G Melodic Minor Scales

\_\_\_ Graduation Test #3, Rudimental Etude

\_\_\_ Mallet #51

\_\_\_ Lesson 16 #5

\_\_\_ C, F, Bb, and Eb Melodic Minor Scales

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# Outstanding Band Member

\_\_\_ "Get the Groove" Snare Solo

\_\_\_ Mallet #56

\_\_\_ Lesson 19, Etude for Snare

\_\_\_ B, Gb, Db, and Ab Melodic Minor Scales

\_\_\_ Lesson 19, Rudimental Etude #19

\_\_\_ Mallet #62

\_\_\_ Lesson 20, Rudimental Etude #20

\_\_\_ Mallet #67

\_\_\_ "The Finish Line" Snare Solo

\_\_\_ "Gavotta" Mallet Solo



# Rice Raven Band

## 2010-2011 Daily Practice Report

### Beginning Band 5th Six Weeks



Name: \_\_\_\_\_ Instrument: \_\_\_\_\_ Period: \_\_\_\_\_

Practice records are due **in class** every Wednesday. Practice records may be turned in after school or up to one day late for a 30 point reduction in credit. Practice records are not accepted for credit after Thursday. Students are to total their own time and write in the correct grade.

Wed	Thurs	Fri	Sat	Sun	Mon	Tues	Minutes Practiced	Grade	Parent Signature (Must Sign in Ink)	
2/16	2/17	2/18	2/19	2/20	2/21	2/22	Weekly Total	Use chart below	<b>Do not sign unless completed and totaled</b>	Teacher Initials
					Student Holiday					
2/23	2/24	2/25	2/26	2/27	2/28	3/1	Weekly Total	Use chart below	<b>Do not sign unless completed and totaled</b>	Teacher Initials
3/2	3/3	3/4	3/5	3/6	3/7	3/8	Weekly Total	Use chart below	<b>Do not sign unless completed and totaled</b>	Teacher Initials
						Open House				
3/9	3/10	3/11	3/12	3/13	3/14	3/15	Weekly Total	Use chart below	<b>Do not sign unless completed and totaled</b> <b>Please sign once for both weeks due</b>	Teacher Initials
				Spring	Break					
3/16	3/17	3/18	3/19	3/20	3/21	3/22	Weekly Total	Use chart below		Teacher Initials
	Spring	Break								
3/23	3/24	3/25	3/26	3/27	3/28	3/29	Weekly Total	Use chart below	<b>Do not sign unless completed and totaled</b>	Teacher Initials
	WE Pre-UIL Concert				CB/SB Pre-UIL Concert					
3/30	3/31	4/1	4/2	4/3	4/4	4/5	Weekly Total	Use chart below	<b>Do not sign unless completed and totaled</b>	Teacher Initials
4/6	4/7	4/8	4/9	4/10	4/11	4/12	Weekly Total	Use chart below	<b>Do not sign unless completed and totaled</b>	Teacher Initials

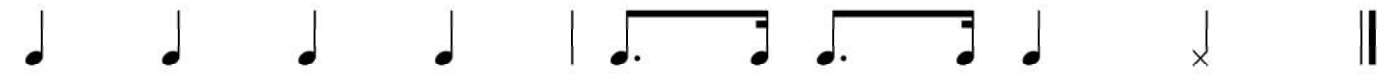
**\*Please practice over spring break. On shaded days, you may add 15 minutes to your total for free.**

Minutes	Grade	Minutes	Grade	Minutes	Grade
185+	<b>105</b>	105-119	<b>80</b>	50-59	<b>55</b>
170-184	<b>100</b>	90-104	<b>75</b>	30-49	<b>50</b>
155-169	<b>95</b>	80-89	<b>70</b>	Less than 30	<b>25</b>
140-154	<b>90</b>	70-79	<b>65</b>	No signature	<b>0</b>
120-139	<b>85</b>	60-69	<b>60</b>	<b>You may add 5 points to your total each week if you listen to at least 20 minutes of classical music.</b>	

Students who practice improve and are successful. Practice reports help you to organize your practice and receive credit for your hard work. The directors can tell how well and how often you practice by how well you play each day. Remember, honesty is what you do when people are watching. Integrity is what you do when people are not. Demonstrate integrity when completing your practice report.

# Raven Band Chants

## Posture Chant




Feet Flat, Back Straight | Bot - tom to the Front! | Huh!


Shoul - der width a part | Huh!

*(for percussion)*


## Staff Chant




F A C E (clap) F A C E These are the spaces of the treble clef



E G B D F E G B D F These are the lines of the treble clef




A C E G (clap) A C E G These are the spaces of the big bass clef!



G B D F A G B D F A These are the lines of the big bass clef!

## Time Signature Chant

(Use with any time signature)



4/ 4 Time four beats per measure and the quarter note gets the beat

**Order of Sharps: F C G D A E B**

**Order of Flats: B E A D G C F**

### **Key Signature Chant**



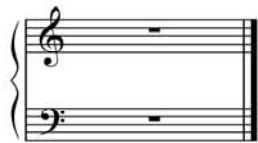
Key of A, Three Sharps: F#, C#, G#



Key of D, Two Sharps: F#, C#



Key of G, One Sharp: F#



Key of C, No Flats, No Sharps



Key of F, One Flat: B $\flat$



Key of B $\flat$ , Two Flats: B $\flat$ , E $\flat$



Key of E $\flat$ , Three Flats: B $\flat$ , E $\flat$ , A $\flat$



Key of A $\flat$ , Four Flats: B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$



Key of D $\flat$ , Five Flats: B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , G $\flat$



Name: \_\_\_\_\_ Instrument: \_\_\_\_\_

## Weekly Music Theory Assignment-Week 21

Write the correct counting under each of the rhythmic figures below. Be sure you follow the time signatures carefully!

A musical staff in 4/4 time signature. The notation consists of four measures: 1. Four quarter notes. 2. A quarter rest followed by a beamed eighth-note triplet, a quarter note, and a quarter rest. 3. A quarter note, an eighth note with a fermata, a quarter note, and a beamed eighth-note triplet. 4. A quarter note, a beamed eighth-note triplet, and two quarter notes.

A musical staff in 6/8 time signature. The notation consists of four measures: 1. A quarter note, an eighth note, a beamed eighth-note pair, a quarter note, and a quarter rest. 2. A quarter note, an eighth note, a quarter note, and a quarter note. 3. A quarter note, an eighth note, a quarter note, and a quarter rest. 4. A quarter note, an eighth note, a quarter note, and a beamed eighth-note pair.

A musical staff in 2/2 time signature. The notation consists of four measures: 1. A half note and a half note. 2. A quarter note, a quarter note, a quarter note, and a quarter note. 3. A quarter rest, a quarter note, a quarter note, and a quarter note. 4. A half note, a quarter note, a quarter note, and a half note.

A musical staff in 3/4 time signature. The notation consists of four measures: 1. A quarter note, a quarter note, a beamed eighth-note pair, and a quarter note. 2. A quarter note, an eighth note, a quarter note, and a quarter rest. 3. A beamed eighth-note pair, a quarter note, a beamed eighth-note pair, and a quarter note. 4. A quarter note, a quarter note, a quarter note, and a quarter rest.

A musical staff in 6/4 time signature. The notation consists of four measures: 1. A half note, a half note, and a half rest. 2. A beamed eighth-note pair, a quarter note, a beamed eighth-note pair, and a quarter note. 3. A half note, a quarter rest, and a half note. 4. A half note, a quarter rest, and a quarter note.

A musical staff in 2/4 time signature. The notation consists of four measures: 1. A quarter note, a quarter note, a beamed eighth-note pair, and a quarter note. 2. A beamed eighth-note pair, a quarter note, a beamed eighth-note pair, and a quarter note. 3. A beamed eighth-note triplet, a quarter note, a beamed eighth-note pair, and a quarter note. 4. A quarter rest, an eighth note, and a quarter note.

# Malcolm Helm Scholarship Winner

**Daniel Brock, 2011 recipient**



Daniel Brock started his junior year as a Music Education major at Stephen F. Austin State University this fall with an anticipated graduation in May 2013. His long term goal is to become a band director in a Texas public school.

Dan, as he prefers to be called, is a native Texan, born in Arlington and attended primary and secondary schools in The Colony. He was a recipient of the "Top 10 Award for Academics" and was an AP Scholar throughout his high school years. He received the Patrick S. Gilmore award for his musical accomplishments during his junior year.

At Stephen F. Austin, Dan is a section leader in the Lumberjacks Marching Band, president-elect of Kappa Kappa Psi for the 2011-12 academic year and is a member of the SFA Honors Program. He works part-time as a band manager for the Music Department, provides private instruction on the trumpet, and referees soccer games when time allows.

## The Scholarship

TBA honors Past President Malcolm Helm, who passed away in 1993, with the presentation of the Helm Scholarship at our annual Business Meeting and Luncheon. Helm enjoyed an illustrious 23-year career as a Texas Band Director culminating in his service as Director of Bands at Lake Highlands High School in Richardson ISD. Long after becoming ill, he continued to serve his beloved profession tirelessly with uncompromising commitment to service and excellence.

The scholarship recipient is an outstanding undergraduate music education major at a Texas university who intends to become a band director. This scholarship is supported by an endowment funded by donations from friends and colleagues. Tax-deductible donations to this fund may be made as you register for the convention or be mailed to the TBA office at 1002 Central Parkway South, San Antonio, TX 78232.

He spent his second summer traveling with the Bluecoats Drum and Bugle Corps this year, performing in over 30 cities across the country. While in high school, Dan was a member of the Greater Dallas Youth Orchestra and performed with the group on tour in China in 2008.

Dan recognizes that his development musically has come about not only because of his hard work, but because others have guided and inspired him over the years. To all those people, he is supremely grateful. Most notable are:

- **Dr. John Pasquale, Associate Director, University of Michigan Marching Band** – Dan considers "Mr. Pasquale", as he was known then, as his earliest musical influence in middle school and helped him to find that he really loves music.

- **Mr. Lance Flisowski, Director of Bands, The Colony High School** – Mr. Flisowski's high expectations and strong leadership produced significant improvement in Dan's musical skills.

- **Mr. Jeff Bridges, Assistant Band Director, The Colony High School** – Dan is sincerely appreciative of the overall support that Mr. Bridges has provided as his musical interests have matured.

- **Mr. Darwert Johnson, Director of Bands, Timberview High School, Mansfield, Texas** – Mr. Johnson's friendship and guidance have helped lead Dan on the path he has chosen. Dan remarks, "I hope to one day refer to him as 'colleague' in addition to friend."

- **Mrs. Tina Anderson, Coordinator of Special Education, Lakeview Middle School (The Colony)** – As Dan's soccer coach for several years, Mrs. Anderson helped him develop the humility that inevitably comes with competition – you win some, you lose some, but you always do your best.

There are many others who have provided unabated support for his musical and educational endeavors, including his family, teachers, and friends. Dan feels fortunate and blessed to be where he is and looks forward to an effective future as a music educator where he can begin to give back that which he has been given by so many.

# Care and Feeding of Your Freshmen Double Reeds

Dr. Mark Rogers

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Does this sound like a scenario that you have witnessed a few times in your career? A bright and talented fifth grader enters your beginning band program. She/he is a bit of a loner who doesn't mind traveling apart from the crowd and has taken a look/listen to various instruments on YouTube. He has also gone out to the internet and has found a web site that lists the various instruments by their relative ease or difficulty and is intrigued by the statistics showing that oboe and bassoon are considered to be among the most challenging instruments in regular use in wind bands. She decides to take the plunge and announces to you that playing a double reed instrument is what she wants to do, so you arrange her schedule so that she starts the sixth grade in the beginner class that includes oboes, bassoons and saxophones.

A bit of shock settles in when she discovers that saxophone reeds sell for about \$25.00 for a box of ten, while a student line oboe or bassoon reed bought over the internet sells for \$16.00 apiece (a professional reed will cost about \$25.00). He goes to the sheet music store to look at method books only to find out that there is a much smaller selection of oboe/bassoon music available and that it seems

to cost more than the saxophone music. When her parents ask about purchasing a student model instrument (since the school-owned instruments seems to have been brought over on the *Mayflower*) they assume that since a student model beginner alto saxophone can be had for around \$2000 (or far less if you buy one of those saxophone-shaped-objects that can easily be found on the internet), a student line bassoon or oboe should sell for about the same. Oops, a beginner oboe will cost \$3000 and a beginner bassoon will cost \$4500. The beginner classes start and the bright sixth grader can hardly hear himself over the roar of the saxophones in the room. In any case, there are so many more of them than there are of him (oh, by the way, he is the only bassoonist in the room) that the over-burdened band teacher trusts that the young man's above-average intelligence will help him to survive the year with crummy reeds and a fingering chart in the beginning band book that likely contains at least a few wrong fingerings.

The first year comes and goes. If the young oboist or bassoonist is extremely lucky, contact has been made with a private teacher who is able to provide good reeds (or can tell the student where to purchase them), correct the wrong fingerings in the beginning band book, and demonstrate a characteristic sound on the instrument at every lesson. (If the private teacher is unable to satisfy any one of these three, find another teacher immediately.)

Because the pool of double reed players at the middle school is rather shallow, the young player finds herself in the top ensemble, preparing for concert and sight-reading contest in the spring. Oboes, bassoons and low brass are among the instruments whose players take the longest time to mature to the point where a characteristic sound can be produced. Our middle school band's low brass section receives lots of our attention because they are completely indispensable to a

**In order for there to be two players on oboe and two players on bassoon survive in the [high school] program until the senior year, at least three or four players on each double reed instrument should be started in every sixth grade beginning class.**

## Care and Feeding of Your Freshmen Double Reeds

successful trip to UIL in the spring. The oboe and bassoon players make fairly unattractive sounds at this stage, but there is practically no music on the grade 2 or 3 list that has essential solos for these instruments, so the director is always asking them to blend in with the flutes and clarinets (for the oboe) or with the saxophones and bass clarinets (for the bassoon). Over these two years, the young oboe/bassoon players learn to hide themselves as well as they can. It's a lot like being a groundhog—if you are noticed, the attention that you receive is seldom positive, so you learn to keep you head down and hope for the best.

Let's assume that our bright, socially misanthropic double-reed player stays with the program all the way to the freshman year. What happens now is a nightmare of epic proportions. A decision must be made about what area of the marching band will be their home for the next four years. The color guard unit is a possibility for only a few of the double-reed players.

If he or she was coordinated or a fine dancer, chances are that they wouldn't have gone into the world of oboe and bassoon playing anyway. (The author of this article is a bassoon player, and he KNOWS what mis-fits we are.)

Some double-reed players head for the "pit," where they can find a home with the percussion players, but some are lost to the percussion section forever and others are bored standing around for hours on end while the wind players in the band master the art of marching sideways or backwards while playing their instrument as they

learn the drill. Some double-reed players are thrust into the wind section of the band where they find that they have to memorize a show and learn stand tunes on an instrument (usually saxophone, but occasionally one of the mid to low range brass) where they are three years behind the skill level of the other members of the section. Once summer band is over, school begins and the young double-reed player, probably one of the brighter members of her class, makes the adjustment to the new campus, with a different routine for class changes, A/B lunch, and deals with the shock of going from being top dogs at the middle school to being at the

bottom of the food chain at the high school. Although the young person was in the top ensemble at the middle school, only a few freshmen make it into the top performing ensemble at the high school, often due to policy that restricts that ensemble to upper classmen. In spite of all this, the oboe and bassoon player is assigned to the symphonic wind ensemble for the year. (Sorry, the pool of double reed players has collapsed over the years, so an exception will be made to avoid those empty chairs at UIL in the spring.) Did we mention that all members of the honors wind ensemble are required, as a condition of being in the top ensemble, to audition for district band (TMEA All-State) in early November? So in addition to the stress of learning a new instrument for marching band (or perhaps spending lots of quality time with the color guard instructor), our fearless oboe or bassoon player is looking at three All-State etudes in key signatures that



## Care and Feeding of Your Freshmen Double Reeds

they have never seen before, with extreme high and low notes that have never appeared in any band music that they have seen (do fingerings exist for notes that high?), and to add insult to injury, the bassoonists are looking at something they are seeing for the first time—tenor clef.

How many double-reed players will survive this shock? Not as many as we would like. What do we do to fix it? Here are some ideas.

The long-range health and success of the band program at the high school level and beyond should be the main focus of the public school band program. The high school band is in the public eye to an extent that is unimaginable for the middle school band, primarily due to appearances at football games and marching in the occasional parade. If the middle school program thrives while the high school program struggles, the situation that creates this imbalance will not be tolerated for long. If the

pool of high school double reed players is going to be able to meet the needs of grade 4 and 5 literature, then two or three players on each double reed instrument is needed in each grade level at the high school. Attrition is a fact of life in all extra-curricular activities. In order for there to be two players on oboe and two players on bassoon survive in the program until the senior year, at least three or four players on each double reed instrument should be started in every sixth grade beginning class. Of course this means that the inventory of every middle school should include six to ten each of oboes and bassoons, and it goes without saying that all of these instruments need to be well maintained and in proper playing condition.

The highest priority should be given to securing the services of a good teacher for oboe and bassoon to work with the students outside of regular beginning class time to work on individual problems and make sure that the instruments and reeds are functioning properly. Most

of the better private teachers want to work with beginners rather than avoiding them; it is far better to establish good habits at the beginning than to try to get rid of bad habits in the 7<sup>th</sup> or 8<sup>th</sup> grade when they are well established.

There is no easy solution to the problem of expensive instruments, reeds and sheet music. The laws of supply and demand have left us with an unalterable situation. As long as there are far fewer players on oboe and bassoon than on clarinet, flute and saxophone, then instruments, reeds and sheet music will always be more expensive due to the smaller level of buyers for those products. As long as oboe and bassoon reeds

have to be made by hand, there is no hope that prices will fall to the level of clarinet and saxophone reeds. As easy as it is to chip saxophone and clarinet reeds, it is easy to see that clamping these reeds to a mouthpiece gives them some small measure of protection. Without the protection of the mouthpiece, it can't be helped that oboe and bassoon reeds are exposed to all kinds of accidents that seldom befall clarinet and saxophone reeds, nor can we do much about the inherent clumsiness of students at this age. As these students mature, the number of crunched reeds will fall, but until that happens, a chipped or broken reed will be a common sight in your band room. Remember, you get what you pay for. You can't guarantee that the most

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## Care and Feeding of Your Freshmen Double Reeds

expensive reeds will be good, but you can rest assured that inexpensive reeds will be uniformly awful.

Directors of your middle school bands should be encouraged to program music that exposes the double reeds rather than hides them. It simply is not true that a botched solo from the oboe or bassoon causes a band to get a lower rating at contest. When bands make a 3<sup>rd</sup> division at concert competition, it isn't the ugly oboe sound or the sharp bassoon that was the cause, it was the overall level of success in the preparation for the performance. I have never heard of an instance when an adjudicator lowered the rating for a band because an oboe or bassoon player had a bad day. We need to choose music that gives these students the chance to be heard and appreciated. The selection of the proper program for contest may be all that is needed to encourage your double-reed players to rise to the challenge. If these young players are kept hidden for two years of middle school band, we are doing nothing more than kicking the can down the road instead of fixing the problem.

When scheduling play-offs for the show music for your high school marching band, please bear in mind that the oboists and bassoonists who have been thrust into the saxophone or brass section, or who are now spending lots of time in the "pit" will need lots of remediation if they are to be productive members of those sections. It may be worth considering that the double reed players might be instrument carriers rather than players, or perhaps they could be assigned to operate the band's sound system. One very large and successful band program in suburban San Antonio had such large numbers that the double reeds were excused from marching with the band altogether, instead spending their time indoors in the practice room and taking their private lessons while their classmates were outside pounding the asphalt. Seldom will it be found that other members of the band resent the

dispensation given to the oboe and bassoon players, the more understanding band members will be aware that playing the oboe and bassoon at a high level of proficiency is usually quite enough of a challenge.

If the middle schools have failed to produce sufficient number of double reed players to fill the chairs when concert season arrives, don't give up hope. Start looking for players to make the switch to oboe or bassoon in the first weeks of school.

Here are a few things to remember when you contemplate who should make the switch:

1. The double reeds are well-known to be the most challenging instruments in the woodwind section; a struggling 3<sup>rd</sup> clarinet player or 2<sup>nd</sup> band saxophone player is unlikely to have the talent to make the switch successfully. You may not wish to encourage your first chair clarinet or best saxophone player to make the switch, but if this player has any thought of a career in music, they will bless you in later years that you encouraged them to make the move to the double reeds. Saxophone players at the university level have very little opportunity to make chamber music with their fine colleagues, but after taking up the oboe and gaining proficiency to handle the 2<sup>nd</sup> oboe part in a Mozart or Beethoven octet, they will have many more doors open to them than before. Remember that the Broadway "doubblers" (musicians who show up to play the Reed books in the touring production of "Wicked") are almost entirely clarinet and sax players who have taken up the flute, oboe, and/or bassoon. It is very rare to find an oboe or bassoon player who has taken up the flute, clarinet or saxophone, although they can be found.

2. Consider brass players (if you have excess numbers) to make the switch, thinking about which of these players might have dexterity that you don't see when they play an instrument that has only three valves or none at all. One of the most successful bassoonists in San Antonio in recent years switched

## Care and Feeding of Your Freshmen Double Reeds

from trombone before going on to be a multiple year All-Stater. Remember that the student who has played brass during middle school but taken up the oboe or bassoon in high school doesn't have to worry about what he/she will play at football games.

3. Contrary to what you might think, bright percussion or piano players are not good candidates for the switch. It takes more control of the air stream to play oboe and bassoon than nearly any other instrument in the band, so a percussion or piano player who has never had the need to control their breathing in this manner will likely take years to master this aspect of the instrument. It is certain that somewhere a fine oboist or bassoonist can be found who began life as a pianist or percussion (or violin) player, but I haven't met that person in my four decades of professional life as a bassoonist.

While I encourage band directors who want a healthy double reed section to keep all of the things that I have discussed in mind, I want to stress again that the most important part of the equation is the availability and support of a talented and qualified

private teacher. It is easy to see that very few band directors are themselves double-reed players. This can be confirmed by a conversation with the person in your region who is given the task of assembling judging panels to hear district and region band auditions. Ask that person how easy it is to assemble a trumpet or low brass judging panel and ask them how difficult it is to put together a panel to hear the oboes or bassoons. How often those panels of five judges have no more than one actual double reed player on them?

The long-range goal should be to encourage our most successful high school oboe and bassoon players to follow our lead and seek out a profession in music education, just as we did. But until that golden age dawns, we should do everything in our power to find and keep a good private lesson teacher for our oboe and bassoon players. If the student musicians are willing to go the extra mile to give us that touch of color and beauty that will make this year's performance of "Four Scottish Dances" or "Incidental Suite" memorable, we must go the extra mile to give them the help they need to succeed.

*Dr. Mark Rogers is Director of Publications for Southern Music Company in San Antonio and is the author of editions of the music of Percy Grainger and John Philip Sousa that have entered band repertory worldwide. He is also widely published as an arranger and transcriber, with performances by all five of the Washington, DC service bands. He has degrees from Texas Tech University and the University of Texas, and is the founding conductor of the Heart of Texas Concert Band.*

*Dr. Rogers is on the adjunct faculty of San Antonio College, Texas Lutheran University and Trinity University, and prior to coming to San Antonio was on the faculty of the University of South Alabama and a staff member of the University of Texas Longhorn Band. He has guest conducted numerous community and professional bands, regional honor bands and orchestras, and is an active clinician for area high school and middle school bands and orchestras. A bassoonist, he performs with the Corpus Christi Symphony Orchestra, the Victoria Symphony Orchestra, the Laredo Philharmonic, the Mid-Texas Symphony, the Austin Symphony Orchestra and the San Antonio Symphony Orchestra. In addition, he sings in the choir at Northern Hills United Methodist Church and from time to time dabbles in musical theater, most recently appearing in the San Pedro Playhouse's production of Rodgers and Hammerstein's CAROUSEL. Sudie, his wife of 35 years, teaches elementary music in the Northeast ISD and his three sons and daughter-in-law are also involved in music and music education.*



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Bill Watson

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The word “triage” may seem a bit strong in the marching band context, but definition #2 on *Dictionary.com* states “the determination of priorities for action in an emergency.” At this time of the year your marching season may seem like an emergency due to:

- Not getting the music/drill in a timely fashion.
- Losing practice time due to weather conditions.
- Rewrites due to growth or decrease of numbers or poor staging.
- Music/count changes.
- The show is too difficult in one or more areas.
- Any other obstacles that have altered your practice time/plans.

These are the times that we earn our salary. Even though many factors are not working in our favor we can still have a great season if we...

## Realize What We Can Control

We cannot control how the temperature or a hurricane affects our organization, but we can control our attitude about it to our constituency. The facts are that we cannot make up the time lost once school begins, so consider that in working on...

## Performance Plan B

Beginning with your last scheduled performance, look at how much of the show you will be able to perform at each event and adjust accordingly. Our goal is to do what is best for our students, and that may mean performing only parts of our show at various games and competitions. If you are doing a cut in your show, make sure that there is some sort of ending, such as a cadence with a big chord or a “ding” for a soft ending that you reinforce visually, such as with a pose. In your choices for how much to do at an event, try to give the performers a week on new material. If you find the drill or music to be too much then strongly consider...

## Editing

This is a nice word for simplifying the music or drill. Whether the writing is local or from across the country most marching bands have drill or music that may surpass the skill level of the group. This combined with other “emergencies” may necessitate altering what is on the page. This could be as easy as playing the rhythmic structure instead of the sixteenth notes or re-scoring the chord to keep the upper parts within the staff. If two musical elements are sharing a musical line 80 yards apart and are not able to pull it off, you may have to choose one group to play the phrase while the other is either tacet or playing chords. Another option is to re-score the piece to include groups that are



## Marching Band Triage

adjacent. If it really is a disaster in the winds, make it a percussion phrase or visa-versa.

Consider facing backfield for a variety of color and dynamics if appropriate. Drill editing may be more of a challenge, but sometimes sets can be skipped by using free form or pods. Whatever you do with drill editing, make sure that it is achievable in relation to tempo and step size and that it reflects the music. One positive that may come out of our season no matter what the results are to...

### Make This Year's Challenges a Learning Experience for Next Season

While your experience is still fresh in your mind, keep a journal of what went right/wrong and write down possible solutions for next year. For example, if the music arrived later than you want, make sure that next year you are more involved in meetings, music selection, copyright clearance, and setting the timeline. If you wait until after the season to record your thoughts or solutions, you may not have quite the same sense of emotion or urgency. Most people

will just blame the arranger and not really fix the problem. I had two arrangers in 21 years as a high school director and experienced music not arriving in a timely fashion a few times. Instead of always blaming or firing the arranger, we looked at it as how can we better facilitate this process. The plan invariably involved getting the music selection/copyright process going much earlier. There may be ways to include incentives/penalties involving deadlines in your contracts with designers. Above all else, when confronted with challenges and obstacles...

### Stay Positive

Hopefully we have established a healthy relationship with students, staff, parents and administration. In most cases the staff and student leaders will set the tone on a daily basis. Emphasize that all we can do is improve every day. The bottom line is that we all want our season to be a positive experience in which all participants, both students and adults, will want to return.

I want to wish all colleagues the best.

*Bill Watson is a 1980 graduate of the University of Houston where he received his Masters of Conducting in 1995. Mr. Watson was fortunate enough to be a student of Eddie Green and has benefitted from numerous mentors, including Jack Fariss, Richard Crain and Henry Schraub. Mr. Watson is currently the Director of Fine Arts for the Lewisville ISD located in Denton County just north of the Dallas-Ft. Worth area. He is also in his sixth year as a member of the brass staff for the Concord Blue Devils Drum & Bugle Corps.*

*Mr. Watson served 30 years as a band director in Texas, working in the Spring and Birdville School Districts at both the middle school and high school level. Mr. Watson has been fortunate to have worked with marching organizations that have received numerous awards, including five Texas UIL State Marching Championships, the 1993 Bands of America Grand National Championship, and five DCI World Championships. Bands under Bill Watson have earned numerous honors including nine TMEA State Honor Band appearances and the 1984 Class C Middle School Honor Band. The Spring High School Band performed at The Midwest Clinic in 1994 and received the Sudler Flag of Honor in 1995.*

*Mr. Watson received the "Texas Young Bandmaster of the Year" award in 1986 and the 1998 Southwestern Bell Sponsor of the Year. He was also named the 2003 Richland High School "Teacher of the Year." His professional affiliations include TMEA, TBA, TMAA, TMAC, and Phi Beta Mu.*



# Outstanding Clinics in 2011

TBA thanks all the clinicians for sharing their expertise with the 2011 Convention/Clinic attendees. Many clinicians prepared handouts for their presentation which can be found on the TBA web site. The following are the most attended clinics.



Beth Bronk



Dr. Mary Ellen Cavitt



Paula Crider



Jennifer Dillard



Kathy Johnson



Dr. Tim Lautzenheiser

## **Beyond the Notes - Paula Crider, TBA Featured Clinician**

*How do we take our ensembles to that elusive "next level" of musical excellence? What must we do in order to continue to learn, to explore, to discover means by which to inspire our teaching and elevate our art? Paula Crider shared insights and techniques, life lessons and "I'll never do that again" moments experienced during 40+ years of teaching and learning.*

## **Creating Success for the Entire Band Program - Jennifer Dillard, Susan Meyer**

*Clinicians covered all aspects of successful teaching strategies used in the Knox and McCullough Junior High Non Varsity and Sub-Non Varsity Bands including offered suggestions for curriculum, programming, classroom expectations, and team teaching strategies that have had positive results in their band programs.*

## **Empowering the Ensemble - Paula Crider, TBA Featured Clinician**

*This clinic addressed three components required for an outstanding performance: Technical, Intellectual and Emotional. Professor Crider demonstrated rehearsal techniques to better utilize student participation in order to save rehearsal time and empower students and created more meaningful musical performances. Presented with a demonstration group made up from students from Brandeis and O'Connor HS, San Antonio.*

## **Here's My Guard, What Do I Do With Them? - Ali Martinez**

*This clinic served as an introduction to the world of colorguard for the novice instructor/director.*

## **It's Just Intonation! Tuning by Ear with the Yamaha Harmony Director, Session 2: Applications - Beth Bronk, Dr. Mary Ellen Cavitt**

*The clinicians discussed and demonstrated applications of Just Intonation and the use of the Yamaha Harmony Director as used in the band rehearsal.*

## **Madison Scouts Clinic**

*The Madison Scouts Drum and Bugle Corps is a summer youth drum corps based in Madison, Wisconsin that competes in the Drum Corps International (DCI) circuit. Founded in 1938, it is the third oldest corps in the DCI circuit, after the Cadets, and the Racine Scouts, founded in 1934 and 1927, respectively. The corps is one of two remaining all-male corps. The Madison Scouts presented a concert following the clinic.*

## **Marching Fundamentals and Student Evaluations - Bill Watson**

*Using students from the Argyle HS Band as a demonstration group, Bill Watson demonstrated advanced marching fundamentals for the demands of contemporary marching and explored possibilities for student evaluations.*

## **Success: The Ability to Create What Isn't - Dr. Tim Lautzenheiser**

*From a thriving program of quality music making to a private lesson program involving the local university (and everything in between), band directors have the magic to create WHAT ISN'T. The master teacher is always looking at WHAT ISN'T, and goes about filling the gap with WHAT IS. The commitment, dedication, and self-discipline is the positive fuel for bringing WHAT ISN'T to a landscape of worthwhile growth for everyone.*

## **Teaching Beginning Woodwinds - Tye Ann Payne**

*This clinic on beginning woodwind fundamentals focused on the many shared characteristics of all woodwind instruments while exploring the simplicity of the differences.*

## **Ten Quickly Fixable Problems Heard at UIL Contest Over & Over - Rick Yancey**

*Mr. Yancey discussed ten common band problems that are heard over and over at UIL and Festival performances. Many of these problems can be quickly corrected! Problems addressed include: loud piccolos; screeching clarinets; directional brass issues; swinging rhythms; percussion tone quality and performance; over styling; rewriting to solve problems; flat trumpets on bad notes; your friend, the tenor saxophone; and hierarchy of lines.*

## **Three Dimensional Marching Band - Kathy Johnson, Michael Lemish**

*Students from UIL 3A State Champion Argyle HS Band served as a demonstration group for teaching strategies from a horizontal, vertical, and depth perspective. The process included show planning, full concept, musical, and visual elements to create a "superior" product. Directors focused on how to divide responsibilities in order to maximize productivity.*



Michael Lemish



Ali Martinez



Susan Meyer



Tye Ann Payne



Bill Watson



Rick Yancey

# Bandmasters Review

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