

Bandmasters Review



An Educational Publication of the Texas Bandmasters Association



**Visit San Antonio
This Summer!**



**TBA Convention/Clinic
Friday-Monday,
July 20-23
Pre-register by July 1
www.texasbandmasters.org**

Photo courtesy of the San Antonio Convention & Visitors Bureau/H. Rendón



Enjoy The Best Music Ever!

“The President’s Own” United States Marine Band



FEATURED BANDS

Heart of Texas Concert Band

Dr. Mark Rogers, Conductor

Friday, July 20 • 1:30 p.m. • Lila Cockrell Theatre

“The President’s Own” United States Marine Band

Colonel Michael J. Colburn, Conductor

Friday, July 20 • 7:30 p.m. • Lila Cockrell Theatre

The United States Air Force Band of the West

1st Lt. Joseph Hansen, Conductor

Saturday, July 21 • 7:30 p.m. • Lila Cockrell Theatre

READING BANDS

San Antonio Jazz Orchestra New Jazz Music Clinic

George DeRocher, Roland Sandoval - Organizers

Friday, July 20 • 5:45 p.m. • CC Room 007

Phi Beta Mu Directors’ Band New Music Clinic

Scott Coulson, Organizer

Richard Crain, Philip Geiger, Van Ragsdale - Conductors

Saturday, July 21 • 10:45 a.m. • CC Room 217

323rd Army Band “Fort Sam’s Own” New Music Clinic

CW5 Douglas Paarmann, Conductor

Sunday, July 22 • 10:45 a.m. • CC Room 217

ENSEMBLES

Unified Percussion Ensemble Clinic/Concert

Isaac Vasquez, Clinician

Friday, July 20 • 2:45 p.m. • CC Room 217

“The President’s Own” Marine Band Chamber Ensemble Performance

Saturday, July 21 • 2:45 p.m. • CC Room 217

Santa Clara Vanguard Clinic/Concert

Sunday, July 22 • 8:15 a.m. • Lila Cockrell Theatre

Houston Brass Band Clinic/Concert

Robert Walp, Clinician

Sunday, July 22 • 2:45 p.m. • CC Room: 217

Concerts and Reading Sessions are listed in order of appearance.

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TBA Convention/Clinic
Friday-Monday, July 20-23
Pre-register online through July 1

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

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

1002 Central Parkway South, San Antonio, TX 78232
Ph: (210) 492-8878 Fax: (210) 492-8996
www.texasbandmasters.org

Featured Composer

Johan de Meij, 2012 TBA Featured Composer



**Johan de Meij will present
“Writing for the Wind Orchestra—
A Life Long Passion”**

Saturday, July 21 at 8:15 a.m., CC Room 214AB



**Johan de Meij will serve as Guest
Conductor for his original compositions
with the Heart of Texas Concert Band**

**Friday, July 20 at 1:30 p.m., Lila Cockrell Theatre,
under the direction of Dr. Mark Rogers**



**The United States Air Force
Band of the West will perform music
composed by Johan de Meij**

**Saturday, July 21 at 7:30 p.m., Lila Cockrell Theatre,
under the direction of 1st Lt. Joeseph Hansen**

Johan de Meij (1953) studied trombone and conducting at the Royal Conservatory of Music at The Hague. He has earned international fame as a composer and arranger. De Meij’s Symphony No.1 *The Lord of the Rings* was his first substantial composition and received the prestigious Sudler Composition Award in 1989. Other major works such as Symphony No. 2 *The Big Apple*, *T-Bone Concerto* (trombone concerto) and *Casanova* (cello concerto) have also gained worldwide recognition. Recent works are Symphony No. 3 *Planet Earth* and *Canticles* for bass trombone and wind orchestra.

In addition to composing and arranging, Johan de Meij is active as a performer, conductor, adjudicator and lecturer. As a trombone and euphonium player he has performed with the major orchestras and ensembles in The Netherlands, such as the Netherlands Wind Ensemble, the Dutch Brass Sextet, the Radio Chamber Orchestra, the Amsterdam Wind Orchestra and Orkest “De Volharding.” He has conducted some of the leading wind orchestras of Europe, Asia, Australia, North and South America and has led master classes around the world.

For more information on this year’s TBA Featured Composer, please visit www.johandemeij.com.

**The TBA Featured Composer and Featured Clinician
are sponsored by:**



**THE FOUNDATION
For Music Education**



Featured Clinician

Dr. Kevin Sedatole, TBA Featured Clinician

Dear TBA,

Welcome to summer and a well-deserved vacation from what I hope was a productive musical academic year. I am honored to return to the TBA Convention/Clinic as the Featured Clinician. I will be presenting three sessions on Saturday and Sunday of the convention.

**Expressive Conducting—
Creating Your Musical Gesture**
Saturday, July 21 at 10:45 a.m., CC Room 007

This session is a reprise of a session I presented at TBA about ten years ago. This is a very interactive session that explores musical gesture as presented through the Laban method. There also might be a little inspiration from the musical genius Carlos Kleiber.

Score Study—Don't Be Scared!
Sunday, July 22 at 10:45 a.m., CC Room 214AB

Score study is one of the aspects of conducting that is very scary or at least an unknown to the beginning conductor. This session is geared towards the young music educator that is looking for a way to begin the score study process. It's for the young, new teachers but all are welcome.

**Music Education in Texas—
Why is it So Great?**
Sunday, July 22 at 4:00 p.m., CC Room 214AB

I believe it's important to talk about what creates success. There is an obvious success in music education in the state of Texas particularly in the band area. I hope that we can have an open discussion about the elements that have created such a success. Perhaps we can even propose ways to make it even better.

I look forward to seeing so many friends and colleagues and those cool July Texas temperatures.

See you in San Antonio!

Dr. Kevin Sedatole



Dr. Kevin Sedatole serves as Director of Bands, Professor of Music, and Chair of the conducting area at the Michigan State University College of Music. At MSU, Professor Sedatole serves as administrator of the entire band program totaling over 700 students that includes the Wind Symphony, Symphony Band, Concert Band, Chamber Winds, Campus Bands, Spartan Marching Band and Spartan Brass. He also guides the graduate wind-conducting program in addition to conducting the MSU Wind Symphony. Prior to joining MSU, he was director of bands and associate professor of conducting at Baylor University. Previous to his appointment at Baylor Dr. Sedatole served as associate director of bands at the University of Texas and director of the Longhorn Band, and as associate director of bands at the University of Michigan and Stephen F. Austin State University.

Mission Statement

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

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



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



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



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



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



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

From the Board

Tom Harrington, 2011-12 TBA President

Happy summer! I hope your year went well and I hope your contest proved to be a positive learning experience for you and your students.

Getting connected; we have been doing it at TBA for over 60 years. Networking with other band directors is often the best way to get fresh ideas about new ways of doing things. Just being connected online with friends or visiting a message board is not enough. There is just too



much to learn. Marching band and color guard are constantly evolving. Teaching beginners and keeping them motivated can be a complete mystery. It's almost impossible to grow as a teacher if you stay at home. It is vital to our careers to get out of our band halls and gather with the larger community of band directors. The TBA staff and Board of Directors have worked very hard to present a summer convention for you to renew, recharge and rededicate yourself for the next school year.

I couldn't be more pleased with how well the events and clinics have fallen into place. First, the feature concert this year will be "The President's Own" United States Marine Band from Washington, DC. We first started visiting with conductor, Col. Michael J. Colburn in December of 2010. It has been six years since the President's Own has played

at the TBA Convention/Clinic and he is excited about returning to Texas. If you have not heard some of their recent recordings I encourage you to get on their educators CD mailing list. You will receive all of their new recordings free of charge, when released. Recent concerts at The Midwest Clinic and the American Bandmasters Association convention have been extremely well received. This concert is a premier event for the Marine Band so you will not want to miss out. It will feature the debut of a new composition as well as a new arrangement of "Pictures at an Exhibition". In addition to the Marine Band there will be a concert by the U.S. Air Force Band of the West. Also, new this year will be a unique concert from the Houston Brass Band as well as several other wind and percussion ensembles. And finally, one of our favorite events will again be the DCI Southwestern Championship on Saturday.

This year we are honoring Philip Geiger as the Texas Bandmaster of the Year. As many of you already know, Mr. Geiger was the director at Westfield High School from 1982 until his retirement in 2005. During his tenure, his band's list of accomplishments are impressive, to say the least. Two class AAAAA honor bands, a 2003 Bands of America Grand National Champion and the winner of the UIL state marching contest five times. Mr. Geiger continues to be active in

From the Board

our profession by helping several young directors in the Houston area. He has a true passion to motivate students to approach everything they do with the highest standards. You can read more about Mr. Geiger in the March 2012 issue of the *Bandmasters Review*. (Go online if you don't have yours on hand.)

This year's featured clinician will be the conductor of the Michigan State University Wind Ensemble, Dr. Kevin Sedatole. Before teaching in Michigan, Dr. Sedatole was the director of the UT Longhorn Marching Band and the Baylor Wind Ensemble. Did you also know he taught middle school in Klein and Austin? He was also the drum major at Spring High School in 1979-80. It's great to host a clinician with a national resume and strong roots in Texas. I look forward to learning more about music from his years of experience.

In addition to our featured clinician, we will have over 50 clinics specifically for band directors. Clinics on marching band, ensemble skills and fundamentals, technology, jazz and instrument pedagogy. New this year will be clinics specifically programmed for teachers in low income schools as well as clinics on doing more with less. These are topics that many directors have been suggesting to me all year and we are proud to bring them to you.

TBA will again sponsor the Student Day activities that have become a huge success. Frank Troyka will take your band students through some engaging leadership activities and they will also

have an opportunity to attend the clinics on the All-State music. Last year over 1,700 students were in attendance so reserve your students' place soon. Student Day will be on Sunday.

We have some exciting changes for the spouses' events that many of you will want to be aware of. We moved the location of the spouses' luncheon to a beautiful new room in the convention center, located on the river level. The Lonesome Dove Room will be able to host a maximum of 300 attendees for lunch. Spouses must pre-register by July 1 to ensure that they have an opportunity to attend. Our featured guest speaker will be Dr. Tim Lautzenheiser. The Style Show will be held at Macy's Rivercenter following the luncheon. What a great way for your spouse to get connected with TBA.

This year, the convention will be the weekend of July 20-23. Backing it up a few days has some potential benefits. Many directors have told me this change means they will not have conflicts with summer band. It could also make it easier for non-band director spouses to get away from work and perhaps bring the family. Remember that TBA has free child care and a teen game room! I encourage you to get connected with your profession.

Come to the TBA Convention/Clinic this summer and attend some of the over 50 available clinics, incredible concerts, and one of the largest exhibitor shows in the music business.

I hope to see you in July.

Texas Bandmasters Association 2011-12 Board of Directors

Tom Harrington President

Spillane Middle School
13403 Woods Spillane Blvd.
Cypress, TX 77429
281-213-1782

thomas.harrington@earthlink.net

Alfredo Vélez III President Elect

Lone Star College-Kingwood
20000 Kingwood Drive
Kingwood, TX 77339-3801
281-318-4335
email@alfredovelez.com

Richard Herrera Vice President

Brandeis High School
13011 Kyle Seale Pkwy.
San Antonio, TX 78249
210-397-8300

richard.herrera@nisd.net

Bruce Beach Treasurer

Franklin High School
900 N. Resler
El Paso, TX 79912
915-832-6608
beachbeachmus@aol.com

Steven Moore Secretary

Lindale High School
P.O. Box 370
Lindale, TX 75771
903-881-4140
mooresw@lind.sprnet.org

Jeff King
Sergeant-at-Arms
Duncanville High School
900 W. Camp Wisdom Road
Duncanville, TX 75116
972-708-3732
kingjeffrey@hotmail.com

Don T. Haynes, Jr.
Past President
LBJ High School
7309 Lazy Creek Drive
Austin, TX 78724
512-414-7032
donhaynes2@aol.com

Michael Brashear
Executive Director
Texas Bandmasters Association
1002 Central Parkway South
San Antonio, TX 78232
210-492-8878
mbrashear@texasbandmasters.org

2012 TBA Booster Training



Building a 21st Century Booster Club

A transformation from Good to GREAT!
Effective Fundraising
Volunteer Management
Building Successful Communication
Branding & Marketing
Exhibit Resources

The 21st Century Booster Club seminar will be presented by nationally recognized music educator David Vandewalker and will include:

- 8:00 a.m. Fundraisers 101: a transformation from Good to GREAT!**
- 10:00 a.m. Recruiting an Army of Volunteers**
- 11:30 a.m. Lunch on your own**
- 1:00 p.m. A Booster Club of 4: A Small School Roundtable**
- 2:00 p.m. Bylaws 2012: updating or just getting started**
- 2:45 p.m. Visiting the TBA Exhibit Hall**
- 4:00 p.m. Building Successful Communication via Data Management**
- 4:30 p.m. Branding and Marketing your Program and Events**

Additionally, optional customized Booster Concepts seminar manuals will be available to conference attendees for purchase (\$10).

Mr. Vandewalker will also include an informal question/answer session during the day. A lunch break will be provided—there are many restaurants close to the convention center.

In addition to the topics covered, there will be time built into your schedule to attend the TBA Exhibit Hall. Vendors from across the country display the latest products available for use with band programs. This includes music, instruments, tour companies, and the latest in fund raising opportunities. Gain new and exciting ideas for your band program by visiting over 500 booths in the TBA Exhibit Hall!

All band boosters are committed to supporting their students and directors. However, until now there has been little opportunity for professional training for the important job of Band Booster. TBA is filling this void! Take advantage of this opportunity and prepare to be the best band booster possible. Leave the seminar motivated and ready for a great school year!

The Crucial Role the Teacher Plays in the Development of a Program of Excellence

Dr. Tim Lautzenheiser

As we examine today's most successful directors/leaders, there are some obvious key characteristics that serve as the foundation's cornerstones that we can highlight and adapt to our own situations:

1. Present an inspiring and compelling mission:

Instead of merely "working to get better," outstanding directors constantly communicate the group's shared goals. While elevating the musical standards, they create an ongoing awareness of various ways to support the ensemble's vision. The long-range goals are always at the forefront of their communication, thus allowing the students to focus on the self-imposed behaviors required to achieve the organizational mission.

2. Demonstrate proven disciplines necessary to create group synergy:

The emphasis is on the "power of the people" rather than the strict authoritarian rule of the director. The energy of the students serves as the fuel for forward motion. Discipline is an outgrowth of the commitment of the group members; instead of "being told what to

do," the students are challenged to develop their own parameters of behavior that will support the program from bottom to top.

Positive discipline renewal comes from an ongoing series of group questions such as:

- "What is working well for us and why is it working?"
- "How could we better serve the people, the group, the goals?"
- "What behavior will best support those around us?"
- "What behaviors are counterproductive? How can we alter them?"

Blame is discouraged; solution options are encouraged.

3. Put people first:

The young musicians, students, members of the group are the source of unlimited growth and development. It becomes the director's responsibility to unleash the knowledge, creativity, and talent inherent in every member. This requires an ongoing interaction among everyone associated with the program; an open and honest line of communication confirms the director's concern for the welfare of the musicians.

4. Model a high degree of self-responsibility:

The "Do as I say, not as I do" theme is not as effective in today's educational setting. It is important for the director to take responsibility for mistakes and share credit for successes. Modeling is still the most potent method of teaching/leading; therefore, it is imperative that the successful director demonstrates trust, appreciation, caring, and concern. The master teacher/educator understands that it is not necessary to have the answers to all questions, but that strength often comes from saying, "I don't know. Let's find the answer together."

5. Have high expectations for results:

The modern-day successful band directors are both people-oriented and results-oriented. They focus on the dual task of "taking care of people" and "creating results through those people." While accepting who people are, they do not accept behavior that does not support the goal of quality. This delicate balance is an ongoing learning process for the director and the ensemble; it is constantly changing, shifting, becoming.

The Crucial Role the Teacher Plays in the Development of a Program of Excellence

Creating a Culture of Quality through Leadership/Modeling

One of the most difficult challenges directors face has little to do with the actual teaching of music; it concerns the establishment of a positive learning atmosphere that encourages the members of the group to contribute without fear of embarrassment, reprimand, pain, etc. If the students assume a defensive posture to protect themselves, it becomes impossible to access their creative potential; however, if the director consistently models a forward-focused discipline, a remarkable shift in attitudes, energy, and performance can be felt. There will be a dramatic improvement recognized in every facet of the rehearsal climate and performance achievement.

The style of teaching we choose is a very personal decision; it usually is an outgrowth of our own educational background. “We don’t teach as we’re taught to teach; we teach as we are taught.” We tend to replicate the style of our most influential mentors as well as draw on our own learning experiences as the foundation of our teaching approach.

As we add more data to our collection of teaching tools, it becomes advisable to expand our leadership skills accordingly. Yet this area of personal growth seems to be the most difficult, the most challenging and, often (unfortunately), the most ignored. It takes an open mind, a willing spirit, and an accepting attitude; it is simply easier and less threatening to add more curriculum content without shifting the teaching context. However, if we expect our students to reach

a higher level of musical expertise, we are responsible for modeling the characteristics needed to achieve this end—and this involves change.

We all know what changes need to be made to advance our band programs, whether it is larger budgets, better schedules, more administrative support, greater community awareness, or a host of other possible factors. However, these changes will not take place until we change. If, in fact, the band program is a reflection of the band director, then to manifest changes in the program we must first manifest changes within ourselves. And it is more than changing the surface behavior; it involves a rigorous identity review and a constant evolutionary improvement of our teaching philosophies.

In Stephen Covey’s popular book *The Seven Habits of Highly Effective People*, he writes, “Change—real change—comes from the inside out. It doesn’t come from hacking at the leaves of attitude and behavior with quick fix personality ethic techniques. It comes from striking at the root—the fabric of our thought, the fundamental, essential paradigms, which give definition to our character and create the lens through which we see the world.”

In other words, the responsibility for creating an environment that supports ongoing positive growth and development is squarely on our shoulders. We must provide and model the positive disciplines we expect of our students and supporters. When we do so, the group begins to change; more and more people begin to follow the leader (the band director), and a noticeable transformation takes place.

Hear more from Dr. Tim at this summer’s convention. He will present additional information on the crucial role a teacher plays on Saturday, July 21 at 8:15 am.

Later that day, Dr. Tim will be the featured speaker at the TBA Spouses Annual Luncheon.

The Crucial Role the Teacher Plays in the Development of a Program of Excellence

Perhaps the most important question we must ask is, "What do I want the band to be?" Whatever answers are generated by this question can be transferred to the correlating question, "What are the characteristics of the band director who can create this envisioned program?" It is not enough to simply answer these introspective questions; we must become our answers.

In the words of Carl Jung, distinguished psychologist/philosopher, "The human is doomed to make choices." As directors, teachers, leaders, the choices we make shape the lives of every musician in the band. One person can-and-does make a difference; the importance question is, "WHAT KIND OF DIFFERENCE WILL THAT ONE PERSON MAKE?!"

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.

...Strike up the band....



38th Annual Buccaneer Marching Band Festival

Blinn College - Brenham, Texas

Saturday, October 13, 2012

(contest to be held at Brenham ISD Cub stadium, artificial turf)

AWARDS IN CLASS FOR:

DRUM MAJOR - COLOR GUARD - DRUMLINE - SOLOIST

JUDGES

Jack Fariss
Pearland, Retired

Richard Floyd
UIL, University of Texas

Thomas Waggoner
Director Fine Arts Education,
University of Texas

Dr. Sarah Burke
Blinn College
Drumline

Karen Blake
Blinn College
Color Guard

First 35 entries accepted
Entry deadline September 2, 2012

For complete information and entry form contact:
Larry Campbell - lcampbell@blinn.edu - 979-830-4260



The Coordinate System

Making drill coordinates an integral part of the marching band program to improve rehearsal efficiency and student accountability

Mitch Rogers, sponsored by Marching Show Concepts, Inc.

In my 20 years as a drill designer, marching instructor and show design consultant, I have never heard a band director say: “We have too much rehearsal time, too many well-trained marching instructors, and too many excellent marchers who never miss a rehearsal.” In fact, I’m certain I’ve never heard any director claim even one of these conditions was true about their band program!

Usually, what I hear from band directors is this:

“I have 50 complicated charts to teach, no staff, the band is half freshmen, and kids are constantly leaving rehearsal for private lessons, labs or tutoring. Our rehearsal time is eaten up by bad weather, rehearsing with the drill team or cars parked on our practice field. How in the world am I to get this show taught and cleaned?”

Many band directors, driven by the pressure of getting the show on the field, don’t take the time to create a system to help them achieve that goal. I’ve seen countless marching band visual rehearsals where a band seems as if everything they do, they’re doing for the first time. The band is learning the closer no more efficiently than they learned the opener.

COORDINATE SYSTEM SAVES TIME

Systematizing the challenges of learning and cleaning drill helps a band use precious rehearsal time more efficiently. One of the most effective systems for meeting these challenges is The Coordinate System.

The Coordinate System offers a way to overcome many of the typical obstacles faced by most band directors including:

- ***Complex drill designs***
- ***Limited and untrained staff***
- ***Fluctuating attendance***
- ***Inexperienced or struggling performers***

Using The Coordinate System helps maximize visual rehearsal efficiency. It gives each student control and responsibility for his or her performance. Perhaps most importantly, The Coordinate System helps hold each student individually accountable for his or her visual performance.

DESIGNED TO WORK

The Coordinate System begins with the way the drill is designed.

Transitions from set to set must

be created to allow the students, with minimal exceptions, to move from their current position to their next position in a straight-line path. If this sounds like a major restriction forced upon the drill designer, than it may surprise you to know that the kaleidoscopic designs of such groups as The

Cavaliers, Santa Clara Vanguard, and Bluecoats as well as many other top marching bands and drum corps are created using straight-line path transitions.

Once the drill is designed, each student must receive a list of their position coordinates—Cartesian-grid (X,Y) type descriptions of the student’s position on each page of drill. Coordinates are usually written referencing the yard-lines, hashes, and sidelines. The coordinates designate the student’s left-to-right

Using The Coordinate System helps maximize visual rehearsal efficiency. It gives each student control and responsibility for his or her performance.

Mitch Rogers will discuss The Coordinate System in a presentation on Sunday, July 22 at 11:45 a.m.

The Coordinate System

and front-to-back position on the football field. For example, for a drill of 50 pages, each performer would receive a list of 50 coordinates designating where that student should be on each page of drill.

TEACHING STUDENTS THE SYSTEM

Before students take the field, they need to be taught how to read the coordinate tables, how to interpret their meaning and how to find their coordinates on the field. This can first be done in a classroom setting and then out on the field. Many directors create handouts describing coordinates and how to use them.

Often directors create coordinate tests and include the test results as a component of student grades. A coordinate test could include a sample coordinate alongside a small football field grid. Students demonstrate their understanding of coordinates by placing a dot on the grid indicating the position the coordinate represents.

THREE EASY RULES FOR STUDENTS

After students understand how to read and find their coordinates, they must be taught how to transition from one coordinate to the next. Using The Coordinate System, the student's responsibility boils down to three basic rules:

- 1) Move from one coordinate to the next in a straight-line path
- 2) Take equal sized steps
- 3) Use all the counts assigned to that phrase and no more (do not arrive early or late)

If every student is able to consistently obey these three rules to arrive at the correct coordinate, the drill would be performed perfectly!

OVERCOMING OBSTACLES

How do the use of coordinates and these rules help overcome some of the challenges I mentioned earlier?

• *Limited and untrained staff*

The Coordinate System, properly implemented, allows one director to teach the whole drill to the band from the tower with no assistance. Each student has the information needed to find the next position and an understanding of how to get there.

• *Fluctuating attendance*

Students no longer need to rely on other students to determine their positions. "Guiding" and "Covering Down" are no longer the principal method students use to find their positions. An absent "guide-point" no longer needs to throw other students off course.

Proper use of The Coordinate System makes each student accountable for his or her position

on the field. No longer can a student respond to being singled out for an error by saying "But I'm supposed to be behind so-and-so!" The student either is or is not on the correct coordinate. The ambiguities associated with guide, dress and cover are nearly eliminated.

• *Inexperienced or struggling performers*

Much of the discussion regarding fluctuating attendance applies to this problem as well. In addition, struggling or inexperienced performers can spend extra time practicing their drill without the need for the rest of their section (or line, or arc, etc...) to be present.

(continued)



The Coordinate System

TO REVIEW:

The basic building blocks of The Coordinate System:

- *Drill designed utilizing straight-line path transitions*
- *Set of coordinates representing the performer's position on each page of drill*
- *The three rules describing how to transition from position to position*

These basics are important but there is much more to completely integrating coordinates into your marching program and visual rehearsals. The use of coordinates dictates how each set is taught, which marching fundamentals are emphasized, and even how the field is marked.

The most important areas affected by the dedicated integration of coordinates into your marching band program is the visual rehearsal process and the feedback the director gives the students.

CLARIFIES STUDENT RESPONSIBILITIES AND DIRECTOR FEEDBACK

If students have been given the responsibility of transitioning to a coordinate in accordance with the principles of the three rules, then the director feedback should hold them accountable for *only those* responsibilities. In The Coordinate System, this does not mean the student is responsible for “covering down” or “getting behind somebody” or “getting in the arc”.

For example, when the director observes a student lagging behind a moving form, the director must

determine what has gone wrong in terms of the student's responsibilities. Did the student start and end on the correct coordinate? If the answer to that question is yes, then the director needs to evaluate which rule or combination of rules did the student violate. The answers to this question will determine what feedback should be given. Rather than tell a student to “cover down” or “get in the form”, the feedback might be “take a bigger step on count 1 and maintain it throughout the phrase. or “you're not on your coordinate, move over a quarter step”.

STUDENTS GROW WITH THE SYSTEM

Using The Coordinate System does not mean eliminating other information students could use to find their position within a form but it should be, especially early in a season, the principal method of determining where a student should be. As the season progresses, students can be given more responsibilities regarding how to find their position and evaluate their transition but that's a subject for another article.



Mitch is a drill designer, marching instructor, and clinician who works in the U.S, Japan, Thailand and Singapore. His designs have been performed in those countries as well as The Netherlands, Switzerland, Taiwan, China, and Malaysia. Mitch has served as the visual caption head of the Cavaliers Drum and Bugle Corps leading the corps to two consecutive DCI visual caption awards and the 1992 DCI World Championship. He has written drill for the Cavaliers, Bluecoats, and Troopers Drum and Bugle Corps. Over the last 30 years, Mitch has designed drill for high school bands throughout the country including Stephen E Austin (Sugar Land), Plymouth-Canton(MI), Kell (GA) and many more. More about Mitch at www.mitchrogers.net

Are You Developing Leadership Or Just Picking Leaders?

Fran Kick

Developing leadership is different than letting leaders “rise to the top.” Whether we’re talking about a band, a booster parent support group, an entire school, a company, or a community—growing more leadership within any organizational culture requires we do more than just “pick better leaders.”

Now, if your only goal is to fill a certain number of leadership positions within your organization, then you can continue to pick better leaders vs. developing more leadership. However, reaching out to simply select the best-of-the-best in your program and inspiring them to lead is one thing. Helping *all your students* learn to simultaneously be an example *and* a peer teacher for others is quite another thing. Likewise, convincing or twisting a few parents’ arms into volunteering for the band boosters is one thing. Attracting more parents to step forward and grow parental engagement in your program is quite another.

Picking Better Student Leaders

To their credit, many directors create an entire student leadership application process, with multiple components such as: applications,

resumes, essay writing, service projects, letters of reference, music advocacy portfolios, performance auditions, tryout evaluations, student surveys or elections. All good stuff and certainly created in the spirit of “picking better leaders.” Perhaps put in place to justify why someone is designated, as a leader while someone else was not.

Picking Better Parent Leaders

Some directors do the same thing with parents by putting out a parental interest and abilities survey. Asking parents to check off all the areas they could help out. They’ll politely ask parents (especially early in the season or school year) “to share any skills and interest so that we can make the best possible program for all the students and families in the band.” It makes sense to survey parents so that programs can pool resources and make the band boosters better for the students. But truth be told, many parents fear they’ll suddenly

be “put in charge” of some event, or aspect of the program, burying them and their family beyond “an hour a week.” The attitude becomes “I’ll help out, but don’t put me in charge.” So much for “picking better leaders” for the band boosters when parents don’t want to be put in charge of anything.

It’s Not About Picking Better Leaders

Recent research and years of historical reality reveals that leadership many times actually has less to do with “the leader” and more to do with “the followers”—who ultimately make things happen in collaboration with each other. This symbiotic *relationship* creates a followership + leadership dynamic that needs to be nurtured in our organizations. That’s different than filling a hierarchy of leadership positions, with different levels of importance designated by some star or asterisk next to your name

Fran Kick expands on this subject at the Convention/Clinic this summer. His presentation “Developing a Student Leadership Program that Works for You” is scheduled for Sunday, July 22 at 10:45 am. Band students will have the opportunity hear Fran Kick in their Student Day sessions.

Are You Developing Leadership Or Just Picking Leaders?

in the program. Ultimately, don't we want *more leadership* in our organizations vs. *more leaders*? Besides, if leadership can only be found in designated leaders, you'll always be outnumbered!

Leadership Isn't Just For Leaders Anymore

The distinguished leadership scholar, Joseph Rost, who was a schoolteacher, principal, and later a superintendent, suggested a paradigm shift from an industrial to a post-industrial understanding in *Leadership for the Twenty-First Century*. He defined leadership as "an influence relationship among leaders and followers who intend real changes that reflect their mutual purposes." Post-industrial leadership is relational, collaborative, episodic, and transforming. It differs from a model that's predominantly designed for a top-down hierarchical industrial world—where the leadership is usually focused on the leader and emphasizes command and control of the followers.

Developing More Student Leadership

Frank Troyka, Director of Bands at Berkner High School in Richardson, Texas understands this post-industrial leadership model when he states: "Leadership is about learning to establish relationships." Having seen Frank teach students many times at the Music for All Summer Symposium, there's no question that the Texas Bandmasters Association is fortunate to have him serving as coordinator and curriculum developer for the TBA Student Day on Sunday, July 22, 2012. Last year over 1,700 students attended this full day of activities including special clinics designed just for students, student leadership sessions, admittance to TMEA and ATSSB All-State Music Clinics, access to the TBA exhibit hall, and admission to concerts. It will be an honor to work with Frank this year and I hope to see you and all your students KICKin' IT IN at TBA!

Directors like Frank Troyka and Gary Gribble, Director of Bands at Pope High School in Marietta,

Georgia understand that teaching your students and parents *how to lead* is more productive than just picking people to lead. According to Gary: "Leadership must be nurtured and developed, just like any other aspect of a band program. You have a long-range plan for your marching band, symphonic band, jazz band, etc. You should also plan for leadership growth and development. Students must be given opportunities to put concepts into practice so that they can develop necessary skills. Leadership capabilities can then be observed by their directors *before* the director gives them an active role/title/position. This way, you minimize 'learning on the job' and help ensure student success." The same could be said for parents.

Developing More Parent Leadership

Like everyone in the world today, parents are busier than ever, doing more with less, struggling to make ends meet, and just trying to "Git-R-Done"—as Larry the Cable Guy would famously say. If you want every parent to do a little bit at various times throughout the season or school year (vs. burning out a few parents who take on what can sometimes seem like a part-time un-paid job with the band boosters) go back and re-read last month's "Empowering Boosters" article by David Vandewalker in the TBA Bandmaster's Review. David understands that the secret to any successful twenty-first century non-profit booster organization is acknowledging that ultimately a booster club is in the "people business." It's all about establishing relationships with parents. If you want to help more parents establish a relationship with your band program, do encourage as many parents as you can to attend David's Booster Seminar Day at TBA on Sunday, June 22, 2012. They'll learn how to cultivate and nurture positive growth, improve productivity, and empower change for the twenty-first century booster club.

Are You Developing Leadership Or Just Picking Leaders?

Followership + Leadership

Since 1986, I have been KICKin' IT IN as an independent, professional speaker, author, facilitator and educational consultant with students and people who work with students. While I've said many times that "leadership isn't about a title or a position," I have often noticed that more often than not it's only a small group of selected students (with titles or positions) who end up going to leadership programs. What about teaching students without titles or positions about leadership? If we know leadership as "an influence relationship among leaders and followers" why do we only work with the leaders on leadership? Wouldn't we be smart to integrate student leadership development with all our students in band?

Kevin Ford, Band Director for The Leadership Conservatory for the Arts at Tarpon Springs High School, Florida suggests: "A student leadership curriculum that is integrated into an organization's infrastructure can have a direct positive impact on that organization's ability to successfully plan, practice, process and perform."

If we are truly going to *develop leadership* in our programs, we need to help followers follow better *and* leaders lead better. And we do neither by just "picking better leaders." So how do you create a student leadership curriculum that's integrated into your organization's infrastructure, knowing there's

only so much time? Well, you'll have to check out our director session at TBA this year entitled: "Developing a Student Leadership Program that Works for You!" on Sunday, July 22, 2012 at 10:45 a.m. sponsored in part by Drum Corps International.

Kick Start Your Season at TBA!

In addition to and in conjunction with TBA this year, DCI is also hosting a Kick Start Session for all your students on Saturday, July 21, 2012 at the DCI Southwestern Championship at the Alamodome. This unique day-long program strives to do something different. We want to give students—all of your music students—an opportunity to learn first-hand more about the followership + leadership dynamic. Experiencing what it takes to "make things happen," while nurturing a constant commitment to excellence, this event will provide a learning lab and case-study example for all your students, staff and parents. It promises to be fast-paced, hands-on, learning-by-doing and not just sitting, listening and watching.

Plan on sparking the self-awareness students need to see themselves as much more than just a follower or a leader in your organization. Invite all your students and parents to participate in two days of TBA July 21-22, 2012. Increase your group's commitment to excellence by bringing the followership + leadership dynamic to life in your band program.

Fran Kick is an author, educational consultant and professional speaker who knows What Makes Kids KICK! He is the creator and presenter of KICK IT IN® a series of self-motivational personal leadership presentations and materials. Since taking an educational leave of absence from teaching band at Centerville High School (Ohio), he has developed his part-time speaking adventure into a full-time mission. Today, Fran presents programs across the U.S. and Canada to thousands of college/university, high school, junior high/middle school students, plus the many people who work with them. In addition, he works with association, convention and corporate organizations who are actively engaged in teaching and reaching today's kids. Fran speaks at many state, regional & national conferences about What Makes Kids KICK and how they can KICK IT IN & TAKE THE LEAD. He has his B.A. in Music Education and a M.A. in Educational Psychology.

Texas Bandmasters Hall of Fame

Gary Wells, Secretary-Treasurer, Alpha Chapter, Phi Beta Mu

On behalf of the membership of Phi Beta Mu, I cordially invite you to attend this year's Texas Bandmasters Hall of Fame ceremony. It will be held on Sunday, July 22, at 2:00 PM at the Marriott Riverwalk Hotel, Salon C.

This year's inductees include Alfredo Cortinas, Mike Geddie, Louis Kuentz, Jr., Robert Lewis, Linda McDavitt, Bob Parsons, Van Ragsdale, James Simmons, Don Thoede, and Ronald Thornton. Membership in the Hall of Fame originates with nominations received from a variety of sources. There is a standing committee that investigates potential candidates that are received from the general public, music educators and Phi Beta Mu members. Candidates do not have to be a member of Phi Beta Mu to be eligible. Requirements are that the candidate is at least 65 years of age (or deceased) and retired, has taught a minimum of 10 years in the state of Texas, and has produced and maintained a consistently outstanding band program. You may acquire nomination forms from the Hall of Fame committee chairman, Ben Gollehon, at bengollehon@att.net or contact me, Gary Wells, at gwells2505@aol.com and I will be happy to send you one.

We feel this is one of the premier events of the TBA Convention. It gives us a chance to recognize the contributions of music

educators who have made a difference in the bands of Texas. I invite you to visit the Phi Beta Mu web site (which can be accessed on the TMEA web page) to view the biographies of past inductees—this is a wealth of band history. These eminent men and women made our band programs today possible. You will be inspired by their commitment to excellence and their perseverance in overcoming obstacles.

The Band Directors' Support Network enjoyed a successful beginning. I urge you to take advantage of these services—a FREE clinic of your band, class coverage while you visit other director's rehearsals or a Phi Beta Mu member will act as your mentor. You can access BDSN by clicking on "Phi Beta Mu—Alpha Chapter" on the TMEA web site.

Phi Beta Mu will be sponsoring two clinics at TBA. Friday, July 20, at 5:15 PM in CC214AB will be "Doing More With Less" with clinicians Gabe Musella and Jim Rhodes, and Saturday, July 21, at 10:45 AM will be "The Region Band Clinician: Strategies for Success!" with clinician William Owens.

Finally, I invite you to hear the Phi Beta Mu Directors Reading Band (Wind Symphony) for New Music – Grades 1, 2, 3. The Reading Band will perform at 10:45 on Saturday, July 21 in Room CC217.

**Congratulations
to the 2012
Inductees:**

**Alfredo Cortinas
Mike Geddie
Louis Kuentz, Jr.
Robert Lewis
Linda McDavitt
Bob Parsons
Van Ragsdale
James Simmons
Don Thoede
Ronald Thornton**

Alpha Chapter



Phi Beta Mu
INTERNATIONAL SCHOOL BANDMASTER FRATERNITY

Tuning for the Ensemble: Tips for Better Marching Percussion Tuning

Jim Bailey, Educational Relations Manager for D'Addario

Ah! It's spring once again and time to dust off the marching drums and begin the age old process of spring conditioning. While the thought of starting new invigorates some, it has the potential to scare others. The constant pounding of marching percussion instruments echoes in the minds of some like a jackhammer during construction season. I don't blame those individuals one bit. After all, these instruments have probably not been tuned since they were put away after the last marching season. We certainly can't expect a flute, violin, guitar, oboe, or other instrument to produce a pleasing music sound immediately out of the case under the same circumstances, can we? So why should we expect anything different from the percussion instruments?

I am here to tell you that there is hope! To cut to the chase, we need to start thinking about (and treating) marching drums as musical instruments (insert bad drummer joke here). *Really*. I talk to band directors all the time who attempt to distance themselves by claiming that they don't really know about percussion. *Fine*. Maybe they don't know the latest rudimental jargon, slang, or latest drumming gadgets. But they DO know how to achieve a great sound from their wind section, right? I hear these same directors talk about "moving

air", "resonance", "fundamental pitch", "overtones", and other musical terminology that is WAY too fluffy for drummers, right? This is where the fundamental mistake is made in teaching, tuning, balancing, or generally interacting with percussion instruments (and percussionists for that matter). In this article I seek only to address the issue of tuning in an attempt to try to shed light on developing a more pleasing musical sound from your marching percussion section. If knowledge is half the battle... then the aforementioned educators are more than half way there! What a great place to start!

Basic Drum Tuning Tips

Let's start by making sure we are all on the same page with regards to essential concepts regarding tuning. These concepts apply to ALL PERCUSSION instruments since they all function on the same principals of sound production.

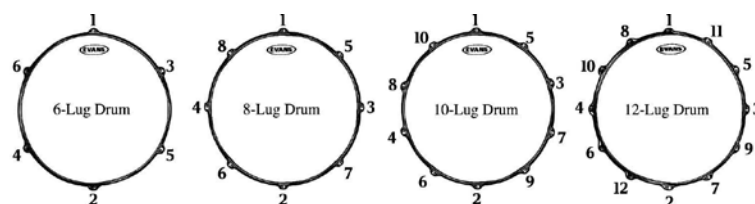
1) **Keep it Clean.** Clean off the bearing edges and counter hoop before installation. Remove any lint or debris from inside the shell. While the head is removed, be sure to lubricate any moving parts with lithium grease or similar lubricants. Be careful

to not go overboard, as excess lubricant can attract dirt. Paraffin or candle wax can be used on bearing edges (or the underside of heads) to further promote even drum head seating.

2) **Listen to the head** through all steps in the tuning process. Strive for a clear, focused sound by keeping all lugs in tune at all times. The head should produce a clear "fundamental pitch" with pleasing "overtones" void of dissonance. (Here I go with that band director talk again!) The dissonance we hear from a drum often comes from the drum not being in tune with itself.

3) **Develop your "key technique"** by monitoring the amount you turn each lug and how it affects pitch. Developing a good "feel" for tuning will help the process. A well-lubricated drum will make it easier to "feel the tension" of each lug so be sure to lubricate moving parts as needed.

4) **Always use the Opposite Lug Tuning Sequence** that is relative to the number of lugs for your drum. (See diagram below.) Tuning across using this sequence (with equal key turns) ensures the head seats properly on the drum.



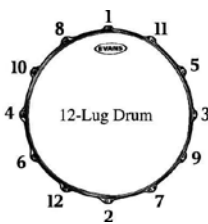
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Marching Snare Drums—Playing Well with Others

The goal in tuning a marching snare drum should be to strike a balance between the warm, characteristic sound of a snare drum with the projection and articulation necessary to “speak” clearly in a marching setting. We have all seen groups create the “table top snare sound” by overshooting the goal of adequate articulation—which then sacrifices the warm characteristic sound needed to blend well with other instruments in the ensemble. The end result in many cases is a lack of tonal balance between the snare drums and the rest of the ensemble. In this scenario, the timbre (or tonal color) of the snare drum is too bright to blend with other instruments. Striving for a great balance between a warmer characteristic snare sound and an appropriate projection is essential in achieving a sound that “plays well with others”. You will be surprised how high you DON’T have to tune your snare drums to achieve this. Below are the basic steps for achieving this sound.

Snare Tuning Steps:

1) **Mount the top head** and finger-tighten all lugs to equal tension. Achieving equal tension throughout the tuning process will result in a clear tone (void of excess and unwanted overtones that detract from the fundamental pitch of the instrument).



2) **Use the appropriate sequential tuning method** and continue tuning with a drum key until the drum is within general marching snare tuning range. This will ensure the head is in tune with itself which helps the head to produce a clear tone.

3) **Bring the top head up to pitch** by continuing to use the tuning sequence until the desired sound is achieved. Be sure to not over-tension the drum. This limits the heads ability to MOVE AIR through the shell, which can dramatically limit snare response.

Once you have achieved the desired sound, you can use a tuner, piano, or keyboard to find what pitch you have determined sounds best on your drum. Make a note of this pitch and use as a reference for future tuning sessions to ensure the drum stays in the desired range over the course of your season.

4) **Disengage the snares** and use the same techniques listed above in steps 1-3 to tune the bottom head.

5) **Time to address the snares themselves.** With the snares disengaged, turn the drum upside down as illustrated. Place a pen between the guts and the drumhead so the snares can resonate freely.

6) **Tune the individual guts** until they resonate and produce the same pitch. Check the pitch by plucking each gut like a guitar string and



adjust the set screw as needed until all guts produce the same pitch. This is one of the most overlooked steps in snare drum tuning and also one of the most essential in achieving a great SNARE sound. Go figure, if you don't tune the SNARES...you won't achieve a great SNARE sound.

7) **Remove the pen.** Engage the snare strainer, turn the drum over, and rest on a stand in playing position.

8) Now that the guts are tuning to the same pitch, you will need to **adjust the tension knobs** to apply the appropriate snare tension to the bottom head. Most drums come with vertical and lateral adjustments. Start with the lowest tension setting (on both adjustments) and tap the top head (with a stick) while adjusting the knobs until you reach your ideal snare



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sound. Run your fingers across the guts to ensure they are touching the bottom head across the entire diameter of the drum. If they are not, you will need to dial back the tension (on one or both knobs) to achieve a balance between your vertical and horizontal settings.

TUNING TIP: Beware of over-tightened snare drums (and snares). Aside from damage to the player's hands and the instrument, snares that are tuned too high don't project or blend well with other instruments. Remember—the key to a great snare sound is achieving a balance between tonal color and articulation.

Tenor Drums—The Chameleon of the Drumline

Aside from being fun to watch, the tenors fulfill an important function in the overall sound of a marching ensemble. Often this role changes with different shows, musical selections, genres, and stylistic considerations. For this reason, it is important to make sure that you are tuning for these considerations. While there is not “one way” to tune tenors (or any drums for that matter), using the recommended steps below will ensure your tenor drums produce a clear and well defined tone that will add to the ensemble without having to compete for space in the overall ensemble sound.

Tenor Tuning Steps:

1) **Mount the top head** and finger-tighten all lugs to equal tension. Achieving equal tension throughout the tuning process will result in a clear tone (void of excess and unwanted overtones that mask the fundamental

2) **Start with the largest drum**, use the appropriate sequential tuning method and use ½ turns on each lug, until the drum

is within its general tuning range. As you bring the head up to range, use a stick to tap in front of each lug to ensure that each lug produces an identical clear tone.

3) **Bring the large drum up to a pitch** that you feel achieves a pleasing sound without choking the drum. Remember the drum needs to MOVE AIR to achieve a pleasing tonal color. Tensioning the drum too high will limit the ability for the drum to move air through the shell of the drum.*

4) **Repeat steps 1-3** with the rest of your drums, tuning all drums in reverse order of size. Use a chromatic tuner to reference the pitches that sound best to YOU! The goal should be to achieve a variety of pitches but a similar tonal color from drum to drum.

5) **Experiment** with different tuning schemes, ranges, heads, implements, and other factors to realize the full potential this instrument can bring to the overall sound of the ensemble!

TUNING TIP: Be sure to use a tuning device to ensure pitch accuracy. Tuning using this method will not only ensure proper tuning, it will decrease damage caused by over-tightening.

*A note about using pitches:

I often see instructors overly concerned with what pitch to use when tuning drums. I decide what pitch to use by FIRST achieving the best sound on each drum. After I get the ideal sound for that drum, I determine the pitch the drum is producing. Therefore, the purpose of using pitches is to serve as a tuning reference for consistency in tuning throughout the season.



Tuning for the Ensemble: Tips for Better Marching Percussion Tuning

Bass Drums—To ‘BOOM’ or not to ‘BOOM’

Like snares and tenors, bass drums pose a unique challenge as it relates to achieving a pleasing overall ensemble sound. We have all heard the unfortunate “boom” of the bass drum section as it covers up a beautiful marimba or woodwind melody. (It’s OK to shed a tear here). This is usually a result of either the drums not being maintained (tuned) periodically or improperly muffled when heads were installed. Whichever the case, it is important that the drums share a pleasing intervallic relationship with each other to enable the section to resonate together. Although the pitch of the drums will be different, the tone should be consistent. Try to avoid a choked sound on top drums and overly “boomy” lower drums.

Bass Drum Tuning Steps:

1) **Rest the drum on a table** so you can access both heads at the same time. This will make it much more comfortable to install/tune the heads while also isolating the tone of the head you are working with, making it much easier to tune and clear the head. I strongly suggest that the bottom head (head opposite the one to be tuned) be muffled by a towel, etc. Otherwise, the top head will be affected by resonance from an un-dampened bottom head. For a drum set, I always put the tom to be tuned on a stool to dampen the head opposite the one being tuned.

2) Before mounting a new head, be sure to **clean the rim and bearing edge** of any debris. This would also be a good time to check the rim for any cracks or chips. (Remember they are wood and can split or crack over time.)

3) **Mount the first head** and finger tighten lugs to equal tension. Remember, maintaining equal tension throughout the entire tuning process will result in

a much easier time clearing the drum of excess overtones. Flip the drum over and repeat this (and the rest of the steps) with the opposite head. Since the heads need to be tuned identically, you will have a much easier time achieving this if you perform each step to both heads before moving on. This will also allow both heads to stretch evenly as you tune.

4) Tuning with a key, **use the sequential tuning method** to bring each head within its tuning range. With a mallet, tap in front of each lug to ensure that all lugs produce an

identical clear tone. Repeat on the opposite head.

5) Working between the two drum heads, **bring both heads up to the desired pitch**. Once this has been achieved, turn the drum to playing position and strike each head to make sure the drum produces a clear tone. If needed, return the drum to its side and adjust one or both heads as needed.

6) Once you have the largest drum tuned, **follow steps 2-5 for the remaining drums**. Pitch intervals between drums depends on the size of the drums used. Experiment and select a tuning scheme that provides the best balance of articulation and resonance. Again, **try to avoid a choked sound on top drums and overly “boomy” lower drums**.

TUNING TIP: Tune for the right venue. Venues can have a major impact on bass drum tuning. Small venues and gyms can make the bass drums sound overly resonant (boomy); while larger, dryer venues can give the drums an overly articulate sound. When

Jim Bailey and Don Click will present “Natural Selection—Making Mallet and Stick Selection Easy” on Sunday, July 22 at 2:45 p.m.



Tuning for the Ensemble: Tips for Better Marching Percussion Tuning

possible, select heads and a tuning scheme that is right for your application.

Evans Drum Heads have developed a system of adjustable damping for their MX1 and MX2 series of drum heads. Using a series of damping arcs, you can control the balance between tone and articulation. Recommended configurations for use of this system can be found at www.evansdrumheads.com.

OUTDOOR Tuning:

- Head Selection: Evans MX1 (White or Black), Evans MS1. Single ply heads will achieve a more open sound.
- Pitch: Pitch drums in mid-range tuned melodically to achieve a warm resonant sound.
- Damping: Open to moderate damping to achieve a balance between attack and resonance.
- Tip: Consider your venue! “Boomy” venues like large stadiums may require additional damping.

INDOOR Tuning:

- Head Selection: Evans MX2 (White or Black). Two-ply heads provide a more focused articulation.

- Pitch: Pitch drums mid to high in range tuned to maximize projection and articulation.
- Damping: Moderate to heavy damping to emphasize attack and decrease excess resonance.
- Tip: Smaller is better! When available, use smaller drums indoors to avoid overbalancing.

The Wrap Up:

Achieving a pleasing, musical sound from your marching percussion section requires the same commitment that is made to the rest of your ensemble. Tuning checks should be a regular part of each rehearsal session with students sharing the responsibility of maintenance. This will not only help make tuning more manageable, it will instill a sense ownership that will help the student understand the importance of a well-maintained instrument. By developing an understanding of how to achieve (and maintain) a musical sounding percussion section, you will improve the overall sound of your ensemble, increase the life of your instruments, save valuable dollars, and provide a valuable lesson for young percussionists.

Jim Bailey served as an Associate Caption Head and percussion instructor for the Cavaliers Drum and Bugle Corps from 2002 to 2005 assisting in earning three of the six world championship titles held by the corps. He has also served on the staff for the Blue Knights, Phantom Regiment and Blue Stars. In 2005, Jim co-founded, instructed, and composed for Indianapolis Independent Percussion Ensemble (I-2), a youth-based performance ensemble which earned a WGI Independent World Finalist in its first year of existence. As an author and composer, Jim's work has been featured by Row-Loff publications and his educational resources have been authored for Innovative Percussion, the Indiana Percussion Association, and Yamaha Corporation of America. As a performer, Mr. Bailey was one of 50 corps members elected to travel to Japan and represent the Cavaliers and the United States in a series of performances. Since then, his clinics have been seen across the United States, Japan, and Europe. He has had the pleasure to work under the direction of Raymond Leopard (Indianapolis Symphony), Stephen Pratt (Indiana University), and Frances McBeth. In 1996, Jim was crowned with the Percussive Arts Society's International Solo Champion. He has also played professionally around the Midwest as a concert percussionist and free-lance jazz musician. Upon earning his Bachelors in Music Education from the University of Indianapolis, Jim began his position as Director of Bands for Doe Creek MS and New Palestine HS, where his ensembles captured multiple state titles in both concert and marching class as well as a WGI world champion title in 2002. Currently Jim maintains his position as Educational Relations Manager for D'Addario where he manages education outreach initiatives for D'Addario Fretted, Bowed, Rico Reeds, Evans Drum Heads, ProMark Drumsticks, PureSound Percussion, and Planet Waves brands.

Convention/Clinic Schedule of Events

Subject to change. Please visit www.texasbandmasters.org for updates.



Attendees may earn Gifted and Talented Professional Development Credit by attending clinics designated by this symbol.

MID - Clinics designed for Middle School Directors
HIGH - Clinics designed for High School Directors
COLLEGE - Clinics designed for College Music Students

Friday, July 20

7:00 a.m.

TMEA Honor Band Panel Chairs Meeting

CC Room: 208
Presider: Ronnie Rios, TMEA Band Division Vice President

TBA Golf Tournament

Registration at 7:00 a.m.; Shotgun Start at 8:00 a.m.
The Quarry Golf Club
Coordinator: Ruben Adame

TBA Fun Run/Health Walk

Registration at 6:30 a.m.; Start time 7:00 a.m.
Corner of Market St. and Alamo St.
Coordinator: Sue Fletcher

8:00 a.m.

TMEA Honor Band Judges Meeting

CC Room: 208
Presider: Ronnie Rios, TMEA Band Division Vice President

8:30 a.m.

TMEA Honor Band Sessions

AAAAA	CC Room: 207
AAA	CC Room: 206
A	CC Room: 210
C	CC Room: 205
TMEA Office	CC Room: 208

8:30 a.m. – 6:00 p.m.

TBA Academy

CC Room: 006
Registration 8:30 a.m. in CC Room: 006
Sponsors: Charms Office Assistant, The Mark of Excellence/National Wind Band Honors, TMF Tours and Travel, Wenger Corporation

9:00 a.m.

TBA Tennis Tournament

Registration and Start time 9:00 a.m.
Blossom Tennis Center - Northeast ISD
12002 Jones-Maltsberger Rd.
Coordinator: Charlie Mayes

10:00 a.m. – 12:00 noon and 1:00 p.m. – 6:00 p.m.

Convention/Clinic Registration

CC Hall C

1:00 p.m. – 11:00 p.m.

Childcare Provided by "Fit for a King"

CC Room: 209 & 211
Compliments of TBA. No meals provided.

1:00 p.m. – 5:00 p.m.

ATSSB Outstanding Performance Series

Presider: Don Thoede, OPS State Chair
Class C followed by Class AA CC Room: 005
Class CC followed by Class A CC Room: 004
Class AAA followed by
SARC Meeting CC Room: 008
ATSSB Office CC Room: 1067

1:00 p.m. – 5:30 p.m.

TMEA All-State Jazz Audition Music

CC Room: 007 HIGH
Coordinator: Ronnie Rios
Sponsor: TJEA



1:00 p.m. Sax
1:30 p.m. Trumpet

Gene Centeno, Fox Tech HS, San Antonio
Adrian Ruiz, doctoral student, University of Texas

2:00 p.m. Tenor Trombone Mark Hill, U.S. Air Force, retired
2:30 p.m. Bass Trombone David Deering, freelance musician
3:00 p.m. Improvisation Morgan King, Univ. of Texas San Antonio
3:30 p.m. Guitar Tommy Howard, freelance musician
4:00 p.m. Bass Adam Booker DMA, freelance musician
4:30 p.m. Piano George DeRocher, Karnes City HS
5:00 p.m. Drums J. D. Guzman, Spring HS

1:30 p.m. – 2:30 p.m.

HEART OF TEXAS CONCERT BAND CONCERT

Lila Cockrell Theatre
Conductor: Dr. Mark Rogers
Concert percussion on stage provided by Majestic and Mapex Percussion

2:45 p.m. – 3:45 p.m.

How to Teach Woodwinds if I Can't Play Them

(Repeats Saturday 2:45 p.m.)
CC Room: 214AB
Clinician: Greg Countryman
Sponsor: TBA

MID

2:45 p.m. – 3:45 p.m.

Methods and Strategies for a Winning Marching Band

CC Room: 212 HIGH
Clinicians: Jim Jones, George Little, Steven Moore,
Ronnie Touchstone, Larry Ward
Sponsor: NAMMB

Schedule of Events: Friday, July 20

2:45 p.m. – 3:45 p.m.

SmartMusic: Preparing Students to Rehearse More Efficiently

CC Room: 213
Clinician: Asa Burk
Sponsor: MakeMusic

MID/HIGH
COLLEGE

2:45 p.m. – 3:45 p.m.

Unified Percussion Ensemble Clinic/Concert

CC Room: 217
Clinician: Isaac Vasquez
Sponsor: TBA

MID/HIGH

3:00 p.m. – 6:00 p.m.

TBA Job Placement Assistance

Across from CC Room: 214
Organizers: Al and Jan Sturchio

4:00 p.m. – 5:00 p.m.

Defending the Best

CC Room: 213
Clinician: Michael Cesario
Sponsor: FJ Miller

HIGH

4:00 p.m. – 5:00 p.m.

Legal Concerns for Band Directors

CC Room: 212
Clinician: Holly Wardell
Sponsors: TBA, Marching Show Concepts

MID/HIGH
COLLEGE

4:00 p.m. – 5:00 p.m.

Trumpet Fundamentals: A Comprehensive Guide to Starting Them Right and Keeping Them Right

CC Room: 214AB
Clinician: Will Strieder
Sponsor: TBA

MID/HIGH

4:00 p.m. – 6:00 p.m.

TMAA Marching Band Judging Workshop

CC Room: 214CD
Presider: Daniel Galloway
Sponsor: TMAA (Registration Fee Required)

5:15 p.m. – 6:15 p.m.

Doing More With Less

CC Room: 214AB
Clinicians: Gabe Musella, Jim Rhodes
Sponsor: Phi Beta Mu

MID/HIGH

5:15 p.m. – 6:15 p.m.

Effective Use of Electronics in the Front Ensemble: What Every Band Director & Percussion Instructor Should Know

CC Room: 217
Clinician: John Brennan
Demonstration Group: Plano East HS Percussion
Sponsors: Yamaha, Zildjian, Remo

HIGH

5:15 p.m. – 6:15 p.m.

Making Music Amidst the Madness: Rediscovering Our Musical Self

CC Room: 212
Clinician: Milton Allen
Sponsor: Hal Leonard

MID/HIGH

5:15 p.m. – 6:15 p.m.

The A, B, C's of a Healthy Band Program

CC Room: 213
Clinician: Jon Locke
Sponsor: Choice Music Events/The Foundation for Music Education

MID/HIGH
COLLEGE

5:45 p.m. – 6:45 p.m.

SAN ANTONIO JAZZ ORCHESTRA - NEW JAZZ MUSIC CLINIC

CC Room: 007
Organizers: George DeRocher, Roland Sandoval
Sponsor: TBA

MID/HIGH

7:15 p.m.

TBA Board of Directors Award Program

Presider: Tom Harrington, TBA President
Lila Cockrell Theatre

7:30 p.m.

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND CONCERT

Colonel Michael J. Colburn, Conductor
Lila Cockrell Theatre
Sponsor: United States Marine Corps

Texas Bandmasters Association has been approved and registered as a Continuing Professional Education (CPE) Provider by the State Board for Education Certification.

Attendees may now earn Gifted and Talented Professional Development Credit by attending designated clinics.

Make sure to have your Professional Development Credit form signed by a TBA board or staff member before you leave the Convention/Clinic. Forms are not kept on file by TBA.

Saturday, July 21

7:00 a.m. – 8:00 a.m.

Phi Beta Mu Meeting and Breakfast

Marriott Riverwalk, Salon C
Host: Scott Coulson

7:30 a.m. – 12:00 p.m. and 1:00 p.m. – 5:00 p.m.

Convention/Clinic Registration

CC Hall C

7:30 a.m.

ATSSB State Board of Directors Breakfast Meeting

Menger Hotel, Menger Patio Room
Host: Brandon Brewer, ATSSB President

7:30 a.m. – 11:00 p.m.

Childcare Provided by "Fit for a King"

CC Rooms 209 & 211
Compliments of TBA. No meals provided.

8:00 a.m. – 8:00 p.m.

TBA Commuters Lounge

CC Room: 203

8:15 a.m. – 9:15 a.m.

Purposeful Percussion: Is Your Marching Percussion Section Helping or Hurting the Ensemble?

CC Hall D HIGH
Clinician: Ryan Thomas
Demonstration Group: Bowie HS Drumline, Austin
Sponsors: TBA, Marching Show Concepts

8:15 a.m. – 9:15 a.m.

Sousa March: From a Marine Band Percussionist's Point of View

CC Room: 217 MID/HIGH
Clinician: Glenn Paulson
Sponsor: United States Marine Corps

8:15 a.m. – 9:15 a.m.

The Crucial Role the Teacher Plays in Music Learning

CC Room: 214CD MID/HIGH
Clinician: Dr. Tim Lautzenheiser
Sponsor: Conn-Selmer



8:15 a.m. – 9:15 a.m.

Writing for the Wind Orchestra – A Life Long Passion

CC Room: 214AB MID/HIGH COLLEGE
Clinician: Johan de Meij, TBA Featured Composer
Sponsors: Choice Music Events/The Foundation
for Music Education/Music Across Texas

9:00 a.m. – 5:00 p.m.

Exhibit Hall Open

CC Exhibit Hall C (Entrance by badge only)

9:15 a.m. – 10:45 a.m.

Exclusive Exhibit Hall Time

CC Exhibit Hall C (Entrance by badge only)

9:00 a.m. – 4:00 p.m.

Game Room Open

Activity Room for Family Members
Children under 10 years of age must be accompanied
by parent or older sibling
CC Room: 205

9:00 a.m. – 6:00 p.m.

TBA Job Placement Assistance

Across from CC Room: 214
Organizers: Al and Jan Sturchio

9:30 a.m. – 10:30 a.m.

Texas Jazz Educators Association Open Membership Meeting

CC Room: 213
Presider: Greg Ball

10:45 a.m. – 11:45 a.m.

Expressive Conducting— Creating Your Musical Gesture

CC Room: 007 MID/HIGH COLLEGE
Clinician: Dr. Kevin Sedatole, TBA Featured Clinician
Sponsors: Choice Music Events/The Foundation for
Music Education/Music Across Texas

10:45 a.m. – 11:45 a.m.

Techniques to Develop Marching Excellence

CC Hall D HIGH
Clinician: Bob Chreste
Demonstration Group: Cedar Park High School Band
Sponsor: TBA

10:45 a.m. – 11:45 a.m.

The First Lesson: Teaching the Beginner Trombone Student

CC Room: 214AB MID
Clinician: Jon Bohls
Sponsor: TBA

10:45 a.m. – 11:45 a.m.

The Region Band Clinician: Strategies for Success!

CC Room: 206 MID/HIGH
Clinician: William Owens
Sponsor: Phi Beta Mu

TBA Product Showcase • Room 216

- 9:30 - 10:30 a.m. First Place for Jazz
Dean Sorenson, Neil A Kjos Music
- 10:45 - 11:45 a.m. Scanning Sheet Music into Finale
Tom Johnson, MakeMusic Inc
- 1:30 - 2:30 p.m. Quavers Marvelous World of Music
Amanda Thompson, Quaver Music.com
- 2:45 - 3:45 p.m. Making the Most Out of Your Field Show
Randy Gilmore, Marching Show Concepts

Schedule of Events: Saturday, July 21

10:45 a.m. – 11:45 a.m.

PHI BETA MU DIRECTORS BAND NEW MUSIC CLINIC - GRADES 1,2,3

CC Room: 217 MID/HIGH

Organizer: Scott Coulson
Conductors: Richard Crain, Philip Geiger, Van Ragsdale
Sponsor: Phi Beta Mu

11:30 a.m. – 1:30 p.m.

Spouses Luncheon

CC Lonesome Dove Room
Luncheon Host: Shelley Harrington -TBA Spouses
Division President
(Entrance by ticket only.) All seated guests, including
children, must have a ticket
(Free Childcare in CC Room 209 & 211)

12:00 p.m. – 1:00 p.m.

TBA Nominating Committee Luncheon

CC Room: 005
Host: Tom Harrington, TBA President

12:00 p.m. – 1:00 p.m.

TBA Past Presidents and Past Bandmasters Of the Year Luncheon

CC Room: 004
Host: Don Haynes, TBA Past President

12:00 p.m. – 1:00 p.m.

TBA Region Reps Luncheon

CC Room: 006
Host: Alfredo Vélez III, TBA President Elect

12:00 p.m. – 1:00 p.m.

Texas Community College Band Directors Association General Membership Meeting

CC Room: 213
Presider: Dr. Brack May

1:15 p.m. – 2:45 p.m.

Exclusive Exhibit Hall Time

CC Exhibit Hall C (Entrance by badge only)

1:30 p.m. – 2:30 p.m.

ATSSB General Session

CC Room: 206
Presider: Brandon Brewer, ATSSB President

1:30 p.m. – 2:30 p.m.

College Advisory Board Meeting

CC Room: 207
Host: Alfredo Vélez III

1:30 p.m. – 2:30 p.m.

NAMMB Membership Meeting

CC Room: 213
Host: Jim Jones

1:30 p.m. – 2:30 p.m.

TMEA Region Jazz Coordinator Meeting

CC Room: 210
Presider: Alex Parker

1:30 p.m. – 3:00 p.m.

UIL Sight Reading Committee Meeting

CC Room: 212
Host: Richard Floyd

2:45 p.m. – 3:45 p.m.

How the Color Guard Can Enhance Your Musical Effect

CC Hall D HIGH
Clinician: Stephen Howard
Demonstration Group: Bowie HS Color Guard, Austin
Sponsors: TBA, Marching Show Concepts

2:45 p.m. – 3:45 p.m.

Efficient Teaching Through Effective Planning and Technology

CC Room: 214AB MID/HIGH
Clinicians: Bob Chreste, Evan Vandoren
Sponsor: TBA



2:45 p.m. – 3:45 p.m.

How to Teach Woodwinds if I Can't Play Them

(Repeat from Friday 2:45 p.m.) MID
CC Room: 214CD
Clinician: Greg Countryman
Sponsor: TBA

2:45 p.m. – 3:45 p.m.

Jazz Rehearsal Game Plan

CC Room: 007 MID/HIGH
Clinician: Dean Sorenson
Demonstration Group: Harlingen HS Jazz Band
Sponsor: Neil A. Kjos Music

2:45 p.m. – 3:45 p.m.

"The President's Own" Marine Band Chamber Ensemble Performance

CC Room: 217 MID/HIGH
Sponsor: United States Marine Corps

4:00 p.m. – 5:00 p.m.

Check Points for Teaching Beginners

(Repeats on Monday 9:30 a.m.) MID
CC Room: 214AB
Clinician: Marion West
Sponsor: TBA

4:00 p.m. – 5:00 p.m.

Jazz Band with Limited Instrumentation, Plus Easy Chord Identification and Improvisation Suggestions

CC Room: 007 MID/HIGH
Clinician: Ronnie Rios
Demonstration Group: Harlingen HS Jazz Band
Sponsor: TBA

4:00 p.m. – 5:00 p.m.

Pacing to Performance

CC Hall D HIGH
Clinicians: Kim Shuttlesworth, Amy Suggs
Demonstration Group: Bowie HS Marching Band, Austin
Sponsor: TBA, Marching Show Concepts

Schedule of Events: Saturday, July 21

4:00 p.m. – 5:00 p.m.

**Teaching Your Band to be Musical—
Finding Music Among the Notes** MID/HIGH COLLEGE

CC Room: 217
Clinician: Fred Allen
Demonstration Group: Lady Bird Johnson HS,
NEISD, San Antonio
Sponsor: TBA



5:00 p.m. – 6:30 p.m.

TMEA State Board Training

Marriott Riverwalk, Salon A

5:15 p.m. – 6:15 p.m.

**Developing the Sound and the
Language of Jazz** MID/HIGH

CC Room: 007
Clinician: Horace Alexander Young
Sponsor: TBA



5:15 p.m. – 6:15 p.m.

Getting "That Sound"

(Repeats on Monday 8:15 a.m.)
CC Room: 214CD
Clinician: David Brandon
Sponsor: TBA

MID/HIGH

5:15 p.m. – 6:15 p.m.

**MYTHBUSTERS: Taking the Guessing Game
Out of UIL Marching Contest Rules** HIGH

CC Room: 214AB
Clinicians: Scott Coulson, Richard Floyd, George Strickland
Sponsor: TBA

5:15 p.m. – 6:15 p.m.

**The Inside Story: A Composer's Perspective
on His Music** MID/HIGH COLLEGE

CC Room: 217
Clinician: Robert Sheldon
Demonstration Group: Lady Bird Johnson HS, NEISD,
San Antonio
Sponsor: Alfred Music Publishing

7:30 p.m.

**UNITED STATES AIR FORCE BAND OF
THE WEST CONCERT**

1st Lt. Joseph Hansen, Deputy Commander/Conductor
Lila Cockrell Theatre
Sponsor: United States Air Force
Concert percussion on stage provided by Majestic
and Mapex Percussion

Sunday, July 22

7:00 a.m. – 8:00 a.m.

**Fellowship of Christian Musicians
Devotional**

CC Room: 212
Host: Rory Davis

7:30 a.m. – 12:00 p.m. and 1:00 p.m. – 5:00 p.m.

Convention/Clinic Registration

CC Hall C

7:30 a.m. – 10:30 a.m.

TMEA Region Band Chair Training/Breakfast

Marriott Riverwalk, Salon A
Host: Ronnie Rios, TMEA Band Division Vice President

7:30 a.m. – 11:00 p.m.

Childcare Provided by "Fit for a King"

CC Rooms 209 & 211
Compliments of TBA. No meals provided.

7:30 a.m. – 6:30 p.m.

Student Day

7:30a.m. Registration
8:00a.m. Opening Session
Ballroom C
Clinician: Frank Troyka
Sponsor: Peak Music Festivals

STUDENTS

8:00 a.m. – 6:00 p.m.

Building a 21st Century Booster Club

CC Room: 206
Clinician: David W. Vandewalker

BOOSTERS

8:00 a.m. – 8:00 p.m.

TBA Commuters Lounge

CC Room: 203

8:15 a.m. – 9:15 a.m.

**Better Fundamentals Through
Body Mapping** MID/HIGH

CC Room: 207
Clinician: Dr. Kimberly Clark
Sponsor: TBA

8:15 a.m. – 9:15 a.m.

**Recording and Playback in the Band
Rehearsal: How, When, and Why** MID/HIGH

CC Room: 213
Clinician: Dr. Russell Gavin
Sponsor: Jupiter Band Instruments

8:15 a.m. – 9:15 a.m.

Santa Clara Vanguard Clinic/Concert

Lila Cockrell Theatre
Sponsor: Santa Clara Vanguard

MID/HIGH COLLEGE

8:15 a.m. – 9:15 a.m.

**Tips for a Successful Region Band
Experience From Start to Finish!
Three Perspectives: Student,
Teacher, Clinician** MID/HIGH

CC Room: 214CD
Clinicians: Cynthia Lansford, Ryan Johnstone, Taylor White
Sponsor: TBA



8:15 a.m. – 9:15 a.m.

**You CAN Be Successful in an
Urban Band Setting** MID/HIGH

CC Room: 214AB
Clinicians: Ormide Armstrong, Tom Woody
Sponsors: TBA, Marching Show Concepts

Schedule of Events: Sunday, July 22

9:00 a.m. – 4:00 p.m.

Game Room Open

Activity Room for Family Members
Children under 10 years of age must be accompanied
by a parent or older sibling
CC Room: 205

9:00 a.m. – 12:00 p.m. and 1:15 p.m. – 5:00 p.m.

Exhibit Hall Open

CC Exhibit Hall C (Entrance by badge only)

9:15 a.m. – 10:45 a.m.

Exclusive Exhibit Hall Time

CC Exhibit Hall C (Entrance by badge only)

9:00 a.m. – 10:30 a.m.

TMEA All State Audition Music

CC Room: 006

9:00 a.m. Percussion

Clinician: Dr. Blake Wilkins, University of Houston

9:30 a.m. Cornet/Trumpet

Clinician: Nancy Taylor, University of Texas at El Paso

10:00 a.m. Horn

Clinician: Heather Test, Texas Christian University

CC Room: 007

9:00 a.m. Flute/Piccolo

Clinician: Mark Trimble, University of North Texas

9:30 a.m. Oboe/English Horn

Clinician: Sally Bohls, Coppell ISD

10:00 a.m. Bassoon/Contra Bassoon

Clinician: Dr. Carol McNabb Goodwin, University of Texas at Brownsville

9:00 a.m. – 11:00 a.m.

ATSSB All State Audition Music

CC Room 008

9:00 a.m. Percussion

Clinician: John Rice, professional musician

9:30 a.m. Flute

Clinician: Dr. Ann Fairbanks, St. Thomas University

10:00 a.m. Clarinet

Clinician: Dr. Jim Hill, Brabham Middle School, Willis ISD

10:30 a.m. Bassoon

Clinician: Jesse L. McClelland, Baytown Symphony

9:00 a.m. – 5:00 p.m.

TBA Job Placement Assistance

Across from CC Room 214

Organizers: Al and Jan Sturchio

TBA Product Showcase • Room 216

9:30 - 10:30 a.m. Carbon Fiber Marching Snare Drum
Jose Antonio Serrano, Ideal Fengling
Group LLC

10:45 - 11:45 a.m. SmartMusic 2012: New Assessable
Sight Singing & Sight-Reading Capability
David Hawley, MakeMusic Inc

1:30 - 2:30 p.m. The Barimba® The Modular Practice Marimba
Yale Snyder and Gary Mallinson, Adventure
Percussion

2:45 - 3:45 p.m. Musicianship in Beginning Band: How to
Motivate and Measure Success
Brian Balmages, FJH Music Co

10:45 a.m. – 11:45 a.m.

Developing a Student Leadership Program that Works for You

CC Room: 207

Clinician: Fran Kick

Sponsor: DCI

MID/HIGH

GT

10:45 a.m. – 11:45 a.m.

323rd ARMY BAND "FORT SAM'S OWN" NEW MUSIC CLINIC-GRADES 3,4,5

CC Room: 217

Conductor: CW5 Doug Paarmann

Sponsor: United States Army

MID/HIGH

10:45 a.m. – 11:45 a.m.

Recruiting and Retention—Middle School: From Beginner Drives to Motivating Students to Continue on to High School Band

CC Room: 214CD

Clinicians: Nathan Cooley, Marty Nelson, Jason Tucker

Sponsor: TBA

MID/HIGH

10:45 a.m. – 11:45 a.m.

Score Study—Don't Be Scared!

CC Room: 214AB

Clinician: Dr. Kevin Sedatole, Featured Clinician

Sponsors: Choice Music Events/The Foundation for Music Education/Music Across Texas

MID/HIGH

COLLEGE

10:45 a.m. – 11:45 a.m.

Using the Coordinate System to Teach and Clean Marching Band Drill Design

CC Room: 213

Clinician: Mitch Rogers

Sponsor: Marching Show Concepts

HIGH

12:00 p.m. – 1:15 p.m.

TBA Active & Retired Member Luncheon and Business Meeting

CC Hall D

(Entrance by Active or Retired Member Badge)

Host: Tom Harrington, TBA President

1:00 p.m. – 3:00 p.m.

TMEA All State Audition Music

CC Room: 006

1:00 p.m. Tenor Trombone

Clinician: Dr. Rai Morales, West Texas A&M University

1:30 p.m. Bass Trombone

Clinician: Dr. Oscar Diaz, Texas A&M Univ.-Kingsville

2:00 p.m. Euphonium

Clinician: Stephen Haddad, University of Texas at El Paso

2:30 p.m. Tuba

Clinician: Dr. Kent Eshelman, Baylor University

CC Room: 007

1:00 p.m. Soprano Clarinet

Clinician: Gary Whitman, Texas Christian University

1:30 p.m. Low Clarinet

Clinician: Kellie Lignitz, Texas A&M Univ.-Kingsville

2:00 p.m. Saxophone

Clinician: Dr. Todd Oxford, Todd Oxford Saxophones

HIGH

GT

GT

Schedule of Events: Sunday, July 22

1:00 p.m. – 3:00 p.m.

ATSSB All State Audition Music HIGH

CC Room: 008

1:00 p.m. Saxophone/Oboe

Clinician: Dr. Scott Plugge, Sam Houston State Univ.

1:30 p.m. Trumpet

Clinician: Beth Pempsell, Lucas MS, Willis ISD

2:00 p.m. Horn

Clinician: Russel Vogt, Episcopal High School

2:30 p.m. Bass Clarinet

Clinician: Nancy Angerstein, Lee College, Baytown Symphony

GT

CC Room: 007

2:30 p.m. Trombone/Low Brass

Clinician: Ben Ware, Strake Jesuit High School

GT

1:15 p.m. – 5:00 p.m.

Exhibit Hall Open

(Exhibit Hall is Closed Monday)

CC Exhibit Hall C (Entrance by badge only)

1:15 p.m. – 2:45 p.m.

Exclusive Exhibit Hall Time

CC Exhibit Hall C (Entrance by badge only)

2:00 p.m. – 3:00 p.m.

Texas Bandmasters Hall of Fame Induction Ceremony

Marriott Riverwalk Salon C

Host: Scott Coulson

Sponsor: Phi Beta Mu

2:45 p.m. – 3:45 p.m.

Clarinet 101 MID

(Repeats on Monday 8:15 a.m.)

CC Room: 214AB

Clinician: Christopher Ayer

Sponsor: TBA

2:45 p.m. – 3:45 p.m.

Clinicians: What are They Good For? (To Find Out, You'll Have to Come to This Clinic.) MID/HIGH

CC Room: 214CD

Clinicians: Merlin Patterson, Randy Vaughn

Sponsor: TBA

2:45 p.m. – 3:45 p.m.

Creating Excellence in Your Marching Winds HIGH

Lila Cockrell Theatre

Clinician: Bob Chreste

Demonstration Groups: Carolina Crown Drum Corps,

Cedar Park High School Band

Sponsors: TBA, Carolina Crown Drum Corps

2:45 p.m. – 3:45 p.m.

Houston Brass Band Clinic/Concert MID/HIGH COLLEGE

CC Room: 217

Clinician: Robert Walp

Sponsor: TBA

2:45 p.m. – 3:45 p.m.

Natural Selection—Making Mallet and Stick Selection Easy MID/HIGH

CC Room: 213

Clinicians: Jim Bailey, Don Click

Sponsor: ProMark

4:00 p.m. – 5:00 p.m.

Creating a Culture of Success As a Young Teacher MID/HIGH COLLEGE

CC Room: 213

Clinician: William Pitts

Sponsor: TBA

4:00 p.m. – 5:00 p.m.

Music Education in Texas—Why is it so Great? MID/HIGH COLLEGE

CC Room: 214AB

Clinician: Dr. Kevin Sedatole, Featured Clinician

Sponsors: Choice Music Events/The Foundation for Music Education/Music Across Texas

4:00 p.m. – 5:00 p.m.

Placing the Right Kids on Oboe and Bassoon MID/HIGH

CC Room: 207

Clinicians: Jennifer Auerbach, Sally Bohls

Sponsor: TBA

GT

4:00 p.m. – 5:00 p.m.

26 Tips for Quick and Easy Instrument Repair

CC Room: 214CD

Clinician: Robert Frushour

Sponsor: Music and Arts

4:00 p.m. – 5:30 p.m.

Panhandle Band History: A Reflection MID/HIGH

CC Room: 217

Clinicians: Dr. Gary Garner, Dr. Charles Trayler

Moderator: Cody Myers

Sponsor: TBA

5:00 p.m.

Bobby Goff Memorial Washer Chunkin'

La Villita, Plaza Nacional

7:30 p.m. – 10:30 p.m.

TBA Barbeque Dinner and Dance

La Villita, Assembly Building

**Visit over 500 industry-related booths
in the Exhibit Hall.**

Open Saturday and Sunday.

Exhibit Hall is closed Monday.

Monday, July 23

8:00 a.m. – 10:00 a.m.
Convention/Clinic Registration
 CC Hall C

8:00 a.m. – 12:00 noon
Childcare Provided by "Fit for a King"
 CC Rooms 209 & 211
 Compliments of TBA. No meals provided.

Exhibit Hall is Closed Monday

8:15 a.m. – 9:15 a.m.
Clarinet 101 MID/HIGH
(Repeat from Sunday 2:45 p.m.)
 CC Room: 213
 Clinician: Christopher Ayer
 Sponsor: TBA

8:15 a.m. – 9:15 a.m.
Getting "That Sound" MID/HIGH
(Repeat from Saturday 5:15 p.m.)
 CC Room: 214AB
 Clinician: David Brandon
 Sponsor: TBA

8:15 a.m. – 9:15 a.m.
Musicianship in Middle School Band? Yea, Right! MID
 CC Room: 214CD
 Clinician: Larry Clark
 Sponsor: Carl Fischer Music



8:30 a.m. – 10:30 a.m.
TMAA Concert Band Judging Workshop
 CC Room: 206
 Presider: Mark McGahey
 Sponsor: TMAA (Registration Fee Required)

9:30 a.m. – 10:30 a.m.
Check Points for Teaching Beginners MID
(Repeat from Saturday 4:00 p.m.)
 CC Room: 214AB
 Clinician: Marion West
 Sponsor: TBA

9:30 a.m. – 10:30 a.m.
No More Limitations! Composing and Choosing Band Music for all Levels MID/HIGH
 CC Room: 214CD
 Clinician: Brian Balmages
 Sponsor: FJH Music

10:30 a.m. – 12:30 p.m.
TMAA Executive Committee
 CC Room: 206
 Presider: Bill Duggan

12:00 Noon – 2:00 p.m.
TMEA/UIL Music Advisory Committee Meeting
 CC Room: 212B
 Breakout Rooms: 212A/213A
 Presider: Richard Floyd

KICK START

YOUR SEASON WITH DCI

Join us for a FREE Drum Corps International Experience!

Increase your group's commitment to excellence by inviting all of your students, staff and parents to **Kick Start Your Season!** Drum Corps International and Fran Kick team up to deliver more than just a message of "pursuing excellence in performance and in life." This session plus show creates a complete experience that's fast-paced, hands-on, learning-by-doing and not just sitting, listening and watching. The session is FREE with your group's purchase of tickets to the drum corps show where you can see, hear and feel the performance of Marching Music's Major League™ LIVE!

JULY 21, 2012
SAN ANTONIO, TX
11:30 AM START

www.dci.org/groups www.txband.com
 Add this to TBA Student Day!

65th Annual Convention/Clinic

Pre-Register Online by July 1 To Save Money

Pre-register and pay for the 2012 TBA Convention/Clinic online at www.texasbandmasters.org. Registration fee includes TBA Membership and Convention/Clinic admission as well as entrance to the Business Member Luncheon and the Barbeque Dinner/Dance. Complete the registration form and make payment online with a credit card -OR- download the forms and mail with check payment to the TBA office.

Active and Retired TBA Members may register their spouse on the same form. Spouses need to be registered by July 1 to ensure a place at the TBA Spouses' Luncheon.

College students may register online for \$15. Family badges may be picked up during on-site registration. BBQ tickets may be purchased for family members on-site as well.

Those who pre-registered can pick up their packets with the convention program, barbeque tickets and spouse's luncheon tickets in the registration area when arriving at the convention.

Clinics Provide Gifted and Talented Professional Development Credit

Texas Bandmasters Association has been approved and registered as a Continuing Professional Education (CPE) Provider by the State Board for Education Certification. A Professional Development Credit form is included in your registration packet. Make sure to have the form signed by a TBA board or staff member before you leave the Convention/Clinic. Forms are not kept on file by TBA.

TBA Convention/Clinic attendees may earn Gifted and Talented Professional Development Credit by attending designated clinics. These clinics are noted in the Convention/Clinic program schedule. (See pages 21-28 and visit the TBA web site for updates.)

Hotel Accommodations

If you have not already made your hotel reservations for the Convention/Clinic, do so immediately! For best availability and immediate confirmation, make your reservation by June 20 at www.texasbandmasters.org. Contact the TBA Housing Bureau for more information: Phone: 210-207-6734. Email: housing@visitsanantonio.com.

Exhibit Hall

The TBA trade show held in the Exhibit Hall hosts over 500 ten by ten foot booths. This wide array of exhibits offer band directors, booster club members and other visitors the opportunity to meet with companies who can provide products and services to benefit school band programs.

The Exhibit Hall will be open:

Saturday, July 21: 9 a.m.-5 p.m.

Sunday, July 22: 9 a.m.-12 noon & 1:15-5 p.m.

TBA Product Showcase

Learn about the latest products from leaders in the music industry at the TBA Product Showcase to be held in CC Room 216. Several TBA Business Members have already signed up to make presentations:

Saturday, July 21:

- 9:30 - 10:30 a.m. First Place for Jazz
Dean Sorenson, Neil A Kjos Music
- 10:45 - 11:45 a.m. Scanning Sheet Music into Finale
Tom Johnson, MakeMusic Inc
- 1:30 - 2:30 p.m. Quavers Marvelous World of Music
Amanda Thompson, Quaver Music.com
- 2:45 - 3:45 p.m. Making the Most Out of Your Field Show
Randy Gilmore, Marching Show Concepts

Sunday, July 22:

- 9:30 - 10:30 a.m. Carbon Fiber Marching Snare Drum
Jose Antonio Serrano, Ideal Fengling Group LLC
- 10:45 - 11:45 a.m. SmartMusic 2012: New Assessable Sight Singing & Sight-Reading Capability
David Hawley, MakeMusic Inc
- 1:30 - 2:30 p.m. Musicianship in Beginning Band: How to Motivate and Measure Success
Brian Balmages, FJH Music Co
- 2:45 - 3:45 p.m. The Barimba® The Modular Practice Marimba
Yale Snyder and Gary Mallinson, Adventure Percussion

Friday-Monday, July 20-23

TBA Academy Friday, July 20

Texas Bandmasters Association is proud to present the second annual TBA Academy Friday, July 20 in conjunction with the Annual TBA Convention/Clinic. The TBA Academy is designed for directors:

- beginning their teaching career in the Fall 2012
- with limited teaching experience
- new to Texas.

Participants should come prepared to learn from the leaders in your profession—an outstanding faculty of Texas music educators, administrators, and law specialists. The wealth of information gained from the TBA Academy will prepare directors for success and help lay the foundation for their career.

CPE CREDIT:

Participants will receive 8 hours Continuing Professional Education (CPE) Credit. Must attend all sessions and complete the curriculum.

COST:

- **For directors beginning their teaching career in the Fall 2012:** \$75 Academy Fee. All beginning teachers attending the Academy will receive a One Year TBA Active Membership and 2012 Convention Registration FREE! - a \$135 value.

- **For directors with teaching experience and those new to Texas in the Fall 2012:** Pre-register as a TBA Active member (\$130) and add the \$35 *discounted* Academy Fee. TBA Academy registration and payment may be added on the Active Membership registration form.

SCHEDULE:

- Check-in/On-site Registration: 8:30 a.m. in CC Room 006
- Session: 9:00 a.m. - 6:00 p.m. with lunch break on your own

Check the TBA website for further information and complete schedule.

TBA wishes to thank Charms Office Assistant, The Mark of Excellence/National Wind Band Honors and TMF Tours and Travel for their sponsorship of the TBA Academy.

Student Day Sunday, July 22

High School and Middle School students are invited to attend the Texas Bandmasters Association Student Day. This full day of activities includes special clinics designed for students, student leadership sessions with Frank Troyka, admittance to TMEA and ATSSB All-State Music Clinics, access to the TBA Exhibit Hall, and admission to concerts. Submit a ticket request for your students on the TBA website. Pre-registration cost is only \$10 per student; on-site registration \$15 per student.

TBA wishes to thank Peak Music for helping to sponsor the TBA Student Day 2012.

Band Boosters Sunday, July 22

Bring your Band Boosters to the convention on Sunday, July 22, for an in-depth day of training with David Vandewalker—nationally recognized band director and author of *Boosters to the Rescue, 101 Ways to Harmonize the Madness for Music Educators*.

Cost for boosters is \$100 per school, with no limit on number of boosters from one school. Download the booster registration form from the TBA website and mail it in with payment or boosters may register at the Convention/Clinic this summer.

TBA Social Activities

Fun Run/Health Walk: Friday, July 20 morning

Corner of Market and Alamo Streets
Pre-registration online or register on-site at 6:30 a.m.
Coordinator: Sue Fletcher

Golf Tournament: Friday, July 20

The Quarry Golf Club. Check-in 7 a.m. Shotgun start 8 a.m.
Pre-registration by July 11 required. Form online.
Coordinator: Ruben Adame

Tennis Tournament: Friday, July 20

Registration and Start Time: 9 a.m.
Blossom Tennis Center, Northeast ISD
Coordinator: Charlie Mayes

Bobby Goff Memorial Washer Chunkin' Contest: Sunday, July 22

5:00 p.m. La Villita, Plaza Nacional

BBQ Dinner and Dance: Sunday, July 22

7:30 p.m. La Villita Plaza Nacional, Assembly Building

TBA Spouses Activities Pre-register by July 1

Shelley Harrington, TBA Spouse President

WOW! Do we have BIG plans for you this summer!!! Stop right now and pre-register for the TBA Convention/Clinic to be sure you have a seat at our Spouses' Luncheon on Saturday, July 21st. I think you will be impressed and amazed at a few changes we have made with YOU in mind. Here's just a taste:

- A change of venue for the Spouses' Luncheon! Join us in the newly opened **Lonesome Dove Room** on the lower level of the Convention Center. It's beautiful, it's convenient, it's perfect for getting reacquainted with old friends and making some new ones! We will still have some great door prizes, beautiful music, and a lot of fun planned.

- **Dr. Tim Lautzenheiser** will be joining us as our featured speaker! Whether you have had a chance to hear Dr. Tim speak before or not, you are in for a treat. He will be funny, entertaining and inspiring as he shares a word of encouragement for the band spouses of Texas.

- **Style Show at Macy's Rivercenter!** The FABULOUS Donna Muslin will host a fun and informative fashion show at Macy's following the luncheon. Registered TBA Spouse Attendees will receive a 20% off coupon to use ONE day only (on Saturday) and the first 100 attendees will receive a gift bag you won't want to miss. Can you say "Shop 'Til You Drop!""???

- **Coffee & Family Bingo** on Sunday, July 22nd. Drop your kids off at the TBA sponsored Teen Game Room or Childcare room and join us again at 9:30 a.m. in the Lonesome Dove Room for coffee and fellowship. Pick your kids up afterwards and enjoy a few games of Bingo together as a family before

lunch. Bingo starts at 11:00 a.m.

- Don't forget about the **BBQ** Sunday night!

It's going to be a weekend you won't soon forget. Remember, be sure to register EARLY to ensure your spot in the festivities. Come on down to San Antonio this summer...you know you want to!

San Antonio Convention & Visitors Bureau



Spouses' Luncheon to be held here in the Lonesome Dove Room of the Henry B. Gonzalez Convention Center. Luncheon and Style Show attendees must pre-register by July 1.

Pre-register by July 1

Spouses of Active and Retired TBA members who wish to attend the TBA Convention/Clinic may be registered on the form. Spouses who are also band directors must register as an Active Member. **Spouses attending the Luncheon and Macy's Style Show must PRE-REGISTER BY JULY 1 TO ENSURE A PLACE AT THE LUNCHEON.** Seating is limited; don't miss out.

The BEST VALUE is the \$50 Spouse Pre-Registration Fee (for Non-Band Director Spouses). This includes entrance to convention seminars, concerts and Exhibit Hall; Spouses' Luncheon; Macy's Style Show; Spouses' Coffee; Bingo; and the BBQ Dinner and Dance.

This year, TBA offers an *optional* Spouse Pre-Registration Fee of \$35 which DOES NOT include the Spouses' Luncheon, Macy's Style Show and Spouses' Coffee. The only type of registration offered on-site will be the \$35 option. If any luncheon tickets are still available, they will be sold for \$35 on-site. Pre-register and save money!

2012 TBA Convention/Clinic Sponsors

Texas Bandmasters Association is proud to thank our 2012 Convention/Clinic sponsors. It is through the commitment of our sponsors and membership that we are able to bring valuable music education events and materials.

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