

Bandmasters Review



An Educational Publication of the Texas Bandmasters Association



September 2012 • Volume 14, Issue 1



Professional Development Outreach Program

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Vertical Alignment in the Band Hall: Methods, Strategies, and
Curriculum to Energize Your Band • David Brandon

January 26, 2013 • Lindale High School

Preparing for Success at UIL Contest • Michael Brashear, Brian Merrill

February 25, 2013 • United ISD, Laredo



From left to right: Jeff King, Steven Moore, Richard Herrera, Alfredo Vélez III, Tom Harrington, Bruce Beach, Chico Portillo, Mike Brashear

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NEW DATES!

The TBA Convention/Clinic for 2013
is scheduled for
Sunday through Wednesday, July 21-24.
See pages 6-7 for details.

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

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

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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

Alfredo Vélez III, 2012-13 TBA President

Dear friends and colleagues,

Congratulations on the beginning of your new academic year. Whether this is your first year or one of many in a long career, it is always an exciting time. Anything you can imagine is possible for you and your students. It is much like the adage at the start of every baseball season: “Hope springs eternal.” Every plan you’ve made has a chance to succeed and every goal is feasibly attainable. More

importantly, the day-to-day music making process is the true reward. Engaging students in music education and appreciation with the end result being the art of music performance, should be the ultimate vision we have for our students and ourselves. I wish you all the best in creating this meaningful environment.

It is my pleasure on behalf of the Texas Bandmasters Association to congratulate our past presidents Tom and Shelley Harrington for a splendid convention this summer. Their ongoing commitment and passion for TBA was obvious in every aspect. “The President’s Own” United States Marine Band concert set the tone for the superb quality of our entire convention—from great concerts to valuable clinic presentations. A heartfelt thanks to all of our expert presenters and demonstration groups for their contribution to the educators in the state of Texas.



I would like to recognize Brian Merrill and Frank Troyka for their masterful leadership in presenting another impactful year of the TBA Academy and Student Day sessions. We appreciate the support of all our exhibitors for a vibrant exhibit floor. We could not provide the event we do without the loyalty and advocacy of all our business partners. We look forward to your continued patronage and partnership.

At the TBA Convention/Clinic we heard Dr. Tim Lautzenheizer mention that Texas bands and band directors are among the best in the world because of the “community” created by our willingness to share and grow professionally. This is certainly due in large part to the advocacy of our great state organizations—TMEA, UIL and TBA—and their remarkable leadership. I hope we can continue to come together and preserve the impact our associations currently have. The folks who have gone before us have created a culture for music education to thrive in our state and we owe them a great debt of gratitude. I hope that given the opportunity, you will also contribute to this great culture by actively participating at any level—either local or state. Adjudicating, presenting, serving an office, serving on committees or at the very least attending conventions are all ways to positively influence our profession. Membership is the first step,

From the Board

but taking a leadership role is the most bon-a-fide method of contributing to our musical culture. Take a chance and get involved. We all become the beneficiaries and our profession prospers.

Our sincerest gratitude for the expert execution of our convention must be extended to TBA Executive Director Mike Brashear and our wonderful TBA office staff including Exhibitor/Ad Manager Robin Tovar and Director of Web Development Justin Young. Thanks must also be extended to Chuck Kuentz for coming onboard with his contribution to the TBA office during the convention. TBA is fortunate to have Mike Brashear's tremendous experience and leadership at our helm. His insight and stewardship are crucial and are reflected in the tremendous fiscal health of TBA. The association is in good hands and privileged to have Mike, Robin, Justin and Chuck at the controls.

As happens every year we say a fond farewell to outgoing board members, our great friends and past presidents Don and Cloteal Haynes. The TBA board has enjoyed their fellowship and contributions to the directors of Texas. The TBA board will miss their warmth, congeniality and the elegance they brought to every thing they touched. Don Haynes always exhibited an evenness and thoughtful, gentle look to every decision that came before TBA. I'm sure these fine traits are what have led to his long and successful career at LBJ High School in Austin. His students and parents will continue to receive his love and passion for music education, the same passion he showed to TBA these past seven years. On behalf of the TBA board, good luck and all the best to Don and Cloteal.

With the exit of one board member comes the welcoming of a new colleague. We would like to welcome Chico Portillo as our new Sergeant-of-Arms

and his lovely bride Reagan and their children. Chico is well known and respected in our profession. He brings a broad perspective as a music administrator in Pflugerville ISD and many years experience as a successful band director.

We continue to encourage and solicit your input for future clinics at TBA through an online procedure on the TBA website or by contacting individual board members. Please let us know what topics and presenters you would like to hear. We also would like to invite you to attend the Professional Development Outreach Program sessions scheduled throughout our state this academic year. TBA is committed to providing professional outreach with the help of two very generous sponsors: D'Addario, makers of Pro-Mark/Evans/Rico products, and Texas Music Festivals. With their sponsorship, we are able to bring excellent presentations throughout the state at a low cost of \$10 to all TBA member and non-member attendees.

Please make plans to attend next year's TBA convention. We will be honored to have Eugene Miglario Corporon of the University of North Texas as the 2013 Featured Clinician and Steven Bryant as the 2013 Featured Composer. I urge you to familiarize yourself with Steven's music before our convention so that your experience next summer will be enhanced. TBA is also proud to announce a special concert from the Greater Dallas Youth Orchestra Wind Symphony with conductor Nicholas Williams.

I would like to leave you with one final thought. Throughout our state, each of us is met with a unique set of challenges daily, but we can control what happens while we are on the podium and in front of our students. Good fortune to you on a successful year.

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From the Board

Chico Portillo, 2012-13 TBA Sergeant-at-Arms

Dear friends and colleagues,

I am very honored and excited to have been selected to serve as the new Sergeant-at-Arms on the TBA Board of Directors. I look forward to learning as much as I can from the current board members and am humbled in knowing that I will be following in a tradition of excellence forged by the legendary band directors of the past. I take this responsibility seriously and am eager to do my part in continuing to guide us in a meaningful and educational journey.

In my short time on the board, I can already attest to the fact that Mike Brashear is a wonderful Executive Director of the association! He provides exceptional leadership and vision for our organization. The family feel of the board of directors, which includes spouse membership, is such a comfort to a new board member. My wife Reagan and I are looking forward to working with Mike Brashear, Robin Tovar, Justin Young, the current Board of Directors and the spouses involved with the organization.

As I have transitioned from a band director to a fine arts administrator involved with curriculum and instruction, one of the things I enjoy is providing support and professional learning for the fine arts teachers in our district.



For many of us, the TBA Convention/Clinic has been a large part of our educational lives and has had a positive impact on all of us. Some of the best professional development for band directors occurs during our convention.

I welcome the challenge of assisting the board with providing quality workshops for the years to come.

We are all the products of the people that have influenced and touched our lives. I want to thank all of you who have been

great teachers, mentors, professors, friends, and colleagues over the years. Your support has allowed me to lead a fulfilling life. You continue to inspire me to work harder for you and the students we all serve. I am grateful to all of you!

I hope that your school year is off to a fabulous start. As you lead students throughout the year, please continue to look for all of the good that our profession has to offer them. Consider all the possibilities for your students and those at your school. Strive to make your entire school the best it can be. Lastly, remember that there are many systems in place to help if you find yourself struggling. Our membership is full of teachers willing to help. Have a great year!

From the Board

Tom Harrington, 2012-13 TBA Past President

The 2012 Convention/Clinic is in the books and I have many people to thank for their efforts to make our time in San Antonio such a success. It is one of the greatest assets of our profession that we gather together as band directors to become better teachers. I cannot think of many other professions where colleagues who sometimes compete with each other also freely give away their tricks of the trade. We do this just because we all feel that every child in Texas deserves our best. So, I am grateful for all of you who shared your advice this summer as a session presenter. Our profession benefits when you share your experience at the TBA Convention/Clinic.

Many thanks also go to the people who helped put on the convention. It was my great pleasure to work with Executive Director Mike Brashear and his staff who spent the year preparing the best convention possible. Also, I need to thank my wife Shelley who worked hard to create some new venues for the spouse's division. And I know that the Board of Directors joins me in thanking Frank Troyka for his work on the Student Day and Brian Merrill for his work on the TBA Academy.

There were many musicians who performed for us this year, all the way from a beginner trombone player to "The President's Own" United States Marine Band. Each of these people helped make a great experience for all of us. Thank you for helping to get our year off to a great start.

I have had a great time over the last five years getting to know our new TBA president Alfredo Vélez III. Fred has taught in Texas for over 30 years in both public school and at the college level. He has worked in the Metroplex, the Valley, and now in the Houston area. His experiences will help him to represent all of us when he is preparing for next summer's convention.

I'm going to take this last opportunity to share with you some ideas of what I think is important for all of us. Being a well-trained musician and an organized

administrator of your program will always remain on the top of this list; however, what may be harder to see is the importance of the quality of character.

Be a role model to teachers on your campus.

Be involved, not only does this help your program by being included in campus-wide decisions, but it presents a good face to your band program in general. Be a team player.

Be a role model in your profession. Volunteer to help with region band. Don't gossip about others and their programs. Attend TBA and TMEA conventions and encourage young directors to attend as well.

Be a role model in your community. When I was a young teacher I knew this was important, but

when I became a parent of teenagers I really understood just how much parents talk about their kid's teachers, especially band directors and coaches. Parents speak well of teachers who inspire their children. Winning is important, but parents want their kids to love music and have a great day at school.

Be a role model to your students. Be very deliberate about the environment in your band hall. Treat kids well and find opportunities to be encouraging and complimentary. When your students feel safe and happy studies show they actually learn and perform better. Students who are excited about band will communicate it to their parents, siblings and friends. Always remember you are not just teaching music, you are also teaching kids. We are some of the only adults many students see year after year and for them, that makes us very special in their lives.

My wife Shelley and I want to thank you for the opportunity to serve on the TBA board. We appreciate your support and confidence and we hope that not only did you find the 2012 Convention/Clinic beneficial, but that you had a good time as well. I look forward to serving this last year and seeing all of you in San Antonio this next summer.



TBA News

Michael Brashear, TBA Executive Director

Greetings from the TBA office! I am pleased to report that we had another very successful TBA convention with over 6500 in attendance including band directors, family members, students, performing groups, and exhibitors. I am very impressed with the high commitment of band directors to professional development—over 12,500 hours were spent in attendance at clinics at TBA this summer!! “The President’s Own” Marine Band concert had standing room only and all of the concerts and reading sessions were well attended. One of our traditions is an emphasis on family activities at the convention. The Lonesome Dove proved to be a great new venue for the Spouses’ Luncheon and our overall spouse and family attendance was up by 30 percent over last year. Congratulations to the TBA Board of Directors and Spouses Board, and especially Tom and Shelley Harrington-2012 presidents, for their work in presenting this outstanding convention.



TBA Resources:

Please note the Professional Development clinics that are listed on the inside front cover. I encourage you to take advantage of these great opportunities for further growth through the school year. Another valuable resource that TBA provides is a wealth of information on our website. Handouts from conventions and articles from past *Bandmasters Review* magazines are available. Go to www.texasbandmasters.org and look under the RESOURCES tab.

2013 Convention Date Announced:

The TBA Convention/Clinic date for 2013 is **Sunday-Wednesday, July 21-24**. This is one week earlier than previously announced and should work better for many attendees. An added bonus is the San Antonio DCI show on Saturday, July 20. Plan to attend the DCI show and stay for the convention.

TBA’s Future:

One constant that I have observed in my life and career is that change is inevitable. I am old (or experienced!) enough to remember when “No Pass-No Play” began. I thought that would be the end of successful band programs as we knew them. I also thought that the law was so unfair and ridiculous that parents and other advocates would put enough pressure on the powers that be so the law would quickly be changed. I was wrong on both accounts! The law remains and the quality of band programs in this state continues to go up and up. This is only one example in my career of how band directors adapt to change and find new and more efficient ways to teach—resulting in better bands. I have also observed that directors who are the most adept with changes are the ones who stay in the profession and continue to be successful. Those who resist change or bury their head in the sand generally fail.

TBA has a long history of success. We are the largest state band director association and have enjoyed 65 successful conventions. In many respects, TBA and Texas bands are the envy of the national band world. TBA has been blessed with outstanding leadership and vision from past Presidents and Executive Directors. Each generation of leaders has met the challenges presented and continued the TBA story!

A large part of the success of our annual convention is our exhibit hall. Our attendees benefit from being able to view the most current products available from our exhibitors and from the personal contacts that are made with the Business Members. Even in the internet age, there is no substitute for personal, one-on-one interaction available in our exhibit hall. Our Business Members also contribute approximately half of the TBA annual budget, a substantial part of our income.

TBA News

For many years, TBA has experienced a steady decline in number of booths and I continue to hear from exhibitors that the only way for the band, choir, and orchestra summer shows to remain strong is to combine the exhibit halls to reduce exhibitor expenses and maximize the exhibit hall traffic. Prompted by this information, the TBA Board carefully evaluated ways in which we can ensure a strong and healthy future. After thorough financial and logistical research and analysis, a partnership has resulted between TBA, TCDA (Texas Choral Directors) and TODA (Texas Orchestra Directors). Representatives from all three boards met numerous times and have thoughtfully designed a plan whereby all three associations can minimize costs and maximize the success of our conventions.

Beginning in 2013, TBA, TCDA, and TODA will share convention dates and a combined exhibit hall.

All three associations will continue to have separate conventions with clinics, performances, and social activities unique to each association. Our individual identities and ways of operating will remain our own!

The future of TBA is strong, and this new venture will ensure that our exhibitors will continue to participate and support us. By decreasing their stay in San Antonio from six nights to three and more than doubling the traffic in the exhibit hall, our returning exhibitors will be much happier. Many have indicated that they will need more booths because of the combined venue so we are creating greater potential for attracting new exhibitors. The bottom line is a much larger exhibit hall! The increased revenue generated will help to ensure the future of all three associations—a win-win for TBA, TCDA, and TODA members as well as our exhibitors!

This is an exciting time for TBA and I am committed to ensuring our continued success. I applaud the TBA, TCDA, and TODA Boards for making this decision which will allow our respective associations to

provide outstanding summer conventions for Texas music educators.

Mark your calendar now and be a part of our future: July 21-24, 2013! Have a great semester.

Representatives from TBA, TCDA (Texas Choral Directors) and TODA (Texas Orchestra Directors)....met numerous times and have thoughtfully designed a plan whereby all three associations can minimize costs and maximize the success of our conventions. Beginning in 2013, TBA, TCDA, and TODA will share convention dates and a combined exhibit hall.

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Achieving Maximum Potential With Minimal Time: Effective Strategies for Marching Band

Bob Chreste and Evan VanDoren

As band directors we always hope that our students' final performance will be their best one. It can become difficult to engage students in rehearsals while working to clean every last mistake in the final weeks of the marching season. The question then becomes, how can we develop our ensemble to reach its fullest potential given the amount of time that remains? Whether you have one week left or one month left, read on for a few concepts and strategies that can be implemented for continued growth all the way to the final performance of the season!

Utilizing the "mixed setup" as a means of increasing student performance accountability

After a couple months of marching rehearsals, it can become difficult to see and hear new problems to address with your students. To find and solve performance issues, we suggest increasing student performance accountability by rehearsing in a mixed arc or mixed circle.

Rehearsing in a circle or an arc increases student accountability by providing clear lines of sight and

sound between the director and students. When the director stands in the center (focal point) of the circle, he or she can see and hear each student's performance equally and provide feedback to the appropriate individuals. The students quickly become aware that as a result of the setup, they are unable to "hide" within the group. Instead, they must fix their own performance issues, rather than rely on the players next to them to do their jobs for them.

Picture this: A band director has her band set up in a circle, with each instrument group standing together in sections. The band members perform an excerpt from their show, in the middle of which a trombone player makes a bad sound. Immediately, the director turns to the trombones and addresses them as a section, asking them to make better sounds. We hope that the student realizes their error and will attempt to fix it. However, we have no way of knowing whether or not the student will be aware of his or her mistake.

**Picture this:
A band director
has her band set
up in a circle
with each
instrument group
standing together
in sections.**

In an effort to hold students more individually accountable for their performance, set up in a mixed circle or arc so that no two of the same instrument are standing next to each other. This allows the director to isolate the individual sounds within each section more easily. If the director in the example above had her trombones spread evenly around the circle, she could have immediately turned to the area of the circle where the bad sound occurred, identified the student, and provided direct individual feedback.

There are many other advantages to rehearsing in a circular setup. Students, all of which have a clear line of sight to the director teaching at the center of the circle, will be able to receive instruction more effectively. Students are also able to see their peers on the opposite side of the circle. As such, their peers act as visual reminders of the instructions and as excellent peer motivators of performance quality.

Achieving Maximum Potential With Minimal Time: Effective Strategies for Marching Band

To met, or not to met, that is the question

It is important to have rehearsals that place students in realistic performance settings. As such, a metronome should be used in rehearsals only as an appropriate reminder of how it feels to move and play at a specific tempo. We stress to the students continually to be mindful of their pulse responsibilities, whether they should listen to a specific pulse behind them (usually the battery percussion), or watch the drum major to acquire and maintain tempo.

Teaching students to play with an audible pulse is relatively simple in comparison with the alternative. Be sure that when rehearsing, the metronome is placed behind the performers, and the volume is at an appropriate level so that the students do not feel they need to compete with it. Teaching students to perform using a visual tempo source can become significantly more challenging, as it requires a higher level of focus from each individual. Teach your students first to place their feet in time with the conductor's hands. Then have the students play with the pulse that they have established in their feet.

Begin working on this concept by playing fundamental exercises without a metronome, continually stressing to students to “put their feet with the hands, and play with their feet.” Encourage students to understand how what they are doing visually lines up with what they are doing musically. For example, do they begin a phrase on their left or right foot? Do they release a long tone on their left or right foot?

Additionally, consider identifying the moments in your production where students must perform using a visual tempo source and practice those moments “on the hands,” without a metronome. Students will initially have a difficult time performing with a visual tempo

source only. With plenty of repetitions, and armed with the strategy of “feet with the hands, play with the feet”, your students will be able to achieve this skill set.

Using your fundamentals time to clean your marching show

Rehearsal time allotted for fundamentals can also be used to clean your marching show. Many directors rehearse traditional visual and music fundamentals, hoping that the students will apply them to their marching show. Instead, let the needs of your show help you create additional exercises for your band that are more directly applicable.

For example, if you have choreography in your show, give your students extra repetitions by incorporating the movements into your music fundamentals. Using unison movement allows the director additional opportunities to clean ensemble

movement. If you have several choreographed moments in your show, allow your students to choose the movements to perform during their fundamentals. The director will not be able to visually clean during this time, but students will have the opportunity to become more comfortable dancing and playing at the same time.

Musically, create fundamental exercises that directly apply to your marching show. For example, while working on air use excerpts from your marching show as exercises. Your marching show likely has a few major impact moments where effect is generated through the volume of the ensemble. Use these moments to allow your students to work on moving a lot of air, addressing embouchure, air speed, air quantity, and tone quality in the process. When choosing tempos for fundamentals, use tempos that occur in your show. For example, if you have faster tempos in your show, then



Achieving Maximum Potential With Minimal Time: Effective Strategies for Marching Band

give your students plenty of opportunities to perform exercises at those tempos. If your show uses time signatures other than 4/4 or 2/4, create exercises that give your students the opportunity to move and play in 3/4, 6/8, etc. Additionally, you can create articulation exercises based on reoccurring show rhythms. Working on these rhythms on a concert F or other notes will allow you an additional opportunity to address fundamental articulation skills while cleaning your show. At the end of each exercise, perform the applicable excerpt so that your students may easily apply the fundamental skill.

Setting your students up for a successful performance

When weekly rehearsals are over, it's time for our students to apply their hard work and have a great performance! Teenage students are generally uncomfortable performing in front of large audiences. It's our job as directors to do what we can to make them feel confident and comfortable before they set foot on the field.

The first step to a successful performance warm up is to have a plan. Create a written, minute-by-minute plan listing everything you want your students to do during your warm up time. Be conservative with how much you want to accomplish during your warm up. The students should not feel rushed or tired and, as such, it's better to have a little extra time instead of not enough. Use any extra time to talk your students through the show and build their confidence. As you are planning your warm up, choose exercises that your students will achieve at a high level the first time. The students must feel confident as they prepare to take the field.

A performance warm up is not the time to teach a new exercise, as it will only create confusion and insecurity for the students. Do not choose exercises that may need to be repeated as a result of poor performance.

Stress the importance of "one and done" with your students to help them understand they will only have one opportunity to have a great performance. Remember, a performance warm up is not the time to clean your show. It will only add to your students' nervousness.

Additionally, the ability to communicate clearly and effectively with your students during your warm up is an integral part of helping your students feel confident and comfortable before a performance. At football games, you have several distractions including noise from the announcer, the fans, and the other band. During a contest warm up, there are usually several bands warming up in close proximity. For most contests, you cannot use wireless amplification to communicate with your students.

With all of these hindrances it is a difficult task to communicate clearly with your students. There are two important steps you can take to overcome these distractions. First, create hand signs for your fundamental exercises. Using hand signs for your exercises will allow your students to see what you want them to play while also forcing your students focus on the task at hand. Second, practice your show warm up plan exactly as it will be at your performance. By practicing the show warm up process it will be easier for students to anticipate each exercise and, as a result, have more confidence.

Create a written, minute-by-minute plan listing everything you want your students to do during your warm up time. The ability to communicate clearly and effectively with your students during your warm up is an integral part of helping your students feel confident and comfortable before a performance.

Achieving Maximum Potential With Minimal Time: Effective Strategies for Marching Band

In Conclusion

As directors we are charged with the responsibility of prioritizing what we do with our ensembles to ensure successful performances. All of the procedures and suggestions presented are currently in daily use by the authors and with positive results. The driving concept is to make everything we do in rehearsal relevant and immediately applicable so that students can connect the fundamentals to the actual content.

Bob Chreste is currently an associate band director at Cedar Park High School in Cedar Park, TX. His duties included being the primary director of the Symphonic Band and the Timberwolf Marching Band. Under his direction, the marching band has won numerous BOA Regional class championships, been a finalist at the 2010 BOA Grand National Championships and was named the 2011 UIL 4A State Marching Band Champion. Before coming to Cedar Park, Bob began his teaching career as an associate band director at Berkner High School in Richardson, TX. Bob is also in his ninth year on the brass faculty for the Carolina Crown Drum & Bugle Corps based in Fort Mill, SC. Bob is also an active drill writer and marching band arranger in Texas with his own small business, BC Band Solutions. Bob Chreste has an accomplished performing background as well. In 2001 and 2002, he was the conductor and a

performer in the Tony and Emmy Award winning musical production, Blast! Prior to that, Bob marched with the Cadets of Bergen County Drum & Bugle Corps from 1996 through 1998. His educational background includes receiving his Bachelor of Music Education degree from the University of Houston in 2000 and his Master of Music degree in Conducting from Sam Houston State University in 2003. While at Sam Houston State University, Bob was a graduate teaching assistant under the direction of Matthew McInturf. Bob's professional affiliations include the TMEA, TBA and Phi Mu Alpha Sinfonia.

Evan VanDoren began as Assistant Director of Bands at Cedar Park High School in 2009. He received his Bachelor Degree in Music Education after graduating with honors from Butler University in Indianapolis, Indiana in 2009. While at Butler, Mr. VanDoren was selected to the Dean's List, selected as the Jordan College of Fine Art's Outstanding Future Music Educator, and selected as one of Butler's Top 100 Students. While he attended Butler, Mr. VanDoren had the privilege of working with the state and national champion Avon High School Marching Black and Gold. Mr. VanDoren "aged-out" of the Carolina Crown Drum and Bugle Corps in 2008, with eight years of DCI marching experience, including two years as Crown's head drum major. He was honored with the Jim Jones Leadership Award in 2007. In 2009 and 2010, he joined the brass instructional faculty at the Carolina Crown, during which time the corps won its first Jim Ott Award for Outstanding Brass Performance. Mr. VanDoren is currently a member of the Madison Scouts Brass Faculty. Since he begun his involvement at Cedar Park, the marching band has earned a top ten finish at the Bands of America Grand National Championships and the 2011 UIL 4A Marching Band Championship. He is responsible for the Jazz Ensemble and the Concert Band, both of which consistently receive superior ratings. Professional associations include Phi Mu Alpha Sinfonia, TMEA and TBA.

Malcolm Helm Scholarship Winner



Congratulations to 2012 Malcolm Helm Memorial Endowed Scholarship winner **Stetson Begin**. He is a senior Music Education major at the University of Houston with an intended graduation in May 2013.

Stetson currently studies clarinet with Randall Griffin, principal clarinet of the Houston Ballet. At U of H, he performs with the Wind Ensemble II, under the direction of Marion West. From 2008 to 2010, Stetson was a member of the Spirit of Houston Marching Band under the direction of David Bertman. He also serves as a Moores School of Music Ambassador bringing greater awareness to the school through participation in recruiting events, assistance with auditions, and communication with potential applicants.

Stetson is a 2008 graduate of College Park High School in The Woodlands, Texas, and was a drum major for three years. Stetson is also a current staff member at the George N. Parks Drum Major Academy. He teaches private clarinet lessons at three campuses in the Conroe ISD and serves as a marching/visual technician for the College Park High School Marching Band. During the summer, he hosts a self-designed leadership camp at various high schools.

Stetson appreciates all the teachers that have guided him and have had a significant impact on his life. Their instruction and encouragement have been monumental in his success. These teachers include: Mrs. Charlotte Royall, Mr. John Benzer, Ms. Marion West, Mr. David Bertman, and Mr. Eddie Green. Additionally, Stetson thanks all his friends, and most importantly, his family for their love and support.

Rewind and Start Again

It is Never Too Late to Make Things Right *Suggestions to Young Teachers*

Barbara Lambrecht

Finis Origine Pendet – The end depends upon the beginning.

So, school has started. You are in the second grading period, and your plans for a problem-free year have evaporated. Your classes are not progressing at the rate you had hoped. Discipline has deteriorated.

You are of the mind-set that you need to be like a postage stamp and stick to one thing until you are there, but your destination seems farther now than it was back in August when school began.

You know you need a plan to succeed as a band director, but your plan doesn't seem to be working.

My husband Rick Lambrecht insists that not only do you need a plan, but you need to stick with that plan. He maintains that the day you finally give up on your plan is the day it was going to work. My contention is that sometimes, you have to consider that another plan might work better for your situation.

Last fall, two second-year teachers confided to me that they were quite excited about the start of school. Now, they told me, they could make corrections in mistakes they had made their rookie year. Now, they would have a different discipline plan, different process

and procedure that would work for their school, their student population.

Don't wait an entire year to fix your problems. "Failure" of your plan merely means you have another opportunity to start over and get it right. If your classroom management plan has gone awry, consider these things: consistently start instruction on time and set the example you want your students to follow.

Approach incidents with fairness, perspective, and consistency. Don't let your emotions cloud your reactions and decisions. You have two choices of attitude in the classroom: positive or neutral. You are not allowed to be outwardly negative.

Often the problems that arise are not actually discipline problems. They are instead glitches in the process and procedure. If that's the case in your rehearsals/classes, practice the process and procedure.

If students are unruly upon entering your rehearsal space, take them back into the hallway and practice how they are to enter your room. Remind them how you want

them to come in. Perhaps you need to line them up and have them file in, single file, silently. Explain exactly what you want. Explain exactly what to do. Demonstrate how to do it. Explain why to do it.

Approach discipline for what it is — refining behavior to meet established criteria.

Discipline is not punishment; and remember, punishment is but one means to secure a desired behavior.

Perhaps you are not on target with the goals you set for mastery. Ask yourself this: Are lessons driven by the pace of the curriculum or the pace of the students? The length of the class period, the innate intelligence of the students, even the time of day the class occurs can affect the pace

Your classes are not progressing at the rate you had hoped. Sometimes, you have to consider that another plan might work better for your situation. Don't wait an entire year to fix your problems.

Realize that teaching and dealing with students is a continuous cycle, an evolving process.

Rewind and Start Again

of learning. Be flexible. Keep your students number one in your plans.

On the other hand, I also suggest you expect more and tolerate less. Expect high performance and tolerate less distracting behavior. Teach your students to aim high and to consider themselves capable of great things. Expect the same of yourself. Be patient, for patience and perseverance have a magical effect before which difficulties disappear and obstacles vanish.

If you are struggling, ask for help from veteran or more experienced teachers. They will be more than happy to share their wealth of knowledge, to help to mentor you, and to share what has worked for them in the past. Remember, “master” teachers do not know everything, but they do know where to find it.

As for your master teaching plan, realize that teaching and dealing with students is a continuous cycle, an evolving process. Every week, make a plan, and at the end of the week evaluate the effectiveness of the plan. Adapt the plan for the following week and start the cycle all over again.

Texas Bandmasters Association hosts clinics during the year in addition to the annual Convention/Clinic in San Antonio. Perhaps in your community there is a chapter of YES, Young Educator Seminars started by Lynne Jackson at SMU about five years ago.

TheYellowBoard.com is another place you can go for answers to your questions/problems.

It’s never too late to be what you could have been. And, “wisdom,” as Jessica Tandy the famous actress has said, “is learning from all your experiences, which means maybe you don’t make the same mistakes over and over again.”

I wish you all the best as you pursue your career in teaching music to young people. There is no higher calling than education. You can and will make mistakes. Admit them; laugh at them; you can even point them out. Perfection is hard to live up to. Your students and their parents will admire and respect your pursuit of perfection, but like and love you when they see you are truly no more perfect than they are.

You have two choices of attitude in the classroom: positive or neutral. You are not allowed to be outwardly negative.

Barbara Lambrecht received her education at Texas Tech University and the University of North Texas. She has recently retired after forty-two years of teaching band at every level, from elementary through university. In 2009 Barbara was inducted into the Texas Bandmasters Hall of Fame, and was instrumental in creating El Paso’s Edge of Texas Concert Band. She presently serves as music director and conductor of the band.

Mrs. Lambrecht, wife of UTEP Horn Professor and assistant conductor for The Edge, Richard Lambrecht, has written for and served as Contributing Editor for The Instrumentalist. She also writes and arranges music for band. Hal Leonard, E.C. Schirmer, and RBC Music Publishers publish her band pieces.

Honored numerous times by her colleagues, Mrs. Lambrecht has been the recipient of Texas Tech University’s Distinguished Music Educator Award, Tau Beta Sigma’s national Outstanding Service to Music Award, the Texas Chamber of Commerce Cultural Award, National Band Association Achievement Award, Texas Music Educators Association Achievement Award, and twice had her “day” proclaimed by the city council. Most recently she was chosen as one of the 2000 Outstanding Musicians of the 20th Century, and was named to Who’s Who of American Women.

Her bands were named State Honor Band in both Texas and New Mexico, received the John Philip Sousa Foundation’s Sudler Cup, performed at The Midwest Clinic, played on the White House lawn for President Ronald Reagan, was selected Most Outstanding Band at numerous competitions, and marched in the Washington D. C. Independence Day parade.

Barbara currently mentors young directors in the El Paso area, works with bands across the city, teaches flute sectionals and lessons, and subs with the Roswell Symphony Orchestra. She is an active clinician, adjudicator, and conductor across the United States.

Audition Tips For Success

From the 2012 TBA clinic “Tips for a Successful Region Band Experience From Start to Finish! Three Perspectives: Student, Teacher, Clinician.” To view and print the complete handout from this and other TBA Clinics, go to: www.texasbandmasters.org; select the RESOURCES tab.

Cynthia Lansford, Ryan Johnstone, Taylor White

The Day-of Game Plan: From Wake-up to Result Posting

I. Waking Up!

a. Set your alarm and give yourself plenty of time to complete all of your morning activities and necessities in a leisurely fashion.

b. Dress appropriately—although at this particular audition the judges may not see you, sometimes looking good helps set the tone for your day.

II. Breakfast and Hydration

a. Eat a balanced meal free of fats and grease that will weigh you down and perhaps add to your uneasy feelings. It's best to go with cereals, fruits, and breads.

b. Water, Water, Water! Dry mouth is one of the most common ailments that many wind musicians face when under pressure. The best way to combat this is to be 100% hydrated. This is more important than you will ever know! Avoid caffeine or energy drinks that proclaim to heighten your performance. You will have plenty of adrenaline and other endorphins to keep you going through the audition. Stimulants like caffeine will put you overboard.

III. Pre-Departure, Departure, and Arrival to the Contest/Audition Site

a. Check, Check, and Re-check to make sure you have all of the necessary materials for a

successful audition—Music, Tuner, Metronome, Instrument and Lucky Rabbit's Foot!

b. Give yourself plenty of drive time to school to ride the bus. You need to be calm and relaxed so make sure all you do functions as a means to this end.

c. Upon arrival at the contest site, find your audition room and check-in with the monitor if possible. Next, find the warm-up area and restroom facilities. *Things not to do:* do not hang out in the hallways, do not listen to others play their etudes over and over, do not play your etudes over and over. *Things to do:* find a quiet place (if possible) and collect yourself, do a simple warm-up that focuses on the fundamentals while keeping you loose and relaxed, frequently check your room to make sure things are running on schedule, and be flexible, as most auditions are not perfect.

IV. The Audition

a. This is not a life or death situation, so don't treat it as such! Freaking out will only add to the stress and tension of the situation. We play best when we are relaxed, so try and maintain your focus and BREATHE. It is scientifically proven that deep, through-the-nose breathing calms and focuses the mind.

b. Dry Mouth: As stated before, this is one of the most common

reactions to nervousness. Other than being as hydrated with water as you can be, another quick and effective way to provide almost instant relief is to have some kind of citrus beverage or citrus fruit handy. A quick drink or quick bite of a lemon will do wonders in this situation. A bottle of water with a squeeze or two of lemon in it is probably a great idea.

c. Listening to competitors audition can be deadly and can cause you to deviate from your game plan. Just because someone can play his or her etude twice as fast as you doesn't mean you should adjust your tempo.

d. You need a game plan!!! Sit or stand? Stand height? One page of music or two? These are things that you can easily forget. Sing the part in your head before your start and remember that adrenaline can sometimes influence your tempos a bit. You get a one breath, one note warm up on the first note of the etude...please use this!!! Take a deep relaxed breath and let all the tension out before you begin. All of this should take less than one minute. How will you begin each piece? What is your process for determining the tempo you should play? Generally, you should silently count off a few bars in your head before you begin playing, and the most difficult technical section of the etude should determine your

Audition Tips For Success

tempo. Sing this section in your head to get your target tempo (that is, the tempo that you know you can successfully perform well).

e. Being In the Moment—Now is the time to think positively and to rely on all of the hard practice that you've done. All of the hard work is out of the way, so just play! Note-perfect auditions are extremely rare and auditions at this level are probably not won on notes alone. The key to performing well is to be focused IN THE MOMENT. What do you want each note to sound like in the grand scheme of the piece? Being in the moment means you don't think about a note you missed or a phrase you dropped. Those things are now in the past. Don't think about the hard section coming up – think, feel, and BE in the moment. Being focused in the moment gives you the best opportunity to perform to your potential.

f. Waiting to play again—Take advantage of the warm up times to keep everything relaxed and free. Do not savor your previous performance or wallow in grief over your less-than-best. Stay focused on the next etude and visualize yourself performing well.

V. Post-Audition

a. RELAX!! Take a mental and physical break. Get to a quiet place and rest your eyes and mind.

b. Handle the results professionally. Be happy for others and take pride in knowing that you did the best you could.

General Considerations

Warm up before you get to the audition site—perhaps some very light mouthpiece buzzing and 15 or 20 minutes or relaxed warm up. Resist the temptation to play too much. Because you have been getting in peak shape for the past few weeks (hopefully), you don't need a two-hour practice session before an audition. All you should need is some relaxed playing just to get comfortable.

Don't look up old friends, hang around and talk shop with other players, listen to other people warm up, or generally socialize. There will be plenty of time for that after you audition!

Don't warm up too much. Get comfortable and then put the horn away. Your chops will be there; blowing every few minutes just to check them will tire you very quickly. Spend time reading, relaxing, breathing deeply and being quiet. Walk in the room relaxed and refreshed, without fear and with confidence.

Drink gallons of water. Water fills your stomach and keeps you from getting hungry at the wrong time. It also keeps your body super-hydrated and therefore works to prevent dry mouth. It also gives you something to do and can have a calming effect on you if you are a little nervous. If you drink the equivalent of eight ounces of water every 10 minutes, you will find that you have to go the bathroom every 10 minutes, too. (Begin this routine earlier in the day as “transit time” for water from entry into your body to exit is approximately four hours.) Drink water only. Keep away from soda, tea, coffee, milk and other drinks that will stay in your mouth even after you brush your teeth. Water is the perfect drink. Learn to like it.

Concentrate on your goal. Playing the excerpts in your mind, not on the instrument. It's too late to practice now; you simply need to remind yourself of some of the pitfalls of each excerpt. It may help to write some thoughts down. Don't try some new breathing place or interpretation you overheard someone else use. Be confident of your style, even if it seems different from everything else you have heard that day. It may just be what the committee has been waiting to hear.

Forget about everyone else. It's useless to waste energy thinking about how well someone else sounds or warms up. Remain alone with your thoughts and your concepts. Keep away from distractions and concentrate on how you will project yourself.

Panhandle Band History: A Reflection

Cody Myers

The Texas Panhandle. This is a land of rich history, bountiful resources, and the finest people to be found anywhere. Palo Duro Canyon is the signature feature of the Panhandle region, plunging deep into the otherwise rolling plains and grassland. Many remember the Panhandle as home to cattleman Charles Goodnight, the Adobe Walls Indian Battles, or the Wild West town of Old Tascosa at the site of present day Boys Ranch.

Upon entering the present era, school life became paramount in rural Panhandle communities. School bands emerged as an enduring source of pride for many, if not most, of these communities. These band programs have created a historical record of their own.

The Texas Panhandle comprises the top 26 counties in Texas, some 25,600 square miles. That's 10% of Texas' land mass...over twice as large as Rhode Island. 38 high school bands participated in Region 1 UIL Contests during school year 2011-2012, a reflection of the relatively sparse population density of the Panhandle area. Nine of those were from the immediate Amarillo area.

Marching Band

The Panhandle likely mirrors most of the state regarding marching band development. George "Red"

Bird, band director for Massillon High School in Ohio, was the first to use yard lines for a measured step. The concept found its way to the Panhandle.

6 to 5 became the accepted gait unless, of course, the field only had lines every ten yards! Using the yard lines made it possible to have straight lines moving across the field. Not probable, just possible!!

As contests developed, bands were faced with required maneuvers. Inspection scores were included in the overall rating. "Band Contest" during much of the early period was all held on a single day. That included Marching Band, Concert Band, Sightreading...with and without student conductors. Now that's a full day!!

A review of Panhandle and Hereford videos from 1959 through 1969 is quite interesting. The 1959 Panhandle High School Band video reveals an 8 to 5 marching style we might expect. Field cover from end zone to end zone, however, is rather limited. Many of the

maneuvers remain quite compact from side to side. By 1964, the same band program was using the same maneuvers to greater

School bands emerged as an enduring source of pride for many, if not most, of these communities. These band programs have created a historical record of their own.

The Panhandle represents about 1.6% of the state population ... it is also home to 33 Texas Bandmaster Hall of Fame members!

effect by covering much more field, up to 40 yards at once. Those early Panhandle Bands, directed by the legendary Gerald Smith, demonstrate very solid marching and maneuvering skills. Additionally, they play quite well. One interesting thing about both the Panhandle bands: once they begin playing and

marching, they don't stop until the completion of the show!!

The 1965 Hereford High School Band video is a solid display of technique and overall playing skill as the band follows the opening fanfare with "Eagle Squadron" at a pretty good clip. The marching style is an extension of the earlier traditional marching style seen in the Panhandle videos. In addition to the 8 to 5 step, Hereford sports a flashy high knee lift. The 1969 Hereford video reveals a sideline entrance and a Spanish show theme.

Panhandle Band History: A Reflection

The overall marching style remained as before, with a less pronounced knee lift. Much of the movement was sideline to sideline, complimenting the north and south movement.

I must say that straight-line formations and diagonals in these early films were pretty darned good!!

During the late 70s the WTSU Band began utilizing the new corps style techniques. My recollection is that as those of us at WT graduated and went on to teach in the Panhandle schools, corps style techniques were introduced into the region's high school marching bands. Of course, for a time the techniques were an end unto themselves rather than a means to creating desired effect. Stock arrangement shows of the 80s gave way to arranged music for each band. And director-designed drills largely gave way to drills by specialized writers during the mid 90s.

One huge factor in Panhandle marching band is the travel distance required to attend football games and marching contest. Bands have routinely traveled 100 miles or more to attend district football games. Even now, Tascosa High School travels in excess of 300 miles to compete in district football games in San Angelo and Abilene. (Tascosa's closest district game is in Lubbock, about 130 miles). A number of bands exceed 100 miles to Amarillo for UIL Marching Contest. Booker tops that list at about 138 miles.



Honor Bands

The Texas Panhandle has been home to over 30 finalists for TMEA Honor Band through the years. Those of us from the Panhandle point to these quality programs with pride, as bands and directors which stood alongside those setting the bar high for all Texas Bands during their era.

Honor Bands from the Texas Panhandle
Memphis High School Ronnie Wells 1A 1966
Hereford High School Ben Gollehon 3A 1968
Canyon High School Gary Zook 3A 1970
Canyon High School Mike Sheffield 3A 2005
Canadian High School Will Brewer 1A 2011

It is an interesting fact that Amarillo High School was named the very first TMEA Honor Band for Texas in 1959. Director Wayne Muller moved to the newly-opened Tascosa High School that summer, however. Due to his move the Amarillo High School band forfeited the "Honor Band" title. Edinburg High School was named the TMEA Honor Band in their absence and went on to perform for the upcoming TMEA convention.

Reflecting upon the early bands among this collection presents the reality of achievement directors and students realized with skeletal staffs, compared with more recent honor bands. Ben Gollehon remembers events leading to the Hereford High School Band's designation as the 1968 TMEA Honor Band.

Ben Gollehon began teaching in Hereford as the lone director in 1960. By 1966 he had added two directors to assist with the high school and direct the two junior highs in Hereford. Then, In 1967, according to Gollehon, "We decided to bite the bullet. We played the *Hindemith Symphony*,

Panhandle Band History: A Reflection

Elsa's Procession, and Sousa's *Pride of the Wolverines*. We were real successful....and won the outstanding band at Buccaneer."

Hereford was selected the TMEA Honor Band during the summer of 1967.

Gollehon says, "We hit the ground running" to prepare for the upcoming February concert. "There was lots of help from Dr. Gary Garner at West Texas State, the woodwind quintet at Amarillo College, and the faculty at West Texas State University.

"We gave a pretty good performance, we thought. We were proud of it."

Gollehon continues, "The community in Hereford at that time was a great place to be. We had lots of outstanding doctors, lawyers, CEOs, and successful farmers. I got to teach their children.

"It was a unique time in Hereford. A unique time for me. It was very enjoyable. I shall never forget it."

Gary Garner recalls the 1968 TMEA Convention as a notable year for the then WTSU Music Department. Concerts during that TMEA included the Hereford Honor Band, the West Texas State University Band, and the Springlake-Earth High School Honor Band, Dean Foshee, Director. Both those honor bands were directed by WT products.

Gary Zook recently recalled his time as director of the 1970 Canyon High School Band:

"Forty-three years is a long time, and my memory isn't what it once was, but I can remember the 1970 Honor Band Concert and the school year leading up to it as if it were yesterday. What a year!

"I didn't have a brilliant, well-organized teaching program in Canyon. What I did have was a bunch of great (and smart) kids who were willing to work hard and put up with my idiosyncrasies, plus a community that thought band was important. I also had unbelievable support from Dr. John Green at West Texas State along with support and untiring help from

Dr. Gary Garner, Don Baird, and others from WT. And oh yes, my wife Virginia, who has remained my biggest fan and supporter for fifty-five years.

"My assistant and Jr. High director at the time was Gary Laramore, who worked long hours helping to prepare the band for the concert and offering me some much-needed advice.

"One other small thing that might have helped me along the way was the sense of competition I had with my old friend Ben Gollehon from Hereford.

"As I look back on it all now, winning the honor band was perhaps the greatest experience of my band-directing career. If I have one regret, it is that I never showed enough appreciation to all those who helped me achieve the honor, especially the kids!"

West Texas State University/West Texas A&M University

No doubt, the presence of "WT" has had a tremendous impact on the development of Panhandle bands. In 1963, the wind faculty was expanded to three. More faculty was added over the years, creating a full stable of very capable specialists. Most of the faculty was involved in teaching privately to area band students which, of course, was a great benefit to the students' home band programs.

The WT Band Camp has been a long time source of excellent instruction and incredible musical experiences for students far and wide. A review of guest conductors over the years reads as a "Who's Who" in the band world. Included are William Revelli, Frederick Fennell, Harry Began, Don McGinnis, Frank Wickes, Clarence Sawhill, Ralph Laycock, H. Robert Reynolds, Fred Ebbs, and James Matthews. Dr. Gary Garner has been a mainstay, conducting the camp Honor Band for one of the weeks of camp. Current WT Director Don Lefevre currently conducts the Honor Band for a week of camp as well.

Panhandle Band History: A Reflection

Numerous other WT events have positively impacted Panhandle and Texas bands. The WT Spring Clinic has occurred for over 20 years, with invited bands and conductors working with faculty and invited guests on the WT campus. The clinic concludes with a performance by each of the guest ensembles and finally, the WT Band.

In my view the WT Band era falls into two categories: WT Bands with conductors through the tenure of Dr. Ted Crager, and WT Bands with conductors beginning with Dr. Gary Garner and continuing through today. There is no question that the impact of Dr. Gary Garner on Panhandle bands, Texas bands, and the American band movement as a whole is beyond significant. Dr. Garner has been a master educator, motivator, and mentor for hundreds of successful bandmasters throughout Texas and beyond. Many of his protégés have collectively influenced the positive direction of the Texas band movement, an influence which will be realized for decades to come.

Phi Beta Mu Bandmasters Hall of Fame

It is apparent that Panhandle bandmasters were among the “movers and shakers” of the early-day band movement in Texas. In fact, when one considers that the Panhandle represents about 1.6% of the state population, it is amazing that it is also home to thirty-three Texas Bandmaster Hall of Fame members! Wow! Find them listed here. Not indicated were offices held for TBA or TMEA by these Hall of Fame members. The individuals listed are Bandmaster Hall of Fame members who spent a portion, or all, of their teaching career in the Panhandle.



Sam Watson

Inducted

- 1975 Jack Mahan: Borger 1941. Co-founder of Phi Beta Mu.
- 1977 Robert (Chief) Davidson: McLean Municipal Band and McLean High School Band 1927-1935.
- 1991 Bill Bradley: Memphis 1961-1964.
- 1991 Jo DiCosimo: Pampa 1955-1986.
- 1991 Robert Fielder: Phillips 1936-1941.
- 1991 J.W. King: Canyon 1970-1979.
- 1991 Ray Robbins: Clarendon 6 yrs; Pampa 6 yrs; Phillips 21 yrs.
- 1991 Ralph G. Smith: Childress 1949-1952; Dimmitt 1952-1983.
- 1991 Sam Watson: Wildorado 1949-1950; Spearman 1951-1967; Phillips 1968-1973; Pampa 1973-1986.
- 1991 Oscar Wise: Organized first Amarillo High School Band 1922.
- 1992 D.W. (Dub) Crain Jr.: Sunray 1972-1973; Dumas 1973-1983.
- 1992 Gerald Smith: Dalhart 1950-1951; McLean 1952-1955; Panhandle 1955-1985.
- 1992 J. Ralph Smith: Organized Hereford Community Band 1902; Hereford 1921-1928; Plainview 1929-1930; Hereford 1930-1945.
- 1993 Robert Gans: Borger 1965-1973.
- 1996 Ada Creel: Phillips 1948-1963. Founded “Music Makers” stage band.
- 1996 Wayne Muller: Tascosa 1958-1962; Amarillo High 1963-1965.
- 1997 Clyde H. Rowe: Borger 1939-1940; Amarillo High 1943-1950.
- 1998 Bill Tregoe: Pampa 1953-1962.
- 2001 Lee Boyd Montgomery: Canyon 1962-1964.
- 2001 Don Baird: WTSU 1965-1979.
- 2001 Fred Stockdale: Pampa 1962-1966.
- 2001 Gary Zook: Canyon 1964-1979.
- 2002 Willis Giddens: Shamrock 1957-1963; Friona 1963-1970.
- 2002 Ben Gollehon: Pampa Jr. High 1958-1960; Hereford 1960-1973.
- 2003 Dr. Gary Garner: WTSU (WTAMU) 1963-2002. Director Emeritus.

Panhandle Band History: A Reflection

- 2003 Joe Mack Hill: Stratford 1958-1966; Dumas Jr. High 1966-1975.
- 2004 Harris Brinson: Pampa Jr. High 1964-1966; Pampa High School 1966-1973; Phi Beta Mu International Past President.
- 2005 Tom Neugent: White Deer 1966-1967.
- 2006 Phil Anthony: Clarendon 1964-1967.
- 2007 Don Hanna: Amarillo High 1992-1994.
- 2007 Dr. Charles Trayler: Sunray 1966; Dalhart 1983-1995; Dumas 1996-2005.
- 2007 Clyde Wilson: Hereford 1962-1966; Tulia 1966-1968.
- 2008 Randy Vaughn: Claude 1967-1968; Hereford Jr. High 1968-1970; Hereford High School 1970-1982.

Examination of the information contained in the aforementioned list is quite interesting. Note that Chief Davidson taught both the McLean Municipal Band and the McLean High School Band simultaneously beginning in the 1920's. Such an arrangement was a common practice during that era. Another notable name is that of Clyde Rowe, who was the high school band director of Dr. Gary Garner at Amarillo High School and Roger Edwards at Kress High School. Incidentally, Dr. Garner was a cheerleader for the Amarillo Sandies!

There are also significant family ties within this esteemed collection of names. J. Ralph Smith was the long-time director in Hereford. His sons followed in their father's Hall of Fame footsteps. Ralph G. Smith, known to many as Glenn, was a career director in Dimmitt, just 22 miles down the road from Hereford. Gerald Smith spent the majority of his career in Panhandle, just east of Amarillo.

Robert Fielder and Sam Watson were directors in Phillips. Stories still circulate about great bands there under the direction of Mr. Watson. Interestingly, Phillips was a "company town" for Phillips Petroleum. Their petroleum-plant employees lived in their own small homes on company property. The Phillips school was quite wealthy. The arrangement was fine until Phillips closed the plant and required all residents to vacate company property! Folks moved away, taking their small homes. All that remains is a vacant school and a grid of home slabs.

The "elder statesmen" of the listed Hall of Fame Members who remain in the Panhandle are Dr. Charles Trayler of Dalhart and Dr. Gary Garner from Amarillo. Between them they possess 94 years of band experience in the Texas Panhandle, as both students and directors. Both continue to mentor young and not-so-young directors in the area, as well as conduct countless band clinics.

Each of these bandmasters has left his mark of success among Panhandle bands. Tales of their methods, idiosyncrasies, and escapades could fill volumes. One thing is sure, Panhandle bands are richer for their having been here.

The Texas Panhandle. Home to a bountiful and rich band history. The rich Panhandle past is certain to give way to an equally rich future. Names like Oscar Wise, J.W. King, Joe DiCosimo, Fred Pankratz, Bill Tregoe, Charlie Trayler, and Roger Edwards pass the baton to current bandmasters Bruce Collins, Mike Sheffield, Jeff Witcher, Mike Ellis, John Zalman, and Don Lefevre, to name only a few. To these, and others, we entrust the musical future of children all across the Panhandle through the wonderful world of band.

Cody Myers is the Director of Fine Arts in Amarillo ISD. He has 31 years experience in Panhandle band participation as a WT student in the 1970s and with band directing stops in Tulia, Dimmitt, Dumas, and Amarillo ISD. Myers completed this article with input from Dr. Charles Trayler of Dalhart, and Dr. Gary Garner of Amarillo. Cody served as TBA President in 2008.

The Heart and Soul of Every Exemplary Music Educator: The Gift of Teaching Music

Dr. Tim Lautzenheiser

Master teachers have always had the ability to “go beyond the assigned curriculum.” Not only do they present the substantive requisite material in an effective and efficient style, but they also add a difficult-to-define bit of “magic” to the delivery. What is this secret ingredient that separates the exemplary educators from the rest of their colleagues? Many have attempted to quantify it, replicate it, diagnose it, and assess it in a way it can be taught to others, and yet it seems (at best) very elusive. When we observe a master teacher in action we know there is something very special about the way he/she “connects” with his/her students; it is far more than an “transfer of information,” rather it is a complete exchange of knowledge designed to improve and enrich the lives of the listeners/students.

We tend to label this contextual gift with such terms as: enthusiasm, expertise, people skills, communication competence, teacher readiness, proficiency, sensitivity, and even charisma. Yes, it is all of these, and more. It is the right combination of personality attributes tailored to the given teacher, and it seems to be as individualized and as unique as the pattern of a snowflake. Teacher magic, an intangible.

We have all witnessed incredibly intelligent and well-trained educators fall short in a rehearsal or classroom situation. Likewise, we have observed an uneducated laborer captivate a group of students while explaining a particular procedure to accomplish the task-at-hand. Perhaps the teacher magic does not come from the extended study of a certain discipline, but rather it is a manifested reflection of the values of the teacher. If this hypothesis is true, a master teacher could adapt his/her instructional skills to a multitude of learning areas. While it is arguable, an exemplary music educator could also be a winning coach; a remarkable youth minister could become a model teacher of foreign language, etc.

There have been many late night discussions bantering the reasons certain teachers enjoy ongoing success while others struggle to achieve a similar level of accomplishment. Undoubtedly the controversy will continue forever, however there may be a clue to the mystery in the following words of wisdom from the pen of the popular Lebanese actor/comedian, Danny Thomas: **“Success has nothing to do with what you gain in life or accomplish for yourself—it’s what you do for others.”**

Therein lies the common denominator found in all master teachers; “what they do for others.” As educators we are measured by what we “give,” not by what we have.

As we continue our professional journey of teaching, rehearsing, sharing, giving, let us be reminded the success of our programs, our ensembles, our students, and (yes) even our own careers is outcome of “what we bring to others.” Great teaching is not about the accumulation of various awards, trophies, and superior ratings; it is about creating a positive learning atmosphere for the students so they can understand, experience, and enjoy the language of music.

With this awareness at the forefront of our teaching philosophy,

....Strike up the band....

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, three years in the music industry, and his organization Attitude Concepts for Today. Tim presently holds the Earl Dunn Distinguished Lecturer position at Ball State University, serves as the Executive Director of Education for Conn-Selmer, Inc., and is the national spokesperson for MENC’s “Make a Difference with Music” program. Dr. Tim is a TBA Life Member.

Pacing to Performance: *How to Maximize Fundamentals and Drill for Success*

Kimberly Shuttlesworth, Presenter, Director of Bands, James Bowie High School
Amy Suggs, Presenter, Associate Director, James Bowie High School
James Bowie Outdoor Performing Ensemble, Demonstration Group

Great Rehearsal Etiquette maximizes tasks:

- Create an attention that is universal throughout ensemble
- What position should they end each set in?
- What visual/verbal commands can be implemented?
- How do you know they are ready to continue?
- Stay structured from the beginning of the rehearsal until the end to maximize every minute of rehearsal block.

Key Reminder:
Fundamentals are the key essential elements to a successful production. As you add elements, such as music and drill, fundamentals have a tendency to weaken and must be reinforced. Detailed fundamentals create a strong foundation to help ensembles push further.

Create Effective Fundamental Blocks... throughout the entire season

- Getting started on the first step, each time, correctly is key
 - Set students up correctly from the beginning. Being consistent about the execution from the initial step off will create better fundamentals
- Step size and foot placement exercises will help to transfer concept to drill
 - Create an exercise sequence that you can use daily to train muscles, implement strong step size knowledge, and maximize body carriage. Key things to remember are the details of: toe placement, heel placement, weight transfer, and upper body momentum change
- Halfway point structures built in to block transfer to faster cleaning of drill
 - It is crucial to help create a better awareness of step size, spacing adjustments, and correct development of shape.
- Break down boxes just like you would pages of drill
 - Simple "practice steps" can be implemented to help train better foot placement, momentum, and upper body carriage.

Fundamentals are building blocks that transfer from year to year when implemented correctly and detailed.

Drill Details...key points to maintain during duration of season

- Piece together segments effectively by breaking down each set
 - Just like fundamental block, implement step size exercises, halfway points, and practice steps to ensure correct path and development of form.
- Spend quality time on each set in order to help cleaning process later
 - Getting it right takes time, and that is okay. Decide which chunks or formations really need the quality time and don't be afraid to take it. It will pay off in the end.
- Break the field down in to segments when necessary
 - When possible, to maximize time, use all aspects of the field to clean visual or rehearse musical issues. If two different ideas are happening on two different sides of the field, split the field and accomplish two issues at once.
- Decide what is most important on certain rehearsal days- musical or visual ensemble
 - Get the "needs" of each category and decide how to maximize the full ensembles time. You will not get everything done at once, but you can pace it to get the overall ensemble to a higher level of achievement each week.

Creating strong fundamentals help students self assess and problem solve in drill, which keeps the pacing up in rehearsals

To view the handout from this and other TBA Clinics, go to:
www.texasbandmasters.org; select the RESOURCES tab.

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Fred J. Allen

Outstanding Clinics in 2012

Clinic Attendance Totalled Over 12,500 Hours



Marty Nelson



David Brandon

One of the highlights of this summer's Convention/Clinic were the outstanding clinics. Convention attendees logged in over 12,500 hours of instruction in these clinics! The most attended clinics are listed below. TBA thanks all the clinicians for sharing their expertise. Many clinicians prepared handouts for their presentation. View them at: www.texasbandmasters.org; select the RESOURCES tab.



Kim Shuttlesworth

Check Points For Teaching Beginners
Marion West

Creating Excellence in Your Marching Winds
Bob Chreste

**Effective Use of Electronics in the Front Ensemble:
What Every Band Director and Percussion Instructor Should Know**
John Brennan



John Brennan



Will Strieder

Efficient Teaching Through Effective Planning and Technology
Bob Chreste, Evan VanDoren

Getting "That Sound"
David Brandon

How to Teach Woodwinds if I Can't Play Them
Greg Countryman



Bob Chreste



Amy Suggs

Pacing to Performance
Kim Shuttlesworth, Amy Suggs

**Recruiting and Rentention - Middle School:
From Beginner Drives to Motivating Students to Continue on to High School Band**
Marty Nelson, Jason Tucker, Nathan Cooley



Nathan Cooley



Jason Tucker

Teaching Your Band to be Musical - Finding Music Among the Notes
Fred J. Allen

Techniques to Develop Marching Excellence
Bob Chreste

The Crucial Role the Teacher Plays in Music Learning
Dr. Tim Lautzenheiser



Gary Countryman



Evan VanDoren

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



Dr. Tim Lautzenheiser



Marion West

Featured in 2012

TBA would like to thank 2012 Featured Clinician Dr. Kevin Sedatole, 2012 Featured Composer Johan de Meij, "The President's Own" Marine Band, United States Air Force Band of the West and Heart of Texas Concert Band for their clinics and performances at this year's convention.



Johan de Meij



Dr. Kevin Sedatole



"The President's Own" Marine Band



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