

Bandmasters Review



An Educational Publication of the Texas Bandmasters Association



Can you name these historic buildings? See page 1.

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TBA Convention/Clinic - July 21-24

April 2013 • Volume 14, Issue 3



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Bandmasters Review

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 - Registration Open
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See a list of
clinics on the
inside back cover!

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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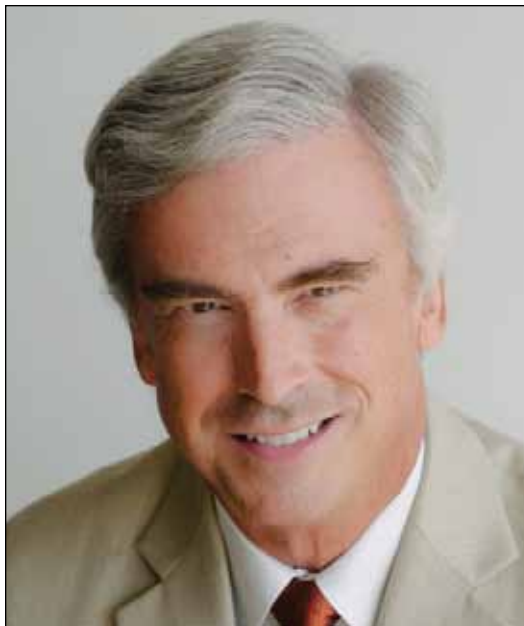
TBA Bandmaster of the Year 2013

Jerry Junkin

Beginning his 25th year on the faculty of The University of Texas at Austin, where he holds the Vincent R. and Jane D. DiNino Chair for the Director of Bands, Jerry Junkin is recognized as one of the world's most highly regarded wind conductors. He also holds the title of University Distinguished Teaching Professor. Previously, he served on the faculties of both the University of Michigan and the University of South Florida. In addition to his responsibilities as Professor of Music and Conductor of the Texas Wind Ensemble, he serves as Head of the Conducting Division and teaches courses in conducting and wind band literature. He is a recipient of multiple teaching awards, and students of Mr. Junkin hold major positions throughout the world.

Mr. Junkin has served as Music Director and Conductor of the Hong Kong Wind Philharmonia since 2003. Additionally, 2012 marks the beginning of his 20th season as Artistic Director and Conductor of the Dallas Wind Symphony. He has also recently been named as principal conductor of the Sensoku Gakuen College of Music Wind Ensemble in Kawasaki, Japan. In 2005 he was

presented the Grainger Medallion by the International Percy Grainger Society in recognition of his championing of Grainger's works.



Performances under the direction of Mr. Junkin have won the praise of such notable musicians as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman and Michael Colgrass, among many others. Mr. Junkin has released over 30 compact disc recordings for the Reference, Klavier and Naxos labels. *The New York Times* named his recent release on the Reference Recordings label, *Bells for Stokowski*, one of the best classical CDs of the year. His performance of *Circus Maximus* with The University of Texas Wind

Ensemble was recently released on the world's first Blu Ray audio disc in 5.1 surround sound by Naxos. In 2014 he will lead The University of Texas Wind Ensemble on a four week tour around the world.

Jerry Junkin is an enthusiastic advocate of public school music education, having conducted All-State bands and festivals in forty-eight states and on five continents. He spends his summers in residence at the Interlochen Arts Camp in Michigan, as well as appearing at major music festivals throughout the world.

Mr. Junkin has served as President of the Big XII Band Director's Association and is a member of the Board of Directors of The John Philip Sousa Foundation, Past-President of the American Bandmasters Association, and Past President of the College Band Directors National Association. Regularly making guest appearances with ensembles such as the Tokyo Kosei Wind Orchestra and the Taipei Symphonic Winds, the 2012-13 season finds him conducting throughout the United States in addition to appearances in Japan, China, Spain and Austria.

From the Board

Bruce Beach, 2012-13 TBA Vice President

Greetings to everyone. I hope that your contest preparation is going in the right direction. For those of you who have already been to contest, congratulations.

I trust that your programs and performances were successful and you are pleased with their progress. For those of us still preparing for contest, good luck and enjoy!

The Texas Bandmasters Association is pleased to announce the 20th annual Malcolm Helm Memorial Endowed Scholarship. This scholarship is named for a past TBA President and Texas band director who touched the lives of many people.

This scholarship is awarded to an outstanding undergraduate band member majoring in Music Education at a Texas college or university. The award is for \$4000 and the winner will be announced at the TBA business meeting held during the convention July 21-24, 2013.

As Vice President, it is my honor and privilege to chair the process that selects and honors one of our future Texas band directors. I ask all middle and high school directors to help get the word out to any students you feel worthy of this award. Students who are enrolled at a Texas college or university and meet the following criteria are encouraged to apply:

- Attended a Texas high school
- Is a brass, percussion or woodwind

instrumentalist who participated in his/her high school band

- Is currently majoring in Music Education



- Plans to teach band in Texas
- Has completed a minimum of 60 hours toward a Music Education degree
- Maintains a minimum GPA of 3.0 on a 4.0 scale

Applications for the scholarship can be found on the TBA website

www.texasbandmasters.org. Click on the drop down bar labeled "Resources". Download, complete and send the application to 7359 Luz de Dia Court, El Paso, TX 79912. Or email everything to beachbeachmus@aol.com. Another option to submit is the convenient Uploader Application on the TBA website.

Applicants need to include the following materials with their application:

- Three letters of recommendation
- A copy of their current college transcript
- A resume
- A short essay or personal statement that speaks to the following:
 - * Your intention to apply for the scholarship
 - * Educational, musical and extracurricular activities
 - * Any other pertinent information that may help determine your potential

(continued)

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From the Board - Bruce Beach

Deadline to submit the application is May 1, 2013.

If you have any questions or comments, contact me at beachbeachmus@aol.com. All this information is on the TBA website, under the drop down bar labeled "Resources".

The Malcolm Helm Memorial Endowed Scholarship is supported by donations from band directors, administrators, TBA Sustaining Members and Band Booster Clubs. Please give consideration to making a donation to the Scholarship Fund and help TBA continue to provide this worthy award to one of our future Texas band directors. You may use the donation form on the TBA website to make a tax deductible contribution.

Good luck as you persevere through the spring semester. I hope that it will be successful and rewarding for you and your students. See all of you at the convention, July 21-24, 2013.

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From the Board

Jeff King, 2012-13 TBA Secretary

As I find myself in my 29th year as a Texas band director, I sometimes look back and think “what if...” and wonder what the future holds for my students and me? Besides getting to sit in the front seat of a car when going out with my younger colleagues and buying a senior discounted ticket to hear the Chicago Symphony, getting older has its advantages. Allow me to explain.

Whether you are in your 1st year to teach or your 40th, everyone has a past, present and future. If we can learn from our past, both the positive and negative things—and not live in the past—we will enjoy teaching more. Let’s face it; teaching has its ups and downs. Over the years, I have found that how we deal with these ups and downs is vital to our overall success and happiness. Students must see their teachers as an adult in their lives that is caring, nurturing and not a person who lives in the past. Our students deserve an adult teacher who is stable and able to deal with the ups and downs that life sometimes brings.

At our recent Area Band Competition I had to console and explain to some very talented and extremely hard working students that this was not their time to make one of the TMEA All-State Organizations. We all have had to comfort and explain to our students the disappointments that sometimes go along



with competition. On this particular day, along with the consoling, a senior boy who just found out that he made the 5A All-State Band came up to me and gave me a hug so hard I think I might have broken a rib. He proceeded to jump up and down in a very presto tempo.

We must remember the Sir Walter Davies quote that is on the bottom of every honor band competition program. **“Competition... Not to defeat an opponent or to**

win a prize, but to pace one another on the road to excellence.” As the adult in our young people’s lives, we must help our students keep things in perspective. Unfortunately, it sometimes takes a much bigger tragedy or event for us to realize what really is “important” in our lives. Early in my career I was getting my band ready for contest, worrying about every possible detail. I received a call from my very good band director friend that his son had fallen off his shoulders and landed on his head. He was taken to the pediatric trauma center at Parkland Hospital in Dallas for care. After several hours of testing, my godson was released with just a big nasty bump on his head. Needless to say, I left that hospital not worrying about any band-related things. By the time you are reading this article, we will all be deep into our concert competition season. I would encourage everyone (myself included) to keep

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 - Jeff King

things in perspective. The most important thing about teaching is our kids. Period!

During this busy contest season take time to step off the podium (physically and figuratively) and talk to your kids about something other than music. I know it is an old saying but it is true. "People don't care how much you know until they know how much you care."

When I run into my past students (some in their 40s), I remember their faces, instrument and sometimes even their names. I don't always remember what pieces we worked on or what festivals and contests we attended, but I do remember their faces

and personalities. I feel very blessed to stay in touch with so many former students that I influenced in some small way. I have received way more in return than I could have ever imagined. They make getting older a pretty cool thing.

I hope to see everyone at the 2013 TBA Convention/Clinic this summer where we can all learn to become better band directors, colleagues and friends. TBA is our professional organization committed to serving all Texas band directors. I sincerely hope that everyone has a successful and positive end to your 2013 school year.



***2013 TBA Convention/Clinic
Sunday through Wednesday, July 21-24.
Online Membership, Registration, and
Housing NOW OPEN.***

***A list of clinics is printed on the inside back
cover. Also read pages 20-24
for other convention activities.***

TBA News

Michael Brashear, TBA Executive Director

Greetings from the TBA Office! I hope that your performances at contests and concerts this spring have been successful and that the goals you set at the beginning of the year have been met. Using feedback from competitions is a great way to evaluate your students' progress and plan for future performances. Even though it is difficult to do, maintaining a healthy perspective on contest ratings and festival results is necessary to ensure a long successful career as a band director. After contest season is over, it is very important for students to feel that all their work paid off and that you as a director are proud of their efforts. Making time to express your appreciation to students will pay huge dividends in the end. Good luck with the many year-end activities!

We are happy to highlight the 2013 TBA Convention/Clinic in this magazine. This year the convention opens on Sunday, July 21 and goes through Wednesday, July 24. The dates this year will allow you to attend the convention and be able to return home with your staff to begin summer band programs. Register now to take advantage of the Pre-registration fee.

Once you see a list of clinics on the inside back cover, I think you will agree that this is one TBA convention you cannot afford to miss. You will be motivated and inspired by the many outstanding clinics, concerts, and activities. On Saturday, July 20 you can attend the DCI Competition at the Alamodome. The traditional TBA BBQ Dinner will be held Tuesday evening, July 23. This year, the La Villita Assembly Hall is

closed for remodeling, so we are moving the BBQ to Lonesome Dove Room and surrounding areas in the Convention Center. More details will be provided in the future.



The TBA Academy returns this year on Sunday, July 21. Feedback from last year's Academy was very positive. All beginning teachers can attend the TBA Convention/Clinic FREE their first year by registering and attending the Academy for \$75. See page 20.

TBA Student Day will also be held on Sunday, July 21. If you are looking for a way to motivate your students and help prepare them for a great start to the school year, bring them with you to the convention! Frank Troyka, Dr. Tim and staff provide outstanding information for the students and each attendee leaves with their personal copy of a Student Leadership Manual that is full of practical leadership information.

Band Booster Day will be Monday, July 22. Nationally recognized educator and author David Vandewalker will present a full day of training for band boosters.

Last year over 1700 students and over 200 band boosters attended the convention. See page 20.

See page 22 for exciting news concerning our Spouse's Division. With the many family-friendly activities located in and around San Antonio, you can bring your entire family and enjoy one last get-away before school begins.

There's no better way to start the school year than attending the 66th Annual TBA Convention/Clinic. See you there!

A Spotlight On . . . **The 2013 TBA Convention/Clinic**

As announced last fall and beginning in 2013, TBA, TCDA (Texas Choral Directors), and TODA (Texas Orchestra Directors) 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!

In the past, the TCDA and TODA conventions were held at the same time and always followed the TBA Convention/Clinic. This resulted in exhibitors staying an entire week to exhibit at both shows. With the

recession, most exhibitors continued to cut back and some were not able to attend both shows any longer. Therefore the board of directors from all three associations developed this partnership resulting in a combined exhibit hall. Early booth sales have been brisk; exhibitors are excited about the change. We anticipate a great convention for all groups this summer.

• The exhibit hall will be open Monday, Tuesday, and Wednesday this year, increasing total exhibit time by one-half day for convention attendees. The expanded exhibit hall will make more products and services available to band directors.

• The Henry B. Gonzalez Convention Center will easily accommodate scheduling of events for all three associations.

• TBA Registration Area will be in the same location as in the past. TCDA and TODA will have their own registration area in a different location.

• TBA clinics, reading sessions, concerts, BBQ, Business Luncheon, Job Bank, and Childcare will remain the same as past years.

• CPE Professional Development Credit and Gifted/Talented Credit will be offered.

• Hotel room blocks have been increased to accommodate more attendees, but it is suggested that you pre-register for the convention and reserve your room now! www.texasbandmasters.org

The future of TBA is strong, and this new format will ensure that our exhibitors continue to participate and support us. The increased revenue generated from our exhibitors will help to ensure the future of all three associations—a win-win for TBA, TCDA, and TODA members as well as our exhibitors!

See you this summer July 21-24 in San Antonio at the 66th Annual TBA Convention/Clinic!

Outstanding Performing Groups **Lila Cockrell Theatre**

Boston Crusaders Drum Corps

Sunday, July 21, 11:00 a.m.

Greater Dallas Youth Orchestra Wind Symphony

Sunday, July 21, 3:00 p.m.

Dr. Nicholas Williams, Conductor

Salt River Brass

Sunday, July 21, 7:30 p.m.

Patrick Sheridan, Conductor • Harry Watters, Guest Soloist

Cedar Park Winds

Monday, July 22, 3:00 p.m.

Chris Yee, Conductor

The U.S. Air Force Band of the West

Monday, July 22, 7:30 p.m.

Captain Michael D. Hoerber, Conductor

Music Learning: It Lasts a Lifetime

Dr. Tim Lautzenheiser

(...supported by the thoughts of Albert Einstein)

Being an avid fan of quotes, it is always special to run onto some wisdom that challenges the mind and forces one to push to the next level of understanding. This particular bit of insight comes from arguably one of the greatest intellectuals in the history of mankind, Albert Einstein. Well known as a scholar, Einstein was probably more recognized for his ability to translate information into pragmatic application. In other words, he brought REAL VALUE to the data at hand. From his perspective:

“Education is what remains after one has forgotten everything one learned in school.”

- Albert Einstein, 1879-1955

We continue to deceive ourselves by thinking stand-alone information is valuable. Information is only potential value; we have to “take action” on the information and to this end, we have to be realistic about what we deliver to our students via our teaching agenda. Does it REALLY have pragmatic value and can (and will) they make it applicable to their life habits? Every master teacher goes through this ongoing introspective inquiry, “Does the lesson-plan of the day have merit in relationship to the positive growth and development

of my students? Will they use it? Is it applicable? Will they integrate it in a way that brings value to their lives?” This is clearly a very difficult litmus test for any teacher to embrace. However, it is also where we discover and identify the source of true learning—learning that lasts, learning that stands-the-test-of-time, learning that makes a difference.

What does all this mean to those of us who are music educators? It has a direct relationship to what we offer the entire educational curriculum. The brain research continues to spotlight the importance of music-learning as it relates to the overall competency of the child in every academic area. For years we have said, “All the smart students are in music.” Now (because of the technological ability to measure and identify how the mind maps itself), the process of learning music appears to **embellish** all aspects of the student’s achievement. Clearly it is a quantum leap in thinking to even suggest that music makes people smarter; however, the statistical research points in that direction and it is certainly in our favor. Are we bringing this good news to parents, administrators, community leaders, other teachers in our schools? Do our students understand their musical study is benefiting their lives far beyond the preparation of the upcoming concert?

Music does make the difference. The learning that takes place in your classroom has lasting power. It is “what remains after one has forgotten everything one learned in school.”

It is no accident we can remember the lyrics to songs we were taught many years ago, but we cannot recall the information learned in our algebra class, or the various state capitals, or even those intensely memorized birth/death dates of all the great composers we learned about in our music history classes. We can easily sing all of our favorite melodies even though many decades have transpired since we last visited these “special friends.” **THOSE MEMORIES REMAIN!**

Each day when you see your students enter, you can rest assured you are going to bring something to their lives that will have a lasting impact. You are one of those magical teachers they will remember forever because you avail them to a language they will keep with them for the rest of their lives.

...Let the music begin...

Dr. Tim Lautzenheiser is a well-known name in the music education world. His 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.

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“Tune Up!” Getting Your Membranes Ready for the Stage

Ray Ulibarri

As you prepare your bands for UIL Concert and Sight Reading contests, getting your Percussion membranes ready for the stage is an essential and often overlooked detail. Balance, projection, and blend within the ensemble all require a variety of techniques and experimentation. Starting with the basics—Timpani, Snare Drum, Bass Drum, and Toms—we can learn to practice some simple and teachable techniques for success.

First, when drum heads get old they lose the ability to be articulate and resonant. When well maintained, it is possible for them to retain their idiomatic qualities for longer. Keep in mind that a tear or too many dents in any head will render it useless. Storing small drums in cases and covering large drums will keep heads functional for longer, and just requires routine follow ups with the section. It is important to remember that time must be allowed at the end of rehearsal to let the percussionists do this. Follow up until your students are in a routine of consistency. It will save you money and prolong the shelf life of your drumheads. Caring for your membranes is just as important as proper reed maintenance is to a woodwind player, but eventually they all wear out.

I change my Timpani heads around once a year for the High School and every two to three years for the Middle School. Concert Bass Drum heads last longer but can go dead with heavy use such as Marching Band.

Dead heads will lack resonance and depth. I have found that snare and tom heads need to be changed more frequently than Timpani. The Snare Drum is the workhorse of the band as it is often used for solo playing as well as on the concert stage. Because of this heavy usage, I always keep spares on hand, and I change these as needed. Pay very close attention to

the bottom head on the snare as it is very thin and will puncture easily. If the bottom head is punctured, the drum will lack projection and warmth of tone. If you are in doubt, tap the head softly at the edge and listen for a good fundamental with a broad range of overtones. Spares for Timpani and Bass Drum

may not be financially feasible for all programs, so save your old undamaged heads for spares until new ones can be purchased.

For Timpani, I use either the Evans Strata or Orchestral models.

The Strata are very versatile and blend with percussion ensemble and band. It's a warm sounding head that is also very durable. For band, orchestra and solo playing, I prefer the Orchestral model. This head retains pitch extremely well through all dynamic levels and is very durable as well. Ultimately, the choice is personal, and after years of experimenting, I still

change my mind occasionally.

Keeping the heads true, (in tune with themselves) is daunting at times and takes consistent effort in tuning. Tap the head lightly at each lug/tension rod and make sure they match in pitch. Also it is extremely important to make sure the lowest fundamental is tuned to the right

When well maintained, it is possible for (drum heads) to retain their idiomatic qualities for longer. Storing small drums in cases and covering large drums will keep heads functional for longer... remember that time must be allowed at the end of rehearsal to let the percussionists do this.

“Tune Up!” Getting Your Membranes Ready for the Stage

pitch. This is to facilitate the correct tunable range on each drum. An easy way to remember the correct lowest pitch is a first inversion Bb major seven chord 32” D, 29” F, 26” A, 23” Bb.

As for Concert Bass Drum, I use the Evans Strata heads. I prefer the Strata 1400 series with the power center dot for the playing side of the bass. This thicker ply head with the power center allows the player to play rather aggressively when needed and it can really add quite a bit of punch to the ensemble. On the backside, I use a 1000 Strata without the power center. A thinner head on the back tends to be more responsive and activates the shell resonance quicker. I tune the playing side of the head as low as possible but make sure it doesn't sound “flappy.” I also tune the back side of the head a half step sharper than the front to facilitate shell response.

Snare Drums are easily the most under-explored instrument in the percussion section. There are quite a few options, and finding the right sound for each production is well worth the effort. Evans offers a number of Batter (or top heads) and a couple of options for the snare side. I often have four to five different snare sounds per program. From light and delicate to deep and robust, they are almost a choir in their own right. Try to at least have a light, bright and extremely articulate choice, a deep robust choice, and something in between the two to compliment all possibilities. For light and articulate, I prefer the Strata 700 7mil and the Orchestral 200 on the snare side. It resembles calf skin and it is very sensitive (think the beginning of *Bolero*). It can also really help with balance issues. Next, I usually have a medium pitched general snare

that blends with most ensembles. I use the coated Evans Orchestral Staccato 7.5mil. I feel it's the most versatile head for band, and if you can have only one option, this is it. It is really easy to tune with a focused sound, perfect for the middle school setting! This head makes an average player sound better. For the deep robust sounds I like the either the Orchestral Staccato or the Strata 10mil. for the top and the Orchestral 300 3mil. on the snare side. The Strata is a bit thicker and darker in timbre. I love this head on a field drum and it works well for marches. Don't be afraid to experiment and let your ear be your guide. Maybe you want a light articulate sound to accompany the woodwinds or you may want a contrasting darkness to warmup their sound. Never forget to consider style and historical relevance to help guide you. For example a band in our cluster is playing *Highland Rhapsody* by Jan Van der Roost. I am using a pipe drum with the Evans Grey Hybrid head which lends itself to the style and historical relevance of the piece. For the 6/8 at the end section we

wanted a little more darkness and body so we switch to the Orchestral Staccato. In the end, all bands have a slightly different approach and concept when it comes to sound. Experiment and choose what works for you.

You also have a number of options available when it comes to Concert Toms. I choose to use a head that works for band as well as percussion ensemble. Again the Strata line from Evans is really versatile because it blends with almost anything. Other choices may be a clear or fiber skin head and even power center dot. They all have different characteristics and work well in certain settings.

...with a little experimentation and careful maintenance, your percussion section can enhance your band's sound and help your percussionists take more pride in their individual contributions to the ensemble

“Tune Up!” Getting Your Membranes Ready for the Stage

Finally, and most importantly, you need to make the sound right for the hall where you are performing. If you are hearing unwanted overtones that are interfering or covering your winds, you may have to get creative. I recommend E-Rings by Evans to dampen your snare drum. They look like the outer perimeter of a drum head and lay nicely over the top head. (See figure 1a.) Some people will use a credit card taped to the top head or a wallet, but I find these unsightly and inefficient as they cover only a portion of the head.

For toms I use the EMAD. It is a tab that is applied to the head to control overtones. (See figure 1b.) Both are inexpensive and do the job nicely. For Bass Drum you can use a folded bath towel to help dry up the sound and make things less muddy. Timpani mutes can also help with the same problem. These are available commercially, but sewing two 5” circles of felt together with a 3/4” washer inserted between solves this problem as well. Use the towel and Timpani mutes sparingly as they are often overused.

Every hall is different, so get back and listen carefully to the balance and blend of the entire ensemble. Ultimately, there are no right or wrong choices, but with a little experimentation and careful maintenance, your percussion section can enhance your band’s sound and help your percussionists take more pride in their individual contributions to the ensemble.

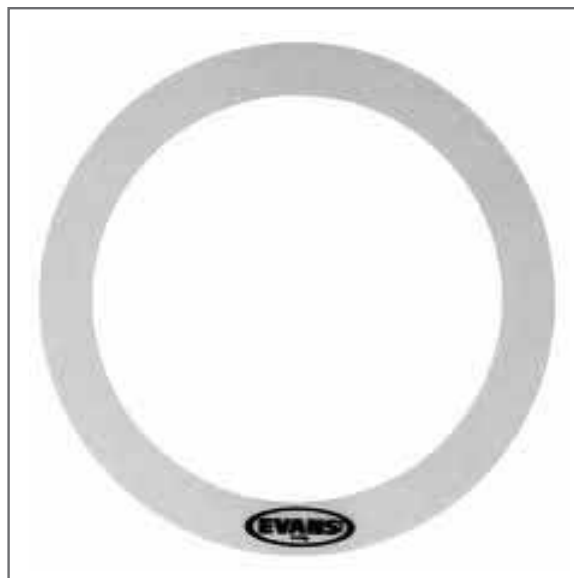


figure 1a



figure 1b

Ray Ulibarri is beginning his 18th year as a percussion instructor in public schools. Mr. Ulibarri was Percussion Director at Pomona High School in Arvada, Colorado, and a former Caption Head at The Bluecoats. He was the former Percussion Arranger for the Blue Knights Percussion Ensemble and Crossmen. Mr. Ulibarri is currently at Ronald Reagan High School in San Antonio, Texas.

Serving as a clinician for Yamaha, Evans Drumheads, Innovative Percussion, and Zildjian, he has had the opportunity of traveling extensively presenting clinics across the United States.

Summer Music Camps

JH Band Camp: June 9 - 13

HS Drumline Camp: June 16 - 19

HS Chamber Music/Piano Camp: June 16 - 19

JH/HS Orchestra Camp: June 23 - 27

All-State Choir Camp: July 7 - 10

'13

Workshops for Music Educators

Teaching the Middle School Band: June 10 - 13
Sam Houston State University

The Art of Teaching Music: June 17 - 19
Southern Methodist University

New Teachers: June 17 - 19
Southern Methodist University

Teaching Middle School Choir: July 11 - 12
Sam Houston State University

Teaching High School Choir: July 11 - 12
Sam Houston State University

For more information, please visit:

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Clarinet Fundamentals ... Revisited!

Gary Whitman

Regardless of our age and experience as clarinetists and music educators, I have found it necessary to constantly practice and revisit the fundamentals of embouchure, tone quality, breath support, finger motion, technical development, and reed maintenance. Without the attention to detail in the fundamentals, the execution of our music making in our ensembles, chamber music and solo repertoire is limited, at best. This article will examine the areas of embouchure, amount of mouthpiece, hand position, and finger motion as well as offer some tips I have found effective in working with students at all levels.

Embouchure

As clarinetists, we obsess about the pointed chin, but miss the point that the top lip is equally important in forming the correct embouchure. To quote renowned pedagogue, Robert Marcellus, “using the top lip actively helps prevent unnecessary jaw pressure into the reed, even preventing sharp intonation in soft passages.” Encourage your students to pull the top lip down against the teeth and the mouthpiece, so it is tucked very neatly. (See example 1 for a side profile of the tucked lip, with the lower jaw back and down.) Andy Crisanti, retired principal clarinet of the Fort Worth Symphony, once described the



example 1

perfect embouchure position as a 45-degree angle from the tip of the nose to the tip of the chin. With the tucked top lip and pointed chin, the idea of an overbite position should be maintained, without moving, during register changes. Think the syllable “ee” to properly shape the oral cavity. This shape allows the air column to be at a fast compression for maximum focus to the sound and evenness during register changes. Some clarinet teachers prefer the French syllable “teu”: tee for tonguing and “eu” for the shape of the lips, resulting in “teu.”

Amount of mouthpiece in the mouth

This is a detail of clarinet pedagogy that many times gets overlooked. Taking the proper amount of mouthpiece into the

mouth can solve many problems with intonation, response, tonal focus, and depth of sound. One visual illustration I use with students is placing a card between the reed and the mouthpiece. The mouthpiece should go into the mouth at the point where the card stops at the bottom of the facing. (See example 2 below.)



example 2

Taking more mouthpiece allows maximum efficiency from the reed, brings the reed closer to the tongue, and allows for a more intense sound at the softer dynamic levels. There is a point where taking too much mouthpiece can result in a spread, flat sound. Not taking enough will result in a sharp, thinner quality. It is important to experiment with each student and determine what is the best amount for them, based on their equipment and the size of their mouth.

Clarinet Fundamentals . . . Revisited!

Hand Position

Since the clarinet is built with open holes and rings, the curvature, position, and motion of the fingers is important for technical execution and the quality of the sound. Maintain curved fingers in both hands that move from the back knuckle, always maintaining the curved position as the fingers lift and drop from the keys. The wrists in both hands should be down, with minimum movement, to facilitate the curved fingers. In example 3, the fingers in the left hand should slant upwards and hover over the A-flat key for the proper position to roll onto the A-key for a smooth slur over the break.



example 3

The left thumb plays an important role to complete the left hand position. If the register key points to “12:00” on the clock, strive to position the left thumb at “2:00 o’clock.” See example 4 for the left thumb position as well as the “V” shape formed by the curved fingers and downward left wrist.



example 4

The fingers of the right hand should be curved in a “backwards C shape,” with the right wrist down for maximum curvature. Try having your students hold a soft drink can to illustrate the “C” shape and curved fingers! (See example 5 below.)



example 5

Clarinet Fundamentals . . . Revisited!

Monitor the right hand position for curved fingers (example 6) and the lifting and dropping motion from the back knuckle for maximum efficiency of the fingers (example 7).

Many times it is difficult for the student to analyze if their fingers, or “biting” with the embouchure, is the cause of response failures in the low register. At this point I will turn the clarinet “around” and finger the passage as the student blows. If the response is good, with a full sound, then I have convinced the student that their fingers are not covering properly.

Finger movement and the air stream

How many times have we said, “as the notes get faster, the speed of the air column must be faster!” Many students decay, or decrease, the intensity of the air stream when playing intervals and directional change of the finger motion. The Klose mechanism study is a great exercise to teach the development of a fast, steady air column during intervals and change of note direction. Example 8 is another exercise by Gaetano Labanchi that changes directions often, allowing the air column to remain steady, under fast compression, with a firm embouchure that does not move during the intervals.

To quote Kalmen Opperman, “it is a matter of time, patience, and intelligent practice.”



example 6



example 7

A musical score for a clarinet exercise. It consists of two staves of music. The top staff is labeled 'no 2' and has a 3/4 time signature. It is divided into three sections: 'Largo', 'Andante mosso', and 'Allegro'. The bottom staff also has three sections: 'Largo', 'Andante mosso', and 'Allegro'. The music features various rhythmic patterns and dynamics, with a 's' marking in the final section of the bottom staff.

example 8

Clarinet Fundamentals . . . Revisited!

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Photos courtesy of Paul Cortese, Assistant Director, TCU School of Music.

Gary Whitman is Professor of Clarinet and Division Chair of Woodwinds at Texas Christian University in Fort Worth, Texas. Active as a recitalist, he has presented performances at ClarinetFest conferences in Arizona, Oklahoma, Texas, Utah, Maryland, Missouri and Nebraska, as well as international conferences in France, Belgium, Sweden, Canada, and Portugal. He has also presented masterclasses in Mexico, Peru, Belgium, Puerto Rico and China. He has performed new works in Weill Recital Hall at Carnegie Hall, the "Cliburn at the Modern" series in Fort Worth, and the Shanghai Concert Hall. He is a member of the Texas Clarinet Consort, Trio Con Brio, a TCU faculty trio commissioning and performing new works for clarinet, viola and piano, and the Fort Worth Symphony, where he performs as the bass clarinetist. In 2009 TCU conferred upon him the College of Fine Arts Award for the Chancellor's Distinguished Achievement as a Creative Teacher and Scholar. Past-President of the International Clarinet Association, Mr. Whitman is an artist-clinician for the Buffet Group USA, Inc. and Rico Reeds.

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So You Think You Can't Spin

Critical yet basic colorguard information for A, AA, and AAA bands—a preview of their 2013 TBA clinic

Estelle Gravois-Murr and Celestino Sosa

TBA is pleased to announce that band directors Estelle Gravois-Murr and Celestino Sosa will be presenting a colorguard clinic geared towards small school bands. During the clinic, Sosa and Murr will provide information related to training, choreography, and cleaning your own students' performances. There will be student performers on hand to demonstrate basic skills, combinations, and progressions that will lead to polished choreography.

The clinic will open with a discussion on how to train your colorguard without an instructor, including basic skills and combinations that can be applied to choreography. Musicality will be discussed to help directors present programs that are musical in nature versus spinning for spinning's sake.

Also on the agenda is how to fix or enhance drill design with a focus on musicality, pacing, and flow to elevate your overall program. Specifics include staging equipment and prop changes as well as layering basic techniques to create visual moments with depth.

Musical instructional strategies will be applied to the colorguard setting so that every band director can be confident in teaching their own guard about articulation, breath, phrasing, balance, and

blend. Too often band directors feel the colorguard is an unknown or different element; Sosa and Murr will explain and demonstrate how your current knowledge base of musical instruction will make you able to produce an effective colorguard.

Students from Alvarado HS and Little Elm HS will demonstrate basic skills and participate in real-time instruction. All attendees will receive a DVD of the skills and combinations taught and demonstrated during the clinic. Directors are welcome to bring cameras and record any of the session.

A question and answer period is built into this session. Participants can ask any colorguard-related questions of the clinicians or the students. In addition, directors can pose problems or scenarios for Sosa and Murr to demonstrate how to resolve. The clinic will be held in CC Hall D with a field marked off so the presentation will be to-scale just like your marching rehearsals.

The clinic is generously sponsored by DSI, Team Go Figure, and Fred J. Miller. Door prizes will be given, including three sets of show flags, gift certificates, discounts, and custom choreography. If directors already have their show music in hand, two of them will win custom choreography and can have their

opener written for them before they leave the convention!

Sosa and Murr will be available throughout the day following the presentation to meet with directors and discuss specific needs or consult on their programs.

Estelle Gravois-Murr resides in Fort Worth and is currently in her fifth year as a band director and dance teacher at Alvarado High School and 17th year in public schools. She directs the colorguards at Alvarado HS and JH, Everman HS, and also Northwestern State University in Natchitoches, LA. She choreographs for multiple colorguards and consults in both programming and visual performance. She is a past director of the US Scholastic Band Association, a division of Youth Education in the Arts, and worked for several years with the Cadets Drum and Bugle Corps in the areas of leadership and tour administration. She has served as an adjudication caption facilitator, lead various seminars and been published in music education journals. Most recently, Ms. Gravois-Murr was inducted to the inaugural class of the North Texas Colorguard Association Hall of Fame.

Celestino Sosa brings 32 years of experience in guard design, choreography, staging, and consultation to this clinic. He has worked with multiple guard and band programs throughout the United States and is sought after for his knowledge in visual concepts, staging, and movement. Under his direction, the 2010 Little Elm High School Winter Guard was the NTCA Scholastic A Champion, WGI Southwest Regional Champion, and WGI Scholastic A World Champion. Little Elm HS is the first Texas winter guard to have achieved this honor. Mr. Sosa is currently the Assistant Director of bands at Little Elm HS and was recently inducted to the inaugural class of the North Texas Color Guard Association Inaugural Hall of Fame.

66th Annual TBA Convention/Clinic

Sunday-Wednesday, July 21-24

The Texas Bandmasters Association hosts the largest annual state bandmasters association convention in the country with over 6500 people in attendance including 2400 band directors and music educators. With this year's combined vendor show, there will be more than 600 industry-related booths in the Exhibit Hall to review. A myriad of clinic topics are offered that will appeal to all members of the music community.

TBA Academy **Sunday, July 21**

The TBA Academy will be held on Sunday, July 21 in conjunction with the Annual TBA Convention/Clinic. The TBA Academy is designed for directors:

- beginning their teaching career in the Fall 2013
- with limited teaching experience
- new to Texas.

The TBA Academy will prepare directors for success and help lay the foundation for their career. A full day of sessions are taught by an outstanding faculty of Texas music educators, administrators, and law specialists.

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 2013:** \$75 Academy Fee. All beginning teachers attending the Academy will receive a One Year TBA Active Membership and 2013 Convention Registration FREE! - a \$150 value.
- **For directors with teaching experience and those new to Texas in the Fall 2013:** 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.

Student Day **Sunday, July 21**

Sponsored in part by Peak Music

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, a special session with Dr. Tim Lautzenheiser, and admission to concerts. Students will receive a special TBA Leadership Certificate at the completion of the day's activities. What a great way to kick off your summer band program! Submit a ticket request for your students on the TBA website. Pre-registration cost is only \$15 per student.

Band Boosters **Monday, July 22**

Bring your Band Boosters to the convention on Monday, 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.

Convention/Clinic Activities

Fun Run/Health Walk Sunday, July 21

Bring your coffee and enjoy a leisurely walk or run a fun 5K race through the streets of downtown San Antonio. The TBA Fun Run/Health Walk starts at 7:00 a.m. on Sunday, July 21. All proceeds go to the Malcolm Helm Memorial Endowed Scholarship Fund. Pre-register by downloading the form from the TBA website and mailing it to: Sue Fletcher, 2424 Airline Drive, Brenham, Texas 77833. Or, just show up and register at 6:30 a.m. on the day of the race. Cost: \$8 pre-registration; \$10 at the race site. Contact Sue Fletcher at sfletch@brenhamisd.net or 979-836-1125 for details.



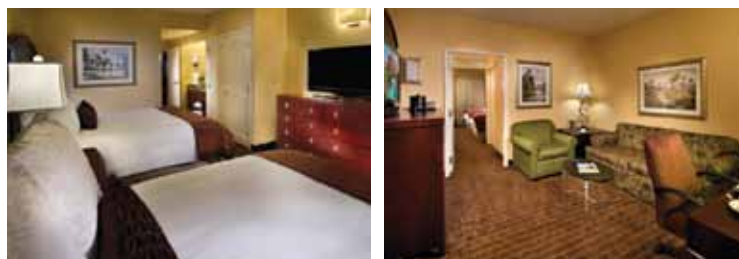
The Exhibit Hall will be open Monday, Tuesday, and Wednesday.

Golf Tournament Sunday, July 21

TIME: 7:00 a.m. Sign in/Warm Up
(free range balls)
8:00 a.m. Shotgun Start
LOCATION: The Quarry Golf Club
FEE: \$49 + tax (includes cart). Pay on-site.
PRE-REGISTER by July 12 required.
Download form from TBA website and email to tbagolftournament@gmail.com.
CONTACT: Ruben Adame 956-458-9114

Tennis Tournament Sunday, July 21

TIME: 9 a.m. to 2 p.m.
LOCATION: Blossom Tennis Center,
Northeast ISD Athletic Complex
FEE: \$5; bring a new can of balls
CONTACT: Charlie Mayes 409-866-9381
or mmayes@beaumont.k12.tx.us



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TBA Spouses Activities

Heidi Vélez, 2012-13 TBA Spouse President



Pre-register by July 1 for the Luncheon and Style Show

The TBA Spouses' Luncheon will be held on Monday, July 22 in the Lonesome Dove Room on the lower level of the Convention Center. It's beautiful, convenient, and the perfect venue for getting reacquainted with old friends and making some new ones! You can expect this event to include a tasty lunch menu, numerous door prizes, beautiful music, and will feature Richard Crain as our speaker.

• **Richard Crain** will surely be entertaining and inspiring as he shares stories of his long career of working in music education. Mr. Crain retired in 2000 from Spring ISD after 44 years of service in public schools. He has been involved with TBA for years, serving as TBA President in 1977 and was honored as the 1994 TBA Bandmaster of the Year. Last year he was named a 2012 TBA Honorary Life Member. In addition to his accomplishments in Texas, he and his wife Gayle have been involved with The Midwest Clinic since 1992. They were inducted into the Bands of America Hall of Fame in 2005.

• **Style Show at Macy's Rivercenter!** Fashion Specialist Donna Muslin will emcee a fun and informative fashion show at Macy's following the luncheon.

• **Coffee & Family Bingo** on Tuesday, July 23rd. Drop your young children off at the TBA-sponsored Childcare room and join us again in the Lonesome Dove Room for coffee and fellowship. After the Coffee, grab the kids and enjoy a few games of Bingo together before lunch.

• The whole family will love the **BBQ Dinner** on Tuesday night! A meal ticket is included in the Spouses' registration.



The Spouses' Luncheon was held in the Lonesome Dove Room for the first time in 2012.

Spouse Registration Information:

Spouses who wish to attend the TBA Convention/Clinic may pre-register on the same form as their (Active or Retired TBA member) spouse. Spouses who are also band directors must register as an Active Member in order to receive the full benefits of TBA membership. **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.

TBA also 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.

TBA is for the Entire Family!

Family members age 17 years and younger can attend the convention with a parent at no charge. Family badges may be picked up during on-site registration.

Childcare

Conveniently located in Convention Center Rooms 209 and 211, childcare is provided by “Fit for a King” free of charge for infant children of Active members through age 12. Open Sunday-Wednesday.

Children of Active members age 17 and under coming to San Antonio with their parents for the Convention/Clinic may receive a free badge to enter the Exhibit Hall and attend clinics and concerts *with their parents*.

Discounted Amusement Park Tickets

As a service to all TBA members, we are pleased to offer discounted tickets for Six Flags Fiesta Texas, and Schlitterbahn New Braunfels Waterpark! Attend the Convention/Clinic and extend your stay for one last mini-vacation before starting back to school. When you register for TBA, your email receipt will include details for obtaining discounted tickets.

TBA-DCI Partnership: Discounted Tickets

TBA and Drum Corps International (DCI) announce a partnership resulting in TBA Active and Retired Members and their families being offered discounted tickets to all 2013 Texas DCI Shows. The TBA Member DCI Discount Code and instructions for ordering tickets will be printed on the TBA receipt which will be emailed to you upon registration. Join TBA and order your tickets before June 1st to receive the discount.

TBA Barbeque Dinner Tuesday, July 23

The annual TBA Barbeque Dinner will be held on Tuesday, July 23 beginning at 7:30 p.m. This year, the event will be held in the Lonesome Dove Room and surrounding areas at River Level in the Convention Center. (The Assembly Building in La Villita Plaza Nacional is closed for renovation.)

This traditional night of the convention includes great Texas food, music for everyone and activities for



the kids. Admission tickets for the barbeque meal are part of the Active, Retired and Spouse registration package. Additional Barbeque Dinner tickets may be purchased in the registration area. Anyone receiving a dinner plate must have a ticket.

Bobby Goff Memorial Washer Chunkin' Contest Tuesday, July 23

The popular TBA Bobby Goff Memorial Washer Chunkin' Contest will begin at 5:00 p.m. on Tuesday, July 23 in the La Villita Plaza Nacional area. All are welcome!

Family Bingo

Bingo for TBA families will be played in CC Room 212 on Tuesday morning, July 23. Numerous prizes will be awarded to winners. Join us!

***** PRE-REGISTER BY MONDAY, JULY 1 *****

66th Annual TBA Convention/Clinic

Sunday-Wednesday, July 21-24

Registration Open

Registration for the 2013 TBA Convention/Clinic opened in February. Visit the TBA website www.texasbandmasters.org for easy-to-use registration and payment instructions. You can complete the registration form and make payment online with a credit card -OR- download the forms and mail your registration to the TBA office.

The Registration fee includes TBA Membership and Convention/Clinic Admission as well as entrance to the Business Member Luncheon and the Barbeque Dinner (both on Tuesday, July 23). Pre-register by July 1 for the best rate: \$130 for Active and \$70 for Retired. On-site registration is \$150 for Active and \$75 for Retired. Registered participants will receive email confirmation.

College Students may register online for \$25. Active and Retired Members may register their spouse on the same form. (There is not a separate form for spouse registration.)

Family members age 17 years and younger can attend the convention (only) at no charge. 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.

Exhibit Hall Open Mon-Tues-Wed

This year TBA, TCDA, and TODA will share a combined exhibit hall of over 600 booths. This year's exhibit hall time is expanded to include an extra half day on Wednesday to offer attendees more time with exhibitors. The wide array of exhibits offers directors, booster club members and other visitors the opportunity to meet with companies who can provide them with products and services to benefit their programs. Be sure to thank our exhibitors for supporting TBA as a Business Member and Exhibitor.

The Exhibit Hall will be open:

Monday, July 22: 9 a.m. - 5 p.m.

Tuesday, July 23: 9 a.m. - 5 p.m.

Wednesday, July 24: 9 a.m. - 12 noon

Secure Your Hotel

The TBA Housing Bureau is now open and ready to reserve your hotel for the 2013 TBA Convention/Clinic! ***For best availability and immediate confirmation, make your reservation by June 28, 2013 on the TBA website www.texasbandmasters.org.***

TBA has negotiated special group rates at hotels near the Convention Center. After that date, hotel rates may be higher. Email acknowledgements will be sent within 72 hours of online reservations being processed.

Requests received via fax or mail may take longer to process. Reservations are NOT accepted by telephone. If you need to make reservations by fax or mail, download and print the 2013 Hotel Reservation Form from the TBA website. Fax reservations to the TBA Housing Bureau at 210-207-6702 or mail form and deposit payment by check to:

TBA Housing Bureau
203 S. St. Mary's, Suite 200
San Antonio, TX 78205

Acknowledgements for faxed and mailed reservations will be sent within 10-14 days.

For questions on housing, contact the TBA Housing Bureau:
Phone: 210-207-6734
Email: housing@visitsanantonio.com.



2013 Convention Clinics

2013 Highlights

**TBA Featured Clinician:
Eugene Migliaro Corporon**

University of North Texas

**TBA Featured Composer:
Steven Bryant**

Dr. Tim Lautzenheiser

Marching Clinics

Frank Troyka & Berkner HS Band
Rob Toups & Canton HS Band

Colorguard Clinic

Estelle Gravois-Murr and
Celestina Sosa

**Amanda Drinkwater and
Marcus Wind Ensemble**

Teaching Your Band to be Musical

*A Teachers Guide to a Happier Tuba
Section*

Richard Murrow

Advanced Brass Techniques

Tim Andersen

*All Staters: An Individualized Approach
to Their Success*

Rick Lambrecht

*All Students Can Learn, and We Can
Teach Them—Together*

*Part 1: "Let's Wrap Our Brains Around
That"*

Part 2: Pedagogy & Curriculum

Lynne Jackson, Christopher Pineda,
Andrew Weak

Band in the 21st Century

Dennis Fisher

Beginning Band Basics With the Breathing

Gym and Scale & Rhythm Chunks

Pat Sheridan, Richard Canter

*Beyond the Blues Scale: Techniques to
Help Beginning Improvisors*
Tim Ishii

*Brass Playing After the Beginner Year:
Bridging the Gap*
Jennifer Dillard, Jason Robb

*Connect With Your Crowd!—
Performance Approaches for Building
Community Support*
Brian Youngblood, Jeremy Strickland

Developing a Championship Program
Mike Glaze, Mike Sheffield

*Developing and Maintaining a Successful
Small School Band Program*
Randy Jones, Rob Toups

*Developing the Individual Musician—
In Section Rehearsals!*
Charlotte Royall

Drumline for Non-Percussionist
Jim Bailey, Thomas Bough

*Effective Use of Electronics in the
Front Ensemble: Let's Take a Look
Under the Hood*
John Brennan, Tom McGillen

Flute is not a Four-Letter Word
Helen Blackburn

*Get Me Outta This Mess!
Alternate Fingerings for Woodwinds in
Special Situations*
Fred J. Allen

*Getting on the Same Page; One Page at
a Time*
Brian Merrill, Reagan Brumley

*Getting the Most Out of Your Marching
Band Design and Designers*
Jodie Rhodes, William Pitts, Kevin Nix

*If Only I Had One More Rehearsal:
Creating Efficient and Effective Rehearsals*
Phillip Clements

*Is That Your Best Reed? Clarinet and Sax
Reed Balancing and Maintenance*
Deborah Haburay, Tom Ridenour

Legal Concerns for Band Directors
Holly Wardell

*Lessons Learned From the Other Side:
Marching Band Topics from the Judge's
Perspective*
Monte Mast, Albert Lo

Maestro To Maestro On Program
Michael Cesario, Scott Chandler

*Make Warm-ups Part of Your Routine—
Just Don't Make Them Routine!*
Larry Clark

Military Marching Band 101
Nicholas Durham, Jonathan Kelly

Music of Mark Camphouse
Mark Camphouse

*Pioneer Legends—Texas Women Band
Directors*
Barbara Lambrecht and Panel

Power Practicing
Harry Watters

Rock Their World
Dr. Milt Allen

*Strategies for Teaching Beginner
Woodwinds in a Multiple Instruments
Setting*
Penny Liebst, Tamara Willer

The Breathing Gym in Rehearsal
Pat Sheridan, Sam Pilafian

*The Inside Story, The Composers
Perspective on His Music*
Robert Sheldon

Transforming a Program
Wilberto Perez

Traps, Tricks, Tools and Techniques
Rick Yancey

*U.I.L. S.O.S.! —Strategies for
Successful Performances*
Eric Wilson

*Using SmartMusic in the High School
Band Program*
Asa Burk

*Using Technology to Recruit, Promote,
Teach, Motivate & More!*

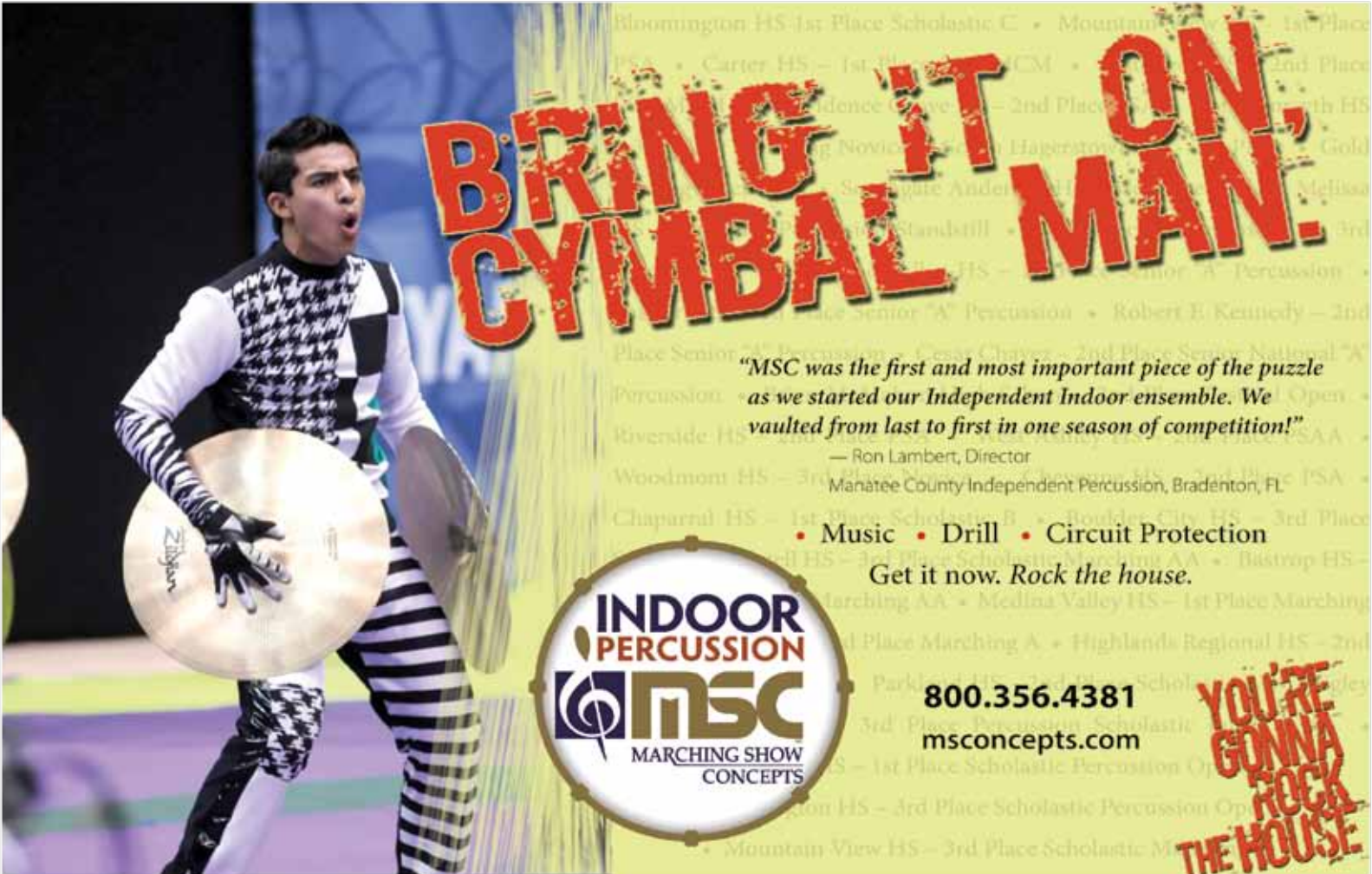
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