

Bandmasters Review



An Educational Publication of the Texas Bandmasters Association

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Bandmasters Review

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

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Thank a Trailblazer!

Bruce Beach, 2013-14 TBA President Elect

As I write this article, marching band season has come to a close, middle school All Region band auditions are around the corner and the holidays are fast approaching. I hope that my colleagues at the high school level have all had a successful fall and wish them continued success with upcoming All Region tryouts, winter concerts and the occasional playoff football game! To you at the middle schools: first off, thanks for your hard work and dedication. Your diligence to band, band students and music education is what makes our jobs great!! Second, good luck with your All Region Band auditions and winter concerts.

As a Texas band director, I have always been fascinated with the deep history and heritage that we current band directors are following and—for that matter—should be thankful for. We walk and teach in the footsteps of the band directors who blazed a trail for us many years ago.

My father, who grew up on a small farm in Michigan during the Depression, used to talk about the first one to the barn in the morning in the wintertime. Whoever was

the first one out the door in the morning had to “break the trail” through the snow to the barn so that it would be easier for the rest of the family.



There are so many men and women who “broke the trail” for us as band directors. There are names which are synonymous with Texas bands and Texas band history, names that are too numerous to mention here for fear that I would leave someone off. Many of these trailblazers have either served as presidents of TBA or have been honored as Texas Bandmasters of the Year. A list may be found on the TBA website.

At the 2013 TBA Business Meeting Luncheon this past summer, it was my pleasure and honor to recognize the members of TBA and their years of membership. It was a great thrill as we reached those who have been members for 40, 45, and even 50 years! Those gentlemen were the pioneers, the standard bearers for our profession! To listen to them, they were just following in the footsteps of other great teachers and directors.

My point with all this is that we enjoy the fruits of their labors. They blazed trails for us by setting

standards for music performance, marching performance, and the value of music education. The standards that we push our students today were set by these “legends” many years ago. And I think it behooves those of us in the business today to obviously continue pushing those standards as we pass the baton to the next generation. The young band directors today have access to so many more tools; all they need to do is apply them and fit them into these standards. Many, many of them are doing that with great success!

So, if you live near one of these Texas Band Legends, take the time to thank them for their service, their dedication and their incredible contributions to bands and music education. Take them to lunch; pick them up and have them listen to your group. This is nothing new; again, many of you take advantage of these people and are learning from their wealth of knowledge. If you have one of these “greats” nearby, lucky you!

I wish you continued success through the year as you prepare for Solo and Ensemble, All Region Concerts, All State, Jazz Bands and Concert and Sight Reading. Good Luck and God Bless!

From the Board

Jeff King, 2013-14 TBA Treasurer

As I sit in my home office trying to choose my topic for my annual contribution to the *Bandmasters Review*, I keep coming back to a couple of thoughts that I would like to share with you. So here we go.

By the time of this publication, high school directors have finished polishing and presenting their 2013 marching band shows. As I watched band after band execute difficult drill, while playing quality literature, all wrapped



under an incredible artistic umbrella, I was reminded how many great band programs and directors we have in Texas. The bar seems to be set higher and higher every year in Texas music education. Our music education majors, graduating from Texas universities and colleges are more prepared than ever to enter our profession. The quality of beginner and middle school teaching in Texas is at an all-time high in terms of quality pedagogy, rehearsal techniques and overall knowledge of the instruments. This being said, can we improve and do we need to improve? Yes! Most people that read professional periodicals such as the *Bandmasters Review* or the *Southwestern Musician* attend TMEA, TBA and Midwest conventions, are truly interested in becoming stronger more effective professional educators. I know that I share this mindset with many of you.

The truth is, we can always improve as band directors and become more understanding and sympathetic people in general. Face it; we wear many hats throughout our teaching day. Many of

which seem to have nothing to do with actually teaching music. Whether we are giving advice to a student who does not have a great home life and cannot afford a decent playing instrument or private lessons, or the student who seems to

have everything given to him but still has many personal issues to deal with, our daily jobs as band directors are complicated at best. We love to teach kids and this is why most of us do what we do every day. However, we do need to step back at times to refuel our physical and mental tanks.

Many band directors across our state experience similar struggles and concerns on a daily basis. This is where TBA and TMEA can really help. Networking and talking with other directors across the state can be well worth the cost of a convention. If you have taught for any number of years, you know and realize that you will have good days and some not so good days. Things seem to have a way of working out for the best.

My wife and closest colleagues know that I have a little game that I play periodically. Some days I give myself a

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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

grade as a band director. One day I might be a B+ teacher and another day a C-. Did my kids learn today and if so, did they enjoy learning or was I a less than friendly person? Did I guide them to the right answer or did I just give them the answer?

Allow me to share an experience I had the other day. I was sight-reading some short melodies with the Duncanville Wind Ensemble. We had been talking about major and minor tonalities and how to tell if a piece is in major or minor BEFORE playing. After I gave them a few hints and suggestions, they proceeded to correctly answer whether a piece was in major or minor before we read the music. (Yes, they had to answer by a show of hands with their eyes closed). I went home that day thinking that I was at least a B+ teacher.

No matter what grade of a teacher you were today, know that we will not always be an "A+" teacher and that we always have room to grow as people and as professional educators. I would encourage younger band directors to soak up as much as you can from older, more experienced directors. I have been very fortunate to have learned from some of the best in our profession. Like an Academy Award acceptance speech, it

would be silly for me to think that I could name them all without leaving so many out. I hope you know who you are! When I find myself saying something to my band students that was fairly clever or insightful, I often wonder from whom I got that idea.

Over the second half of my 30-year band director career, I have had the opportunity and pleasure to travel around the United States, Canada, Australia and China—presenting clinics and working with various programs and band directors. I am always proud to tell them that I am a band director who teaches in Texas. We are very fortunate to have such strong leaders in our profession and professional organizations such as UIL, TMEA and TBA to help us maintain our excellence and to help us set the bar higher each year.

As we celebrate this holiday season, I know that we all have a lot to be thankful for. Thank you for allowing me to serve as your TBA Treasurer. I hope to see you at our 2014 TBA Convention/Clinic. President Richard Herrera and the TBA Board are putting together an exceptional convention where we can all learn to be an A+ band director.

TBA News

Michael Brashear, TBA Executive Director

Happy Holidays from the TBA office! Congratulations on completion of your fall semester. I hope that you were able to reach and even surpass your goals for this semester. After all the concerts, contests, football games, pep rallies and other performances are complete, the one overall question we all want to answer is: Was this semester a success?

Much of your answer will depend upon your definition of “success”. I think it is very important for you as a band director to spend time deciding on YOUR definition of success. In many ways, this will determine how you steer your program and will enable you to maintain a healthy perspective throughout your career.

As the years progressed, I found myself altering my “success” definition. Early on, success was measured in “First Divisions”, winning contests, numbers of students placed in All-Region, etc. Even though the excitement of competition and winning trophies remained, later on I found myself much more concerned with individual student perceptions and attitudes. Taking time at the end of each semester to assess your students’ progress is very important, even crucial, to building an outstanding program. Are the students playing individually

better now than when the semester began? Is your band playing better? What specific progress was made on individual and ensemble basics? How much great literature did you expose to your students? Can your students sight-read better? Did your students further their overall appreciation for music? Did they further their music theory skills? Did they have fun playing their instruments? Did they enjoy making music with you? Did you enjoy making music with THEM? Are they better MUSICIANS? Are you??

Being able to answer these questions and reflecting on the progress of your program at the end of each semester will help you decide how successful you and your students have really been. Even though this success does not always translate into trophies or awards, this evaluation process is more important than all the contests combined. At the end of the day, who you need to please most is yourself, your students and their parents. If you are truly pleased with their progress, and they are playing well and enjoying it, you have been successful!



Be sure you communicate this success to your students at the end of the semester or year. It is very important for them to know

how you feel. They must be able to see the pay-back for their hard work. They must come to the conclusion that band was WORTH IT! Then they will leave the semester feeling good about their progress and feeling

successful. This will enable you to have great retention and continue to build your program. For more thoughts on defining “Success” see Randy Gilmore’s article on page 25.

TBA is pleased to recognize the marching bands which advanced to the Texas UIL State Marching Contest this year and performed on November 3 and 4 at the Alamodome. What a thrill it was to sit in the press box and observe so many great performances. All of those who qualified for state were “Winners” and we are happy to recognize everyone starting on page 28. Congratulations to all the students, directors, parents, schools and communities represented. The quality of bands and the standard of excellence seem to increase each year!

(continued)

This fall, several Texas bands have been recognized at the national level for their excellence. Five Texas bands competed at the BOA Grand Nationals and ALL FIVE were all named finalists. Many outstanding Texas groups will be performing at The Midwest Clinic in Chicago this month. Bands who were selected to perform at both of these events are listed on page 27. Congratulations to all these outstanding Texas bands! You continue to set the standard of excellence for band performance not only in Texas, but around the nation!

The TBA Board of Directors, led by President Richard Herrera, is already busy planning another great convention for next summer. The dates are Sunday through Wednesday, July 27-30. Please mark your calendars now and plan to attend.

Pre-registration for the 67th Annual TBA Convention/Clinic will be open on February 10, 2014. You can visit the TBA website to register at that time. A sneak preview of the many exciting clinics, concerts, and events being planned include the following:

The Sunday night concert will feature the **Canadian Brass**. This outstanding group is one you will not want to miss! In addition to their concert, they will be

involved throughout the convention with clinics for directors.

This year TBA is creating a **Focus on Middle School Bands** including a special clinic presented by **Cheryl**

Floyd with her **Hill Country Middle School Beginning Band**. Many other clinics for middle school directors will be presented including beginning instrument pedagogy, developing non-varsity bands, and running middle school programs. If you are a middle school band director, this year's convention will be a MUST ATTEND!

As always, TBA will continue to present clinics for the high school director. Outstanding marching band clinics will be offered by the **Forsan**

Band led by **Jim Rhodes** and the **Claudia Taylor Johnson Band** (North East ISD, San Antonio) led by **Jarrett Lipman**. Both of these programs are well-known for their success and will offer a wealth of information. Students will demonstrate tried and true techniques and provide attendees with insight into what makes their programs successful.

Here's wishing you and yours a very Happy Holiday Season! Enjoy your time off with friends and family!



What Would You Like to See at the 2014 Convention/Clinic?

Do have an idea for a clinic you would like to see at the convention this summer?

Have you recently heard an excellent speaker?

The Texas Bandmasters Association is now accepting clinic proposals for the 2014 Convention/Clinic. Visit the website www.texasbandmasters.org to submit your suggestion online or to a TBA Board member (see page 3 for the list of 2013-14 members).

Does Your Band C.A.R.E.?

...the answer lies within...

Dr. Tim Lautzenheiser

What makes band special? What creates that magical atmosphere we have come to know as the foundation of a band family? Perhaps it is all based on the ability to C.A.R.E. If one examines the common themes of great band programs, the quality organizations always focus on the C.A.R.E. of their fellow band members, their directors, and all those connected with the band program. Does your band C.A.R.E.?

The acronym is more than a clever label; it is the essence of why any group becomes successful. It is the elusive indescribable climate we all recognize, but often overlook in our quest for quality, and yet it provides the forum we all need to achieve a high level of musical excellence.

Does your band C.A.R.E.?



COMMUNICATION

Is there open and safe communication among the members of the group? Do the upperclassmen spend time with

the new members? Do various sections of the band work together with a unified understanding? We know communication is the key to all forward motion and problem resolution. Encourage one another to reach out to other members of the group; harmony and balance apply to more than great music-making.

ATTITUDE

What kind of attitude is generated by the band members? Do people look forward to the time together in an environment based on positive support and encouragement? Since every individual has total control over his/her attitude, this may be the most important area of personal contribution to the band family. There is no substitute for a healthy attitude; it is as important as good intonation.

RESPONSIBILITY

The word literally means, “the ability to respond.” Do people seriously embrace their responsibilities? Do they come to rehearsals ready to invest their

efforts and energies for the ongoing growth and development of the band’s goals? Do they understand their personal contribution (both positive and negative) plays a crucial role in the outcome of the band’s success? Does the group *respond* to the director in a fashion that will advance the entire organization to the next level of artistry?

EXCELLENCE

Is “excellence” the key-word for everything connected with the program? *Excellence is the by-product of seeking quality, and quality can be applied to every aspect of life.* Whether it is putting away music after a practice, straightening the rehearsal room, or practicing scales, all of these (plus every other action) needs to reflect a sense of excellence; to “excel,” to go beyond the requirements, to put forth the extra effort.

The veteran band people know “the feel” of a band that CARES. We can buy all the right instruments, build a great band building with

**When the people
IN THE BAND
decide to unselfishly
GIVE TO THE BAND,
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for one another.**

Does Your Band C.A.R.E.? ...the answer lies within...

all the latest high-tech equipment, get access to a huge band budget, purchase the finest music available, and surround the band with wonderful teachers, but the secret ingredient comes from within the group; the ability to C.A.R.E.

Don't chase the dream by looking anywhere except within the band itself...if you do, you will be sorely disappointed. The answer lies in the hearts and souls of those who make up the personnel of the band. When the people IN THE BAND decide to unselfishly GIVE TO THE BAND, then we realize the value OF THE BAND; a gathering of wonderful young musicians who genuinely C.A.R.E. for one another.

Strike Up the Band!

Tim Lautzenheiser is a trusted friend to anyone interested in working with young people in developing a desire for excellence and a passion for high level achievement. His career involves ten years of successful college band directing at Northern Michigan University, the University of Missouri, and New Mexico State University. Following his tenure at the university level, he spent three years with McCormick's Enterprises working as Executive Director of Bands of America. In 1981, Tim created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for workshops, seminars, and convention speaking engagements focusing on the area of positive attitude and effective leadership training. Over two million students have experienced his acclaimed student leadership workshops over the last three decades. He presently serves as Vice President of Education for Conn-Selmer, Inc. In addition, he continues his rigorous travel schedule touting the importance of arts education for every child.

His books, produced by G.I.A. Publications, Inc., continue to be bestsellers in the educational world. He is also co-author of popular band method, Essential Elements, and is the Senior Educational Consultant for Hal Leonard, Inc. Tim is the Senior Educational Advisor for Music for All, and NAMM (The International Music Products Association).

Tim holds degrees from Ball State University and the University of Alabama; in 1995 he was awarded an Honorary Doctorate from the VanderCook College of Music. He is presently an adjunct faculty member at: Ball State University (Earl Dunn Distinguished Lecturer), Indiana-Purdue/Ft. Wayne University, and Butler University. In addition, he serves on the Midwest Clinic Board of Directors and the Western International Band Clinic/American Band College Board of Directors.

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Developing the Individual Musician in Section Rehearsals

Charlotte Royall

Thank you to TBA for allowing me to share some ideas with the greatest colleagues in the country. We are in an industry that is always trying to find ways to improve what we love—music and teaching.

I began my own flute career in a weak junior high situation and although I had excellent directors in high school, we never had like-instrument section rehearsals and I was pretty clueless when it was time to teach my own. It was “trial by fire.” When you are a new teacher, great mentoring and assistance usually occurs in the full rehearsals but you’re generally on your own in small sectionals.

The Objectives I Hope To Share:

Find every supplement and idea that provides opportunities to enable your ensemble members to become great musicians, performing with beautiful tone and facility as soloists and ensemble members. Utilizing various pedagogical methods and performance opportunities with your students will improve the quality of the ensemble as well as develop a more confident, mature musician.

Evaluate and Assess

It’s important to know where you are beginning. Benchmarking

is important to establish continuity in your students’ development. You have to hear each student perform to gain this knowledge. Keep accurate evaluations. Keep a written record of their ability and achievement. When we hear students in the 8th grade play, we make notes of general tone, articulation, range, scale achievement, rhythmic accuracy, etc. to determine the individual levels and where to begin in sectionals. We also test our high school students at semester to determine what areas need improvement.

Before I begin I would like to emphasize that section rehearsals are required for all of our performing bands. Especially in the formative years, all concert performance music is taught in sectionals before attempted in full ensemble. This assures that all ensemble members have the correct approach to their parts. In full ensemble, with listening and matching skills being introduced and improved, they will learn to integrate, layer, etc. **Most importantly: Have a plan for each rehearsal, whether full ensemble or small like-instrument group.**

Refinement and intensity of varying levels’ listening skills will certainly not improve without like-

instrument rehearsals. Drills unique to the instrument must be taught and evaluated for continuation of improvement.

Provide modeling examples, recordings and don’t perform unless you are prepared to have them sound just like you! Provide supplemental materials—scales, flexibility exercises, tuning charts, tuner, metronome, and an overhead projector or document reader.

It’s important not to “beat a dead horse.” Don’t drill contest music unless necessary. (How fun is it for a tubist to drill whole notes for an hour?) Give the students the tools to perform their music on a high level with ease and confidence. The duration of rehearsal should be based on age and intensity of demands. It is important to use this time to check individuals every week. Have each player perform by themselves every week.

Hiring instrument-specific clinicians that you trust is an investment worth making.

Divide the time into basically FOUR areas of instruction and evaluation unique to each instrument—no more than 10-20 minutes on each section unless teaching a new concept. Remember: check performers every

Developing the Individual Musician in Section Rehearsals

week on individual demonstration and understanding of concepts. Set the goals high but never push a performer to the point of tension or establishing bad habits. Check with a vengeance.

1. Tone Refinement

Establish a pure, beautiful tone and use as a reference for extending range. After you have established fundamental tone, continue to refine and extend through the entire range of the instrument. Especially with brass players, extending range before players are physically ready will create compensation that is difficult to rectify in high school or college. Establish a routine of tone-building exercises as a daily reference for the performers. Long tones serve so many purposes—establishing and evaluating tone, as well as consistency and pitch control in varying dynamics and ranges. Take time in sectionals to utilize tone-builders that are unique to the instruments in combination with exercises used in full ensemble rehearsals.

It is important to emphasize a pure, unforced, consistent tone. Exercises can include, but are not limited to: tone, energy and pitch matching exercises, scales, flow studies, intervals, etc. (Additionally, harmonics for flutes, register key exercises for clarinet, octaves for flute, saxophone and double reeds, flexibility exercises for brass.) Continue to stress voicing, tongue placement, embouchure, posture, hand position, breathing, use of air and their effect on tone production. Make short assignments and evaluate them weekly. We also use a Cichowicz flow study and Remington interval exercises for all ensemble members. Additionally, each member is also provided an individualized tuning chart and tendencies are discovered and rechecked.

2. Technique Drill

Establishing a starting point with each student will aid in the improvement of technique. Never force a

tempo that causes physical tension or breakdown of the embouchure or hand position. Technique refining involves a relaxed attitude, body and development of muscle memory. In sectionals, establish the quality of tone that you wish to maintain and accelerate tempos according to the ability of the group. Don't forget to challenge individuals to maximize what they can perform. Technique builders can include: scale and technique exercises, including 3rds and arpeggios, extended scales, chromatics in small segments, Clarke studies, lip slurs, flow studies, technique exercises unique to the instruments, short excerpts from etude books, alternate fingering charts and drills. (Be sure to vary articulations throughout the exercises.) Keep records on tempos and success of each section member and evaluate their progress each week.

Articulation Drill

When working to improve articulation, remind players to keep tongue placement correct and consistent. Again, it is important to remember to start where it is most comfortable and effortless for the performer. Double and triple tonguing can be improved with scale and technique exercises. Flute flutter tonguing should be taught in section rehearsal only. Evaluation is necessary. Emphasize that releases are just important as starts. Be very clear about note values and releases. Check for incorrect releases, including tongue-stops.

Vibrato

Vibrato is a must for every instrument except clarinet and French horn. Diaphragmatic vibrato is usually preferred with the exception of saxophone. There is a variation of demand for vibrato in the ensemble. Flutes, double reeds and saxophones use it a majority of the time in full ensemble. Many conductors ask brass players to use it only soloistically. Drilling a measured vibrato in section rehearsal is useful in teaching performers to vary or control their vibrato

Developing the Individual Musician in Section Rehearsals

with the tempo and interpretive demands of a music selection. You should stress that a soloistic vibrato may be different from an ensemble vibrato. It can't be stressed enough that all performers in an ensemble are soloists first and must learn vibrato.

Brass mouthpiece-to buzz or not to buzz...

If this technique is used, stress the importance of correct tone production and consistency. The individual musician can be evaluated on pitch consistency and air fluctuation in drills and music.

3. Music related

Many elements of musicality can be clarified in section rehearsals. Emphasis, phrasing, rubato, etc. can be taught and reinforced in long tones, scales, chorales, etudes, etc. Through long tones, you can teach and evaluate intensity of volume, direction of line, phrasing, and variation of vibrato. Evaluate tapered releases for voicing, intensity, air column, embouchure and aperture. Pitch should remain consistent. It is vital that you use a tuner. Teach phrasing, and rubato opportunities on assigned short, lyrical etudes. Students must demonstrate an understanding of all basic styles and articulations and be able to integrate them into the music from the beginning.

Sightreading is a skill that can be mastered as long as it is practiced. Have students perform unison lines and duets with a metronome in varying tempos. Reinforce the musical aspects of sightreading. Always think of sightreading as an unplanned performance.

4. Individual Performance Opportunities

Many successful band programs require solo performances. There should be some form of solo requirement on varying levels for every student in the program. Many students enjoy the opportunity to perform for others in a smaller venue. Hopefully, the director will provide them with all of the tools

necessary to make the experience worthwhile. Examples of individual performances include passing off memorized music, All-Region/All-State etudes (even shorter excerpts), ensemble audition music and solo and ensemble contest music. Evaluate their performance several times before they actually perform for a judge.

Small, like-instrument section rehearsals provide students with unique, individualized instruction that they will most likely not receive in full ensemble. This is also a time when the relationship between director and student can be developed in a very positive way, which will result in more equipped and confident performer. This in turn will result in increased individual and ensemble success.

Charlotte Royall is serving her 8th year as Director of Bands at The Woodlands College Park High School. She previously taught at Knox JH in The Woodlands and in Spring for 14 years as Director of Bands at Bammel MS. She graduated from the University of Houston with a Bachelors Degree in Music Education and studied conducting with Mr. Eddie Green. Mrs. Royall's performing groups have earned consistent UIL Sweepstakes and Outstanding in Class festival awards. In 1990, the Bammel MS Symphonic Band was named the TMEA Class CC State Honor Band and performed at the state convention in 1991. The band was also a state Class CCC finalist in the State Honor Band competition in 1996 and 1998. The College Park HS Band has consistently earned Superior ratings at UIL Marching and Concert and Sightreading and won Best in Class Awards at marching and concert festivals. In 2010, the College Park Wind Ensemble was state finalist in the TMEA Class 5A Honor Band competition. The band was also named 2010 and 2012 Mark of Excellence National Wind Band Honors National Winner. Mrs. Royall serves as a clinician and adjudicator in the southern United States area. She has presented clinics for TMEA, TBA, The Midwest Clinic, BOA Summer Symposium, and co-conducted the Spring ISD JH Honor Band for The Midwest Clinic. Mrs. Royall held a seven-year term on the TBA Executive Board, serving as president in 1999. She is a member of the TMEA, TMAA and Phi Beta Mu. In 1999, she received the University of Houston Moore's School of Music Distinguished Alumni Award. In 2009 she received the TBA Meritorious Achievement Award.

Paying Homage to a Beloved Texas Band Director: The Eddie Galvan Consortium

Dr. Abel Saldivar Ramirez

In February 2011 our profession said farewell to one of the most beloved musicians that music education in Texas and abroad has ever known. Mr. Eddie Galvan, former Roy Miller High School Band Director, former Corpus Christi Port Authority commissioner, and founding member of the Texas Jazz Festival, passed away surrounded by family and friends leaving behind a legacy that few have achieved.



Shortly after Eddie's passing a survey was taken regarding a

commission that would pay homage to his contributions to music education. The immediate response was overwhelmingly supportive. In fact, a naïve attempt was made to quickly organize such a consortium for a commissioned work to be premiered during the 2014 TMEA convention. Unfortunately, this zealous attempt was subdued by the shortness of consortium contributions. Admittedly, this exercise was introduced during a less than ideal time of the year for most music educators. This

subsequently led to a reorganization of the overall proposal with a more palatable participation fee and achievable consortium participation deadline. During the summer of 2013, Mr. Don Haynes, Director of Bands at LBJ High School and former Galvan student, became a co-commissioner along with Dr. Abel Saldivar Ramirez, conductor of the Del Mar College Wind Ensemble and Dr. Cynthia Bridges, chair of the Del Mar College Department of Music. It was decided that the Eddie Galvan Consortium is important enough to continue as the short term issues are worth the long term dividends.

For those who may not be completely familiar with Eddie Galvan's legacy, the following are highlights as printed by the *Corpus Christi Caller Times* in February 2011 of his professional and personal achievements.

Eddie Galvan (1927-2011)

- Joined first band at age 13
- Performed big band and jazz with his brothers at the Galvan Ballroom
- Graduated from Corpus Christi High School in 1945
- Earned associate degree from Del Mar College in 1948
- Earned bachelor's and master's of music from Texas A&I University in 1952 and 1953, respectively
- Began teaching in the Premont school district in 1953
- Joined CCISD in 1956 and worked there through 1985
- Worked as associate professor of music at CCSU from 1985-91
- Served as dean of music at Vidal M. Treviño School of Communications & Fine Arts in Laredo from 1991-99
- One of the founders of the Texas Jazz Festival

Paying Homage to a Beloved Texas Band Director: The Eddie Galvan Consortium

- Served as a Port of Corpus Christi commissioner for 21 years
- Served as president of the Texas Bandmasters Association
- Served on boards of the Buccaneer Commission, Mercantile National Bank, the Corpus Christi Arts Council and at Harbor Playhouse
- Served as vice president of the Texas Music Educators Association and Texas Jazz Festival Society
- Inducted into Texas Bandmasters Hall of Fame in 1992
- Miller High School's band hall was renamed "Eddie Galvan Music Center" in 2003
- Inducted into South Texas Music Walk of Fame along with his brother Bobby Galvan in 2004

2013-2014 EDDIE GALVAN CONSORTIUM INVITATION AND AGREEMENT FORM

Co-commissioners Dr. Cynthia Bridges, Dr. Abel Saldivar Ramirez, and Mr. Don Haynes cordially invite everyone to participate in the consortium for the composition of an exciting new work for wind band celebrating the life of Mr. Eddie Galvan. All consortium participants are entitled to:

a) Score and parts before the music becomes available for purchase (does not apply for private and business donors)

b) Credit as one of the commissioning parties (school/family/business) name permanently printed in score

c) License to perform the work within a certain time period agreed upon by the composer and after the premiere, but in no event before premiere

The consortium buy-in levels are \$350 for public/private schools; \$1000 for colleges/universities; and the levels for personal or business donations are at your discretion.

The deadline for submitting payment has been extended to May 31, 2014 at which time the commissioning party will determine whether there are enough participants to warrant approaching a

composer to write this delightful new work. In the unfortunate event of limited interest then all funds collected will be returned to those who have paid the consortium fee.

The influence that Eddie Galvan had on many of us—especially those who teach in South Texas—is profound. We hope that you find this to be a worthy cause and choose to contribute to the consortium. For those wishing to participate in this consortium, please send your payment to the following:

Del Mar College Department of Music
c/o Dr. Cindy Bridges
101 Baldwin Boulevard
Corpus Christi, Texas 78404-3897

For your records, copies of the consortium participation payment form and an official letter to participate can be accessed on the Del Mar College Department of Music Web Page at www.delmar.edu/music.

We can think of no better way other than music to help preserve the legacy of this wonderful man and hope that you agree!

Halt! Please Step Away from the Bassoon!

Dr. Nathan Koch

All too often, I encounter the following situation in lessons: a talented young bassoonist performs a solo or etude fairly well from a technical standpoint, but there are too many pitch and tone quality issues throughout the entire work for it to be truly satisfactory. In their pursuit for note accuracy, they let their air and embouchure fundamentals fall by the wayside.

Usually at this point, I work with the individual away from the instrument for a bit in front of a mirror. Without the cumbersome instrument in the way, we are able to focus on exactly how the embouchure, air, and reed are interacting. One of the keys to a full, rich bassoon sound is to rely heavily on air support and to use an embouchure that is only as firm as necessary, and this focus can greatly improve many common pitch and tone quality issues. Everything that is done to the reed directly affects what comes out of the instrument, so it is important to occasionally isolate that element.

What follows are some of the areas I like to address using just the reed and the reed+bocal. And for the purposes of this article, any notes referenced are numbered according to middle C as C4.

Breathing

One relatively easy way to make an immediate, positive impact on the sounds coming out of the



bassoon is to focus on the air that first enters the lungs. If you form the word “how” as you breathe in, it accomplishes several things at once: it brings the corners of the mouth in to help form the embouchure, it opens and relaxes the throat which leads to a fuller sound, and a large amount of air can be inhaled within a relatively short amount of time. In

addition, you can encourage deep, full breaths by focusing on filling up the bottom of the lungs first, and by letting the lungs expand primarily in horizontal directions (front-to-back, and side-to-side). Too much upward expansion while breathing in may lead to shallow breaths and tension in the neck and shoulders.

It is also recommended to use a top-lip reference point on the reed. Leaving the top lip on the reed and dropping the lower jaw to breathe helps keep the airway relaxed and open, the pitch low, and the tone full. Take care that the jaw is not forced down, as that may lead to severe jaw issues later in life.

Embouchure

Because of the lack of a hard mouthpiece, the bassoon reed requires an embouchure that has equal, steady pressure all the way around the reed, with the corners pulled in towards each other. A good reference point for the position of the corners is to keep them roughly in line with the incisors (the “vampire” teeth). This type of embouchure helps keep the tip of the reed open and evens out the pitch and tone quality inconsistencies throughout the different registers of the bassoon.

Halt! Please Step Away from the Bassoon!

One analogy that seems to resonate well with many players is that of a drawstring bag; pulling one string causes the entire opening of the bag to draw towards the center at the same time. Picture the opening of the mouth as the opening of the bag, and the drawstring is coming out of the center of the mouth. Pulling the string tighter puts more pressure all the way around the reed to help with flatter notes, and loosening the string allows lower notes to speak more easily and lowers the pitch.

Every player's mouth is a bit different, so the amount of pink showing on the upper and lower lips may vary from player to player. In general, more pink should be showing on the lower lip to provide a sizable cushion for the reed without too much upward pressure. Experiment with rolling in and out until an optimum, focused sound is achieved while still maintaining a small amount of lip covering the teeth.

The lower jaw should be relaxed, and dropped down and back with a slight overbite. There should also be a decent amount of space between the player's upper and lower teeth – usually enough to fit an index finger.

Reed and Reed + Bocal Exercises

Place the reed in the mouth at an angle that is slightly upward, with the tip of the reed pointed straight at the back of the throat. This promotes a full sound and ease of tonguing.

When playing on the reed alone, aim for a pitch of an Eb, E, or F. This amount of embouchure pressure corresponds to the feeling of playing notes in the middle of the bass clef staff such as C3, D3, etc. Listen for clarity of tone (no extra “crackles” in the reed), steadiness of pitch, and even and effortless tonguing.

Using the same embouchure pressure should also produce a C on a reed and bocal combination. Take care that the proper angle is maintained when the bocal is added.

Play the following one-measure rhythmic patterns on the reed alone first, and then repeat on the reed+bocal. Do not progress to the reed+bocal combination until the exercises on the reed alone can be performed perfectly.

Once these exercises can be successfully performed on the reed and the reed+bocal with correct embouchure, reliable tonguing, and a steady air stream, then repeat the same exercises on the bassoon using C3.

The image displays three staves of musical notation for a one-measure rhythmic patterns exercise in 4/4 time. The first staff shows a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff shows eighth notes: G4, A4, B4, C5, B4, A4, G4. The third staff shows eighth notes with triplets: G4, A4, B4, C5, B4, A4, G4, with the last three notes of each measure grouped as triplets.

One-measure rhythmic patterns exercise

Halt! Please Step Away from the Bassoon!

Other Suggestions

To encourage younger players to maintain the correct embouchure shape and healthy air stream, it's ideal for them to stay in the middle and lower registers of the bassoon for the first few years of their development. This gives them the time they need to learn how to use their air efficiently, develop a warm, rich sound, and avoid excessive embouchure pressure. Too often, young bassoonists are forced to play higher notes on the instrument much too early, which require more advanced techniques like flicking, half-holes, voicing, and uncommon finger combinations – a lot of things to think about for a beginner! Their support muscles are not properly developed yet, and as a result, they often use incorrect embouchure manipulations to produce the higher notes instead of relying on air support and voicing. Their sound quality is diminished and constricted, and their pitch will likely get sharper and sharper over time.

Bassoon parts in beginning band are often combined with bass clef brass instruments, which are able to play higher in the bass clef staff earlier in their pedagogy.

To help with this, transpose bass clarinet parts for your young bassoonists. Bass clarinet music is much less likely to go over our “break” between F3 and F#3, and allows for the player to focus on developing a full, rich sound with minimal embouchure effort.

Online Resources

Another fantastic tool at your disposal is the free online method *Music and the Bassoon* developed by Kristin Wolfe Jensen at The University of Texas at Austin. Several of the introductory videos also demonstrate some of the reed and reed+bocal exercises that were outlined earlier. Located at <http://www.musicandthebassoon.org>, this incredible resource serves as a nice alternative to the standard method book by Julius Weissenborn. *Music and the Bassoon* offers helpful videos, sound clips, play-along duets, and 50 progressive units that let beginning bassoonists develop a strong foundation in the middle and lower registers before progressing to the higher registers.

In conclusion, it can be very beneficial to get back to basics on occasion. Strip away all of the distractions, aim for a big, beautiful sound on the reed using minimal embouchure pressure, and enjoy the positive effects it will have on your overall sound quality.

Dr. Nathan Koch joined the faculty of Sam Houston State University as the Assistant Professor of Bassoon in the fall of 2012. He has presented workshops and clinics at Southern Methodist University, Sam Houston State University, and many area middle and high schools. He has also presented at the conventions of the Texas Bandmasters Association and the International Double Reed Society, and has been a featured soloist at the convention of the Kansas Bandmasters Association. His freelancing work has led to engagements with the Houston and Wichita Grand Operas, the River Oaks Chamber Orchestra, the Austin Lyric Opera, and the Austin, Tulsa, Victoria, and Brazos Valley Symphonies. Festival appearances include the Victoria Bach Festival, the Round Top Music Festival, the Texas Music Festival, the Pierre Montoux School Orchestra, and the Festival de Música de Santa Catarina in Jaraguá do Sul, Brazil. He has been on the faculties of the Longhorn Music Camp, Bocal Majority Bassoon Camp, and the High Plains Band and Orchestra Camp. Several of his chamber music arrangements are available through TrevCo Music, including works by Vivaldi, Beethoven, and Debussy.

Many thanks to all of the influential teachers and mentors in my life, including my band director parents, and the amazing pedagogues Kristin Wolfe Jensen, Nicolasa Kuster, William Lewis, and Kevin Clifton.

If I Only Had One More Rehearsal!

Creating Efficient and Effective Rehearsals

Phillip L. Clements

Have you ever uttered the phrase, “If I only had one more rehearsal?” As we near a concert or contest date it always seems there is never enough rehearsal time. There are many external forces that inhibit our productivity in rehearsals; constant interruptions, scheduling conflicts, and early release days



just to name a few. However, there are many factors within our control that can increase the efficiency of our rehearsals.

Inefficient rehearsals are commonly marked by similar symptoms: students don't hear or follow the given instructions; students are not engaged in the rehearsal; you have to re-teach or rehearse sections of the music multiple times, and many more. While we cannot control many external factors impeding our rehearsal time, we are able to control our preparation, method of communication and the techniques we utilize in rehearsal to share our knowledge of the music.

PREPARE **Know the Score**

The best form of preparation for rehearsal is for directors to have a thorough knowledge of the music. An extensive knowledge of the score enables us to interpret the composer's intent and educate and assist the ensemble in bringing the music to the listener. It also assists in the development of the rehearsal timeline and plans. Without true understanding of the music and all its inherent details you are not able to effectively teach students about the piece or how to perform it with clarity and artistry.

Although your daily schedule is extremely busy, it is essential to build in time to study the music. Only you can study the score and prepare lesson plans, so keep this in mind and consider delegating administrative tasks. With constant interruptions during the school day, it may be beneficial to study away from school or before students arrive. The amount of study and planning time corresponds to the difficulty of the work, but there are common elements that should be consistent in your study.

What To Study **The Big Picture**

- Composer
- Background of the composition
- Form
- Overall melodic style
- Harmonic style and language
- Large musical events
- Emotional impact
- Technical problems (player and conductor)
- Similarities and differences (within the piece and between other pieces by the same composer)

The Details

- Metric and rhythmic structure
- Melodic content and shape
- Harmonic effect in phrases and other formal units
- Stylistic language
- Timbre and texture
- Growth and phrasing

Study with rehearsal in mind

In order to interpret the composer's intent and plan effectively for rehearsals you must analyze and study the music to determine the following:

- Those voices that are primarily responsible for pulse and pitch
- Exact balance and blend of lines within phrases and degree of dynamic contrast

If I Only Had One More Rehearsal!

- An expressive shape, direction and conclusion for every phrase
- Specific tempi and fluctuations in tempi with respect to the composer's indications
- Specific style information such as articulations, releases, note lengths, and note shapes

Know the Instruments

In order to assist your students and help them improve, it is important that you learn as much as you can about each instrument including basic function, intonation tendencies and solutions, alternate fingerings, articulation options, and stick and mallet options for percussion. The best teachers constantly strive to learn more about the pedagogy of each instrument throughout their careers. Start with the most unfamiliar instrument and make that your strength.

You must also study the music from the perspective of pedagogy. This type of study is an important prerequisite for the construction of your lesson plans. Sing through each part in the score to determine potential performance issues as well as techniques and skills the players will need to master in order to perform effectively. This could include multiple tonguing, slurring, range, mallet technique and many others. Look at the

combination of voices vertically within the score to determine potential ensemble performance issues such as rhythmic clarity, composite rhythms, intonation, or balance and blend issues. Finally, determine what musical concepts the students need to learn in order to effectively perform the music.

PLAN

Effective score study and knowledge of instrument pedagogy leads to efficient rehearsal plans. The curriculum for your program should be designed with the end result in mind. What do you want your students to be able to achieve at the end of the lesson, week, six-weeks, semester, year, or upon graduation? The curriculum should be based on expectations for four main areas: individual performance skills, ensemble skills, cognitive information (theory, history) and artistic expression. The ultimate

goal is to create independent musicians. In order to accomplish this you must utilize detailed, concept-centered lesson plans that incorporate curricular goals and the skills and concepts necessary for students to perform the music effectively.

Conceptual teaching

The most efficient type of instruction is conceptual teaching. This takes place when the weekly and individual rehearsal plans are linked to one or more musical or pedagogical concepts. Concepts can serve as links between several pieces of music within a rehearsal or between multiple rehearsals. Weekly rehearsal plans can be tied to performances and long-term curricular goals. In addition, the teaching of concepts results in a higher rate of retention and provides much easier assessment opportunities.

THE CONCEPT-CENTERED LESSON PLAN

Warm-up: Daily skill development exercises with a final exercise introducing or focused on the concept.

Teach: Explain and/or demonstrate the concept.

Apply: Apply the concept within the music; this can be one piece or across multiple pieces.

Reinforce: Reinforce the concept by putting it in a larger context within the music

Summarize: Ask the students to verbally summarize the concept

If I Only Had One More Rehearsal!

Educate Efficiently

Utilize a three-stage approach

The process of teaching concepts is ongoing. You are continually in one of three stages of teaching. The first stage, TEACH, includes the initial introduction and application of the concept. This can be teaching of any concept. The concept may be defined and then taught through demonstration of a particular exercise. The most effective concept teaching takes place when students are engaged in the rehearsal. The easiest way to do this is with questions. Although telling students the information may seem more efficient in the short-term, it does not promote long-term learning. To avoid telling; ask questions and allow the students to respond while you guide them to the correct answer. Be sure to call on students who may not be as engaged in the rehearsal as others.

Stage two, REINFORCE, includes repetition of the concept on subsequent days through abbreviated re-teaching and additional application or drill. The final stage, REMIND, includes periodic reminders during the course of rehearsal as well as relating the concept within new music.

THREE STAGES OF CONCEPT TEACHING	
Teach	Initial introduction and application of the concept
Reinforce	Reinforcement of the concept on subsequent days through abbreviated re-teaching and additional application or drill
Remind	Periodic reminders of the concept in the course of rehearsal or relation of new music to previously taught concepts

Communicate effectively

During all stages it is critical to be as clear as possible with your communication, both verbal and non-verbal. Ineffective communication results in wasted rehearsal time. Eye contact is an important and powerful tool;

Much can be shown non-verbally through your conducting, so ensure that you utilize clear and communicative conducting techniques. This is the most efficient form of communication since it takes place while the students are playing their instruments

look at the students before speaking and insist that they are looking at you. Much can be shown non-verbally through your conducting, so ensure that you utilize clear and communicative conducting techniques. This is the most efficient form of communication since it takes place while the students are playing their instruments. Make sure you look at the students while you conduct and check their stand heights to ensure they can see you while they perform. If you do need to relate something verbally, be as concise in your instructions as possible, especially during the reinforcement and reminding stages. Find the most efficient way to

say something or show them non-verbally through your conducting. Remember they want to play their instruments during rehearsal.

Direct the listening

Since great ensemble playing is based on the students' ability to listen, it is critical to teach your students *how* to listen within the ensemble rehearsal. Teach them to listen for the basic elements that you discovered in score study: primary and secondary pulse givers, pitch givers (vertical and horizontal pitch reference), textural priorities (balance and blend), melodic contour, and style.

If I Only Had One More Rehearsal!

Continue to present questions to your students and instruct them to listen within rehearsals with the following questions in mind in order to increase productivity and independence.

DIRECTED LISTENING QUESTIONS:

- Who has the pulse?
- Who can you listen to in order to find pitch?
- Who has the melody?
- What should your dynamic be in relation to the melody (balance)?
- Is your dynamic indication part of an ensemble dynamic, an accompaniment dynamic or a melodic dynamic?
- How does your sound fit in (blend) with the other melodic or accompaniment voices?
- What is the shape and length of the phrase?
- What is the style and are you matching articulation, length, weight and shape of notes?

Monitor the effectiveness of the rehearsal

Following a well-designed lesson plan will help keep a rehearsal on track; just as important is that you monitor what is actually transpiring during

the rehearsal. Just as a good quarterback has the ability to change the play at the line of scrimmage, directors have the ability to move the rehearsal in a new direction if it is not going according to plan. Ask yourself questions during the rehearsal: *What is really transpiring? Are the students engaged? Is the pace of the rehearsal as expected?* Be mindful of the students' level of engagement, and if it is not as high as you'd like, be prepared to move to plan B or C or D to help re-engage them. Recording and studying your rehearsals can help you take note of the pace and help you see when students are most and least engaged, enabling adjustments for subsequent rehearsals.

By increasing the effectiveness of preparation and planning efforts as well as the efficiency of teaching methods and strategies, you can provide students with a more structured and concept-centered environment where learning will be more efficient, and therefore more productive and enjoyable. The time spent increasing your knowledge of instrument pedagogy and refining your teaching techniques will pay dividends for years to come and hopefully leave you feeling as though you don't need that extra rehearsal after all.

Phillip L. Clements is the Director of Bands and Instrumental Activities at Texas A&M University in Commerce, Texas. Prior to his appointment in 2008, Mr. Clements served on the faculties of the University of Miami, University of Texas at Arlington, the University of North Texas and taught in the public schools at Lake Highlands HS in Dallas. A proponent of new quality music for wind band, he has been involved in commissions and premieres by prominent composers such as David Maslanka, Libby Larson, Bob Mintzer, Bradley Bodine and David Sampson as well as regional premieres of works by Michael Colgrass and Donald Grantham. He has collaborated with numerous guest artists and is in continuous demand as a guest conductor, clinician and adjudicator for ensembles across the United States. Mr. Clements has authored articles for the Instrumentalist, Southwestern Musician and Fanfare magazines and lectured at TMEA and TBA conventions. He has also contributed to the GIA series, Teaching Music Through Performance in Band.

Mr. Clement's ensembles have performed at the TMEA Conference, the College Band Directors National Association Southwest Division Conference and in New York's Carnegie Hall. Mr. Clements holds both a Bachelor and Masters degree from the University of North Texas. He is a member of the TMEA, TBA, College Band Director's National Association and an elected member of Phi Beta Mu.

Developing Advanced Performance Techniques for Trumpet/High Brass

Tim Andersen

I am a proponent of mouthpiece buzzing and lip vibrating/buzzing or free buzzing as an avenue to develop higher-level skills in high school players. Develop the mouthpiece buzzing technique first. It is imperative that students be closely monitored so they don't develop a tight or unnatural embouchure when working with these techniques. Keep the face looking natural. Students shouldn't look different than their normal face when attempting to lip buzz or mouthpiece buzz. Trumpet and horn players should start buzzing lower pitches. F3-Bb3 is a good place to start. Teachers should model the buzz for the student. The buzz needs to be full and resonant. The use of a tuner that provides a pitch is a necessity. Tonal Energy Tuner is my preferred practice partner.

Note Bending

Many young players have issues with playing above the center of the pitch. Note bending exercises are a wonderful way for the student to center a pitch in the resonant spot. This exercise can be further developed to create a beautiful vibrato.

1. Starting on concert F, play the descending half step to concert E and back up. This is done for pitch memory.

2. Buzz the interval on the mouthpiece while working with a tuner to maintain accurate pitch. The buzz should not be loud. Mezzo piano–mezzo forte is desirable when buzzing the mouthpiece.

3. On the instrument, bend the F down to the E and back up. It is necessary to keep the muscle memory and oral shape from the mouthpiece buzz, and apply it to the note bend on the instrument. Listen critically for the resonant center of the tone on the concert F. Bend the note slowly down to the concert E. As you do, listen for the resonant spot on the F in case you started above center. Bend the pitch slowly up to the F, listening for the resonant center of the pitch. Don't go past that point.

4. Play the interval on the instrument using correct fingerings. Remember the “feel” of bending the note and repeat that when playing the interval on the instrument.

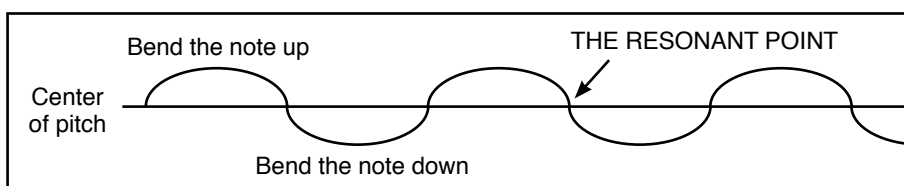
5. Continue the exercise down chromatically. E-Eb-E, Eb-D-Eb, etc.

Once the minor second is developed, continue the exercise to the major second and minor third. Strive for the best tone quality on each tone when bending. With practice, the bent notes can be played with a sound that is very similar to the sound of the correctly fingered pitch.*

After the note bending exercise is developed, the student can bend pitches above and below the center, listening for the point when the note resonates and sounds louder. *See graphic below.*

Vibrato

The note-bending technique is an incredibly useful exercise for developing not only tone but lip vibrato as well. The exercise maximizes the lip manipulation. Students can retain the muscle memory as they strive to minimize the lip movement and increase the speed of the manipulation as they move toward a successful, musical vibrato.*



*Access the handout for this exercise at www.texasbandmasters.org. Select Resources/Publication Archives and then select Convention Handouts in the upper left corner. Scroll down to the 2013 handout by Tim Andersen.

Developing Advanced Performance Techniques for Trumpet/High Brass

Start each line at mm=80

Important: *The lower pitch is not to be played a half step below the starting pitch. I have written the exercise as a way for me to show you the rhythm. You should start with a wide/exaggerated pitch variation/vibrato. As the student progresses in their development, narrow the width of the vibrato as the speed of the vibrato increases.*

Practice each line slightly faster every few days to develop the feel for vibrato. Always focus on a continuous, fast air stream.

When the half notes are at mm=160, move to line 2 and start at mm=80. Continue this process through the rest of the lines.

Articulation

- Lips need to be wet and touching when producing a tone. The first sound should be the lips parting creating a “p” sound at the front of the note.

- Alternate tongue starts with “air starts” when practicing articulations. When air starting notes, strive for an immediate sound similar to a tongue start. Lips need to be soft in the center of the mouthpiece so they will vibrate feely when the air passes between them. Too little compression will create air before the note begins. Too much compression will create a tight, pinched tone and will likely have extraneous sound at the front of the note.

- Students can pull the lips apart when breathing, creating air in front of the note because they aren’t touching the lips back together after the breath. Without creating undo pressure, the mouthpiece can help hold the lips together when breathing, making it easier to start the note with immediate sound.

- Practice connected notes using a “tah”, “too” or “tee” syllable. Not “tut”. When attempting to articulate at faster tempos, some students tend to bring the tongue back up at the end of each note, creating a

“pecky” style and notes that have no resonance or tone. When developing a correct start, the tongue should only be used to start the note, not end it.

Aural monitoring

Teachers must monitor the development of the articulation by listening to the students say “tah”, “too” or “tee”. Listen for a crisp “t” on the front of the syllable.

Visual monitoring

It is very easy for teachers to see if the student is tonguing too low (tonguing between the teeth), or if the tongue is too high (on the ridges of the hard palette).

Having students gently place their index finger barely between the front teeth is another way to observe what the tongue is doing. Both teacher and student can realize if the jaw is moving and/or if the student is tonguing between the teeth.

Incentive Spirometer

A YouTube film has been created to show an Incentive Spirometer in use. The demonstration may be viewed at http://www.youtube.com/watch?v=_lAkuBxnoVw.

The use of an Incentive Spirometer is a wonderful aide to visually “see” issues that arise. Students can “see” what their tongue and air are doing. Turning the device upside down and blowing out will move the ball to the top of the tube.

Start with long tones on a concert F. With the dial closed, the ball should move to the top of the tube quickly if the air is fast enough at the front of the note. Continue with connected half notes, then connected quarter notes and connected eighth notes. The ball will drop very little (approx. 1/4 inch) if performed correctly. If the tongue comes back up at the end of each note, the ball will drop too far. If the student

Developing Advanced Performance Techniques for Trumpet/High Brass

stops the air between notes, the ball will drop too far. A teacher can also hear pitch changes at the beginning and end of the notes. This means too much of the tongue is moving, creating different vowel shapes.

Technique

There is no secret to developing technique provided the tone is centered and articulation is correct. Consistent daily practice is essential. Scale patterns, arpeggios and lip slurs are the best way to develop muscle memory for lasting technique. Begin with simple patterns and increase the difficulty of the exercise as you develop your skill level. Start slowly, gradually speeding up over a matter of weeks, months and even years.

Monitor for correct hand position. Hands should be in as natural a position as possible. Hold your arms at

your side and observe your hands. The hands will be curved slightly and fingers are not touching each other. When holding the trumpet, I think of the left hand as holding a glass of water and the right hand as drinking a glass of water.

Move the valves up and down as fast as possible without creating tension. This holds true whether playing whole notes or 32nd notes. Whether playing at mm=60 or mm=180. The valve stroke should never change speed.

Buzz patterns on the mouthpiece first. Slur then tongue. Again, use of the Tonal Energy Tuner is a great practice aide. Keep the buzz like a siren with lots of tone between the top and bottom of the siren. This helps the student keep the air steady and smooth when slurring on the instrument.*

*Access the handout for this exercise at www.texasbandmasters.org. Select Resources/Publication Archives and then select Convention Handouts in the upper left corner. Scroll down to the 2013 handout by Tim Andersen.

Tim Andersen is a Yamaha Performing Artist. He is in his 25th year of public school teaching. The last twelve of years he has taught in the Wylie Independent School District. Ten of those years he has been an Assistant Band Director at Wylie High School. He has taught all levels of instrumental music from 5th grade general music classes through high school.

Mr. Andersen received his undergraduate degree from the University of Nebraska-Lincoln. While attending the University of Nebraska, he won the International Trumpet Guild Student Solo Competition in 1981 and 1982. He also won the Music Teacher's National Association National Brass Competition in 1981. He received his Master's degree from Indiana University as well as earning the coveted Performer's Certificate from that institution. After graduating from Indiana University, Tim performed for three years with the Dallas Brass. He was a featured soloist at the 2nd International Brass Congress in 1984 and was a guest artist at the 1988 International Trumpet Guild conference.

Mr. Andersen has combined a successful teaching career along with a successful performing career. He has performed with the Dallas Wind Symphony for 25 years and has held the position of Co-Principal Trumpet since 2007. He is a member of the Festival Brass Quintet. Tim performs, records and tours frequently with the Dallas Symphony Orchestra, joining them on their European tour this spring and at the Bravo Vail Festival in Colorado in 2011 and 2013. Tim can be heard on over 20 recordings with the Dallas Brass, Dallas Wind Symphony and Dallas Symphony as well as the soon to be released video game, Banner Saga, with music written by Grammy Award winning composer, Austin Wintory. He is a faculty member at the Blast of Brass summer music camp. Tim is a member of Texas Music Educators Association, Texas Bandmasters Association, Phi Beta Mu and the International Trumpet Guild.



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What Does Success Mean To You?

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



Is it Winning the First Place Trophy or Sweepstakes award? Obtaining an excellent Rating? Winning the Visual Caption? Watching the 8th grade student march the entire show in step? 100% Participation through “No-pass, No- Play? 75% retention into the High School Band? Creating a positive learning experience of always doing your Best?

If there was one word that defines success, it would be attitude. Attitude is defined as the way you dedicate yourself to the way you THINK. Your thoughts can be positive, neutral, negative or imbalanced - and you choose them. You choose the way you think, the way you speak, and the actions you take. Positive, neutral, or negative.

Here are several specific attitude elements and insights that may help you better understand and maintain your positive attitude during those situations, opportunities, and moments when it counts:

Value First Attitude.

When you take away the 1st Place rating, the student truly only wants to feel valued! Are you thinking about how you can bring value to others BEFORE you set your goals?

Can-Do Attitude.

You're challenged to get a project done or make that big performance. Do you believe you can do it BEFORE you attempt it?

Relationship Attitude.

Do you know it's more than a rating? It's creating a long-term, value driven association with your students. Is your mind set on what you can do to build those relationships?

Winning Attitude.

Do you think about AND believe you are a winner BEFORE you win?

Service Attitude.

To serve is to rule. Are you thinking, “How can I be my BEST at serving others?”

Success Attitude.

Everyone strives for success in his or her own way. A huge part of success is believing that you WILL achieve it. Do you dedicate time thinking about your “success” and what that really means to you?

Fulfillment Attitude.

Fulfillment is a level beyond success. It arrives after you have achieved beyond your dreams and your expectation, and are at peace with your life and your relationships. You may not be fulfilled at the moment, very few people are. But you must think and BELIEVE that fulfillment is possible.

A single decision, made today, can change your future. The program you now have is not necessarily the program you will have in a year or two years or in a decade. And you truly can change it all with a decision. A decision

to create a balanced attitude. A decision to be more disciplined (it starts small). A decision to be a source of positive energy and inspiration to your students. A decision to show leadership rather than play victim. A decision to beat your fears or weaknesses. A decision to shine!

It is easy to get discouraged as you reach for your determined level of “Success.” It's natural to face disappointments and a seemingly endless stream of challenges. That's just life's way of helping you grow and detecting your commitment. The best wins always appear after the biggest tests. Always! “Success,” whatever that means to you, is no accident. And it's easy to forget that successful people didn't start that way. They started off ordinary--with a dream, a plan and goals. Then they made daily 1% improvements. The days slipped into weeks, the weeks slipped into months and the months slipped into years. Their dream grew and became real. Yet the first, and most powerful step, took place in their minds.

Having success and getting to your “best” requires that you act and passionately make bold strides. No one has ever reached his or her success level just by hoping it would happen. Hope is important. Add focus, persistence and, above all else, action and great things begin to happen.

Here's to a “Successful” year!



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2013 NAMMB Contest Winners

Congratulations to these high school bands who had outstanding performances at the National Association of Military Marching Band Contest.

Class 1A	1 st Place	Carlisle
	2 nd Place	Harleton
	3 rd Place	West Sabine
Class 2A	1 st Place	New Diana
	2 nd Place	DeKalb
	3 rd Place	Hemphill
Class 3A	1 st Place	Spring Hill
	2 nd Place	Henderson
	3 rd Place	Gilmer
Class 4A	1 st Place	Lindale
	2 nd Place	Vidor
Class 5A	1 st Place	Atascocita
	2 nd Place	Kingwood



Texas Bands Named BOA Championship Finalists

Five Texas bands were named finalists at the 2013 BOA Grand National Championships.

The Woodlands High School,
Joni Viertel Perez, director. 1st Place.

Round Rock High School,
David Mobley, director. 4th Place.

Marcus High School, Amanda
Drinkwater, director. 5th Place.

L.D. Bell High School,
Van Mathews, director. 10th Place.

Cedar Ridge High School,
Mark Calima, director. 11th Place.



2013 BOA GRAND NATIONAL CHAMPION - The Woodlands High School

The Midwest Clinic Performances

These Texas schools were selected to perform at The Midwest Clinic in Chicago

BANDS

Aledo Middle School
Honor Winds
Ryan Johnstone, director
Aledo, TX

Clear Creek High School
Wind Ensemble
Stephen Meyer, director
League City, TX

Grisham Middle School
Honors Band
Betty Bierschenk-Pierce,
director
Austin, TX

Westlake High School
Wind Ensemble
Kerry Taylor, director
Austin, TX

CHAMBER ENSEMBLES

Bailey Middle School
Percussion Ensemble
Austin Swack, director
Spring, TX

Cedar Ridge High School
Low Brass Choir
Mark Calima, director
Round Rock, TX

Spring High School
Saxophone Quartet
Jason Smith, director
Spring, TX

JAZZ ENSEMBLES

Del Valle Jazz Ensemble I
Manuel Gamez, director
El Paso, TX

ORCHESTRAS

Brandeis High School
Chamber Orchestra
Kevin Garcia-Hettinger,
Richard Herrera, directors
San Antonio, TX

Flower Mound High School
Chamber Orchestra
Ann Smith, director
Flower Mound, TX

Stephen F. Austin High School
Symphony Orchestra
Carolyn Vandiver, director
Sugar Land, TX

Westwood High School
Symphony Orchestra
Susan Williams, director
Austin, TX

WoodCreek JH Chamber Orchestra
Bryanna Porte, director
Katy, TX

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

Congratulations to all who qualified to participate in the 2013 U.I.L. State Marching Band Contest. All of the bands who performed at State deserve special recognition. These bands have been practicing since last summer, working hard on their marching program. All have made their schools and community proud!

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



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

Alice HSArnold Garza
 Azle HSShawn A. Murphy
 Barbers Hill HSKevin M. Stone
 Boswell HSDimas Delgado
 Brennan HSRoxanne Vickers
 Calallen HSCraig D. Ewing
 Cedar Park HSSteve Wessels
 Connaly HSMatt Atkinson
 Dawson HSRyan Agard
 Eastlake HSAlbert G. Martinez

Forney HSMark Poole
 Foster HSJimmie Exline
 Frenship HSTom SoRelle
 Friendswood HSGregory Dick
 Hanks HSHoracio Gomez
 Lake Ridge HSMatt Garrett
 Newman Smith HS... Trevor Kay
 Poteet HSCody Newman
 Ridge Point HSMichael Barnes
 Roma HSDena Laurel

Sherman HSRyan M. Jenkins
 Southwest HSStacey Dunn
 Tomball Memorial HS....Andy Easton
 Vandegrift HSJeremy Spicer
 Vista Ridge HSBryan D. Christian
 Wakeland HSGerry Miller
 Waxahachie HSRichard L. Armstrong
 Wylie HSTodd M. Dixon



4A State Band Champion: Vandegrift High School

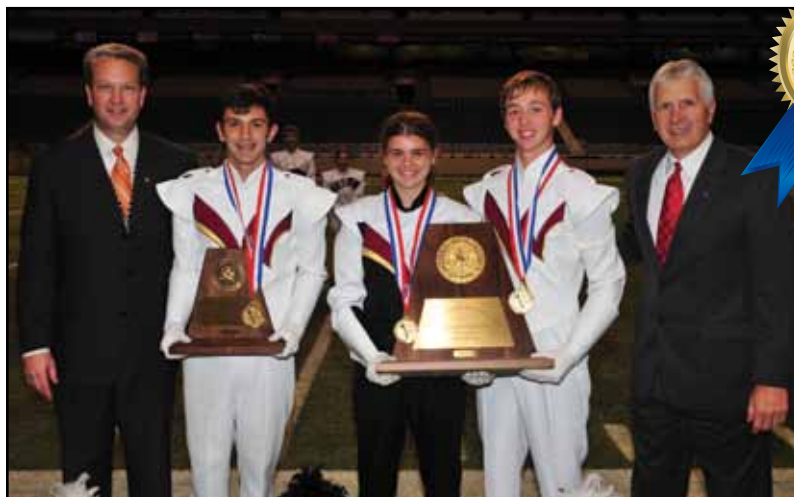
Director: Jeremy Spicer
 Assistants: Mike Howard, Stephanie Grote, Paul Pape, Candice Spradlin, Holly Lyons, Jude Boughton
 Drum Majors: Rhea Adhikary, Lienne Ng, Olivia Schmitz, Graham Scott
 Program Title: *Midnight's Beauty*

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

Bushland HS Gregg B. Diamond
 Clifton HS Keith C. Zuehlke
 Crane HS Daniel Todd
 Holliday HS Melanie Hadderton
 Howe HS Angie Cavender Liss
 Industrial HS Stephen R. Henry
 Littlefield HS Bonnie F. Anderson

Luling HS Coral Rios
 Mathis HS Charles Cabrera
 McGregor HS Tim L. Grace
 New Diana HS George R. Little
 Odem HS Vincent Smith
 Queen City HS Billy Vess
 Redwater HS Clayton Harris

Troy HS Rustin Honeycutt
 Van Alstyne HS Tim L. Fulton
 Wall HS Travis Hobson
 White Oak HS Jason Steele
 Whitesboro HS Jim Cude
 Yoe HS Steven H. Moss



2A State Band Champion: Whitesboro High School

Director: Jim Cude

Assistants: Alan Gray, Bryan May,
Linda Cude

Drum Majors: Cody Fennell,
Jacob Rucker

Program Title: *Bushido: Way of the Warrior*

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

Anson HS Rob Hartman
 Carlisle HS Josh King
 Forsan HS Jim Rhodes
 Ganado HS Patrick R. Flaniken
 Harper HS Charles H. Sander
 Kerens HS Christopher A. Whorton

New Deal HS James Nance
 Olney HS Rodney D. Bennett
 Premont HS Ernesto Cortez
 Sabinal HS Zachary L. Sims
 San Saba HS Brian L. Sours
 Seymour HS Scooter Miller

Shelbyville HS Shaka Hawkins
 Shiner HS Stephen Krupicka
 Somerville HS Carl E. Idlebird
 Sundown HS Mike Glaze
 Timpson HS Rhonda Cates



1A State Band Champion: Shiner High School

Director: Stephen Krupicka

Assistant: Elizabeth Frietsch

Drum Majors: Sarah Stluka,
Abby Tieken

Program Title: *The Conquest of the Mayan Empire*

Bandmasters Review

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Saturday, January 18 • 9:00 am – 11:30 am

Clinician: Rebecca Lowrey, Romeo Music

Westlake High School

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