
Bandmasters Review



An Educational Publication of the Texas Bandmasters Association



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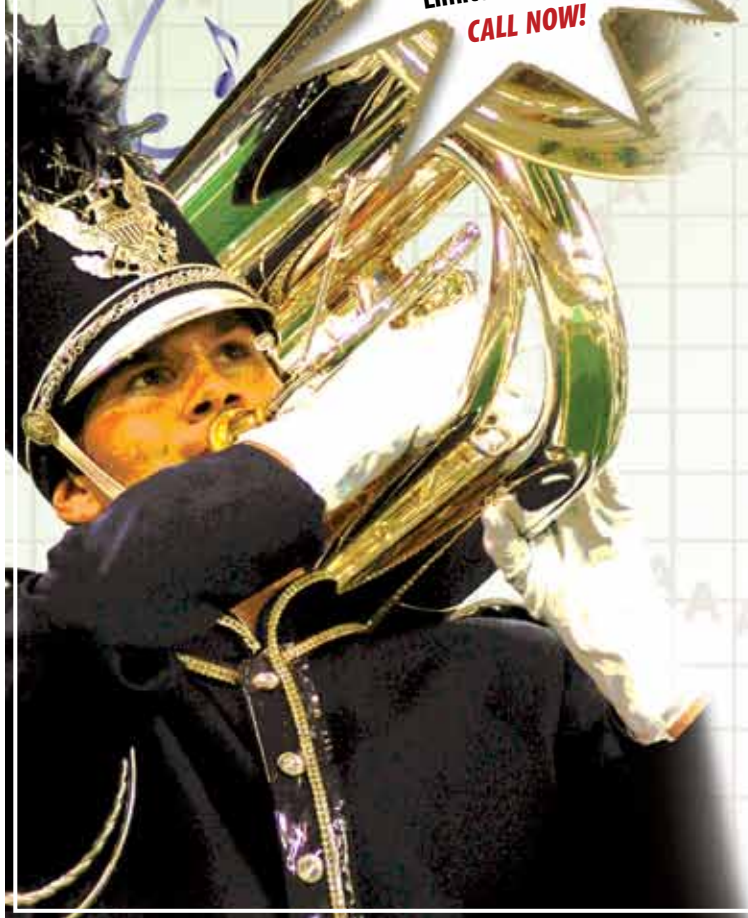


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Thousands enjoyed the larger Exhibit Hall at this past summer's convention. For a complete list of the TBA Business Members, see page 22.

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

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From the Board

Richard Herrera, 2013-14 TBA President

Thank you Texas Bandmasters Association members and business partners for a fantastic 2013 Convention/Clinic. On behalf of the Board of Directors, I congratulate Fred and Heidi Vélez for their wonderful leadership as TBA Presidents for this year. A special thank you to Executive Director Michael Brashear and our very talented TBA office staff—Exhibitor / Ad Manager Robin Tovar and Director of Web Development Justin Young. I would be remiss



if I didn't mention the marvelous work that Priscilla Brashear, Sarah Brashear, Kimberly Young, and Chuck Kuentz did prior and during the convention. BIG thanks to Past President Charlie Munsell for his role as stage manager moving equipment from site to site and to Past President Brian Merrill for heading up the TBA Academy for new and young teachers. I am excited to begin my presidency with this wonderful team of experts at my side.

Past President Tom Harrington and his wife Shelley served on the TBA Board for seven years. In that time, they—along with their children Robert, Adam, and Amber—created long lasting memories for my family. TBA salutes the Harrington family for a job well done. I am excited to welcome John and Dena Morrison of Cypress, Texas—along with their children Brandon and Rebecca—to the TBA Board. I look forward to working closely with the Morrisons as well as the other board

members to bring our membership a quality TBA Convention/Clinic in 2014.

The 2013 TBA Convention/Clinic was a great success! The schedule included concerts by the Salt River Brass, Greater Dallas Youth Orchestra Wind Symphony, Cedar Park Winds, Directors Band of San Angelo, and US Air Force Band of the West. The clinicians at the convention shared a wealth of knowledge that many of you will implement in the new school year. The

Exhibit Hall was packed thanks in part to sharing the dates with TCDA and TODA who were running their convention concurrently with ours. Thanks to the hard work of TBA Executive Director Michael Brashear and TCDA/TODA Executive Secretary Sharon Lutz, each organization retained their unique identity. Most importantly, TBA/TCDA/TODA made everlasting strides with our exhibitors with the combining of the Exhibit Hall. The new venue, food, jazz combo, mariachis, and free boat rides at our BBQ dinner capped off a great convention celebration. Boat rides with tourists are fun, but boat rides with other band directors are terrific. The Lonesome Dove and surrounding areas of the Convention Center was *spot on* for a beautiful night of celebration.

A middle school committee of directors met at TBA to have a conversation on the needs of the middle school director. The committee is comprised of Jennifer

Dillard, Tony Yarbrough, Jorge Garcia, Jennifer Kuentz, Criselda Marroquin, Ruth Allen, Marissa Gamez, Chris Brown, Ben Davis, Chris Pineda, Jed Maus, Mark Gurgel, Robert Herrings, John Hinojosa, and Meredith Bates. TBA will continue to offer valuable clinics to the middle school directors, but will advertise and tag clinics more efficiently to make it easier to find in our convention program and guidebook app. The TBA Board thanks the middle school committee of directors for their advice, recommendations, and service to their profession.

As president, I look forward to working with the TBA Board and staff to structure another fantastic convention in July 2014. We will plan a wonderful convention/clinic; however, the TBA experience is not the same without you. If you attended TBA 2013, share the great experiences with people who did not attend. Our job is to help band directors and the music industry stay connected. The best way to stay connected in this fast paced world of technology is still networking with others. You can't beat the face to face connection with colleagues. Since our founding 66 years ago, the goal of TBA has been to bring the best teachers, effective speakers, outstanding concerts, and a plethora of vendors to our membership.

TBA continues to host clinics throughout the school year designed to help you through our Professional Development Outreach Program. We are committed to providing this professional outreach with the help of two very generous sponsors: D'Addario, makers of ProMark/Evans/Rico products, and Texas Music Festivals. With their sponsorships, we are able to bring

excellent presentations throughout the state at a low cost of \$10 to all attendees. Check the TBA website to access clinic topics, presenters, dates, and locations. (A list is also printed on the back cover of this *Bandmasters Review*.)

Now is a good time to start planning to attend next summer's TBA Convention/Clinic. We have already scheduled a concert with the world famous Canadian Brass and are excited to have Conn-Selmer sponsor this premier concert. Members of the Canadian Brass will also be participating in clinics and student day activities. Dr. Gary Garner will be the featured clinician. Dr. Garner served as the Director of Bands at West Texas A&M University (formerly West Texas State University) and will share an insight into his long and successful teaching career. Willie Owens will be our featured composer. Mr. Owens is a favorite composer of Texas band directors, not only for his outstanding concert band pieces, but for his melodic lines in his UIL sight-reading compositions. So, save the dates July 27 through July 30, 2014. As the school year progresses, check our website for more information on the 2014 Convention/Clinic.

It is truly an honor for my wife Lucinda and me to serve this incredible organization as your president. Throughout my career I have taught at a Class A school at Rankin, a Class 3A school at Brownfield, and two Class 5A schools in San Antonio: Warren High School and Brandeis High School. It is my hope this wide range of experience will help me serve TBA members at all levels. Best of luck to you as you start the new school year.

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

John Morrison, 2013-14 TBA Sergeant-at-Arms

Friends! It is not possible to measure my enthusiasm for the opportunity to serve you on the Board of Directors for TBA. I have always been a fan of the Texas Bandmasters Association as a professional teacher training organization, but equally as enthusiastic about the opportunity the organization provides to network and reconnect with colleagues and friends at its annual meeting.



The bar for the TBA convention keeps climbing year after year and one thing is for sure, Fred and Heidi Vélez put on a great convention for us this past July. The concept of the shared convention space and relationship with TODA and TCDA is a win-win situation for us all. We can't thank our TBA Executive Director Mike Brashear and his wife Priscilla enough for seeing to it that the shared convention was such a success and still maintained our unique TBA "feel".

Having just completed eight years as the TMEA Region Band Chairman for my region, I completely understand what it means to serve our profession. Many great opportunities and fond relationships were built during that time and my respect for our state's musical leaders Richard Floyd with

UIL, Robert Floyd with TMEA, and Mike Brashear with TBA, is only amplified now with this most recent opportunity.

It was only when I truly became more involved in the service side of our profession that I began to understand what our organizations really did for our profession. Yes, I actually started reading the *Southwestern*

Musician, *The Leaguer*, and the *Bandmasters Review* publications. Who knew that those could be so helpful to us as teachers. My hope is that if you are reading this, you might be inspired to find a colleague that doesn't know about the wealth of information, answers to questions, and simple resources for teaching found in these publications and share that knowledge you have about our state musical organizations' publications.

One aspect you cannot escape in our profession is San Antonio. Many of your vehicles can plot an auto pilot course to San Antonio for the many events that city has hosted for our profession. The thing I can tell you about that drive for me personally is that each year, the drive to San Antonio gets shorter and the drive home gets longer. Honestly, the enthusiasm for reconnecting with

colleagues in San Antonio and then the return to our normal routines is what likely fuels those differences in travel perception. I am certain that I can't be the only person that feels this way.

TBA has proven year after year to be a great venue for providing that kick-start to everyone's school year. Now when I say kick-start, I refer mostly to the direct application of professional training at a time where things can be put into motion just in time for the start of school. It might be a beginner instrument "how to" clinic or maybe a curriculum "model" panel discussion. Generally shared at a time in the summer when discussions with colleagues or administrators before school starts allows for meaningful implementation of new strategies or change in your programs. Who can argue that dialogue with colleagues outside of the classroom can't be included in our professional development? We know that the great clinics provide for a wealth of information but the exhibit floor is no stranger to professional development either. I walked into a conversation on the exhibit floor between Peter Zaffos from Westlake HS and Brian Eisemann from The Woodlands HS on techniques used to evaluate efficient wind instrument embouchures. I listened in for about ten minutes and certainly took away some things to implement right away at my own school. What a

great venue to provide for that kind of conversation and professional growth.

I presume that if you are reading this that you may also fit a profile similar to mine of the lifelong learner and musical servant. I ask you to find one colleague that you know hasn't been attending our convention, due to challenges we all face, and find a way to get them to San Antonio. Sometimes we have to be creative in our conversations with our colleagues about troubleshooting the reasons for not attending. Sharing ideas like ride sharing, hotel room sharing, meals that are included like the BBQ and business meeting luncheon, etc., are certainly how many of us ever got to San Antonio at some point in our career.

How many professional organizations include families in the annual planning for their conventions?

My family has always enjoyed coming with me to the convention. While I'm in workshops they are able to enjoy the family activities. Childcare for the little ones is also included...what a deal! Sam Pugh, a colleague of mine from Houston, and his family scored big by winning "Family 4 Packs" of tickets to Fiesta Texas AND Schlitterbahn-New Braunfels, at two separate spouse and family events sponsored by TBA. Additionally, I saw many colleagues with friends and families enjoying the free river boat ride at the BBQ. Who can beat that for total convention planning?

My challenge for you is to find that colleague that you know could benefit from attending OUR convention, and make sure they get there. My wife Dena and I, along with our kids Brandon and Rebecca, look forward to serving you and your families.

TBA – A Wealth of Resources

Michael Brashear, TBA Executive Director

I would like to wish you the best as you begin your school year! I know you face unique challenges in your job and that is part of what makes the life of a band director exciting! Never forget how great the opportunity is for you to impact so many student lives in a positive way. Good luck this fall!

Many band directors visit our TBA website to register for the convention each year. In addition to the information for each year's convention, did you know that the TBA website is a **wealth of free information and resources** designed to assist band directors? Go to www.texasbandmasters.org, click on the RESOURCES tab and then open the PUBLICATION ARCHIVES. There you will find over 300 handouts from prior TBA Convention/Clinics and well over

450 articles from the *Bandmasters Review*, TBA's quarterly publication. Each of these archives has a search engine allowing you to type in key words to bring up articles containing information on the topic. I urge you to take advantage of these handouts and articles. They are available as PDF files and you are welcome to print as many copies as you wish.

I hope Helen Blackburn's flute pedagogy article and the Michael Reed/Scott Ward article on solving timing problems with your marching band will be valuable information whether you are an experienced teacher or a new



director starting this fall. How many of us deal daily with students who do not care...Frank Kick offers great advice. Dr. Tim discusses how to embrace competition in a healthy way for students and Randy Gilmore reminds us how we impact everyone around us. One of the most outstanding attributes of successful teachers is a willingness to share information with colleagues. That is a large part of what makes Texas bands so great! Do not hesitate to contact me if you would like to submit an article for the *Bandmasters Review*.

Good luck this fall....take time to enjoy something EVERY DAY as you teach your band students!

From the Board

Alfredo Vélez III, 2013-14 TBA Past President

The 2013 TBA Convention/Clinic was a smashing success thanks to the efforts and proficiency of several dedicated people. The TBA staff and Executive Director Mike Brashear spent countless hours organizing the clinic offerings as well as securing the financial support from our business partners and exhibitors. So much transpires behind the scenes



in executing everything from registration and meals to facilities and concert events so the normal attendee experiences nothing but a smooth and seemingly picture-perfect convention. For this, we owe a great debt of gratitude to our fulltime staff Robin Tovar and Justin Young as well as our part-timers Chuck Kuentz and Charlie Munsell. Please take the time to let them know that you appreciate their enormous contribution.

I share a long-held belief that the quality of the clinics and presenters are what sets the TBA convention apart as a leading professional development showcase. Our 2013 convention was jam-packed with remarkable musicians providing us all with memorable presentations. I want to express my gratitude to each of our talented presenters

and performers for providing an incomparable clinic experience for our state and all of our members.

I would like to thank all of my fellow board members and Mike Brashear for their diligence and substantial support in working together and helping me fulfill my responsibilities to our association. A personal thank you to our current president Richard Herrera and past president Tom Harrington for being available and acting as respected sounding boards many times throughout the year. Our convention's success was truly a team effort.

I want to recognize the work of Brian Merrill on the TBA Academy and Frank Troyka on Student Day. They both have magnanimously invested their personal time and creative resources to the benefit of TBA, our members, and students of Texas. I must lavishly thank my wife, Heidi for her exceptional work with spouses' division. Heidi and the spouses' division provided an elegant luncheon and diverse activities for our spouses and families. As mentioned above, there are countless people that are responsible for the enormous undertaking in crafting our

convention. Words cannot express my eternal appreciation for your gift to our profession.

As you are into the start of a new academic year, I would like to leave you with a few thoughts that I hope you will consider in your busy schedule. I would propose that the following message is probably better suited when planning your next year.

I encourage you to keep a weekly or daily journal or a log of the happenings in your professional life. This could become an invaluable reference and resource in determining your long-term success. This documentation can help you evaluate yourself and situation plus it can serve as a tool in planning and organizing your future goals and methods for self-improvement. You can also use this information to evaluate the progress and development of your students and conceivably offer your ideas to enhance your student's musical experience. The main objective of this exercise is to give you an avenue to examine yourself and your effectiveness as a teacher.

Let me illustrate this through an example. We can all recall a time in class when we called a student's attention to an intonation issue and they were able to improve purely because we directed their awareness to the issue. We too

can improve our performance and delivery by simple awareness of our daily/weekly procedures followed by honest self-evaluation. You can look for solutions, improvements or remedies to aspects you discover about yourself and your teaching. Much like listening to rehearsal recordings can let you more objectively evaluate your band's performance, by taking you out of the moment you are better able to realize what is a true representation of your band's performance at that particular rehearsal.

In your journal, attempt to record the factual events in your teaching environment without editorializing. Then after the facts, also record your thoughts or moods based on these events. You can make a note of in-class observations as well as peripheral occurrences including administrative, parent or collegial interactions.

It is important not to be too judgmental in a negative manner. Your goal is to eventually gain a positive result and often it is a long road ahead. Please consider that we as teachers and musicians are always a *work-in-progress* and may never actually arrive at our final destination. This can be daunting to some so it is wise to create checkpoints or milestones along the way to mark your progress to give a real sense of

achievement. We do after all need to feel good about a process we will commit to sincerely.

Although quite difficult, attempt to be honest with yourself. You are looking to improve or bring change to what you normally do in your teaching life. We are all familiar with this quote: *If you keep doing what you're doing now, where do you see yourself in one year?*

I am assured that you will find more of these types of questions than answers.

- What kind of culture have we created in our classroom?
- Are we a good to great leader?
- Do you bring out the best in others?
- Do you know your people well enough?
- Are we inspired and do we inspire?
- Do I need more information before inspiration?
- How do I help my students achieve their best?

As we often impart to our students, you are your own best teacher. Improving ourselves as teachers gives us the best opportunity to improving the experience for our students and colleagues. Hopefully we do see ourselves as works-in progress as long as we are in this profession.

- Happy trails!



TBA 2013-14 Board of Directors, front left to right: Executive Director Michael Brashear, Alfredo Vélez III, Chico Portillo, Bruce Beach, Richard Herrera, Steven Moore, Jeff King, John Morrison

Making an Impact!



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

For me, the beginning of a new school year is always a time for course correction and pinpointing what it is that I want to create and accomplish over the coming year on a professional as well as on a personal level. We all know that nothing will change in our world until we assume the personal responsibility required to change. The world is a mirror: we get from life not what we want but who we are. As you look to yourself, explore your most authentic values, articulate what you want to make of life and then set about manifesting these outcomes while creating value for the people around you.

I also believe that it is important to remember that there are many metrics by which you can measure success. It is very easy to fall into the trap of measuring the success you experienced in the 2012-13 school year by how many awards you received, how many new students you acquired, how much money you made and so on. If you perceive others having more or accomplishing more, it is likely that you will feel unsuccessful. The economics or some level of reward is only one of many forms of success. While there is nothing wrong with these as they certainly increase the choices available to us, other benchmarks of genuine success must also be considered

as you evaluate how you did this past year and as you look to the new school year. Here are a few additional metrics of success to consider:

1. Experience an evolutionary success!

What kinds of experiences will you have or create this year? How will you evolve as a person? Your 2013-14 school year should offer numerous experiences and opportunities for added richness, depth and wisdom to your life!

2. Adventure!

What kinds of adventures will you engage in through the course of the year? Will you travel? Will you try new things, new ways of teaching? Will you step out of your comfort zone? Will you find a new venue for your program that helps your students to grow and have a better educational experience? Measure your success in part, on the amount of adventures that you provide and experience.

3. Relationship and reputation!

No matter how many rewards, trophies or money one makes, if you lack community and love in your life, I do not believe that you will experience genuine success. If you truly want to win with people, you need to make them feel *essential*. Cheer your students on, bring them joy everyday and acknowledge them for who they

are. These are key to helping everyone feel a sense of community, respect and love! Ask yourself what the community around you and your network looks like. Reflect on the quality of your reputation.

4. Fun!

The human brain craves novelty. We are happiest when we are growing. In 2013-14 what will you do for fun!? Will you chase your passions and do the things you love to do? This too is an important measurement of success.

5. Impact!

Greatness comes by beginning something that does not end with you and living for a cause larger than yourself. To have made a difference in the lives of the students around you is to have succeeded!

Here's to a *Great You* and your best year yet. I challenge you to create more value than you have ever created for those around you. Make it a *Great Year!*

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

The Artistic Importance of Cooperation in a Competitive World

Dr. Tim Lautzenheiser

We are a society that thrives on *competition*. We *compete* in school for grades, we *compete* in our professional lives to achieve positions and titles, and we *compete* in our daily life-patterns for everything from a faster lane on the freeway to a winning number in the local lottery. We like to win, to get ahead, and to maneuver ourselves to a better vantage point. Perhaps Darwin's proposed theory in his popular writing *Survival of the Fittest* clearly evidences our competitive spirit—our ongoing, ever-present, striving to get to the front of the pack. It is powerful motivational fuel for the human, but like any energy force, competition can be used in a positive and/or negative fashion.

The athletic community has very successfully embraced *competition* as a traditional outgrowth of the physical education curriculum. Football games, basketball tournaments, track and field meets, etc., have become mainstays of every institution. School themes are built around a string of victories or a state championship; the winning team often becomes the flagship of community pride. Though it is a gross generalization, we see *winning* as good and *not-winning* as not-so-good.

Observing the enthusiasm generated by *competition*, other disciplines have quickly jumped on the bandwagon. Our schools now have science fairs, 4-H shows, debate clubs, essay contests, and music festivals that recognize the achievements of an array of talents ranging from a flute solo to a 400-piece marching band.

All of these organized *competitive forums* have created much excitement; however we must be clearly aware there can be a downside to the *win-at-all-costs* attitude. As responsible teachers the cautionary responsibility rests directly on our shoulders. Take heed, for the instant gratification of first place can become a haunting detriment when it alone is the only measure of accomplishment.

When we ask students to “go the extra mile” by committing their valuable time to the art of making music, we must focus on the

intrinsic benefits they will gain as a result of their investment, rather than the *extrinsic rewards* that come as a by-product of their dedication.

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If “getting first place” is more important than the joy of an inspired performance (regardless of the outcome of the adjudication), then it is time to do some philosophical re-prioritizing. Is the goal to add more trophies-of-achievement to the shelves in the rehearsal room or is the goal to stretch the students to a new level of artistic communication?

The musical growth of the student(s) must stand as the top priority in every instance.

Over the years the ongoing debate about the value of competition (in our musical world) has caused many music educators to avoid any aspect of adjudication/evaluation. Much like the ostrich with its head in the sand this may be an over-reaction or escape; it

The Artistic Importance of Cooperation in a Competitive World

may also be an unrealistic approach to preparing our students to address the realities of life. At the same time if everything from chair placement to a solo audition is couched in a competitive framework, the need to overtake the fellow musician takes precedence over the personal growth and development gained by a solid practice program of healthy self-discipline. The key to a successful balance is achieved through the careful guidance of the teacher, the band director, YOU. Instead of dangling the proverbial competitive carrot in front of the student(s), we might be better served if we rewarded and recognized their success-habits/patterns.

For example:

1. Resolving a problem. Many students are quick to recognize or identify problems, but there are few who will come up with a resolution. Those who do should be put in the spotlight and given responsibilities within the program.

2. Being a quiet, innovative student leader. Identify those silent few who are always finding ways to make things better. Discover the student who, without a hint of fanfare, is willing to help others and requires little or no personal attention for his/her efforts. This is a role model worth his/her weight in gold.

3. Making decisions and taking action. There are many who “wait to be told what to do,” then do it remarkably well. Look for those who go one step beyond and are willing to take a stand, make a choice, and follow-through on their decision(s); herein lie the leaders of tomorrow.

4. Loyalty. In today’s world loyalty is a treasured attribute. Competition is the test of one’s loyalty, not when we win, but when we lose. To avoid the “If we can’t win, I quit!” attitude, reinforces the character strength of loyalty. *Together we stand; divided we fall.*

5. Cooperation. Nothing is impossible when a group of individuals chooses to make *cooperation* the theme of their working atmosphere. Alternatively, it is almost impossible to move any group forward when they are constantly competing to gain the upper hand on their fellow performers.

It is apparent we needn’t beat another person (or persons) to WIN; we simply need to improve ourselves to experience the intrinsic victory that is a result of learning, growing, *becoming*. To this end, we must strive to support one another in the ongoing exploration of artistic expression and realize the value of competition is merely a stepping-stone for our students to witness others who share a similar passion. When all is said and done, we must *band together* if we ever hope to attain TRUE VICTORY.

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.

Flute is Not a Four Letter Word

Tips for instruction in the classroom setting and beyond

Whether you are an experienced band director or a young teacher, you will benefit from reading these tips on flute pedagogy from **Helen Blackburn**. To print the complete handout from her TBA clinic, which includes several exercises and music examples, go to www.texasbandmasters.org, click on the *Resources tab/Publication Archives/Convention Handouts*.

FLUTE ASSEMBLY/ALIGNMENT

1. Align the outside edge of the embouchure hole with the outside edge of the first key on the body of the flute.
2. Align the rod of the foot joint with the middle of the last key on the body of the flute.
3. Be sure to pull the headjoint out a bit. (A nickel's thickness is a good starting point. Teach this to beginners from Day 1!)
4. Mark with FINGERNAIL POLISH!!!! (I promise this won't hurt your flute—this is one of the best things you can do for development of good tone and hand position! **Consistency** is a beautiful thing!)

HAND POSITION

Left Hand:

Rest the flute against the “fleshy” part of the first finger (between the base of the finger and the 1st knuckle.) Curve the remaining fingers and keep them hovering just above their respective keys (pinky, too!) Finally, push the wrist (or palm) gently towards the footjoint. (This will enable the ring finger to curve.)

Right Hand:

Shake your arm to relax, and then let the hand relax naturally at side of body. Raise hand so thumb and first finger form a natural “C” (as if holding a big orange.) Place thumb under the first finger or the 1st trill key. Curve fingers up and over the rods (so they form three “T”s with the rods.) Finally, align pads of fingers in center of keys.

GOOD HAND POSITION = GOOD TECHNIQUE

(Therefore, bad hand position = bad technique and often bad tone/intonation!)

Watch Out For the Following:

- Don't let fingers lop off over the edges of the keys.
- Don't let RH fingers rest on the rods.
- Keep fingers relaxed and curved (watch out for fingers bending backwards like “Bambi legs”.)
- Keep pinkies hovering just above their keys (don't let them stick up toward the ceiling.)

Highly recommended to reinforce good hand position: Runyon Non-Slip Flute Cushion (\$2.99 for two at www.fluteworld.com)

Teach the full range of the flute as early as possible. Practice with a tuner, but be sure to play a good sound, in tune—not an in-tune, bad sound.

POSTURE

Lift from ribcage (chest stays expanded on inhale and exhale.) Keep head balanced (balance a bean bag on top of head.) Turn head slightly to the left— point chin toward left elbow. Shoulders should be relaxed and down (watch out for left shoulder)...shrug shoulders to the ears, and then let them drop.

Easy Posture Exercise: Squat down, put elbows on knees, bring flute into position without moving elbows, then stand up and VOILA! Perfect flute position!

When seated, “stand while seated.”

Marching band position (with the flute parallel to the ground and right arm pulled back/left arm pulled across the body) is NOT a viable flute playing position! It's OK for the flute to droop a bit...and it should be a slightly “forward” instrument.

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SETTING UP THE EMOUCHURE

Suzuki-influenced Method:

Without the flute, spit an imaginary grain of rice (with tongue in lips—use a quarter note, half note rhythm: “hot dog”):

- a. down onto plate (low register)
- b. across table onto brother’s plate (middle register)
- c. over brother’s head at mom...all the way across the kitchen (high register)

Next, the teacher moves the headjoint in and out of position, then the student helps, and finally the student does this by himself. Teach low, middle, and high on the headjoint. Teach regular tongue NOW. (Tip of tongue touches roof of mouth—scratch the tip to sensitize it.)

Another Method of Teaching Embouchure:

First, place index finger in the dent of chin. Have student say “pure” and blow fast air on their finger. Then replace finger with the headjoint.

THINGS TO LOOK FOR (Good Things vs. Bad Things):

- Approx. 1/4-1/3 of embouchure hole covered by lower lip vs. Tight corners and lips (“smile” embouchure)
- Embouchure plate nestled in dent of chin vs. Embouchure plate sitting on red part of lower lip (too high)
- Corners relaxed (lips relaxed) vs. Embouchure hole almost totally covered by lower lip (rolled in too far)
- Inside edge of embouchure hole where the pink part of lip meets the chin vs. Clenched teeth, tight jaw

“But Helen! Isn’t ‘Kiss-n-roll’ a great and easy way to start the embouchure?!?!?”

The horror!!! “Kiss-n-roll” causes a thin, putrescent tone (big, rich tone is virtually impossible) AND it creates even worse intonation tendencies than usual! Please...DON’T EVER TEACH “Kiss-n-roll”!!!

Additional Embouchure Tips

- Drop jaw from hinge and glide forward and back to find the optimal position.
- Experiment with vowel shapes inside the mouth: “A, ah, E, eh, I, O, ooh, uh” to find optimal resonance.
- The wet part of the lip surrounds the air like 2 cushions (the lips cushion the air).
- Keep tongue relaxed (“AH”) and “down” (tongue should lie on the floor of the mouth like a blanket or rug).
- Keep jaw relaxed.
- AIM the airstream with upper lip (think of it as a beak). Aim down for low notes; more across for high notes (slide jaw forward, too).
- No stiff upper lip! Keep it supple & flexible... release it away from the top teeth so there is a cushion of air between the upper lip and teeth.
- Clarinet=Concrete; Flute=Jello



TONE

The basics of great tone are air speed (velocity), air volume, air direction, and size of aperture. To develop a great tone take a HUGE breath, open teeth up wide (1-2 finger widths) and drop jaw. Blow a super-fast airstream and blow down into the hole (use upper lip to aim air...think “beak”). Demonstrate air speed and direction by blowing on finger.

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Although flute requires a great deal of air, don't force too much air through the flute. Like Goldilocks you need just the right amount...not too much or too fast, not too little or too slow. Allow the air to flow unrestricted by the throat, the tongue, or the lips. Just use the lips to gently guide the fast, but unforced airstream.

Because of physical differences, not all flutists will look "right" in order to get their best sound (for example, a Cupid's bow almost always requires playing off to one side. If they sound good, but look funny—don't change anything! (If it ain't broke, don't fix it!)"

Watch and Listen for:

- Tense throat—often accompanied by throat noise. This is difficult to cure, but often is caused by too little air. Reinforce the idea of moving *lots* of air from the bottom of the lungs: freedom of air=freedom of tone. TENSION KILLS TONE!

- Flute drooping at angle not parallel to opening in lips—causes fuzzy, distorted sound.

- Common causes of thin, weak tone are poor support, too much embouchure hole covered, arched tongue, aperture too tight, and teeth clenched together. An unfocused tone is caused by embouchure hole too uncovered and/or aperture too big.

PLAYING HIGH AND LOW

To play low, keep teeth open and jaw relaxed. Aim the air more down into the hole (use upper lip "beak" to aim. Think "Ah". To play high, push lips forward (corners move forward toward from teeth). Aim air more across the embouchure hole. Think "Ooh".

The TWO BIGGEST NAUGHTY NO-NOS:

1. Never instruct students to pull corners of lips back (making embouchure tighter) to play higher. This makes 3rd octave thin, shrill, and extremely sharp—sometimes even causes lips to buzz.

Remember: push lips forward to play higher!

2. Don't try to make young players play softly in the 3rd octave. This causes the embouchure to tighten, air support to sag, teeth to clench, pitch to go even higher. Encourage them to play very strongly in the beginning! Control will come later.

Teach the full range of the flute as early as possible. A 3-octave chromatic scale (with all correct fingerings including lever Bb) should be attainable within the first year. The sooner the students are exposed to the lowest and highest notes, the easier it will be.

THE GREAT B-FLAT MYSTERY

There is no "RIGHT" or "WRONG" fingering for B-flat...it's a matter of efficiency! Teach all **three** (yes, three!) fingerings in the first year!!!

THUMB B-flat (TBb):

- Use **any time the key signature has 1 or more flats**. (exception: 6 or more flats: G-flat or C-flat Major)

- Do **not** use TBb in keys w/no flats or for the chromatic scale.

- DO NOT ROLL THUMB FROM Bb to B-natural (except in infrequent advanced passage)

LEVER B-flat (L):

- Introduce w/chromatic scale and B Major scale.

- Lever is almost **always** the best (most efficient) fingering for A#.

- Lever is great for G/B-flat/B-natural passages (& the enharmonic equivalent)

- Use for any chromatic scale or when B-natural and B-flat occur side by side.

ONE and ONE B-flat (1&1):

- 1&1 is great for F/B-flat/B-natural or any passage in which RH #1 is down preceding B-flat/B-natural.

- Use for any chromatic scale or when B-natural and B-flat occur side by side.

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IN GENERAL:

- **Thumb** should be on the **B-flat** side if key signature has **1-5 flats**.

- **Thumb** should be on the **B-natural** side if key signature doesn't have flats (or if the key sig. has 6+ flats.)

- I actually use

Thumb Bb and **Lever Bb**
MUCH more frequently than **1&1 Bb!!!**



INTONATION

CHECK FIRST:

1. Is the flute in good mechanical condition?
2. Is the headjoint cork nice and tight and in the right spot?
3. Is the headjoint lined up correctly?

TUNING:

1. Double check the cork setting.
2. Start with the headjoint pulled out about a nickel's thickness. (Pull out further for most "step-up" flutes which usually need to be pulled 2-3 times as far. This applies to all A-442 instruments.)
3. DO NOT TUNE BY ROLLING IN/ROLLING OUT or MOVING HEAD UP and DOWN!!!! This is the last resort!!!!...Instead, blow more down INTO the hole (to lower the pitch) or blow more across the hole (to raise the pitch.) (Aim by using upper lip & moving the jaw.)

NEVER, ever, EVER MOVE THE CORK IN THE HEADJOINT TO FIX PITCH PROBLEMS!!! This is treating the symptom, not the disease. Also, BE VERY VERY WARY OF PULLING HEADJOINT TOO FAR!!! You will change the scale of the flute (again...you're

treating the symptom, not the disease). (Work on tone production problems instead!)

Flute placement on lip really, REALLY affects tone and intonation—the lower the better! Practice with a tuner, but be sure to play a good sound, in tune... not an in-tune, bad sound. If the flute is in good mechanical shape (no leaks, tight headjoint corks), and the headjoint is pulled-out properly and lined-up correctly: "In Tone=In Tune".

NATURAL PITCH TENDENCIES:

- Low register (low G-low C/B) – tends to be FLAT
- Middle C# – tends to be SHARP (learn to play in tune by adjusting the embouchure...adding right hand is a crutch)
- High register (E-flat-High C) – tends to be SHARP

MAINTENANCE

Unlike many other instruments, the flute is best maintained without any special oils, powders, salves, polishing cloths, etc. To clean inside I prefer a handkerchief (or other lint-free cloth) and the cleaning rod. To clean outside a clean, damp cloth is best (just barely wet with water—alcohol works well, too.) Fancy silver polishes aren't necessary. Liquid silver polish is NOT GOOD! Residue may gunk up mechanism and/or damage pads.

HEADJOINT TIPS:

(Once a month or so...)

- Clean embouchure hole w/toothpaste and a Q-tip.
- Rinse headjoint well with water (you may clean with a mild dish detergent.)
- Soak headjoint overnight in a sink full of water (Actually—only do this **in case of emergency**...it's MUCH better to replace the cork regularly...I know it sounds crazy, but it's a "band-aid" if the cork is loose and you can't get it in to the repair shop.)

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Teach students to check cork placement and condition from time to time—this affects not only intonation, but also TONE!!!

Teach students to practice “PREVENTIVE MAINTENANCE”:

- Take care not to grab keys when assembling/disassembling flute.
- Rest flute with keys up (whether in lap, on table, etc.) Keys down causes bent rods and adjustment nightmares.
- Inspect flute for “fuzzy” or split pads. This is a sign that it is past time to have those pads replaced. (Usually it’s a sign that the other pads are soon to follow, so a full repad may be in order.)
- Encourage students to take flute to the shop at least once a year for a “check-up”. Leaks and adjustment problems often happen gradually and the student compensates by pressing harder and harder, which develops bad technique, hand position, etc.

You’ll be AMAZED by the number of “tone, intonation, and technical problems” that are MIRACULOUSLY CURED when the flute is in perfect condition!!!

NAUGHTY NO-NOS:

- Do not use Vaseline, cork grease, slide oil, or anything like this to make joints fit together more easily! Clean the tenons (connecting joints) with a damp cloth until they are “sparkling” and have no black or green residue. If there is still a problem, take it to the repair shop. (The residue from lubricating materials will end up on the pads and cause them to have a shortened lifespan.)
- Rubbing the joints with pencil lead isn’t advised, either—if the joints are clean they should work smoothly.
- Do not use any kind of powder on pads to prevent stickiness! This only gums up the pads and makes things worse! If you’re desperate, use a piece of cigarette paper (or a dollar bill if you’re really desperate) and tap (don’t drag) to clean the pad. But use this method as infrequently as possible since it causes the pads to wear out faster.

Highly recommended to cure sticky pads: Pad Juice (\$13 available through J.L. Smith: www.jlsmithco.com)

Helen Blackburn is the newly appointed Yvonne Franklin Endowed Chair, Artist Teacher of Flute at West Texas A & M University in Canyon, Texas. Ms. Blackburn is also principal flutist with the Dallas Opera Orchestra and a core member of the nationally acclaimed modern chamber music ensemble Voices of Change. In 2012, Helen was invited to serve as principal flute with the Dallas Chamber Symphony for their inaugural season. Ms. Blackburn has numerous credits with major performing arts organizations—both as a featured soloist and as a member—including the Breckenridge Music Festival (where she is currently principal flute), Aspen Music Festival, the South Bohemia Music Festival, the Dallas Chamber Orchestra, the Brevard Music Center, and the Chicago Civic Orchestra. She appears frequently in recitals across the country and in Europe as a soloist and also with her husband, Drew Lang, in their flute/marimba duo. A prize winner of the Myrna W. Brown Artist Competition, the Ft. Collins Young Artist Competition, and the Aspen Wind Concerto Competition, Ms. Blackburn has previously served on the faculties of Texas Christian University, University of North Texas, Stephen F. Austin State University and McMurry University. Ms. Blackburn received her bachelor of music degree (summa cum laude) from West Texas State University and her master of music degree from Northwestern University. Ms. Blackburn is also the founder and director of WT’s Big, Fat Flute Shindig (an interactive workshop for flutists of all ages and levels—beginners through adult amateurs and professionals) which is held at WTAMU each June. For more info: www.helenblackburn.com or hblackburn@wtamu.edu.

TBA Academy 2013

Brian Merrill

With TBA, TCDA and TODA meeting at the same time, this year the TBA Academy was open to new and young teachers from all three organizations. Over 160 attendees put in eight hours of intensive training on all aspects of being a professional educator. Topics included classroom management, discipline and motivation, legal issues facing music teachers, proper handling of money, communication with parents and administrators, booster clubs, building a culture of success, and the role of UIL, TMEA, and TEA. This daylong session strives to “connect the dots” between university training and the expectations on the job.

Special thanks to an outstanding Academy faculty: Richard Floyd, Robert Floyd, Tom Waggoner, Brian

Coatney, Lynne Jackson, Theresa Whatley, Randy Gilmore, Will Pitts, Holly Wardell, Rick Ghinelli, Robert Bryant, Danny Detrick, Mark Chandler, and Tim Lautzenheiser. Additional thanks to Alfredo Vélez, David Devoto, Jeff Rice, Kenneth Griffin, Sharon Lutz, and Mike Brashear for their support and efforts in making this year such a huge success.

The TBA Academy for New Band, Choir, and Orchestra Directors will be back in 2014. Everyone involved in the hiring of new teachers should encourage attendance to the Academy. Young directors who have been through this training are better prepared to assume the responsibilities of a professional educator.

“The TBA Academy is just what any new music teacher needs before starting a career in music.”

Michael Cortes, Assistant Band Director,
Rhodes Middle School, San Antonio ISD

“This academy was influential and inspirational. No matter whether you teach band, choir or orchestra, you will leave the academy as a better music educator.”

Brittany Elliff, Assistant Choir Director,
Spillane Middle School, Cypress-Fairbanks ISD

“The TBA Academy was an inspiring day of clinics with some amazing teachers! Every young teacher should attend the Academy.”

Josh Howe, Assistant Band Director,
Spence Talented and Gifted Academy, Dallas ISD

“Even as a second year teacher, I learned a fantastic amount from the TBA Academy. I’m excited to go into year two with even more tools in my teacher toolbox.”

Marie Parisot, Assistant Choir Director,
Arnold Middle School, Cypress-Fairbanks ISD

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The Unique Demands on the Marching Musician:

When to watch, when to listen, and how to make it work

Michael Reed and Scott Ward

We all want a cool marching band production. We want a show that will be loved by performers and audience members alike. However, in an effort to do so, we, as a band community, have created a variety of new issues that have increased the demands on both the individual performers and the ensemble as a whole (not to mention, the directors!). While this article won't fix all of your problems, we hope to address some of the most common issues faced by today's marching bands and provide several methods by which to address them. As you encounter some of these road blocks, just know that you are not alone. Our goal is to share with you a few solutions we have learned along the way. While there are no "quick fixes" for these issues, *there are three ways for dealing with timing problems: avoiding them, re-writing them, and working on them.* All three methods involve understanding, musicianship, and a fair amount of effort.

Avoiding timing problems comes from a combination of clever staging and writing on the parts of your drill writer and arrangers. A design team focused on both the content and execution of the show

can help eliminate or alleviate many problems before the performers ever step foot on the rehearsal field. However, when a designer presents you and your students with some great ideas that end up being too lofty, you have a choice: re-write it or rehearse it to death?

Sometimes the wise thing to do is to "pull the plug" on a great idea and settle on cleaner achievement scores. Only you and your staff can determine this tipping point. Ask yourself this: "Will 30 more minutes fix this, or will we end up tired and frustrated and 30 minutes behind on learning the closer?" Maybe there are some drill and music re-writes to be worked out over a pot of coffee. An hour or two of an adult's time might save an entire band four hours of rehearsal time, countless headaches, and improve the overall performance.

More often than we would like, clever writing and re-writing are just not enough. This is what we get for attempting to run around playing Hindemith, Bartok, and Stan

Kenton charts, right? Often, we just have to work through the problem. We'd like to tell you that "working smarter, not harder", is all you have to remember. In reality, you have to work both smarter and harder. We are all willing to put in the sweat and the time to make it work; *knowing how to spend your time*

and what to tell your students to do is the real challenge.

To "Experience" is to "Know"

Knowing how to teach and how to perform only comes through wisdom; wisdom comes from the application of experience, intellect, and artistry. For many of us, it's been quite awhile since we performed a field show. Some of

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us never performed a show quite like the shows we are asking our students to perform. If this sounds familiar, we invite you to come down from the tower and experience a portion of the rehearsal from the field level. Here are some exercises that will put you “in the kid’s shoes” and increase your understanding.



- Stand next to your metronome behind your center snare drummer and listen to the sound delay that your marching percussionists experience.

- Stand next to your drum major, while the backfield metronome is on, and experience how difficult it is to conduct with the feet of the center snare drummer (rather than the sound of the metronome).

- Stand “inside” your front ensemble (facing away from the field, of course) during a tutti moment in the show. When the brass is playing and the tam-tams and cymbals are ringing, ask yourself if you can actually hear the battery parts. This might make you think twice before shouting the all-too-popular phrase: “Hey, pit! Listen back!”

- Shadow a wind player on the far outskirts of the drill and experience how difficult it is to ignore the sounds of the battery and only march with the conductors’ hands. If that seems easy, attempt to play that student’s part

(while marching). Placing your feet “with the hands” is one thing; ignoring the fact that your sound is not being created with many of the sounds occurring around you is another thing all together.

Now that your awareness level has been increased, let’s examine some intellectual points surrounding our timing issues.

- The ensemble sound should only be perceived as “together” from the vantage point of the press box. That is, only a staff member in the press box (or along a direct path from the drum major podium to the press box) can comment on “true” timing precision. Hopefully, your tower places you (or a staff member) somewhere along this path.

- Sound travels slower than light. After a certain distance, even casual observers will notice that the sound waves reaching them are occurring after the accompanying motion of feet, hands, equipment, and instruments.

- Tempo can be determined only after two occurrences of a sound or image. Therefore, we should defer to any audio or visual cues that occur more frequently when selecting our focal points. Therefore, clear sixteenth notes give and control pulse more easily than quarter notes. The same can be said of eighth notes played by the battery versus quarter notes being conducted by the drum major.

- In general, on-field performers should rarely, if ever, listen forward. On-field performers should listen side-to-side only within reasonably close distances (less than 10 yards). The conductors must never conduct to the sound of the ensemble. The front ensemble should always listen back and rarely watch the conductor.

- Remember: Our job is not to get the performers to “play together”. Our job is to get the performers sounds to the judges’ ears at the same time. These are two mutually exclusive tasks; we cannot have both.

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Common Scenarios

We have all faced, or will face, some situations in a developing show that lead to a certain level of frustration. Here are some scenarios that most of us are familiar with and some effective rehearsal strategies that have helped us in the past.

#1 - *The Cold Attack: Your arrangement calls for a fortissimo attack (out of silence) from the entire ensemble.*

Really? Good luck! Consider re-writing the percussion parts for a battery lead-in (provides pulse) and a front ensemble crescendo with tam-tams, concert bass drums, and suspended cymbals (obscure “duts” from the field and can cover-up some minor precision issues).

Here is a rehearsal method: First, setup up a metronome with headphones for the drum major. There must not be any metronome “bleed through” sound perceived by the front ensemble or any other performer. All pulse must be received visually from the conducting pattern. Next, have only the furthest backfield players practice the attack following the drum major’s “start pattern”. Layer in voices to each repetition from back to front. Add the front-ensemble last. This should help train the performers’ brains to make miniscule allowances for the sound-delay as they perceive it on the field. Each performer sees the DM begin the “start pattern” and their brain learns when the ensemble sound (traveling from back-to-front) reaches them on the field. Hint: In this situation, the FE should not play when the DM conducts the downbeat; they’ll be early every time. Don’t ask the FE to watch the DM. Rather, after observing the beginning of the drum major’s “start pattern”, the front ensemble should divert their eyes (subtly) and both internalize the adjusted pulse (allowing for delay) and listen for the breath of the wind players nearest them. This is extremely difficult. Consider whether you and your students have the time, energy, patience, and skill to



pull this off. Is this attack worth the trouble, or, are there “bigger fish to fry”?

#2 - *The Battery Entrance in the “Ballad”: The battery has been tacet for the majority of the “ballad” and must now enter and take over pulse-keeping responsibilities.*

A small “slip” in precision might be perceived if there are active rhythms leading up to the battery entrance. Consider re-writing some of the rhythmically active front ensemble parts for a more seamless entrance. Also, try to write (or re-write) the battery entrance to occur during longer note values in the wind book. The closer the battery is to the front ensemble (and drum major), the easier this challenge becomes. Consider adjusting the battery drill to increase their proximity to the rest of the ensemble.

Here’s how you might tackle this one: First, you will need to work “off metronome”. If the ensemble is listening to the metronome, you are not allowing them to experience the “real world” environment. Use some key personnel in the battery to serve as “dutters” for their section (Please, though, keep the “dut” volume to a minimum). The drum major should use the feet of one of the dutters as their visual focal point and not be distracted by the lateness of the battery attack (as they perceive the attack relative to their ictus). This

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dilemma isn't too tricky; the key lies with as few as two people (the DM and the battery member that will serve as the visual focal point before becoming the auidial focal point). Both must understand how far ahead of the ensemble sound they must conduct/march/dut in order to clean the entrance. Simple trial-and-error can fix this so long as the students get the feedback they need to make appropriate adjustments.

#3 – The Large Company Front or “End-zone to End-zone” Spread: Everyone hypes the field coverage; but, if the musical lines are too active, this gets sloppy in a hurry.

Please tell us that the battery is staged in the center of the field. Ok, good. Now, consider less of a spread. If the path into and out of this form allows, you could adjust a two-step interval to a one-yard interval. This might decrease your lateral spread by many yards. If possible, this drill re-write could lead to a slightly more manageable staging, allow for all marchers to cover down to a painted yard-marker on the field, and still give you and your audience a fairly large company front.

Now for the tricky part: rehearsing the ensemble in this set. Begin by setting up your drum major with a metronome and headphones. All repetitions of this phrase should be started silently by the drum major (no dutting allowed). The drum major must stay with their metronome at all times. The first goal is to get the performers outside the 30 yard-lines watching the drum major and getting their feet and sounds together. Ignoring the other side of the field should be easier than ignoring the battery and performers toward the 50 yard line. Next, layer in the performers outside the 35 yard-lines, then the 40 yard-lines, then



add the entire field ensemble. Lastly, layer in the front ensemble. The FE, and marchers between the 40 yard-lines should listen straight back to the battery and block out all other sounds. Marchers outside the 40 yard-lines should watch the drum major and learn to ignore the sounds coming from inside the 40 yard-

lines and from outside of their position. Again, this is difficult! The performers must “live on the edge” in this staging. If they listen around them, they will perceive a dirty mess. They must be taught to watch and remember the specific “craziness” that they experienced in that moment when the staff finally told them that it sounded good from up front!

#4 - Phasing While the Battery is Tacet: The ensemble is performing at a moderate to fast tempo and the musical ensemble is struggling to stay together without the battery. Should we employ “cheater beats”?

Sometimes, the absence of drum parts is exactly what the music demands. You have three choices: Continue on with no battery percussion music, add battery percussion music, or use “cheater beats”. Many people carry on with the hope that the band will eventually just “get it”. Often, they run out of time and add “cheater beats” from a snare drum or bass drum just before a performance as a last-minute fix. Hopefully, you can develop the ensemble past this issue. Many times, the “cheater beats” become a crutch that the ensemble can't live without. When the need for “cheaters” arises, explore the following route: On the fly, a smart battery instructor can identify the right player(s) and rote-teach them an ostinato (perhaps derived from existing thematic material) that is more

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interesting than quarter notes. Later, in a battery rehearsal, the part could be developed to include different pitches from the bass drums, or different implements from another battery voice (i.e. brushes in the snare drum voice, bundled rods played on the drum rims, or a combination of voices). Eventually, this should sound like a planned part of the show, not a trouble spot that needed some quarter notes. Use only as much rhythmic activity and volume as is necessary to maintain an audible focal point. Your original intent to provide contrast through the tacet battery is still valid. If the battery now sounds like a low-volume auxiliary percussion loop, you may have found the right balance for ensemble precision and musical effect.

Knowing When to Say What

There are other common scenarios to explore and discuss, but after awhile, the solutions are just “variations on a theme”. The bottom line is that you must fully understand the role of the drum major, the audible focal point, and everyone in between. You, or someone on your staff, should have some experience level with each of these positions. Be a student of physics; be an intellectual. Avoid guessing. Often, the “stock” solutions are just plain wrong.

“Hey, listen to the drum line!” – In reality, you should only listen back to the drum line. Avoid listening over to the drum line and do not listen forward to the drum line.

“Keep your eyes on the drum major!” – Well, actually, if you are a member of the front ensemble or marching near the front of the field, playing with the drum major’s hands will only result in your sound arriving early to the judges’ ears.

There is no “right answer” for every issue. The goal of ensemble precision stays the same, but the methods vary from teacher-to-teacher and ensemble-to-ensemble. Don’t be afraid to try new things. When in doubt, get out there on the field with the students and struggle along side of them. Don’t rule out asking for help. We have many experienced colleagues in this activity from all parts of the state. Hiring a clinician to work with you during the development of your show can be of great benefit to you and your students. Don’t get discouraged too easily; often times, complicated problems have complicated solutions. If this activity were easy, it wouldn’t be nearly as much fun for the audience.

Michael Reed was named the Percussion Director for McKinney North High School in McKinney, Texas in June of 2013. For the previous ten years, he served as the Percussion Director for the L.V. Berkner High School Bands in Richardson, Texas. Before his tenure at Berkner High School, he was the Assistant Director of Bands and Percussion Director at Langham Creek High School in Houston, Texas. Michael received a Bachelor of Science (emphasis in music education and percussion performance) from Texas A&M University - Commerce, where he was a student of Dr. Brian A. West, Dr. Jeff Emge, and Mr. Bobby Francis. Michael is a member of the Lone Star Wind Orchestra, the Texas Music Educators Association, the Percussive Arts Society, the Texas Bandmasters Association, and Kappa Kappa Psi. He lives in Plano with his wife, Kristyn, and their Labrador retriever, Mousse.

Scott Ward is in his seventh year as the Percussion Specialist at L.V. Berkner High School in Richardson, Texas. While at Berkner, his students have performed at the 5A UIL State Marching Contest in 2006, 2008, 2010, and 2012 and have been finalists in a number of BOA Regional and Super Regional Competitions. Also, Mr. Ward is the wind and percussion arranger for a number of award-winning marching bands and drum lines throughout the state, and his arrangements have been performed at the UIL State Marching Band Competition at the 2A, 3A, 4A, and 5A levels. Previously, Mr. Ward served as the drum line instructor and adjunct percussion teacher at Texas Christian University in 2004-05. He received his M.M. in Percussion Performance from Texas Christian University in 2004 while serving as the percussion graduate assistant and received his B.S. in Music Education in 2002 from Texas A&M University-Commerce. Scott is a member of Texas Bandmasters Association, the Texas Music Educators Association, Percussive Arts Society, Kappa Kappa Psi National Honorary Band Fraternity, and Pi Kappa Lambda National Music Honor Society.

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Thank you TBA Business Members who sponsor clinics and concerts, display in the Exhibit Hall and advertise in TBA Convention/Clinic program and other publications. Contact these organizations for all your band needs. Please email Robin Tovar at robin@texasbandmasters.org for Business Member contact information.

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What To Do When The Performer Next To You Just Doesn't Care?

Fran Kick

There's at least one in every band. The student who just seems to be going through the motions. Sometimes mumbling to his or her section "I'm just not into this today. Rehearsal sucks. It's too hot today. It's too cold today. Something's wrong with my instrument." (and all the other variations on a theme of whining, griping, moaning, groaning, wondering why they're having a terrible time).

Notice how the entire focus of their complaining always seems to surround *themselves*. Or blaming other things for the fact that they're not "into it."

Rather than concentrating and paying attention, they're complaining and perhaps attracting attention, even distracting others from paying attention, and in general making—and sometimes causing—more mistakes in rehearsal.

What can you do to make a difference? Well short of kicking them out of band—which in truth isn't a very good idea. Whether they're the worst player or the best player, we need *everyone* in the band.

Besides, they might not always be this way. It's just not their day. Think about it; they may have failed a test in class. Forgot their lunch, had to buy, and it was Sloppy Joe day in lunch-lady land. Who knows, but we've all been there. Stuff happens outside of rehearsal that impacts even the best of us and especially the worst of us.

Of course the trick is not letting it affect us. Allow band to be an escape from all THAT and focus on making music which mentally can bring us to a higher place above all the riff-raff, the hassles we have, the day to day thick and thin of things.

But what about that person next to you in your section who just doesn't seem to care? How can you help? **Well here are THREE things you can do:**

#1 – Nothing! That's right, ignore them. Don't give them any attention. If we know what gets attention gets repeated, then the last thing you want to do is pay them off with your attention. It only reinforces their negative behavior and you do NOT want them having "another bad day."

#2 – Ask them a performance related question. Say something like:

"Hey, I'm just checking – what count do our horns go to the press box?

When does that crescendo start?

Where is our left hand when we finish that dance sequence."

Now, you might already know the answer, but it's a good way to distract them from their bad day and refocus their thoughts on something rehearsal specific.

Do be careful *when* you ask them—while your director is talking would *not* be a good time—walking back to "do it again" would be better.

#3 – Be sure to be the band member you'd want them to be. If actions speak louder than words, don't get sucked into their negativity. Be the example, the role model, the leader who makes things happen and always KICKS IT IN!

Fran Kick is an author, educational consultant and professional speaker who knows What Makes Kids KICK! Since taking an educational leave of absence from teaching band at Centerville High School (Ohio), he has developed his part-time speaking adventure into a full-time mission. Today, Fran presents programs across the U.S. and Canada to thousands of college/university, high school, junior high/middle school students, plus the many people who work with them. In addition, he has been a clinician at TBA the past two years. www.kickitin.com/tba He has his B.A. in Music Education and a M.A. in Educational Psychology.

Malcolm Helm Scholarship Winner

The TBA Board of Directors congratulates Christina Oaks as the recipient of the 2013 Malcolm Helm Memorial Endowed Scholarship.

Christina Oaks is a student at Texas Tech University pursuing bachelor's degrees in music. Her primary concentrations are in music education and flute performance. Prior to her studies at Texas Tech, Christina attended Cooper High School in Abilene. During her four years there, Christina was actively involved in a variety of musical activities and achieved a high level of academics. She was a four-year member of the top wind ensemble at Cooper, a four-year member of the All-Region Band, a two-year member of the All-Region Orchestra, and advanced to the Texas State Solo and Ensemble Competition four years consecutively. Her junior year, she received first place at the Abilene Philharmonic Young Artist Scholarship Competition, a contest involving young musicians throughout the Big Country area. Christina fulfilled various leadership roles for the band such

as flute section leader, drum major, and principal flutist of the wind ensemble. Academically, Christina excelled in various areas. She was one of the top 25 graduates of her



class, a member of the National Honor Society for three years, became a member of the 1800 Club due to her SAT test scores, and was recognized as an AP Scholar.

At Texas Tech, Christina has continued her trend of high academic achievements. She has consistently been listed on either the Dean's List or President's list each semester and was inducted

into the Phi Kappa Phi honor society. Her musical involvement has flourished throughout her collegiate experience as well. Christina has been a member of the Texas Tech flute choir, the Goin' Band from Raiderland, the Symphonic Band, and the Symphonic Wind Ensemble. She has had the opportunity to serve in numerous leadership positions for the Goin' Band including visual instructor, piccolo section leader, vice president, assistant drum major, and is currently one of the head drum majors. In addition, she has taken an active educational role by serving as a flute instructor and marching technician in various schools in the Lubbock area.

Christina will graduate in May 2014. Upon graduation, Christina wishes to become a band director at either the middle or high school level as well as maintain an active private flute studio. Her ultimate desire is to reach and teach students in order to allow them to have a deeper love for and better understanding of music.

Malcolm Helm was a friend and colleague to many band directors and students. Long after becoming ill, he continued to serve his beloved profession tirelessly with the same uncompromising commitment to service and excellence exhibited throughout an illustrious 23-year career. To honor his memory, the Texas Bandmasters Association's Executive Board established the Malcolm Helm Memorial Endowed Scholarship to be supported by an endowment funded by donations from friends and colleagues. The recipients of this scholarship are outstanding undergraduate wind or percussion players who are majoring in music education at a Texas public or private college or university.

Tax-deductible donations of any amount to the Malcolm Helm Endowed Scholarship Fund are invited and welcomed. During a time of escalating costs in higher education, TBA has the opportunity as an association to assist talented, promising college students as they prepare for the teaching profession. For those wishing to make a donation, simply send your check or money order to Texas Bandmasters Association, 1002 Central Parkway South, San Antonio, Texas 78232. There is an acknowledgement form available to honor someone with your donation on a birthday, anniversary, holiday, or just to say a special thank you. For information on how to apply for the Malcolm Helm scholarship, visit the TBA web site www.texasbandmasters.org.

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Featured in 2013

TBA would like to thank 2013 Featured Clinician Eugene Migliaro Corporon, 2013 Featured Composer Steven Bryant, and Salt River Brass for their clinics and performances at this year's convention.



Eugene Migliaro Corporon



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Steven Bryant

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Outstanding Clinics in 2013

Highlights of this summer's Convention/Clinic include outstanding educational clinics. Convention attendees logged in over 13,250 hours of instruction in these clinics! The most attended clinics are listed below. TBA thanks all the clinicians for sharing their expertise. Many clinicians prepared handouts for their presentation. View them at: www.texasbandmasters.org; select the RESOURCES tab.



Rob Toups



Richard Canter

**All Kids Can Learn,
and We Can Teach Them—Together**
Lynne Jackson, Chris Pineda, Andrew Weak

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



Patrick Sheridan

**Beginning Band Basics With the
Breathing Gym and
Scale & Rhythm Chunks**
Richard Canter, Patrick Sheridan

**Marching Band Basics with the
Canton High School Band**
Rob Toups



Larry Clark

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

Marching Technique from Day 1
Frank Troyka



Andy Sealy

**Building Better Leaders and Better
Followers in Your Band**
Fran Kick

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



Jennifer Dillard

Cooperation Over Competition
Dr. Tim Lautzenheiser

**The Unique Demands on the
Marching Musician:
When to Watch, When to Listen, and
How to Make It Work**
Frank Troyka, Michael Reed, Scott Ward



Gina Scheer

Demonstrating Musical Understanding
Amanda Drinkwater

Flute is Not a Four-Letter Word
Helen Blackburn

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



Amanda Drinkwater

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

**Using Technology to Recruit, Promote,
Teach, Motivate & More!**
Bryan Edwards, Gina Scheer, Andy Sealy



Jason Robb



Bryan Edwards



Lynne Jackson



Fran Kick



Dr. Tim Lautzenheiser



Penny Liebst



Chris Pineda



Michael Reed

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Paschal High School, Fort Worth ISD • Clinician: Frank Troyka

Working with Garage Band and Other Electronic Goodies

Monday, October 14 • 8:30 a.m. – 4:00 p.m.
Paschal High School, Fort Worth ISD • Clinician: Julie Romeo

Making Valuable Strides with Your High School Non Varsity, Sub Non Varsity, and Middle School Bands

Monday, October 14 • 8:30 a.m. – 4:00 p.m.
Brandeis HS, Northside ISD, San Antonio • Clinician: Lynne Jackson