

# Bandmasters Review



An Educational Publication of the Texas Bandmasters Association



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**2014 TBA Convention/Clinic**  
**Sunday - Wednesday, July 27-30**  
**Pre-register by July 1**

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Outstanding Performing Groups

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

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

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# TBA Bandmaster of the Year 2014

## Dan Gibbs

---

The youngest of four children, Dan Gibbs was born January 26, 1937 to Robert and Daisy Gibbs in Murchison, Texas. Dan's mother was the only good piano player in their small town, so she was invited to play piano at all the church revivals. Due to his mother's influence, Dan's musical career started at age six when he started singing solos in church; and he has done it ever since.

After attending elementary school in Murchison through the eighth grade, where they had two grades in each classroom with one teacher, Dan transferred to Brownsboro High School. Some of the first friends he

met asked him to join the band, and his band career began when his mom and dad rented a Holton trombone for six dollars a month.

The band director was a self-taught Baptist preacher whose "claim-to-fame" was his ability to play the "musical saw"...the only instrument he played. During Dan's second year in high school, a new band director was hired... he was a Country and Western cello player. At mid-term his junior year, the director left and they did not have a director the rest of the year. In 1953, Dan's senior year, Roger Winslow, a brand new band

director from Western State College in Gunnison, Colorado, came to Brownsboro. Until midterm his senior year, Dan planned to be a high school English teacher, but all



that changed through the influence of Roger Winslow. When Dan saw what an influence Mr. Winslow had on these country kids, and what a difference he made in their lives, Dan decided to become a band director.

After graduation from Brownsboro High School at age seventeen, Dan married Shirley Colley, his high school sweetheart. He enrolled at Tyler Junior College and Shirley got a secretarial job to pay the bills. Other than being able to sing pretty well, Dan's formal musical training was that he knew the B-flat scale on his

trombone—not necessarily the names of the notes, but he knew the slide positions were 1-6-4-3-1-4-2-1. Eddie "Pinky" Fowler, band director at TJC, was another great influence on Dan's musical life. After finishing Tyler Junior College, Dan transferred to North Texas State College (now the University of North Texas). Shirley got a secretarial job in Dallas and commuted every day until Dan got his master's degree.

After graduating from North Texas in three years at age 20, Mr. Maurice McAdow invited Dan to stay on and get his master's degree and become the graduate assistant band director. This turned out to be the greatest thing that ever happened to his career. Through studying conducting and working daily with Mr. McAdow, Dan learned that there was a lot more to making music than just playing right notes and rhythms. Mr. McAdow taught him that music really comes from the "heart and soul" and gave him a daily example of all the attributes of a real gentleman.

At age 21, married four years with a master's degree, Dan was hired to be the junior high band director in Monahans in 1958.



## TBA Bandmaster of the Year 2014

Never having witnessed a marching contest (even as a spectator), Dan took his first band to contest in Odessa and marched between J. R. McEntyre's Bonham Jr. High Band and Bill Dean's Bowie Jr. High Band. Dan's band ended their marching show with a minstrel turn toward the pressbox playing the trio to "Rifle Rangers" march...not knowing that "Rifle Rangers" was Bowie's fight song. After hearing the Monahans band play their fight song, the Bowie band came down the field playing "King Size March". Dan says they were marching about 180 beats a minute, and they were blowing the grass out of the ground. Bill has thanked Dan many times over the years for inspiring his Bowie band. And, by the way, the Monahans band did make a first division.

During that time, Dan and Shirley's son Tony was born in December of 1958, and daughter Angie was born December 1960.

After three years at the junior high, Dan became the high school band director where he had an exciting 21-year career.

Some of the highlights of Dan's career include being named TMEA Honor Band in 1972 and 1976 as well as performing at the Music Educators National Conference in Albuquerque, New Mexico, with Tommy Fry conducting the premier performance of "Triptych". His bands appeared many times on national television during Dallas Cowboys halftimes. A special memory is when the Monahans "Big Green Band" performed the first Dallas Cowboys halftime in Texas Stadium in October 1971 with President Lyndon Johnson, Lady Bird, and Mamie Eisenhower in attendance.

Dan has been privileged to serve as a clinician, guest conductor, and judge throughout the United States, including Alaska. He is a long time member of TBA, TMEA, Phi Beta Mu, and the Rotary Club. He is currently serving as minister of music at the First Baptist Church of Monahans and sings in the *Singing Men of Texas*. In 2009, the new Monahans High School band hall was named the "Dan M. Gibbs Band Hall".

One of Dan's all-time great memories is being a guest conductor on his son Tony's 1999 TMEA Honor Band concert with his Monahans Band. Dan and Tony are the only father/son to ever win TMEA Honor Band at the same school.

During his illustrious career, many outstanding individuals have influenced Dan. Most notable are Roger Winslow, Eddie Fowler, Maurice

McAdow, Wesley May, J.R. McEntyre, Bill Dean, Gene Smith, Dean Killion, Sam Robertson, Francis McBeth, G.T. Gilligan, Tommy Fry, Jerry Finnel, Ronnie Smith, and Ronnie Vaughn.

When asked of his greatest accomplishment, Dan says "my greatest accomplishment is being married to Shirley for sixty years and having two fantastic kids, the "world's finest" son-in-law and daughter-in-law, five "state-of-the-art grandchildren, and a two-year old great-granddaughter. They are my heroes!

Dan is extremely grateful that God has blessed him beyond his wildest dreams, and he considers it a sincere privilege and honor to be selected as TBA's BANDMASTER OF THE YEAR FOR 2014.

**TBA Bandmaster  
of the Year 2014  
Dan Gibbs will be  
honored at the  
TBA Business  
Luncheon on  
Tuesday, July 29**

# Malcom Helm Memorial Scholarship

**Steven Moore, 2013-14 TBA Vice President**

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Greetings to my fellow bandmasters! Well, it's that time of year again. We are all knee deep into preparations for UIL Contest, festival performances, spring concerts and planning band trips...not to mention planning for next year's marching show! It is enough to drive you insane (if you're not already there). I hope that all is going well and that you have a prosperous and successful semester. Be sure to enjoy the process as much as the performance and best of luck!

The Texas Bandmasters Association is pleased to announce the 21<sup>st</sup> annual Malcolm Helm Memorial Scholarship. Malcom Helm is a Past President of TBA whose life enriched the lives of the people around him. This scholarship was established to honor the man, his profession, and his unwavering commitment to service and excellence throughout his 23-year career. The scholarship is to be awarded to an outstanding undergraduate band member majoring in Music Education at a college or university in Texas. The award is \$4,000 and will be announced at the TBA Business Meeting held during the convention.



It is my honor and pleasure, as Vice President, to chair the selection process that will honor one of the best and brightest of our future band directors. Let me encourage all middle school and high school directors to pass this information along to your former students who are currently enrolled in a Texas college or university and met the following criteria to apply for this award;

- Attended high school in Texas
- Is a brass, woodwind, or percussion instrumentalist who participated in his/her high school band
- Is majoring in Music Education
- Plans to teach in Texas
- Has completed a minimum of 60 hours toward their degree
- Maintains a minimum GPA of 3.0 on a 4.0 scale

Applications for the scholarship can be found online at [www.texasbandmasters.org/resources/helm\\_scholarship.php](http://www.texasbandmasters.org/resources/helm_scholarship.php). There are two options for submitting your application; you can download and complete the application and then email to [mooresw@lisdeagles.net](mailto:mooresw@lisdeagles.net) or use the Uploader Application on the TBA website. All applications must include the following:

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

***All applications must be submitted by the deadline of May 15, 2014.***

The Malcolm Helm Memorial Endowed Scholarship is supported by band directors, administrators, TBA Sustaining Members and Band Booster Clubs. All donations are tax deductible and will help to grow the endowment that both honors an icon in the Texas band community and recognizes an outstanding future Texas band director. Contributions can be made by following this link [www.texasbandmasters.org/resources/helm\\_scholarship.php](http://www.texasbandmasters.org/resources/helm_scholarship.php).

Be sure to put July 27-30 on your calendar for the TBA Convention/Clinic. President Richard Herrera, Executive Director Mike Brashear, and the Board of Directors have put together a great line up that you will not want to miss.

Best of luck to you this spring, and I'll see you at the convention this summer!

# From the Board

## Chico Portillo, 2013-14 TBA Secretary

I recently visited an elementary music teacher who is an outstanding veteran educator and is new to our district. I wanted to see how things were going for him and to check on whether he needed anything. I caught him right before a Kindergarten class was about to begin. The following transpired:

Teacher: (With great eagerness) "Good morning boys and girls. It is soooo great to see you! I'm looking forward to our music lesson today because we are going to

learn and sing a new song and then move around the room in partners!"

Students: "Yay!!"

Teacher: "But before we begin, I want to introduce to you a very special guest. The man standing right there is Mr. Portillo, and he is the Fine Arts Coordinator for our entire district. Can you say good morning to Mr. Portillo?"

Students: (In unison and looking at me) "Good morning, Mr. Portillo!"

Teacher: "And guess what else, students? (a slight pause, as he bent over and whispered) He is a musician!"

Students: (Nodding their heads up and down) "Oooooohhh!" Then one little girl with hands clasped in her lap excitedly said out loud, "I just LOVE magic tricks!"

I burst out laughing because she thought the teacher had said, "Magician." I then thought to myself, "Well in so many ways, sometimes band directors get to be part magicians as well."



I believe the magic does indeed live in our rehearsal rooms. Creating the "musical" moment IS the magic. The emotional attachment produced by students when they have achieved

whatever the expectation is during the rehearsal is the "tada." It wasn't there before, and after your instruction, it appeared. My hope is that you have these moments each and every time your students are with you. I believe that for most students, this is the very reason they

WANT to be in your class. They get to experience a form of soulful success that they do not often times obtain in other academic classes. The best part is that each student's "tada" is shared with every other student in the class, and YOU, their teacher. When your reaction and body language show your pride in their achievement, the connection is magical! Your magic is so important, whether it is that your beginning band students have just learned to play "Hot Cross Buns" or your Wind Ensemble has just learned the "Symphony in Bb" by Hindemith.

I wish you the very best for the remainder of this school year and as you begin to plan for the summer and fall. I look forward to seeing you at the TBA convention where all great band directors make the time to hone their skills, visit with friends, share their knowledge and learn some more "magic!"

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# A Spotlight On . . . Contributions of Influential Texas Women Band Directors

**Michael Brashear, Executive Director**

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Greetings from TBA! I hope your spring contest season is going well and that your bands perform at their very best. Even though the ratings and awards will always be an important factor in measuring success, just remember that you alone know how far the students have progressed this year. Sometimes the full story is not always tied to a number.



Enjoy making music with your students and inspire them to be life-long supporters of the arts. Have a great finish to your year!

Register now and obtain your housing for TBA this summer. This convention is not to be missed! More than 60 clinics, great concerts, and traditional spouse and family activities are planned. Many clinics will utilize demonstration groups and several designed especially for the MIDDLE SCHOOL DIRECTOR will be offered. Read about the clinics and activities starting on page 24.

During my lifetime as a band student and director, one of the most significant changes in the band world is the growing number of women band directors and their tremendous impact on Texas bands. In fact, in the twenty-first century it

would be hard to imagine our band world without the contributions of women band directors. However, this has not always been the case.

Back in the '40s, '50s, and even '60s, for the most part Texas bands were being developed primarily by men. Young women were not encouraged to become band directors and in many cases were told

that band directing is a man's world.

So how did we get from this scenario to the present day where women band directors are successful at every level from elementary to university teaching? And, in addition to producing many of the finest band programs in the state, women have also become outstanding leaders in our profession.

This summer, one of the clinics at the convention will address this topic and offer insights into our history. These early women "pioneers" are the ones we thank for breaking the gender barrier and opening the way for future generations which led to the successes of the present day. I am sure there will be plenty of stories, laughter, and lots of fond memories shared by the panel. Barbara Lambrecht is leading the

panel which includes Diane Baker, Marilyn Bennett, Cindy Lansford, and Marion West. This clinic is a great opportunity for current directors to learn more about Texas band history—don't miss this one!!

## **Barbara wants your input.**

Here is a list of some women who were influential from the '40s to the early '80s. We know that there are more women and information that should be added. Contact Barbara with additions and especially stories of women directors who influenced you. Her cell is (915) 433-6451 and email is [lambrechtr@aol.com](mailto:lambrechtr@aol.com).

## **Austin/San Antonio**

- Betty Biershenck-Pierce - Austin, Round Rock
- Beth Bronk - New Braunfels ISD, Texas Lutheran University
- Dr. Mary Ellen Cavitt - Texas State University
- Verna Covington - Fullmore JH, Porter JH, Austin; **Hall of Fame-1991**
- Paula Crider - Austin Crockett HS, University of Texas at Austin; **First woman head high school director in Texas; Hall of Fame-2011**
- Cheryl Floyd - Hill Country MS, Murchinson MS
- Diane Gorzycki - 1975-2006 Seguin, Austin Porter and Bailey MS; **Hall of Fame-2010**
- Verda Herrington - 1961-92 Midland, Klein, Austin, Pflugerville; **Hall of Fame-2002**
- Linda McDavitt - 1969-2001 Austin, Dripping Springs, TCU, Converse Judson; **Hall of Fame-2012**
- Carol Nelson - McCallum HS, Austin
- Pat Norton - 1955, 1967-98 Brownsville, Luling, Marion, Scherz, Seguin; **Hall of Fame-2002**
- Dana Pradervand - Lubbock, San Antonio, New Braunfels, The Woodlands
- Paulette Rainey - Austin



## **A Spotlight On . . . Contributions of Influential Texas Women Band Directors**

### **Dallas/Fort Worth**

Pat Dickerson - Fort Worth  
Lynne Jackson - Richardson, SMU  
Kathy Johnson - Lewisville ISD, Argyle HS  
Sandy Keys - Garland  
Cindy Lansford - Plano, Birdville ISD  
Melodianne Mallow - Birdville ISD  
Marci McEntyre Zoffuto - Highland Park,  
Richardson, Garland, Rowlett;  
**Hall of Fame-2010**

Robin Moffett - Richardson ISD  
Verda Shine - Duncanville  
Milly von Tunplin - 1960s  
Betty Wallace - 1950s and 1960s  
Marion West - Richardson ISD,  
University of Houston  
Jolette Wine - Hurst Euless Bedford ISD

### **Houston/East Texas**

Diane Baker - Goose Creek ISD  
Joyce Boelsche - Spring Branch ISD,  
Richardson ISD

Jean Bryant  
Nancy Caston - Spring Branch ISD, Ft. Bend ISD  
Ellie Cleveland - North Shore, Galena Park  
Karen Johnston - Aldine HS  
Sue Gottschalk - Pearland ISD  
Kelly Grimms - Clear Lake MS;  
**Honor Band two times**  
Delilah Miller - 1975-90 Aldine ISD  
Florine Mopre - 1940s-50s Deady JH, Houston  
Nancy Newkirk  
Tye Ann Payne - Cy Fair ISD  
Sharon Prince - 1970 to mid-1990s Pasadena  
Betty Pruden - 1970s Rogers HS Houston  
Gloria Ramirez - Cy Fair ISD  
Charlotte Royal - Spring ISD, College Park  
HS; **First Woman President of TBA**  
Mary Santarelli - Dickinson ISD  
Susan Scarborough - Cy Fair ISD;  
**TBA Past President**  
Dena Steed - 1970-90s Garrison HS, Humble HS  
Linda Tiner - 1970-90s Kingwood HS, Crosby HS  
Jill Yancey - Spring Branch ISD, Ft. Bend ISD

### **Panhandle/N. Texas/W. Texas**

Wava Banes Turner Henry - Avoca,  
Sundown; Tau Beta Sigma  
Marilyn Bennett - Munday, Olney  
Cindy Bulloch - Odessa  
Patsy Cannedy - Wichita Falls  
Ada Creel-Phillips - 1948-73;  
**Hall of Fame-1996**  
Tammy Fedynich - Lubbock  
Lois Hailey - El Paso (also WAC trainer  
of pilots during WWII)  
Barbara Sperberg Prentice Lambrecht -  
1965-present Ralls, Seymour,  
Arlington, El Paso, UMHB;  
**Hall of Fame-2009**  
Barbara Lovett - 1947-86 Ralls,  
Ropesville, Petersburg, Lubbock,  
Brownfield; **Hall of Fame-1992**  
Cleo Patton - 1940s Plainview  
Kathy Phillips - Muleshoe

## **D'ADDARIO & COMPANY, INC. SEEKS WOODWINDS BUSINESS UNIT MANAGER**

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- Create sales, marketing, and product development vision for the assigned brands, and interpret the vision into realistic three year business plans with the help of the CCO
- Drive high level marketing initiatives and product launches with concise creative direction that can be executed by the creative team
- Identify market trends, opportunities, and tailor product development and enhancement activities to satisfy the market and capitalize on opportunities. Identify, direct, and manage product consultants for special projects, as needed
- Facilitate critical product/business activities and communications between various material suppliers and remote manufacturing facilities, as needed
- Drive all product/marketing support initiatives with the creative team
- Work closely with Artist Relations to attract respected woodwind players, maintain current relationships, and enhance the partnerships between the artist and our brand. Coordinate Artist Relations activities to be relevant to all marketing plans
- Organize, train, mentor, and monitor Product Specialists

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- Must be passionate about music
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- Five-to-ten years of marketing, product management, or sales management experience
- Experience managing teams of at least five marketing professionals

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*If you any excess instruments, playing or not, we want them!*

If you have any old instruments in the storage room or under the bleachers you would like to get rid of, please email us! We pick up! We travel with a trailer and carry used instruments with us to trade. We can make a deal on the spot!

At Texas Horn Trader, we specialize in used band instruments. This is our 18th year in business and we are looking forward to another year. We have found directors are welcoming a chance to make their budget go further by selling, trading or purchasing used instruments.

*Tired of old instruments taking up storage space?*

Contact us to cycle out some old inventory. We can take anything in trade and everything has some value. If you have a special need for your program, be sure to let us know. We can supply any needs. Make your budget go further with good quality used instruments!

If you have questions or would like to find out more information on how the program works, send a list of what you have to the email below. We would be glad to take a look at what you have and give you an idea of what is possible.

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# Doing Things Better Than We Think They Need To Be Done

**Dr. Tim Lautzenheiser**

---

Having spent 35 years traveling all over the world presenting clinics and workshops for aspiring student leaders, there have been countless young people who have come to the forefront to embrace the challenges of the leadership agenda. Through all the successes (and some non-successes), certain people stand out from the rest of the pack. This short story spotlights one of THE VERY BEST of THE VERY BEST. It spotlights a very special young gal who in a signature quiet fashion demonstrated a level of leadership unknown in common hours. She lived the adage: LEADERSHIP ISN'T SOMETHING YOU DO; LEADERSHIP IS SOMETHING YOU ARE.

Enjoy this heart-warming story, and invite your own students to realize EVERYONE has the potential to be an exemplary leader at all times.

As we were preparing for the marathon of our rigorous summer schedule, a band director colleague called and said, "Tim, I have a remarkable sophomore student who is the ultimate leader. Is there any chance she could be a volunteer at one of your camps? I do think she could make a wonderful contribution and she is eager to be involved."

A sophomore?!...you must be

joking!...you think a sophomore is ready for this level of responsibility?! It's difficult for the adult volunteers to meet the high demands placed on them during one of the intensive leadership retreats.

He was insistent, so despite my skepticism I agreed to have the young lady come along even though I had little (if any) hope for her success, especially since she was going to be surrounded by people who were on their A-game at all times.

She was quiet, polite, connected, and demonstrated a high level of appreciation for all. During the pre-event staff meetings she made it a point to meet the rest of the adult/college volunteers and showed a sincere interest in their personal and professional lives. She willingly took on many of the less-than-glamorous tasks with a sense of purpose and passion. She was always the first to show up and the last to leave, and she never failed to thank me at the end of the day... NEVER.

Her contribution to the entire week was beyond measure, and her efforts far surpassed many of the veteran volunteers. Her

energy level was always positive, her emphasis was on the welfare of others, and she had an innate ability to see what needed to be done before others identified the area of concern.

At the conclusion of the event, we all said our farewells, the volunteers were given their due accolades, and

everyone left the site with grand feelings of accomplishment. As I made the final pass through the various classrooms to make sure nothing had been left, I spotted the young lady rearranging the chairs, cleaning the whiteboards, etc. Amazing...simply amazing.

When all was neatly put away and the details had been handled, she handed me a thank you card, gave me a big hug, and said, "There is no way I can express how much I appreciate your willingness to let me be a part of this experience; I know you took a chance and I'm indebted. It was an honor to serve alongside you and your colleagues." I asked her to sit down and share her secret to leadership success. She responded, "This is my mantra: I make an effort to do everything better than I think it needs to be done."

**"This is my mantra:  
I make an effort to  
do everything better  
than I think it needs  
to be done."**

## Doing Things Better Than We Think They Need To Be Done

FYI: This very special leader is now a medical doctor, and she serves her hometown community with the same sense of importance she brought to the table during her volunteer week at the camp.

We can all “talk it,” but the real leaders “walk it.”

In the words of William Arthur Ward:

Do more than belong: PARTICIPATE.

Do more than care: HELP.

Do more than belief: PRACTICE IT.

Do more than be fair: BE KIND.

Do more than forgive: FORGET.

Do more than dream: WORK TO MAKE  
THE DREAM COME TRUE!

What a grand bit of wisdom. May we all dedicate ourselves to DOING THINGS BETTER THAN WE THINK THEY NEED TO BE DONE.

*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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# Creating “Instant” Memorized Warm-Up Chords In Band or Wind Ensemble Rehearsals

**Gary Stith**

An increasing number of instrumental conductors believe that the implementation of warm-up exercises in rehearsal that do not require the use of printed sheet music prove especially beneficial. The printed page, though usually an obvious necessity, can prove to be somewhat of a visual distraction when the conductor is attempting to get young musicians to truly use their ears.

Listening for blend or balance while playing scales in round or canon form is a good way to achieve this, though students can often play these scales somewhat mindlessly. Once his well-known sequence is memorized, the use of Ed Lisk’s *Circle of Fourths* is significantly more effective and very highly recommended. However, in those August or early September rehearsals when the *Circle* may not yet be sufficiently entrenched in the minds of the students, or during festival weekend when a guest conductor first takes the podium in front of a newly assembled honor band, the use of simple dictated chord progressions can prove to be an immediate and productive alternative.

A strategy that I like to use in the above situations is to dictate a simple chord progression utilizing *scale degrees*. In a very short amount of time, the students can be playing a rather simple chord progression without any sheet music, affording them the opportunity to focus exclusively on blend, balance, intonation or some other critical element of music making. Although a proponent of the ultimate incorporation of solfeg syllables in rehearsals, I have found the introduction of *scale degrees* to be more quickly understood and immediately applicable.

***It works like this:***

During your pre-rehearsal planning, create a simple Major chord progression using 5, 6, or 7 chords. A simple one that I often employ is the following:

**I - ii6 - I 6/4 - V7 - I**

Break the chords into four parts or voices (i.e. soprano, alto, tenor, bass) so that different instruments can be assigned to each line appropriately. For this particular series of chords, those

progressive scale degrees might be as shown to the right:

<b>Soprano line</b>	<b>1</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>1</b>	<b>-(low)7-</b>	<b>1</b>
<b>Alto line</b>	<b>3</b>	<b>-</b>	<b>4</b>	<b>-</b>	<b>3</b>	<b>-</b>	<b>4 - 5</b>
<b>Tenor line</b>	<b>5</b>	<b>-</b>	<b>6</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>2 - 3</b>
<b>Bass line</b>	<b>1</b>	<b>-</b>	<b>4</b>	<b>-</b>	<b>5</b>	<b>-</b>	<b>5 - 1</b>

At the beginning of an early September rehearsal (perhaps the FIRST rehearsal of the year or of the festival weekend), have the students begin by playing a familiar major scale. Bb or F Major are probably the most common and effortless.

***The suggested script might go something like this:***

“Let’s begin by playing a unison F Major scale ascending and descending in whole notes. If you play a C or concert pitch instrument such as flute, oboe, bassoon, trombone, euphonium or tuba, what scale will you play? (The students answer ‘F’.) If you play a Bb instrument such as clarinet, bass clarinet, tenor saxophone, or trumpet, what scale will you play? (The students should respond with ‘G’.) If you play an Eb instrument such as alto or baritone saxophone, what scale will you play? (D) If you play an F instrument, such as horn, what scale do you get to play? (C).”

Lead the students through the scale making sure to indicate whether or not you wish them to

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repeat the top note or to begin the descending scale immediately.

“Each step of a scale can be identified by its solfeg syllable such as do, re, mi, etc., but today we’re going to address them by their scale degree. The first note of the scale is scale degree #1, the second note is scale degree #2, the third note is scale degree #3, etc. What would the scale degree be for the top note of the scale?” (Answers may be #8 or #1. You can then remind the students that it is actually the same note name as the first so the degree would be a repeat of #1).

After years of experience, I am convinced that further clarification here before embarking on the creation of the chord progression can save confusion, if only for a few students. I suggest that, before proceeding any further, you take a moment to practice this simple concept in the following manner. “Let’s play in the key of F Concert again, but this time I will show you which scale degree to perform by holding up the appropriate number of fingers with my left hand. I’ll then conduct the downbeat with my right hand and you play along with me.”

At this point, hold up one finger with your left hand and give the downbeat with your right. Then move on to two fingers, followed by the downbeat. Since most of us only have five fingers in our left hand(!), you’ll be limited to scale degrees 1 – 5, but jump around a bit to make sure that every student is grasping this simple concept (1, 2, 1, 3, 4, 5, 1 or whatever).

“Excellent! Now, let’s create a series of chords. Listen carefully. Still in the key of F Concert, everyone playing

first parts such as 1st flute, 1st oboe, 1st clarinet, 1st trumpet, etc. play scale degrees 1 – 2 – 1 – low 7 – 1. Again, that’s 1 – 2 – 1 – low 7 – 1. All of you first part players quietly take a minute to figure out what notes those will be on your instrument. Everyone playing second parts including 2nd flute, 2nd oboe, 2nd clarinet, 2nd trumpet, etc. play scale degrees 3 – 4 – 3 – 4 – 5.” (Repeat those scale degrees once again.) “Go ahead and quietly figure out what notes you will play. Third parts and tenor saxophones, play 5 – 6 – 1 – 2 – 3.” (Repeat the scale degrees again.) Bass instruments such as tubas, euphoniums, bass clarinets, contra bass clarinet and bari sax, play 1 – 4 – 5 – 5 – 1.”

“Alright everyone, let’s play our chords slowly in whole notes. This will either be miraculous or an absolute train wreck so everyone please concentrate! Follow me and think carefully.”

If you have not skipped any steps above, have spoken clearly and explained as suggested, you will be amazed at how well this will work, even with very young players. You can now use this simple chord progression to creatively address blend, balance, rhythms, dynamics, etc. Personally, this is where I often introduce Richard Floyd’s trio concept for improving ensemble blend which he eloquently describes in *Teaching Techniques and Insights for Instrumental Music Educators* by Joseph L. Casey (published by GIA). Again, since the student musicians are totally focused on listening and thinking (and NOT visually distracted whatsoever), the instant audible results can be truly astounding!

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*Gary Stith is Professor & Conductor Emeritus at the Greatbatch School of Music, Houghton College. A clinician, author and percussion adjudicator, he is also a frequent honor band and festival guest conductor. He served as Contributing Editor of Classic Beginning Solos for the Complete Percussionist published by Kendor, and is author of Score & Rehearsal Preparation: A Realistic Approach for Instrumental Conductors published by Meredith Music Publications (2011).*

# Clarinet Clarity: An Interview with Julie DeRoche

**Dr. Mary Ellen Cavitt**

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## **Part One.**

This interview will be continued in the June issue of the *Bandmasters Review*.

*Julie DeRoche is Chair of the Music Performance Department and Clarinet Professor at DePaul University in Chicago and has performed frequently in the clarinet section of the Chicago Symphony. After having read many of her clarinet pedagogy articles over the years, I was excited to be selected to be in an administrative development program with her last summer at Harvard University. What follows is a discussion we had about clarinet skill development. I hope you enjoy!*

—Dr. Mary Ellen Cavitt

**MEC:** I wanted to start out by speaking with you about various component skills of clarinet playing. There are some things that are different about clarinet playing position than other instruments. Can you discuss your views on clarinet playing position?

**JD:** For me, the goal is to try to get into as natural a position as possible, whether you're standing or sitting. Because the instrument is so big in the beginning, most of the time young kids are going to be sitting. I think the main thing is to get the weight on the "sit bones," not back on the tail bone, and then let the spine just have its natural curve so that the body isn't rounded. This is probably typical of any wind instrument and keeps you from cutting off your wind supply. The shoulders should be relaxed

and the upper arms basically just hanging down at the sides, not allowing the elbows to poke up in any way. The hands will form sort of in a tent shape, one on top of the other. The upper arms are naturally picking the clarinet up, moving it toward the face and the mouth. There's not a lot of tension through the arm. The wrists have to be to the side of the clarinet, but moving slightly toward under, so they're not lifted. If the wrist is bent too far in or too far out, it creates an unnatural position. Any time you extend it too far one way or another, tendonitis issues may start to show. I always like to say, "put your hands in a position similar to praying, relax the arms, and the heels of your hands come away from each other, and then put one on top of the other," and that's pretty good. The key is to keep yourself erect on your spine, otherwise fairly relaxed.

**MEC:** Sometimes you see professionals with their legs crossed and their bell on their knees. How do you feel about that?

**JD:** I think it's a bad habit.

**MEC:** Is it because their top lip isn't doing any work?

**JD:** It's because the clarinet gets heavy after a while, and I think it

gives them an extra bit of security. I confess that sometimes when I have had a really technical passage and I just want the bell to be more still, I have done that. The problem is the knees will muffle some of the sound. It really does affect the sound, but a lot of clarinet players would not like me to say that. And, because you're kind of bent down, it doesn't facilitate breathing. However, I hate neck straps. If students with small hands need to use their knees, I'd rather they did that than use a neck strap.

**MEC:** Why don't you like the neck strap?

**JD:** To me, it doesn't solve the intended concern. Usually a neck strap is used because of the potential for tendonitis, but that comes from incorrect hand, wrist or body position, rather than from the weight of the clarinet. Instead of thinking of hanging the clarinet on the right thumb, you actually want to have both hands hold the clarinet, taking the weight of the clarinet and balancing it between the two hands. You use enough grip so that you're actually holding on. I wouldn't really play this way, but I can take my right hand away from the instrument and play a C, D or E (on bottom of the staff),

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balancing the clarinet between my upper teeth and my left hand, not even using the right thumb at all. In other words, students should not rely on the right thumb alone. I also think that both hands should put slight upward pressure toward the top teeth rather than having the clarinet sit on the bottom lip, for a lot of reasons I'll talk about later. If you've got it hanging on a neck strap, usually the strap has to be fairly low, because otherwise the clarinet's waving around in their face when they're not playing. They tend to have it set too low, then reach for it with their neck, and let it hang on the bottom of their embouchure.

**MEC:** It sort of dampens the reed.

**JD:** Yes, and again, usually someone begins using a neck strap because they are diagnosed with a tendonitis problem. With the strap, the problem may improve a little because the clarinet is not quite so heavy, but other problems filter in, and the original problem doesn't really get solved. If you find a way to fix the original problem (incorrect hand, wrist or arm position), they usually don't need the strap. Maybe if there's a band director out there who says, "I put all my fourth, fifth, sixth graders on it because it's really helpful," then I'm not going to argue. But they still need to be in the right body positions.

In fact, I believe we should be starting them on a C clarinet, but we're not. It would solve so many problems in so many ways. C clarinets are getting easier to find. Orchestral players use them because they sound a little different in the orchestra. If you transpose a C part on a B-flat, it blends into the orchestra more. If you're actually playing on a C, it's brighter and it sits above the orchestra, as does a piccolo. It actually sounds different, so orchestral players use C clarinets frequently when the composer asks for them. That's been going on for a while. The C clarinets are much lighter and smaller for the young

player to hold and the tone quality would not be too bright for their band.

**MEC:** Are there any general rules for hand position you use to teach students?

**JD:** I prefer a U shape between the thumb and index finger in the bottom hand and more like an angled V in the top hand. The left hand index finger's middle knuckle should be hovering right around the A-flat/G-sharp key, and the first knuckle right around the A key. The fingers should not be pushed down and away from those keys, which I see a lot. That often comes from people in marching bands, who are told to lift their elbows and make a C position with the fingers. This causes a big gap between the first two fingers in the left hand and a lot of tension.

**MEC:** What part of the finger comes in contact with the keys?

**JD:** The pad, so you can close the tone holes. The right hand thumb is on the wood in the back, where the thumb rest is. In a full-sized thumb, the thumb rest will be near the middle knuckle, slightly toward the tip of the thumb. Then the fingers cover the tone holes naturally at the pad of the finger, in the hand position that I described. (Hard to describe without demonstrating!)

**MEC:** I'd also like to talk about embouchure.

**JD:** Well, first let me talk about where the tongue should be when you blow because I've had a lot of luck with this, including with seventh- and eighth-graders. When the tongue is relaxed, it's already high in the mouth. That's important to know because people are often told that they should get a high tongue position. But if they overdo it, they choke off their air. Then they're told to open their throat, and that doesn't work either. So your tongue has to stay relaxed, which will



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put it in the naturally high position. When your mouth is closed, if you think about where your tongue is, you can probably feel your upper molars with the side of your tongue, and the tip of the tongue is either floating behind the upper teeth, or it might even be touching them.

When you open your mouth, you just leave the tongue relaxed in that same position, and think of saying “shhh...,” like you’re telling someone to be quiet. The secret is, you have to make sure they’re saying “shh” and not some weird alteration of that. If they blow like that, that’s the first step to good tone and consistent pitch. To reach the very highest altissimo, when you get above high E, you may have to give yourself a little more space in the mouth, but not that much.

**MEC:** Do you use a syllable?

**JD:** If I were going to use a syllable, I would use Robert Marcellus’s syllable of “eee-yuh,” and then give a little more space in the mouth for the altissimo. I almost hate to say that because most of the time, once the students learn to play the altissimo, they’re good enough that tongue position alterations, which are not done often and are subtle, will start working instinctively.

Then for the embouchure I would ask the students to open their mouth slightly, maybe a centimeter or maybe a little more; it depends. The best place for what I call the pressure point (which is where the reed touches the lip, which touches the teeth) is right where the reed and mouthpiece separate. You usually only have to open the mouth about the width of your finger, unless they’re tiny little fingers. Then I start with the bottom lip. Roll the bottom lip over the bottom teeth, using the lip muscle. In other words, don’t let them roll it in with their finger or with the clarinet. You

want to get them in the habit of using the muscle. Roll the bottom lip into their mouth, over the bottom teeth until the front edge of the bottom teeth is right about where the color change is between the lip and the skin. That’s important because it makes them get some of the next steps.

**MEC:** Do you roll over the teeth or do you just cover them?

**JD:** The place where the clarinet is going to sit is right at the color change between the lip and the skin. The top front edge of the bottom teeth will be right at the line where the lip and skin meet, and that’s because I don’t like the reed resting just on the lip tissue because there’s no muscle there. Or, if you go in too far, you’re only on your skin, and that’s going to be painful and not sound good. You want to get on the line of muscle that controls your lip. I would say you’re rolling over your teeth; you’re just not going ridiculously far in. You should still see a triangle of your lip on either side of the mouthpiece.

Think about the cheekbones and the jaw itself, which is the bone (not the muscle,) that goes up and down when you talk or eat. The cheekbones, jawbone, gums and teeth - the whole structure of your face is the structure of your embouchure. Don’t think of the embouchure as going around the mouthpiece. Think of your embouchure as going against the structure of the face. I describe it as being like the beams and girders of a building. Without those, you can build the walls, but the building will still fall down. It needs its structure. We use our cheekbones, we use our gums, we use our teeth, and we use our jaw to be the structure of the embouchure. You open your mouth that small amount, and you gently relax the jaw forward, then the lip goes in as we just discussed, and the chin muscle goes flat against the jawbone. I ask them to open the

## Clarinet Clarity: An Interview with Julie DeRoche

mouth, relax the jaw a little bit forward, stretch the bottom lip in, and chin muscle down, and the chin muscle will feel like it is stretching down and across the jaw. Then the corners go in toward the sides of the mouthpiece.

**MEC:** Is this for someone who has a natural overbite?

**JD:** If you relax the jawbone forward, it will be moving so that the top and bottom teeth get close to being parallel to each other. If there's a big overbite, they still slide the jaw forward a little bit, but their teeth may not be parallel. The vast majority of people eventually are going to have their top and bottom teeth pretty much parallel. This keeps them from biting up into the reed, and it provides good support. You get control of the reed, without bite. You know that sound that everybody gets when they can't get the high notes, like a grunting undertone? If you have them slide the jaw forward, higher notes will speak, and the undertone will disappear. That's when you'll know the embouchure is in the right place.

Then, the corners of the mouth stay tight against the eye teeth (or canines) and will move inward toward the mouthpiece. (I do not teach the smiley embouchure because that makes people bite.) The top lip should be working. In other words, it has to do something up there. It's tight against the gums, and it's tight against the teeth. Then you blow by saying "shh." So, you set the structure of the embouchure by moving the jaw forward, you set the muscles around that structure, and then you blow, "shh."

**MEC:** So you're doing a single-lipped embouchure.

**JD:** Yes, I do the single lip because if you use your top lip, you don't need to do double.

**MEC:** Is your top lip pushed down at all?

**JD:** Yes, it pushes tight against the teeth and gums and down against the mouthpiece. That's where I think

you get a lot of control. Also, if you stretch your top lip under your nose, like you have an itch right there, and you are relaxing your jaw forward, your chin muscle automatically goes down, even when you are just a beginner. Those muscles are all connected. If they're going like this [bunches the chin], it's because they're not using the top lip and not moving the jawbone forward. They need to stretch their jaw forward through their chin muscle. I make a big distinction between jaw position and chin muscle, but they work together beautifully if they are in the right place.

**MEC:** At what angle do you have your clarinet? Does it vary?

**JD:** The top teeth are on the top of the mouthpiece, and your jaw is going forward; your bottom teeth are parallel to the top teeth. Now to find the angle, you can actually move the clarinet up and down to find a sweet spot. If the jaw's correct and the embouchure's there, but the clarinet is angled too far out, the tone will spread. If you angle too far in, it will be pinched. If you get it right, all of a sudden you'll go "ahh," because the sound will be controlled and vibrant, and that's how you determine the correct placement. So, the angle is determined by where it sounds best.

**MEC:** So which way do you direct your airstream? Going down the horn? Across the reed?

**JD:** It's going against the reed.

**MEC:** What part of the reed?

**JD:** Right above where the pressure point is. Your goal is to blow against the reed, so that it beats *against* the facing of the mouthpiece.

**MEC:** So more like a little bit below the tip.

**JD:** Yes, and it'll be there if you're going, "shh, shh." Because if you use your tongue correctly, you're keeping the wind "tunnel" consistent, which will mean you're getting a good, even tone.

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**MEC:** Do you prefer to tell students to blow *against* the reed rather than across reed?

**JD:** Yes. Tell students the point is to make the reed vibrate *against* the facing of the mouthpiece. If you blow into the aperture, you're going to spread it apart. Instead, you want to make the reed and mouthpiece meet each other. It will feel as if the air is going downward, but it's really going against the reed. They get an infinitely better sound this way. I've done this in clinics for music educators. If you have your tongue in that "shh" position, you can't puff your cheeks. The air is going forward; it's not going sideways. Puffy cheeks are a result of the air going sideways because the tongue is too far down. Often teachers say, "don't puff your cheeks," but the problem is not the cheeks. If the cheeks are puffing, it is because the tongue is low and the air is moving to the sides. The tongue has to be in the right position so that the air doesn't go sideways; it goes forward, against the reed. The tone evens out, and you don't have to change the tongue position for throat tones, high notes, etc., especially on better clarinets. You'll have a lot better pitch, and you'll enjoy the sound. When there are twenty students playing at once, you'll enjoy it even more. It takes a while for young students. Obviously they don't put it all together at once, as we all know. So I just have a mantra that I developed: Is your pressure point right? What about your chin? What about your corners? Are you using your top lip?

**MEC:** So the pressure point is where the reed and the mouthpiece split, and where the line of muscle at the color change between lip and skin meet the reed; that's all in one place, right?

**JD:** For me, it's the place where your reed touches the lip, which touches the teeth. That's at the color change, where the muscle line is. People always ask me, what if you have a thick lip, what if you have a

thin lip? It's mostly the same, except if it's a really thick lip; maybe they can't put quite so much in. If it's a thin lip, it doesn't matter at all. They still can get on the pressure point.

**MEC:** Have you seen people who are touching too much of their lip with the reed?

**JD:** They're usually puckering the lip out too far and not rolling it around the teeth enough. If you see the color change when they are playing, they don't have enough in. But, if the lip disappears entirely, they have too much in. The bottom lip shouldn't be so far gone that it's completely swallowed because then they're usually putting the reed on their actual chin muscle, and they'll get a rub right here. There shouldn't be too much visual evidence you play, such as a rub mark on the chin. You should see some lip on either side of the reed, but that's it.

**MEC:** Sometimes you see students with their ligature touching their chin. Would you work with the mouthpiece and barrel and match pitch, or are you looking for a particular tone when they start?

**JD:** First of all, if the ligature is touching the chin, the angle is too close. I always start students on the mouthpiece with the barrel on only; it's easier to hold. The squawk is funny, and everyone laughs. Once they get a noise, it's kind of a fun way to start.

As far as teaching students, I think there's nothing wrong with getting on the whole instrument as soon as possible. Actually let them start playing some notes so that they have more fun with it. For me, the better way to listen is with the clarinet in your hands, trying to get a good clarinet sound. I can't really describe tone in words, but I think of it as a spectrum of color, and I want the whole spectrum. I don't want just the dull colors, I don't want just the bright colors; I want it all there.

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Sometimes I describe it NOT as a donut with a hole, but as a jelly donut: lots of vibration in the middle. If you're trying to project in a large room, you need both brightness and depth, and you need center for sure.

**MEC:** How do you think of center when playing clarinet?

**JD:** Well, it's an aural thing. I think you get it by having that tongue position. That will give you center. I think of it as not too bright, and not edgy, so it has a soft character. It's not hollow. It's not like if you were singing with your tongue really pushed down. It's more of a natural voice.

*Dr. Mary Ellen Cavitt is Associate Professor of Music Education at Texas State University. She received the bachelor's and master's degrees in music performance from The Juilliard School and a doctorate in music education from The University of Texas at Austin. While teaching instrumental music at DeLay Middle School in Lewisville, Texas, New Braunfels Middle School, and Georgetown High School, her bands received numerous awards. In 1992, she was named Outstanding Young Bandmaster of the Year at the Texas Bandmaster Association Convention/Clinic.*

*Dr. Cavitt served as adjunct professor of horn at The University of Texas at Arlington and Southwestern University in Georgetown, Texas and performed professionally in several orchestras in Texas, New York, and Arizona. She has served on the music education faculties of Michigan State University, The University of Arizona, and The University of Texas at San Antonio, and coordinated the instrumental music programs as an administrator for North East Independent School District in San Antonio, Texas.*

*Dr. Cavitt is an active clinician and adjudicator in instrumental music and serves as mentor to several band directors in Texas, Mississippi, and Louisiana. Her research has been presented at regional, national, and international conferences in the fields of music education and music therapy.*

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# Unlocking the Secrets of Saxophone Articulation

**Andrew J. Allen, DMA**

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Saxophone and clarinet articulation are very often viewed as being identical. While they are quite similar, both instruments utilize slightly different parts of the tongue when coming in contact with the reed. While the clarinet articulation is often called a “tip to tip” method of tonguing (the tip of the tongue touches the tip of the reed), the saxophone articulation is caused by an area of the tongue slightly behind the tip touching the reed. This is necessitated by the different angle of the saxophone mouthpiece, the amount of mouthpiece in the oral cavity, and the larger amount of reed in the mouth.

Another common misconception in regard to saxophone articulation is tongue-motion. While some might equate the tongue’s movement with a vertical “swinging,” this can cause several problems. When thinking in this way, a young saxophonist is much more prone to tongue on the flat part of the reed, perhaps even creating the dreaded, accidental “slap-tongue” so often associated with beginning players. Instead, a more appropriate method of

articulation is to think of the tongue as moving more horizontally in the mouth, so that the performer will be much more likely to just strike the tip of the reed with the tongue.

One extremely common articulation problem stems from another source, entirely: The performer’s breath support. Very often, a young saxophonist will attempt to “puff” streams of air in time with their articulation, creating lack of tonal support, out-of-sync articulations, “thud” tonguing, and many other undesirable side-effects. The performer must be given to understand that the air-stream should be a constant, no matter the articulation marking: The tongue, alone, should be responsible for the job of articulating (except in the case of marcato accents, or other musical markings that are traditionally viewed as being combined efforts of both breath and tongue).

An associated problem with the above is the common mistake of many saxophonists to neglect to have proper breath support at the beginnings of phrases. Most harsh or improper initial articulations are

due to the performer not having the necessary air-pressure in place before the tongue touches the reed. Students should be reminded that, before each phrase, they are to breathe in, set the breath, and only then should they articulate.

Sometimes, so-called articulation problems can actually be reed problems. A reed that is too hard, too soft, or poorly made can make the job of the performer far more difficult than it should be. High-quality reeds, such as D’Addario Reserve Classic reeds, should always be used, with medium strengths (3, 3+, or 3½) working well for nearly all saxophonists.

If this advice is followed, many common problems of young saxophonists can be alleviated from the start. Many supposed deficiencies in the performances of beginning players can be traced back to the cause of improper articulation technique. It is hoped that, with this information, many young saxophonists will be able to play with more confidence, much less prone to “pops,” “thuds,” and other, unfortunate sound-effects.

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*Dr. Andrew J. Allen will be joining the faculty of Midwestern State University in Wichita Falls this August as assistant professor of woodwinds. He has previously served on the faculties of Valley City State University and Claflin University. Dr. Allen’s performances as a solo, chamber, and orchestral musician have taken him throughout the United States and Europe, and he has commissioned and premiered more than a dozen new works for the saxophone. He holds degrees in music education and saxophone performance from Tennessee Tech University, Central Michigan University, and the University of South Carolina. His teachers include Phil Barham, John Nichol, Joseph Lulloff, and Clifford Leaman.*

# An example of one of Dr. R. Mark Rogers' full scores:

Dedicated to the United States airmen serving with the Royal Air Force

## EAGLE SQUADRON March

KENNETH J. ALFORD (1881-1945)  
Edited by R. Mark Rogers

Full Score  
S130106

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 2/4. The score begins with a *ff* (fortissimo) dynamic. The Piccolo & Flutes part features a melodic line with grace notes. The Oboes and Clarinets (both E-flat and B-flat) play a similar melodic line. The Bassoons and Saxophones (Alto, Tenor, and Baritone) provide harmonic support. The Horns (F), Trombones, Euphoniums, and Tubas play a rhythmic pattern. The Side Drum and Cymbals & Bass Drum provide a steady beat. The score includes various musical notations such as slurs, accents, and dynamic markings.

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# If a FULL SCORE was Available, I Would Play that Piece for Contest!

**R. Mark Rogers, DMA**

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From time to time I have been asked to create full scores for band pieces that had been published with only condensed scores (in the last two months, I have been contacted by two band directors looking for a full score to John Krance's arrangement of *Lola Flores*). In each case, the conductor hoped to program a certain piece for UIL contest but was frustrated in rehearsal that he did not have sufficient information at hand to rehearse the piece properly.

It is worth remembering that at one time the situation was much worse! It is nearly inconceivable, but sadly all too true, that in the infancy of the band movement, nearly all American band music was issued with no score at all. These pieces were intended to be conducted from the Solo Cornet part, which came loaded with cues (for the occasional important line to be found in the low brasses or upper woodwinds). How anyone could adequately conduct a march, much less a substantial piece of concert band music under these conditions is beyond my comprehension. Sousa's *Three Quotations* (1896), his earliest published suite for concert band, was to be conducted from such a Solo Cornet part, which contains not a single rehearsal indication of any kind. This situation, more than anything else, may explain why

few of these historical treasures ever made their way into the permanent wind band repertory. Nowadays these old editions are only to be found in the libraries of very old high schools, universities and community bands. Published as they were with D-flat Piccolo parts, E-flat Horns, and incomplete instrumentation (very often no low clarinet or sax parts), it is understandable that much work needs to be done if these "golden oldies" stand a chance of ever being performed in a satisfactory fashion.

Only very gradually, as the level of professionalism in the band world improved, did publishers react to the demand for more information by instituting the practice of issuing condensed scores with their band publications, which still left much information hidden. Frederick Fennell's eloquent rant on condensed scores deserves to be quoted here in its entirety: *The condensed score is a genuine frustration. The conductor, who must have all information, is denied it. Its continued publication as the only score available is an open invitation to dishonesty, an insult to intelligence that must dominate study and control performance. The information it withholds, the knowledge it denies, the music it buries within its ignorant outlines is a denial of the search for truth and the pursuit of knowledge that lie at*

*the root of all education.*

When I have been asked to create a full score to help a band director better prepare for contest, I always had to first mention the little issue of securing permission from the copyright owner. To this date, I am happy to report that I have never been denied permission to undertake such a project. The reasons are clear enough—publishers want to sell music. They have the spreadsheets and know which pieces are selling well and which are not. If a full score is created for one of their older titles, it will not result in sales of fewer copies of the condensed score, but likely will result in more sales as band directors order additional copies of the condensed score to put in the hands of adjudicators at contest. Further, if interest in the older title begins to surge, then the publishers might find it in their best interest to publish the full score themselves to capitalize on the profits from the new sales. Such has happened to me with regards to two marches—Sousa's *The Pride of the Wolverines* and Jerry Bilik's *Block M* march, both of which are now sold including full scores that I engraved at the request of Texas high school band directors. A few years ago, I constructed a full score to Bilik's *American Civil War Fantasy* which was to have been part of a newly engraved edition

## If a FULL SCORE was Available, I Would Play that Piece for Contest!

of the piece but which was sadly cancelled during the financial downturn of the last few years. But much more work needs to be done!

How, you might ask, did I get started constructing full scores to band compositions that had been published without a full score? As I remember it today, the University of Michigan Symphony Band under the direction of H. Robert Reynolds toured Texas during the 1980-81 school year. The tour included a concert at the University of Texas at Arlington where Ray Lichtenwalter (a Michigan grad under William Revelli) was Director of Bands. Having made the acquaintance of Lichtenwalter, I was invited to the post-concert reception for the Michigan conductors that took place at his house. I was to attend my first College Band Directors National Association conducting symposium the following summer, where Reynolds would be one of the conducting coaches. So I asked Reynolds what I might do to best prepare for the experience. His answer was direct and to the point—know your scores. I was planning to conduct Percy Grainger's *Shepherd's Hey* that summer, and I knew that no full score existed.

Years before, while I was a college student at Texas Tech in the 1970s, I had worked as a music copyist for Joel Leach, who had a thriving business arranging for marching bands, so I taught myself how to copy music by hand, and got to be pretty good at it. In order to prepare myself for the summer CBDNA symposium, I created a full score to *Shepherd's Hey* from the published set of parts. That summer at the CBDNA conducting workshop, I conducted from my manuscript full score and found it to be much admired by those in attendance, many of whom asked for copies.

Some time later, I sent a copy of the *Shepherd's Hey* score to Frederick Fennell's address in Florida, asking for his comments. Months later, my telephone rang one summer afternoon and my wife took the call. She asked who was calling and upon receiving a response, her eyes got as large as I had ever seen and she whispered to me "It's Fred Fennell!" Of course, I took the call and had the first of many wonderful

conversations with the man who was then and remains to this day one of the most important voices in the field of music for wind band and especially so on the music of Percy Grainger.

Although Fennell had often been in Texas to conduct All-Region and All-State bands and orchestras, I had never introduced myself to him, seeing the many moths that were drawn to his flame and how many well-wishers surrounded him at all times. During that telephone call, Fennell asked me to make a point, next time we found ourselves at the same place, to introduce myself so that we could get better acquainted. That opportunity occurred a few years later at a national CBDNA gathering. After introducing myself to him, he took me by the arm and kept me by his side for the next day or so, introducing me to all who approached as the person who would become the "foremost Grainger autographer of our time". I was enormously flattered, and was pleased to live up to his prediction in the 1990s when I became Director of Publications at Southern Music Company and was able to engrave new full score editions to many of the Grainger legacy titles, including *Irish Tune from County Derry*, *Shepherd's Hey*, *Children's March*, *Colonial Song*, *Molly on the Shore*, and a few others.

During that CBDNA convention where I spent so much time with Fennell, I noticed that from time to time he would pull out music from the satchel that he carried with him and work a bit. When I asked what he was working on, he showed me one of the Sousa marches that he was editing at that time for a new edition. (I believe the march he was working on was *Riders for the Flag*.) He would take one of the old quickstep size parts, pencil in some rehearsal numbers and add a few articulations and interpretive marks, comparing the parts one to another to make sure that they were consistent. These parts with Fennell's markings were later to be sent off to be engraved at the larger 9 x 12 inch size. When I asked if there was to be a full score to the edition, he shrugged and said that the publishers hadn't budgeted for one.



## If a FULL SCORE was Available, I Would Play that Piece for Contest!

I gathered that this was a frustration to him, since he had often expressed as much (see the quote above). The September 1979 issue of *The Instrumentalist* included Fennell's conducting guide to Robert Russell Bennett's *Suite of Old American Dances*, in which Fennell describes Bennett's remarkable ability to write out parts directly from a condensed score. (In a later footnote, Fennell mentions that Karl King wrote his famous marches in the same fashion—directly from a short score with no full score having ever existed.)

This discussion is really the prelude to the work that still needs to be done. The state of Texas is home, as we all know, to the finest and most competitive public school music programs in the world (Thank You UIL) as well as to the most supportive and functional music associations to be found anywhere in our profession (Thank You TMEA, TBA, ATSSB, TODA, TCDA and TMAA). We

Texans must take the lead to ensure that this work continues and serves the needs of all of our communities.

To that end, I would like to encourage the readers of this to give serious thought to the title that prefaced this article. **What composition would you have performed at UIL if you had only had a full score? Send your title (or list of titles) to the email address shown below and let us see what can be done to spur the publishers into action, or if the publishers show no interest, see what can be done to create a full score (with permission, of course) to circulate separately.** Send your suggestions to Mark Rogers at [mrogers2@satx.rr.com](mailto:mrogers2@satx.rr.com) or send me an email by way of the website of The Heart of Texas Concert Band <http://www.heartoftexasconcertband.org>. The professionalism of the work in which we are engaged will only increase, and the entire band world with thank us for what we have done.

### APPENDIX

Here is a partial listing of full score editions that have appeared in recent years from a variety of publishers:

- Gustav Holst *1st Suite in E-flat, 2nd Suite in F*
- Vaughan Williams *Toccata Marziale*
- Gordon Jacob *An Original Suite (full score edition commissioned by the American Bandmasters Association Educational Project Committee)*
- Robert Russell Bennett *Suite of Old American Dances and Symphonic Songs for Band*
- Percy Grainger *Lincolnshire Posy* (Fennell edition)
- Samuel Barber *Commando March*
- Joseph Willcox Jenkins *American Overture for Band* (full score edition commissioned by the ABA Educational Project Committee)
- Morton Gould *American Salute*
- Leroy Anderson *A Christmas Festival*
- Alfred Reed *Greensleeves*
- Sullivan/Mackerras/Duthoit *Pineapple Poll*

During my 18-year tenure at Southern Music Company, the following editions (all with full scores) were produced:

- Smetana/Cacavas *The Moldau*
- Chabrier/Cailliet *España*
- Sousa *Three Quotations, Tales of a Traveler, The Last Days of Pompeii, At the Movies* (concert band suites by Sousa), *The U.S. Field Artillery, The White Rose, The National Game, The Picadore, The Golden Star, The Rose, Shamrock and Thistle, Easter Monday on the White House Lawn* and *Humoresque on Gershwin's Swanee*
- Alfred Reed *Chorale Prelude in E Minor, Ballade for Alto Saxophone and Band, Ode for Trumpet, The Crowning Glory, and Serenade for Clarinet and Band.*

Many readers will know that Southern Music Company's publishing division was actively engaged in breathing life into older concert band works through the creation of new editions that included full scores and newly engraved parts. Since the February 2012 departure of SMC from San Antonio I have focused my energy on my role as the conductor of the Heart of Texas Concert Band, which has turned the center of my full score activities towards the repertory played by community bands. This has led to the creation of full scores to such items as John Cacavas' setting of *The Christmas Song*, Morton Gould's *Serenade of Carols* and the set of pieces known collectively as "Holiday Music," including *Halloween, The First Thanksgiving, Home for Christmas, Easter Morning* and *Fourth of July*. I have also constructed a full score to Robert Russell Bennett's setting of Irving Berlin's *White Christmas* and two of Bennett's Rodgers and Hammerstein medleys—*The Sound of Music* and *The King and I*. Of note to those looking for pieces for African American History Month are full scores to W.C. Handy's *Go Down Moses* and *The Hesitation Blues*.

In addition, a handful of full scores exist that were at one time available from their publishers but which have mysteriously disappeared from the published sets. These include full scores to Weinberger's *Polka and Fugue from Schwanda* and Humperdinck's *Prayer and Dream Pantomime* from Hänsel and Gretel. Both of these last two items circulate fairly widely in photocopies.

Acknowledgements: My thanks to my colleagues and supporters who read early drafts of this article and offered valuable suggestions to make it read more smoothly and help get my point across. Among these are James Keene, Richard Floyd, Robert Floyd, Glenn Richter, Ferd Vollmer, Mike Olson, James Worman, John Faraone and my loving wife of nearly 38 years, Sudie Rogers.

# 67<sup>th</sup> Annual TBA Convention/Clinic

## Sunday-Wednesday, July 27-30

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

### **TBA Academy** **Sunday, July 27**

The TBA Academy will be held on Sunday, July 27 in conjunction with the Annual TBA Convention/Clinic. The TBA Academy is designed for directors:

- beginning their teaching career in the Fall 2014
- with limited teaching experience
- new to Texas.

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

#### **CPE CREDIT:**

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

#### **COST:**

• **For directors beginning their teaching career in the Fall 2014:** \$85 Academy Fee, includes lunch. All beginning teachers attending the Academy will receive a One Year TBA Active Membership and 2014 Convention Registration FREE! - a \$150 value.

• **For directors with teaching experience and those new to Texas in the Fall 2014:** Pre-register as a TBA Active member (\$130) and add the \$40 *discounted* Academy Fee. TBA Academy registration and payment may be added on the Active Membership registration form.

#### **SCHEDULE:**

- Check-in/On-site Registration: 8:30 a.m. in CC Room 006
- Session: 9:00 a.m. - 6:00 p.m. Lunch will be provided.

Check the TBA website for further information and complete schedule.

### **Student Day** **Monday, July 28**

#### ***Sponsored in part by Peak Music***

High school and middle school students are invited to attend the Texas Bandmasters Association Student Day. This full day of activities includes special clinics designed for students, student leadership sessions with Frank Troyka, an opening session with Dr. Tim Lautzenheiser, admittance to TMEA and ATSSB All-State Music Clinics, a special session with Fran Kick, and admission to concerts. Students will receive a special TBA Leadership Certificate at the completion of the day's activities. What a great way to kick off your summer band program! Submit a ticket request for your students on the TBA website. Pre-registration cost is only \$15 per student.

### **Band Boosters** **Monday, July 28**

Bring your Band Boosters to the convention on Monday, July 28, for an in-depth day of training with David Vandewalker—nationally recognized band director and author of *Boosters to the Rescue, 101 Ways to Harmonize the Madness for Music Educators*.

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

# Pre-register by Tuesday, July 1 For the Best Rate

## Registration

It's time to register for the 2014 TBA Convention/Clinic. Visit the website at [www.texasbandmasters.org](http://www.texasbandmasters.org) for easy-to-use registration and payment instructions. You can complete the registration form and make payment online with a credit card -OR- download the forms and mail your registration to the TBA office.

The Registration fee includes TBA Membership and Convention/Clinic Admission as well as entrance to the Business Member Luncheon and the Barbeque Dinner (both on Tuesday, July 29). Pre-register by July 1 for the best rate: \$130 for Active and \$70 for Retired. On-site registration is \$150 for Active and \$75 for Retired. Registered participants will receive email confirmation.

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

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

## Secure Your Hotel

The TBA Housing Bureau is ready to reserve your hotel. ***For best availability and immediate confirmation, make your reservation by June 30, 2014 on the TBA website [www.texasbandmasters.org](http://www.texasbandmasters.org).***

TBA has negotiated special convention rates at hotels near the Convention Center. After June 30, hotel rates may be higher. Email acknowledgements will be sent within 72 hours of online reservations being processed.

Requests received via fax or mail may take longer to process. Reservations are NOT accepted by telephone. If you need to make reservations by fax or mail, download and print the 2014 Hotel Reservation Form from the TBA website. Fax reservations to the TBA Housing Bureau at 210-207-6702 or mail form and deposit payment by check to:

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

Acknowledgements for faxed and mailed reservations will be sent within 10-14 days. For questions on housing, contact the TBA Housing Bureau: Phone: 210-207-6734

Email: [housing@visitsanantonio.com](mailto:housing@visitsanantonio.com).

## Exhibit Hall Open Mon-Tues-Wed

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

**The Exhibit Hall will be open:**  
**Monday, July 28: 9 a.m. - 5 p.m.**  
**Tuesday, July 29: 9 a.m. - 5 p.m.**  
**Wednesday, July 30: 9 a.m. - 12 noon**



# TBA Spouses and Family

## All Are Welcome!

### TBA Spouses' Activities

- **Spouses' Luncheon - Monday, July 28**

Lucinda Herrera, 2013-14 TBA Spouse President, invites all spouses to the TBA Spouses' Luncheon on Monday, July 28 in the Lonesome Dove Room on the lower level of the Convention Center. It's beautiful, convenient, and the perfect venue for getting reacquainted with old friends and making some new ones! You can expect this event to include a tasty lunch menu, numerous door prizes, beautiful music, and will feature Fran Kick, educational consultant, author and professional speaker.

Fran Kick presents over one hundred programs every year across the country to thousands of college/university, high school and junior high/middle school students, plus the many people who work with them. In addition, he works with association/convention and corporate organizations who are actively engaged in teaching and reaching kids. Dr. Tim Lautzenheiser, the 2013 TBA Spouse Luncheon speaker, says about Fran Kick, "I haven't experienced anyone who can communicate with such power and passion as Fran Kick".

- **Style Show at Macy's Rivercenter!** After the Luncheon, Fashion Specialist Donna Muslin will emcee a fun and informative fashion show at Macy's.

- **Coffee & Family Bingo - Tuesday, July 29**

While your young children play in the TBA-sponsored Childcare Room, spouses can enjoy coffee and fellowship in the Lonesome Dove Room. After the Coffee, grab the kids and enjoy a few games of Bingo at 11:00 a.m.

- The whole family will love the **Barbeque Dinner** on Tuesday night! A meal ticket is included in the Spouses' registration. Additional tickets can be purchased in the Registration Area.

### Spouse Registration

Spouses who wish to attend the TBA Convention/Clinic may pre-register on the same form as their (Active or Retired TBA member) spouse. Spouses who are also band directors must register as an Active Member in order to receive the full benefits of TBA membership. **Spouses attending the Luncheon and Macy's Style Show must PRE-REGISTER BY JULY 1** to ensure a place at the luncheon. Seating is limited; don't miss out.

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

TBA also offers an *optional* Spouse Pre-Registration Fee of \$35 which DOES NOT include the Spouses' Luncheon, Macy's Style Show and Spouses' Coffee.

The only type of registration offered on-site will be the \$35 option. If any luncheon tickets are still available, they will be sold for \$35 on-site.

### Family Members

The TBA Convention/Clinic offers activities for every member of the family to enjoy. Many families have made it a tradition so the children of band directors look forward to reuniting with friends each year.

- **Teenagers**

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

- **Childcare**

Located in Convention Center Rooms 209 and 211, childcare is provided by "Fit for a King" *free of charge* for infant children of Active members through age 12. Childcare is available Sunday-Wednesday.

# TBA Spouses and Family Convention Activities for the Entire Family!

## TBA Barbeque Dinner Tuesday, July 29

The annual TBA Barbeque Dinner will be held on Tuesday, July 29, 7-10:00 p.m. The event will be held in the Lonesome Dove



Room and surrounding areas at River Level in the Convention Center. This traditional night of the convention includes great Texas food, music for everyone and activities for the kids. Plus, free rides on the River Boats will be offered again this year for Barbeque attendees. Admission tickets for the barbeque meal are part of the Active, Retired and Spouse registration package. Additional tickets may be purchased in the Registration Area. Anyone receiving a dinner plate must have a ticket.

## Bobby Goff Memorial Washer Chunkin' Contest Tuesday, July 29

The popular TBA Bobby Goff Memorial Washer Chunkin' Contest will begin at 5:00 p.m. on Tuesday, July 29 in the La Villita Plaza Nacional area. All are welcome!

## Family Bingo Tuesday, July 29

Bingo for TBA families will be played in Lonesome Dove Room on Tuesday morning, July 29 at 11 a.m. Prizes for the winners!

## Discounted Amusement Park Tickets

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

## Fun Run/Health Walk Sunday, July 27

Bring your coffee and enjoy a leisurely walk or run a fun 5K race through the streets of downtown San Antonio. The TBA Fun Run/Health Walk starts at 7:00 a.m. on Sunday, July 27. All proceeds go to the Malcolm Helm Memorial Endowed Scholarship Fund. Pre-register by downloading the form from the TBA website and mailing it to: Sue Fletcher, 2424 Airline Drive, Brenham, TX 77833. Or, just show up and register at 6:30 a.m. on the day of the race. Cost: \$8 pre-registration; \$10 at the race site. Contact Sue Fletcher at [sfletch@brenhamk-12.net](mailto:sfletch@brenhamk-12.net) or 979-836-1125 for details.

## Golf Tournament Sunday, July 27

TIME: 7:00 a.m. Sign in/Warm Up  
(free range balls)

8:00 a.m. Shotgun Start

LOCATION: SilverHorn Golf Club  
1100 W. Bitters 78216

FEE: \$50 + tax (includes cart). Pay on-site.

**PRE-REGISTER by July 11 required.**

Download form from TBA website and email to [tbagolftournament@gmail.com](mailto:tbagolftournament@gmail.com).

CONTACT: Ruben Adame 956-458-9114

## Tennis Tournament Sunday, July 27

TIME: 9 a.m. to 2 p.m.

LOCATION: Blossom Tennis Center,  
Northeast ISD Athletic Complex

FEE: \$5; bring a new can of balls

CONTACT: Charlie Mayes 409-866-9381  
or [mmayes@beaumont.k12.tx.us](mailto:mmayes@beaumont.k12.tx.us)



# Clinics Designed for All Directors

## 2014 HIGHLIGHTS

**TBA Featured Clinician:  
Dr. Gary Garner**

*Lessons Learned in 50 Years of  
Band Directing – 3 Sessions*

**TBA Featured Composer:  
William Owens**

*Music of William Owens  
performed by Mansfield Wind  
Symphony*

*Tips for Success in the  
Sight-Reading Room from the  
Composer's Perspective*

**Dr. Tim Lautzenheiser**

*Artist, Educator, Administrator:  
So Many Hats...So Little Time!*  
Charles Menghini

*Balancing Your Band & Your Personal Life*  
Fran Kick

*Basics with Your Concert Band–2 sessions*  
Tom Bennett with Johnson and  
Reagan HS Student Demo Group

*Canadian Brass Clinic*

*Communicating with Administrators*  
Larry Matysiak, Dr. Scott Sheppard

*Concert Band Techniques for the  
Small School*  
Jim Rhodes and Forsan HS Band Demo  
Group

*Conducting and Phrasing the Musical Line*  
Sarah McKoin

*Contributions of Influential Texas Women  
Band Directors*

Barbara Lambrecht, Diane Baker, Marilyn  
Bennett, Cynthia Lansford, Marion West

*Creating and Maintaining a  
Culture of Excellence*

Peter Warshaw, Bryan Christian, Robert  
Herrings, Jeremy Spicer, Steve Wessels

*Developing a Chamber Music Program  
for Your Band*

Gabe Musella and Spring HS Ensembles

*Explore the New SmartMusic -  
TEKS, Rubrics, and iPad*  
David Hawley

*Guiding Students to Intonation Independence*  
Jason Schayot

*Instrument Repair on the Fly!*  
Pete Rodriguez

*Legal Concerns for the Music Educator*  
Holly Wardell

*Music Practice Coach, Five Workouts to  
Get the Most Out of Your Practice Time*  
Lance LaDuke

*Nature versus Nurture and the Role  
Music Plays in Brain Development*  
Dianne and Cayce Brumley

*No More Limitations! Composing and  
Choosing Band Music for All Levels*  
Brian Balmages

*Oldies but Goodies from the UIL PML List*  
Richard Floyd, Mark Gurgel and the  
Kealing MS Band

*Percussion 101 for the Non-Percussionist  
Band Director: Tuning, Maintenance, and  
Drum Head Selection*

Jim Bailey, Ben Smith

*Percussion Depot*  
John Hinojosa

*Programming for Your Young Band*  
Carl Idlebird, Stephen Krupicka,  
John Rauschuber, Rob Toups

*Recruiting and Retention-Building Numbers  
in Your Program*  
Anthony Gibson, Wilberto Perez,  
Tom Sorelle

*Rehearsal Strategies-Organizing a  
Rehearsal and Accomplishing Goals While  
Maintaining Discipline*  
John Benzer, David Brandon,  
Melodianne Mallow

*Teaching New Dogs Old Tricks*  
Larry Clark

*Music of Brian Balmages – performed by  
Mansfield Wind Symphony*  
Brian Balmages

*The Parents Role in Their Musician's  
Homework*  
Jeff Bradford and Lake Highlands HS Band  
Students

*Tips for Quick and Easy Instrument  
Repair*  
Bob Frushour

*What's In Your Toolbox?*  
Lynn Jackson



# Clinics Designed for Middle School Directors

## *Conquering the Beginning Band*

Cheryl Floyd and Hill Country 6th Grade Band Demo Group

## *Developing a Total Middle School Band Program:*

*Work Smarter, Not Harder!*

June Bearden, Cindy Bulloch, Cindy Lansford

## *Developing and Maintaining a Rural Class C Middle School Band*

Anna Muela

## *Teaching Beginner Flutes*

Helen Blackburn

## *Teaching Beginner Clarinets*

Tye Ann Payne

## *Teaching Beginner French Horns*

David Brandon

## *Teaching Beginner Trumpets*

Gary Wurtz

## *Teaching Beginner Baritones and Tubas*

Matthew Mireles

## *Teaching Beginner Percussionists*

J D Guzman

## *Pedagogy from the Podium-How to Continue to Develop the*

*Technical and Musical Proficiency of Your Students*

*Beyond Their Beginner Year*

Robert Herrings and Kealing MS Band Demo Group

# Clinics Designed for High School Directors

## *Basic Knowledge of Audio Physics, Wireless Mics and Sound Systems*

Brian Stith

## *Booster Concepts: How to Organize and Empower Your Boosters*

David Vandewalker

## *Developing Skills for Your Marching Band*

Jarrett Lipman, Aaron Barnes, Bernard Rosenberg, Alan Sharps  
and Johnson HS Marching Band Demo Group

## *Developing Your Color Guard*

Darryl Pemberton, April Perrine and Johnson HS Guard Demo Group

## *Developing Your Marching Percussion Section*

Kris Hartman, Jordan Stern and Johnson HS Percussion Demo Group

## *Jazz Band/Improvisation Rehearsal Techniques for the High School Band Director*

Aric Schneller

## *Long Term Success in a 1A School*

Carl Idleberg

## *Marching Techniques for the Small School*

Jim Rhodes and Forsan HS Marching Band Demo Group

## *Selecting Mariachi Repertoire That is Fun for Your Students and Audience*

Rolando Molina and Kingsville HS Mariachi Demo Group

## *Teaching Improv with your High School Jazz Band*

Timothy McWright, Jr.

## *The Process of Purchasing New Uniforms*

Monte Mast, Eric Sabach

## *Tradition-Thoughts Regarding Military Style Marching Band*

Dr. Timothy Rhea

## *You Do Not Have to Be a Jazz Expert to Have a Successful Jazz Program*

Mario Casanova and Trinity HS Jazz Band Demo Group

# 2014 TBA Convention/Clinic Outstanding Performing Groups

## **Austin Symphonic Band**

Richard Floyd, conductor  
Sunday, July 27, 1:30 p.m.

## **Plano Community Band**

Tommy Guilbert, conductor  
Monday, July 28, 11:00 a.m.

## **Canadian Brass**

Sunday, July 27, 7:30 p.m.

## **The U.S. Air Force Band of the West**

Monday, July 28, 7:30 p.m.  
Captain Rafael Toro-Quinones,  
conductor



# Bandmasters Review

## Texas Bandmasters Association

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# Bandmasters Review

An Educational Publication of the Texas Bandmasters Association

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**2014 TBA Convention/Clinic**  
**Sunday - Wednesday, July 27-30**  
**Pre-register by July 1**

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Outstanding Performing Groups

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

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

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[www.texasbandmasters.org](http://www.texasbandmasters.org)



# TBA Bandmaster of the Year 2014

## Dan Gibbs

---

The youngest of four children, Dan Gibbs was born January 26, 1937 to Robert and Daisy Gibbs in Murchison, Texas. Dan's mother was the only good piano player in their small town, so she was invited to play piano at all the church revivals. Due to his mother's influence, Dan's musical career started at age six when he started singing solos in church; and he has done it ever since.

After attending elementary school in Murchison through the eighth grade, where they had two grades in each classroom with one teacher, Dan transferred to Brownsboro High School. Some of the first friends he

met asked him to join the band, and his band career began when his mom and dad rented a Holton trombone for six dollars a month.

The band director was a self-taught Baptist preacher whose "claim-to-fame" was his ability to play the "musical saw"...the only instrument he played. During Dan's second year in high school, a new band director was hired... he was a Country and Western cello player. At mid-term his junior year, the director left and they did not have a director the rest of the year. In 1953, Dan's senior year, Roger Winslow, a brand new band

director from Western State College in Gunnison, Colorado, came to Brownsboro. Until midterm his senior year, Dan planned to be a high school English teacher, but all



that changed through the influence of Roger Winslow. When Dan saw what an influence Mr. Winslow had on these country kids, and what a difference he made in their lives, Dan decided to become a band director.

After graduation from Brownsboro High School at age seventeen, Dan married Shirley Colley, his high school sweetheart. He enrolled at Tyler Junior College and Shirley got a secretarial job to pay the bills. Other than being able to sing pretty well, Dan's formal musical training was that he knew the B-flat scale on his

trombone—not necessarily the names of the notes, but he knew the slide positions were 1-6-4-3-1-4-2-1. Eddie "Pinky" Fowler, band director at TJC, was another great influence on Dan's musical life. After finishing Tyler Junior College, Dan transferred to North Texas State College (now the University of North Texas). Shirley got a secretarial job in Dallas and commuted every day until Dan got his master's degree.

After graduating from North Texas in three years at age 20, Mr. Maurice McAdow invited Dan to stay on and get his master's degree and become the graduate assistant band director. This turned out to be the greatest thing that ever happened to his career. Through studying conducting and working daily with Mr. McAdow, Dan learned that there was a lot more to making music than just playing right notes and rhythms. Mr. McAdow taught him that music really comes from the "heart and soul" and gave him a daily example of all the attributes of a real gentleman.

At age 21, married four years with a master's degree, Dan was hired to be the junior high band director in Monahans in 1958.

## TBA Bandmaster of the Year 2014

Never having witnessed a marching contest (even as a spectator), Dan took his first band to contest in Odessa and marched between J. R. McEntyre's Bonham Jr. High Band and Bill Dean's Bowie Jr. High Band. Dan's band ended their marching show with a minstrel turn toward the pressbox playing the trio to "Rifle Rangers" march...not knowing that "Rifle Rangers" was Bowie's fight song. After hearing the Monahans band play their fight song, the Bowie band came down the field playing "King Size March". Dan says they were marching about 180 beats a minute, and they were blowing the grass out of the ground. Bill has thanked Dan many times over the years for inspiring his Bowie band. And, by the way, the Monahans band did make a first division.

During that time, Dan and Shirley's son Tony was born in December of 1958, and daughter Angie was born December 1960.

After three years at the junior high, Dan became the high school band director where he had an exciting 21-year career.

Some of the highlights of Dan's career include being named TMEA Honor Band in 1972 and 1976 as well as performing at the Music Educators National Conference in Albuquerque, New Mexico, with Tommy Fry conducting the premier performance of "Triptych". His bands appeared many times on national television during Dallas Cowboys halftimes. A special memory is when the Monahans "Big Green Band" performed the first Dallas Cowboys halftime in Texas Stadium in October 1971 with President Lyndon Johnson, Lady Bird, and Mamie Eisenhower in attendance.

Dan has been privileged to serve as a clinician, guest conductor, and judge throughout the United States, including Alaska. He is a long time member of TBA, TMEA, Phi Beta Mu, and the Rotary Club. He is currently serving as minister of music at the First Baptist Church of Monahans and sings in the *Singing Men of Texas*. In 2009, the new Monahans High School band hall was named the "Dan M. Gibbs Band Hall".

One of Dan's all-time great memories is being a guest conductor on his son Tony's 1999 TMEA Honor Band concert with his Monahans Band. Dan and Tony are the only father/son to ever win TMEA Honor Band at the same school.

During his illustrious career, many outstanding individuals have influenced Dan. Most notable are Roger Winslow, Eddie Fowler, Maurice

McAdow, Wesley May, J.R. McEntyre, Bill Dean, Gene Smith, Dean Killion, Sam Robertson, Francis McBeth, G.T. Gilligan, Tommy Fry, Jerry Finnel, Ronnie Smith, and Ronnie Vaughn.

When asked of his greatest accomplishment, Dan says "my greatest accomplishment is being married to Shirley for sixty years and having two fantastic kids, the "world's finest" son-in-law and daughter-in-law, five "state-of-the-art grandchildren, and a two-year old great-granddaughter. They are my heroes!

Dan is extremely grateful that God has blessed him beyond his wildest dreams, and he considers it a sincere privilege and honor to be selected as TBA's BANDMASTER OF THE YEAR FOR 2014.

**TBA Bandmaster  
of the Year 2014  
Dan Gibbs will be  
honored at the  
TBA Business  
Luncheon on  
Tuesday, July 29**

# Malcom Helm Memorial Scholarship

**Steven Moore, 2013-14 TBA Vice President**

---

Greetings to my fellow bandmasters! Well, it's that time of year again. We are all knee deep into preparations for UIL Contest, festival performances, spring concerts and planning band trips...not to mention planning for next year's marching show! It is enough to drive you insane (if you're not already there). I hope that all is going well and that you have a prosperous and successful semester. Be sure to enjoy the process as much as the performance and best of luck!

The Texas Bandmasters Association is pleased to announce the 21<sup>st</sup> annual Malcolm Helm Memorial Scholarship. Malcom Helm is a Past President of TBA whose life enriched the lives of the people around him. This scholarship was established to honor the man, his profession, and his unwavering commitment to service and excellence throughout his 23-year career. The scholarship is to be awarded to an outstanding undergraduate band member majoring in Music Education at a college or university in Texas. The award is \$4,000 and will be announced at the TBA Business Meeting held during the convention.



It is my honor and pleasure, as Vice President, to chair the selection process that will honor one of the best and brightest of our future band directors. Let me encourage all middle school and high school directors to pass this information along to your former students who are currently enrolled in a Texas college or university and met the following criteria to apply for this award;

- Attended high school in Texas
- Is a brass, woodwind, or percussion instrumentalist who participated in his/her high school band
- Is majoring in Music Education
- Plans to teach in Texas
- Has completed a minimum of 60 hours toward their degree
- Maintains a minimum GPA of 3.0 on a 4.0 scale

Applications for the scholarship can be found online at [www.texasbandmasters.org/resources/helm\\_scholarship.php](http://www.texasbandmasters.org/resources/helm_scholarship.php). There are two options for submitting your application; you can download and complete the application and then email to [mooresw@lisdeagles.net](mailto:mooresw@lisdeagles.net) or use the Uploader Application on the TBA website. All applications must include the following:

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

***All applications must be submitted by the deadline of May 15, 2014.***

The Malcolm Helm Memorial Endowed Scholarship is supported by band directors, administrators, TBA Sustaining Members and Band Booster Clubs. All donations are tax deductible and will help to grow the endowment that both honors an icon in the Texas band community and recognizes an outstanding future Texas band director. Contributions can be made by following this link [www.texasbandmasters.org/resources/helm\\_scholarship.php](http://www.texasbandmasters.org/resources/helm_scholarship.php).

Be sure to put July 27-30 on your calendar for the TBA Convention/Clinic. President Richard Herrera, Executive Director Mike Brashear, and the Board of Directors have put together a great line up that you will not want to miss.

Best of luck to you this spring, and I'll see you at the convention this summer!



# From the Board

## Chico Portillo, 2013-14 TBA Secretary

I recently visited an elementary music teacher who is an outstanding veteran educator and is new to our district. I wanted to see how things were going for him and to check on whether he needed

anything. I caught him right before a Kindergarten class was about to begin. The following transpired:

Teacher: (With great eagerness) "Good morning boys and girls. It is soooo great to see you! I'm looking forward to our music lesson today because we are going to

learn and sing a new song and then move around the room in partners!"

Students: "Yay!!"

Teacher: "But before we begin, I want to introduce to you a very special guest. The man standing right there is Mr. Portillo, and he is the Fine Arts Coordinator for our entire district. Can you say good morning to Mr. Portillo?"

Students: (In unison and looking at me) "Good morning, Mr. Portillo!"

Teacher: "And guess what else, students? (a slight pause, as he bent over and whispered) He is a musician!"

Students: (Nodding their heads up and down) "Oooooohhh!" Then one little girl with hands clasped in her lap excitedly said out loud, "I just LOVE magic tricks!"

I burst out laughing because she thought the teacher had said, "Magician." I then thought to myself, "Well in so many ways, sometimes band directors get to be part magicians as well."



I believe the magic does indeed live in our rehearsal rooms. Creating the "musical" moment IS the magic. The emotional attachment produced by students when they have achieved

whatever the expectation is during the rehearsal is the "tada." It wasn't there before, and after your instruction, it appeared. My hope is that you have these moments each and every time your students are with you. I believe that for most students, this

is the very reason they WANT to be in your class. They get to experience a form of soulful success that they do not often times obtain in other academic classes. The best part is that each student's "tada" is shared with every other student in the class, and YOU, their teacher. When your reaction and body language show your pride in their achievement, the connection is magical! Your magic is so important, whether it is that your beginning band students have just learned to play "Hot Cross Buns" or your Wind Ensemble has just learned the "Symphony in Bb" by Hindemith.

I wish you the very best for the remainder of this school year and as you begin to plan for the summer and fall. I look forward to seeing you at the TBA convention where all great band directors make the time to hone their skills, visit with friends, share their knowledge and learn some more "magic!"

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# A Spotlight On . . . Contributions of Influential Texas Women Band Directors

**Michael Brashear, Executive Director**

---

Greetings from TBA! I hope your spring contest season is going well and that your bands perform at their very best. Even though the ratings and awards will always be an important factor in measuring success, just remember that you alone know how far the students have progressed this year. Sometimes the full story is not always tied to a number.



Enjoy making music with your students and inspire them to be life-long supporters of the arts. Have a great finish to your year!

Register now and obtain your housing for TBA this summer. This convention is not to be missed! More than 60 clinics, great concerts, and traditional spouse and family activities are planned. Many clinics will utilize demonstration groups and several designed especially for the MIDDLE SCHOOL DIRECTOR will be offered. Read about the clinics and activities starting on page 24.

During my lifetime as a band student and director, one of the most significant changes in the band world is the growing number of women band directors and their tremendous impact on Texas bands. In fact, in the twenty-first century it

would be hard to imagine our band world without the contributions of women band directors. However, this has not always been the case.

Back in the '40s, '50s, and even '60s, for the most part Texas bands were being developed primarily by men. Young women were not encouraged to become band directors and in many cases were told

that band directing is a man's world.

So how did we get from this scenario to the present day where women band directors are successful at every level from elementary to university teaching? And, in addition to producing many of the finest band programs in the state, women have also become outstanding leaders in our profession.

This summer, one of the clinics at the convention will address this topic and offer insights into our history. These early women "pioneers" are the ones we thank for breaking the gender barrier and opening the way for future generations which led to the successes of the present day. I am sure there will be plenty of stories, laughter, and lots of fond memories shared by the panel. Barbara Lambrecht is leading the

panel which includes Diane Baker, Marilyn Bennett, Cindy Lansford, and Marion West. This clinic is a great opportunity for current directors to learn more about Texas band history—don't miss this one!!

## **Barbara wants your input.**

Here is a list of some women who were influential from the '40s to the early '80s. We know that there are more women and information that should be added. Contact Barbara with additions and especially stories of women directors who influenced you. Her cell is (915) 433-6451 and email is [lambrechtr@aol.com](mailto:lambrechtr@aol.com).

## **Austin/San Antonio**

- Betty Biershenck-Pierce - Austin, Round Rock
- Beth Bronk - New Braunfels ISD, Texas Lutheran University
- Dr. Mary Ellen Cavitt - Texas State University
- Verna Covington - Fullmore JH, Porter JH, Austin; **Hall of Fame-1991**
- Paula Crider - Austin Crocket HS, University of Texas at Austin; **First woman head high school director in Texas; Hall of Fame-2011**
- Cheryl Floyd - Hill Country MS, Murchinson MS
- Diane Gorzycki - 1975-2006 Seguin, Austin Porter and Bailey MS; **Hall of Fame-2010**
- Verda Herrington - 1961-92 Midland, Klein, Austin, Pflugerville; **Hall of Fame-2002**
- Linda McDavitt - 1969-2001 Austin, Dripping Springs, TCU, Converse Judson; **Hall of Fame-2012**
- Carol Nelson - McCallum HS, Austin
- Pat Norton - 1955, 1967-98 Brownsville, Luling, Marion, Scherz, Seguin; **Hall of Fame-2002**
- Dana Pradervand - Lubbock, San Antonio, New Braunfels, The Woodlands
- Paulette Rainey - Austin

## **A Spotlight On . . . Contributions of Influential Texas Women Band Directors**

### **Dallas/Fort Worth**

Pat Dickerson - Fort Worth  
Lynne Jackson - Richardson, SMU  
Kathy Johnson - Lewisville ISD, Argyle HS  
Sandy Keys - Garland  
Cindy Lansford - Plano, Birdville ISD  
Melodianne Mallow - Birdville ISD  
Marci McEntyre Zoffuto - Highland Park,  
Richardson, Garland, Rowlett;  
**Hall of Fame-2010**

Robin Moffett - Richardson ISD  
Verda Shine - Duncanville  
Milly von Tunglin - 1960s  
Betty Wallace - 1950s and 1960s  
Marion West - Richardson ISD,  
University of Houston  
Jolette Wine - Hurst Euless Bedford ISD

### **Houston/East Texas**

Diane Baker - Goose Creek ISD  
Joyce Boelsche - Spring Branch ISD,  
Richardson ISD

Jean Bryant  
Nancy Caston - Spring Branch ISD, Ft. Bend ISD  
Ellie Cleveland - North Shore, Galena Park  
Karen Johnston - Aldine HS  
Sue Gottschalk - Pearland ISD  
Kelly Grimms - Clear Lake MS;  
**Honor Band two times**  
Delilah Miller - 1975-90 Aldine ISD  
Florine Mopre - 1940s-50s Deady JH, Houston  
Nancy Newkirk  
Tye Ann Payne - Cy Fair ISD  
Sharon Prince - 1970 to mid-1990s Pasadena  
Betty Pruden - 1970s Rogers HS Houston  
Gloria Ramirez - Cy Fair ISD  
Charlotte Royal - Spring ISD, College Park  
HS; **First Woman President of TBA**  
Mary Santarelli - Dickinson ISD  
Susan Scarborough - Cy Fair ISD;  
**TBA Past President**  
Dena Steed - 1970-90s Garrison HS, Humble HS  
Linda Tiner - 1970-90s Kingwood HS, Crosby HS  
Jill Yancey - Spring Branch ISD, Ft. Bend ISD

### **Panhandle/N. Texas/W. Texas**

Wava Banes Turner Henry - Avoca,  
Sundown; Tau Beta Sigma  
Marilyn Bennett - Munday, Olney  
Cindy Bulloch - Odessa  
Patsy Cannedy - Wichita Falls  
Ada Creel-Phillips - 1948-73;  
**Hall of Fame-1996**  
Tammy Fedynich - Lubbock  
Lois Hailey - El Paso (also WAC trainer  
of pilots during WWII)  
Barbara Sperberg Prentice Lambrecht -  
1965-present Ralls, Seymour,  
Arlington, El Paso, UMHB;  
**Hall of Fame-2009**  
Barbara Lovett - 1947-86 Ralls,  
Ropesville, Petersburg, Lubbock,  
Brownfield; **Hall of Fame-1992**  
Cleo Patton - 1940s Plainview  
Kathy Phillips - Muleshoe

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- Create sales, marketing, and product development vision for the assigned brands, and interpret the vision into realistic three year business plans with the help of the CCO
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- Identify market trends, opportunities, and tailor product development and enhancement activities to satisfy the market and capitalize on opportunities. Identify, direct, and manage product consultants for special projects, as needed
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- Drive all product/marketing support initiatives with the creative team
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- Must be passionate about music
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- Experience managing teams of at least five marketing professionals

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# Doing Things Better Than We Think They Need To Be Done

**Dr. Tim Lautzenheiser**

---

Having spent 35 years traveling all over the world presenting clinics and workshops for aspiring student leaders, there have been countless young people who have come to the forefront to embrace the challenges of the leadership agenda. Through all the successes (and some non-successes), certain people stand out from the rest of the pack. This short story spotlights one of THE VERY BEST of THE VERY BEST. It spotlights a very special young gal who in a signature quiet fashion demonstrated a level of leadership unknown in common hours. She lived the adage: LEADERSHIP ISN'T SOMETHING YOU DO; LEADERSHIP IS SOMETHING YOU ARE.

Enjoy this heart-warming story, and invite your own students to realize EVERYONE has the potential to be an exemplary leader at all times.

As we were preparing for the marathon of our rigorous summer schedule, a band director colleague called and said, "Tim, I have a remarkable sophomore student who is the ultimate leader. Is there any chance she could be a volunteer at one of your camps? I do think she could make a wonderful contribution and she is eager to be involved."

A sophomore?!...you must be

joking!...you think a sophomore is ready for this level of responsibility?! It's difficult for the adult volunteers to meet the high demands placed on them during one of the intensive leadership retreats.

He was insistent, so despite my skepticism I agreed to have the young lady come along even though I had little (if any) hope for her success, especially since she was going to be surrounded by people who were on their A-game at all times.

She was quiet, polite, connected, and demonstrated a high level of appreciation for all. During the pre-event staff meetings she made it a point to meet the rest of the adult/college volunteers and showed a sincere interest in their personal and professional lives. She willingly took on many of the less-than-glamorous tasks with a sense of purpose and passion. She was always the first to show up and the last to leave, and she never failed to thank me at the end of the day... NEVER.

Her contribution to the entire week was beyond measure, and her efforts far surpassed many of the veteran volunteers. Her

energy level was always positive, her emphasis was on the welfare of others, and she had an innate ability to see what needed to be done before others identified the area of concern.

At the conclusion of the event, we all said our farewells, the volunteers were given their due accolades, and

everyone left the site with grand feelings of accomplishment. As I made the final pass through the various classrooms to make sure nothing had been left, I spotted the young lady rearranging the chairs, cleaning the whiteboards, etc. Amazing...simply amazing.

When all was neatly put away and the details had been handled, she handed me a thank you card, gave me a big hug, and said, "There is no way I can express how much I appreciate your willingness to let me be a part of this experience; I know you took a chance and I'm indebted. It was an honor to serve alongside you and your colleagues." I asked her to sit down and share her secret to leadership success. She responded, "This is my mantra: I make an effort to do everything better than I think it needs to be done."

**"This is my mantra:  
I make an effort to  
do everything better  
than I think it needs  
to be done."**

## Doing Things Better Than We Think They Need To Be Done

FYI: This very special leader is now a medical doctor, and she serves her hometown community with the same sense of importance she brought to the table during her volunteer week at the camp.

We can all “talk it,” but the real leaders “walk it.”

In the words of William Arthur Ward:

Do more than belong: PARTICIPATE.

Do more than care: HELP.

Do more than belief: PRACTICE IT.

Do more than be fair: BE KIND.

Do more than forgive: FORGET.

Do more than dream: WORK TO MAKE  
THE DREAM COME TRUE!

What a grand bit of wisdom. May we all dedicate ourselves to DOING THINGS BETTER THAN WE THINK THEY NEED TO BE DONE.

*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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# Creating “Instant” Memorized Warm-Up Chords In Band or Wind Ensemble Rehearsals

**Gary Stith**

An increasing number of instrumental conductors believe that the implementation of warm-up exercises in rehearsal that do not require the use of printed sheet music prove especially beneficial. The printed page, though usually an obvious necessity, can prove to be somewhat of a visual distraction when the conductor is attempting to get young musicians to truly use their ears.

Listening for blend or balance while playing scales in round or canon form is a good way to achieve this, though students can often play these scales somewhat mindlessly. Once his well-known sequence is memorized, the use of Ed Lisk’s *Circle of Fourths* is significantly more effective and very highly recommended. However, in those August or early September rehearsals when the *Circle* may not yet be sufficiently entrenched in the minds of the students, or during festival weekend when a guest conductor first takes the podium in front of a newly assembled honor band, the use of simple dictated chord progressions can prove to be an immediate and productive alternative.

A strategy that I like to use in the above situations is to dictate a simple chord progression utilizing *scale degrees*. In a very short amount of time, the students can be playing a rather simple chord progression without any sheet music, affording them the opportunity to focus exclusively on blend, balance, intonation or some other critical element of music making. Although a proponent of the ultimate incorporation of solfeg syllables in rehearsals, I have found the introduction of *scale degrees* to be more quickly understood and immediately applicable.

***It works like this:***

During your pre-rehearsal planning, create a simple Major chord progression using 5, 6, or 7 chords. A simple one that I often employ is the following:

**I - ii6 - I 6/4 - V7 - I**

Break the chords into four parts or voices (i.e. soprano, alto, tenor, bass) so that different instruments can be assigned to each line appropriately. For this particular series of chords, those

progressive scale degrees might be as shown to the right:

<b>Soprano line</b>	<b>1</b>	<b>-</b>	<b>2</b>	<b>-</b>	<b>1</b>	<b>-(low)7-</b>	<b>1</b>
<b>Alto line</b>	<b>3</b>	<b>-</b>	<b>4</b>	<b>-</b>	<b>3</b>	<b>-</b>	<b>4 - 5</b>
<b>Tenor line</b>	<b>5</b>	<b>-</b>	<b>6</b>	<b>-</b>	<b>1</b>	<b>-</b>	<b>2 - 3</b>
<b>Bass line</b>	<b>1</b>	<b>-</b>	<b>4</b>	<b>-</b>	<b>5</b>	<b>-</b>	<b>5 - 1</b>

At the beginning of an early September rehearsal (perhaps the FIRST rehearsal of the year or of the festival weekend), have the students begin by playing a familiar major scale. Bb or F Major are probably the most common and effortless.

***The suggested script might go something like this:***

“Let’s begin by playing a unison F Major scale ascending and descending in whole notes. If you play a C or concert pitch instrument such as flute, oboe, bassoon, trombone, euphonium or tuba, what scale will you play? (The students answer ‘F’.) If you play a Bb instrument such as clarinet, bass clarinet, tenor saxophone, or trumpet, what scale will you play? (The students should respond with ‘G’.) If you play an Eb instrument such as alto or baritone saxophone, what scale will you play? (D) If you play an F instrument, such as horn, what scale do you get to play? (C).”

Lead the students through the scale making sure to indicate whether or not you wish them to

## Creating “Instant” Memorized Warm-Up Chords In Band or Wind Ensemble Rehearsals

repeat the top note or to begin the descending scale immediately.

“Each step of a scale can be identified by its solfeg syllable such as do, re, mi, etc., but today we’re going to address them by their scale degree. The first note of the scale is scale degree #1, the second note is scale degree #2, the third note is scale degree #3, etc. What would the scale degree be for the top note of the scale?” (Answers may be #8 or #1. You can then remind the students that it is actually the same note name as the first so the degree would be a repeat of #1).

After years of experience, I am convinced that further clarification here before embarking on the creation of the chord progression can save confusion, if only for a few students. I suggest that, before proceeding any further, you take a moment to practice this simple concept in the following manner. “Let’s play in the key of F Concert again, but this time I will show you which scale degree to perform by holding up the appropriate number of fingers with my left hand. I’ll then conduct the downbeat with my right hand and you play along with me.”

At this point, hold up one finger with your left hand and give the downbeat with your right. Then move on to two fingers, followed by the downbeat. Since most of us only have five fingers in our left hand(!), you’ll be limited to scale degrees 1 – 5, but jump around a bit to make sure that every student is grasping this simple concept (1, 2, 1, 3, 4, 5, 1 or whatever).

“Excellent! Now, let’s create a series of chords. Listen carefully. Still in the key of F Concert, everyone playing

first parts such as 1st flute, 1st oboe, 1st clarinet, 1st trumpet, etc. play scale degrees 1 – 2 – 1 – low 7 – 1. Again, that’s 1 – 2 – 1 – low 7 – 1. All of you first part players quietly take a minute to figure out what notes those will be on your instrument. Everyone playing second parts including 2nd flute, 2nd oboe, 2nd clarinet, 2nd trumpet, etc. play scale degrees 3 – 4 – 3 – 4 – 5.” (Repeat those scale degrees once again.) “Go ahead and quietly figure out what notes you will play. Third parts and tenor saxophones, play 5 – 6 – 1 – 2 – 3.” (Repeat the scale degrees again.) Bass instruments such as tubas, euphoniums, bass clarinets, contra bass clarinet and bari sax, play 1 – 4 – 5 – 5 – 1.”

“Alright everyone, let’s play our chords slowly in whole notes. This will either be miraculous or an absolute train wreck so everyone please concentrate! Follow me and think carefully.”

If you have not skipped any steps above, have spoken clearly and explained as suggested, you will be amazed at how well this will work, even with very young players. You can now use this simple chord progression to creatively address blend, balance, rhythms, dynamics, etc. Personally, this is where I often introduce Richard Floyd’s trio concept for improving ensemble blend which he eloquently describes in *Teaching Techniques and Insights for Instrumental Music Educators* by Joseph L. Casey (published by GIA). Again, since the student musicians are totally focused on listening and thinking (and NOT visually distracted whatsoever), the instant audible results can be truly astounding!

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*Gary Stith is Professor & Conductor Emeritus at the Greatbatch School of Music, Houghton College. A clinician, author and percussion adjudicator, he is also a frequent honor band and festival guest conductor. He served as Contributing Editor of Classic Beginning Solos for the Complete Percussionist published by Kendor, and is author of Score & Rehearsal Preparation: A Realistic Approach for Instrumental Conductors published by Meredith Music Publications (2011).*



# Clarinet Clarity: An Interview with Julie DeRoche

**Dr. Mary Ellen Cavitt**

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## **Part One.**

This interview will be continued in the June issue of the *Bandmasters Review*.

*Julie DeRoche is Chair of the Music Performance Department and Clarinet Professor at DePaul University in Chicago and has performed frequently in the clarinet section of the Chicago Symphony. After having read many of her clarinet pedagogy articles over the years, I was excited to be selected to be in an administrative development program with her last summer at Harvard University. What follows is a discussion we had about clarinet skill development. I hope you enjoy!*

—Dr. Mary Ellen Cavitt

**MEC:** I wanted to start out by speaking with you about various component skills of clarinet playing. There are some things that are different about clarinet playing position than other instruments. Can you discuss your views on clarinet playing position?

**JD:** For me, the goal is to try to get into as natural a position as possible, whether you're standing or sitting. Because the instrument is so big in the beginning, most of the time young kids are going to be sitting. I think the main thing is to get the weight on the "sit bones," not back on the tail bone, and then let the spine just have its natural curve so that the body isn't rounded. This is probably typical of any wind instrument and keeps you from cutting off your wind supply. The shoulders should be relaxed

and the upper arms basically just hanging down at the sides, not allowing the elbows to poke up in any way. The hands will form sort of in a tent shape, one on top of the other. The upper arms are naturally picking the clarinet up, moving it toward the face and the mouth. There's not a lot of tension through the arm. The wrists have to be to the side of the clarinet, but moving slightly toward under, so they're not lifted. If the wrist is bent too far in or too far out, it creates an unnatural position. Any time you extend it too far one way or another, tendonitis issues may start to show. I always like to say, "put your hands in a position similar to praying, relax the arms, and the heels of your hands come away from each other, and then put one on top of the other," and that's pretty good. The key is to keep yourself erect on your spine, otherwise fairly relaxed.

**MEC:** Sometimes you see professionals with their legs crossed and their bell on their knees. How do you feel about that?

**JD:** I think it's a bad habit.

**MEC:** Is it because their top lip isn't doing any work?

**JD:** It's because the clarinet gets heavy after a while, and I think it

gives them an extra bit of security. I confess that sometimes when I have had a really technical passage and I just want the bell to be more still, I have done that. The problem is the knees will muffle some of the sound. It really does affect the sound, but a lot of clarinet players would not like me to say that. And, because you're kind of bent down, it doesn't facilitate breathing. However, I hate neck straps. If students with small hands need to use their knees, I'd rather they did that than use a neck strap.

**MEC:** Why don't you like the neck strap?

**JD:** To me, it doesn't solve the intended concern. Usually a neck strap is used because of the potential for tendonitis, but that comes from incorrect hand, wrist or body position, rather than from the weight of the clarinet. Instead of thinking of hanging the clarinet on the right thumb, you actually want to have both hands hold the clarinet, taking the weight of the clarinet and balancing it between the two hands. You use enough grip so that you're actually holding on. I wouldn't really play this way, but I can take my right hand away from the instrument and play a C, D or E (on bottom of the staff),

## Clarinet Clarity: An Interview with Julie DeRoche

balancing the clarinet between my upper teeth and my left hand, not even using the right thumb at all. In other words, students should not rely on the right thumb alone. I also think that both hands should put slight upward pressure toward the top teeth rather than having the clarinet sit on the bottom lip, for a lot of reasons I'll talk about later. If you've got it hanging on a neck strap, usually the strap has to be fairly low, because otherwise the clarinet's waving around in their face when they're not playing. They tend to have it set too low, then reach for it with their neck, and let it hang on the bottom of their embouchure.

**MEC:** It sort of dampens the reed.

**JD:** Yes, and again, usually someone begins using a neck strap because they are diagnosed with a tendonitis problem. With the strap, the problem may improve a little because the clarinet is not quite so heavy, but other problems filter in, and the original problem doesn't really get solved. If you find a way to fix the original problem (incorrect hand, wrist or arm position), they usually don't need the strap. Maybe if there's a band director out there who says, "I put all my fourth, fifth, sixth graders on it because it's really helpful," then I'm not going to argue. But they still need to be in the right body positions.

In fact, I believe we should be starting them on a C clarinet, but we're not. It would solve so many problems in so many ways. C clarinets are getting easier to find. Orchestral players use them because they sound a little different in the orchestra. If you transpose a C part on a B-flat, it blends into the orchestra more. If you're actually playing on a C, it's brighter and it sits above the orchestra, as does a piccolo. It actually sounds different, so orchestral players use C clarinets frequently when the composer asks for them. That's been going on for a while. The C clarinets are much lighter and smaller for the young

player to hold and the tone quality would not be too bright for their band.

**MEC:** Are there any general rules for hand position you use to teach students?

**JD:** I prefer a U shape between the thumb and index finger in the bottom hand and more like an angled V in the top hand. The left hand index finger's middle knuckle should be hovering right around the A-flat/G-sharp key, and the first knuckle right around the A key. The fingers should not be pushed down and away from those keys, which I see a lot. That often comes from people in marching bands, who are told to lift their elbows and make a C position with the fingers. This causes a big gap between the first two fingers in the left hand and a lot of tension.

**MEC:** What part of the finger comes in contact with the keys?

**JD:** The pad, so you can close the tone holes. The right hand thumb is on the wood in the back, where the thumb rest is. In a full-sized thumb, the thumb rest will be near the middle knuckle, slightly toward the tip of the thumb. Then the fingers cover the tone holes naturally at the pad of the finger, in the hand position that I described. (Hard to describe without demonstrating!)

**MEC:** I'd also like to talk about embouchure.

**JD:** Well, first let me talk about where the tongue should be when you blow because I've had a lot of luck with this, including with seventh- and eighth-graders. When the tongue is relaxed, it's already high in the mouth. That's important to know because people are often told that they should get a high tongue position. But if they overdo it, they choke off their air. Then they're told to open their throat, and that doesn't work either. So your tongue has to stay relaxed, which will

## Clarinet Clarity: An Interview with Julie DeRoche

put it in the naturally high position. When your mouth is closed, if you think about where your tongue is, you can probably feel your upper molars with the side of your tongue, and the tip of the tongue is either floating behind the upper teeth, or it might even be touching them.

When you open your mouth, you just leave the tongue relaxed in that same position, and think of saying “shhh...,” like you’re telling someone to be quiet. The secret is, you have to make sure they’re saying “shh” and not some weird alteration of that. If they blow like that, that’s the first step to good tone and consistent pitch. To reach the very highest altissimo, when you get above high E, you may have to give yourself a little more space in the mouth, but not that much.

**MEC:** Do you use a syllable?

**JD:** If I were going to use a syllable, I would use Robert Marcellus’s syllable of “eee-yuh,” and then give a little more space in the mouth for the altissimo. I almost hate to say that because most of the time, once the students learn to play the altissimo, they’re good enough that tongue position alterations, which are not done often and are subtle, will start working instinctively.

Then for the embouchure I would ask the students to open their mouth slightly, maybe a centimeter or maybe a little more; it depends. The best place for what I call the pressure point (which is where the reed touches the lip, which touches the teeth) is right where the reed and mouthpiece separate. You usually only have to open the mouth about the width of your finger, unless they’re tiny little fingers. Then I start with the bottom lip. Roll the bottom lip over the bottom teeth, using the lip muscle. In other words, don’t let them roll it in with their finger or with the clarinet. You

want to get them in the habit of using the muscle. Roll the bottom lip into their mouth, over the bottom teeth until the front edge of the bottom teeth is right about where the color change is between the lip and the skin. That’s important because it makes them get some of the next steps.

**MEC:** Do you roll over the teeth or do you just cover them?

**JD:** The place where the clarinet is going to sit is right at the color change between the lip and the skin. The top front edge of the bottom teeth will be right at the line where the lip and skin meet, and that’s because I don’t like the reed resting just on the lip tissue because there’s no muscle there. Or, if you go in too far, you’re only on your skin, and that’s going to be painful and not sound good. You want to get on the line of muscle that controls your lip. I would say you’re rolling over your teeth; you’re just not going ridiculously far in. You should still see a triangle of your lip on either side of the mouthpiece.

Think about the cheekbones and the jaw itself, which is the bone (not the muscle,) that goes up and down when you talk or eat. The cheekbones, jawbone, gums and teeth - the whole structure of your face is the structure of your embouchure. Don’t think of the embouchure as going around the mouthpiece. Think of your embouchure as going against the structure of the face. I describe it as being like the beams and girders of a building. Without those, you can build the walls, but the building will still fall down. It needs its structure. We use our cheekbones, we use our gums, we use our teeth, and we use our jaw to be the structure of the embouchure. You open your mouth that small amount, and you gently relax the jaw forward, then the lip goes in as we just discussed, and the chin muscle goes flat against the jawbone. I ask them to open the

## Clarinet Clarity: An Interview with Julie DeRoche

mouth, relax the jaw a little bit forward, stretch the bottom lip in, and chin muscle down, and the chin muscle will feel like it is stretching down and across the jaw. Then the corners go in toward the sides of the mouthpiece.

**MEC:** Is this for someone who has a natural overbite?

**JD:** If you relax the jawbone forward, it will be moving so that the top and bottom teeth get close to being parallel to each other. If there's a big overbite, they still slide the jaw forward a little bit, but their teeth may not be parallel. The vast majority of people eventually are going to have their top and bottom teeth pretty much parallel. This keeps them from biting up into the reed, and it provides good support. You get control of the reed, without bite. You know that sound that everybody gets when they can't get the high notes, like a grunting undertone? If you have them slide the jaw forward, higher notes will speak, and the undertone will disappear. That's when you'll know the embouchure is in the right place.

Then, the corners of the mouth stay tight against the eye teeth (or canines) and will move inward toward the mouthpiece. (I do not teach the smiley embouchure because that makes people bite.) The top lip should be working. In other words, it has to do something up there. It's tight against the gums, and it's tight against the teeth. Then you blow by saying "shh." So, you set the structure of the embouchure by moving the jaw forward, you set the muscles around that structure, and then you blow, "shh."

**MEC:** So you're doing a single-lipped embouchure.

**JD:** Yes, I do the single lip because if you use your top lip, you don't need to do double.

**MEC:** Is your top lip pushed down at all?

**JD:** Yes, it pushes tight against the teeth and gums and down against the mouthpiece. That's where I think

you get a lot of control. Also, if you stretch your top lip under your nose, like you have an itch right there, and you are relaxing your jaw forward, your chin muscle automatically goes down, even when you are just a beginner. Those muscles are all connected. If they're going like this [bunches the chin], it's because they're not using the top lip and not moving the jawbone forward. They need to stretch their jaw forward through their chin muscle. I make a big distinction between jaw position and chin muscle, but they work together beautifully if they are in the right place.

**MEC:** At what angle do you have your clarinet? Does it vary?

**JD:** The top teeth are on the top of the mouthpiece, and your jaw is going forward; your bottom teeth are parallel to the top teeth. Now to find the angle, you can actually move the clarinet up and down to find a sweet spot. If the jaw's correct and the embouchure's there, but the clarinet is angled too far out, the tone will spread. If you angle too far in, it will be pinched. If you get it right, all of a sudden you'll go "ahh," because the sound will be controlled and vibrant, and that's how you determine the correct placement. So, the angle is determined by where it sounds best.

**MEC:** So which way do you direct your airstream? Going down the horn? Across the reed?

**JD:** It's going against the reed.

**MEC:** What part of the reed?

**JD:** Right above where the pressure point is. Your goal is to blow against the reed, so that it beats *against* the facing of the mouthpiece.

**MEC:** So more like a little bit below the tip.

**JD:** Yes, and it'll be there if you're going, "shh, shh." Because if you use your tongue correctly, you're keeping the wind "tunnel" consistent, which will mean you're getting a good, even tone.

## Clarinet Clarity: An Interview with Julie DeRoche

**MEC:** Do you prefer to tell students to blow *against* the reed rather than across reed?

**JD:** Yes. Tell students the point is to make the reed vibrate *against* the facing of the mouthpiece. If you blow into the aperture, you're going to spread it apart. Instead, you want to make the reed and mouthpiece meet each other. It will feel as if the air is going downward, but it's really going against the reed. They get an infinitely better sound this way. I've done this in clinics for music educators. If you have your tongue in that "shh" position, you can't puff your cheeks. The air is going forward; it's not going sideways. Puffy cheeks are a result of the air going sideways because the tongue is too far down. Often teachers say, "don't puff your cheeks," but the problem is not the cheeks. If the cheeks are puffing, it is because the tongue is low and the air is moving to the sides. The tongue has to be in the right position so that the air doesn't go sideways; it goes forward, against the reed. The tone evens out, and you don't have to change the tongue position for throat tones, high notes, etc., especially on better clarinets. You'll have a lot better pitch, and you'll enjoy the sound. When there are twenty students playing at once, you'll enjoy it even more. It takes a while for young students. Obviously they don't put it all together at once, as we all know. So I just have a mantra that I developed: Is your pressure point right? What about your chin? What about your corners? Are you using your top lip?

**MEC:** So the pressure point is where the reed and the mouthpiece split, and where the line of muscle at the color change between lip and skin meet the reed; that's all in one place, right?

**JD:** For me, it's the place where your reed touches the lip, which touches the teeth. That's at the color change, where the muscle line is. People always ask me, what if you have a thick lip, what if you have a

thin lip? It's mostly the same, except if it's a really thick lip; maybe they can't put quite so much in. If it's a thin lip, it doesn't matter at all. They still can get on the pressure point.

**MEC:** Have you seen people who are touching too much of their lip with the reed?

**JD:** They're usually puckering the lip out too far and not rolling it around the teeth enough. If you see the color change when they are playing, they don't have enough in. But, if the lip disappears entirely, they have too much in. The bottom lip shouldn't be so far gone that it's completely swallowed because then they're usually putting the reed on their actual chin muscle, and they'll get a rub right here. There shouldn't be too much visual evidence you play, such as a rub mark on the chin. You should see some lip on either side of the reed, but that's it.

**MEC:** Sometimes you see students with their ligature touching their chin. Would you work with the mouthpiece and barrel and match pitch, or are you looking for a particular tone when they start?

**JD:** First of all, if the ligature is touching the chin, the angle is too close. I always start students on the mouthpiece with the barrel on only; it's easier to hold. The squawk is funny, and everyone laughs. Once they get a noise, it's kind of a fun way to start.

As far as teaching students, I think there's nothing wrong with getting on the whole instrument as soon as possible. Actually let them start playing some notes so that they have more fun with it. For me, the better way to listen is with the clarinet in your hands, trying to get a good clarinet sound. I can't really describe tone in words, but I think of it as a spectrum of color, and I want the whole spectrum. I don't want just the dull colors, I don't want just the bright colors; I want it all there.

## Clarinet Clarity: An Interview with Julie DeRoche

Sometimes I describe it NOT as a donut with a hole, but as a jelly donut: lots of vibration in the middle. If you're trying to project in a large room, you need both brightness and depth, and you need center for sure.

**MEC:** How do you think of center when playing clarinet?

**JD:** Well, it's an aural thing. I think you get it by having that tongue position. That will give you center. I think of it as not too bright, and not edgy, so it has a soft character. It's not hollow. It's not like if you were singing with your tongue really pushed down. It's more of a natural voice.

*Dr. Mary Ellen Cavitt is Associate Professor of Music Education at Texas State University. She received the bachelor's and master's degrees in music performance from The Juilliard School and a doctorate in music education from The University of Texas at Austin. While teaching instrumental music at DeLay Middle School in Lewisville, Texas, New Braunfels Middle School, and Georgetown High School, her bands received numerous awards. In 1992, she was named Outstanding Young Bandmaster of the Year at the Texas Bandmaster Association Convention/Clinic.*

*Dr. Cavitt served as adjunct professor of horn at The University of Texas at Arlington and Southwestern University in Georgetown, Texas and performed professionally in several orchestras in Texas, New York, and Arizona. She has served on the music education faculties of Michigan State University, The University of Arizona, and The University of Texas at San Antonio, and coordinated the instrumental music programs as an administrator for North East Independent School District in San Antonio, Texas.*

*Dr. Cavitt is an active clinician and adjudicator in instrumental music and serves as mentor to several band directors in Texas, Mississippi, and Louisiana. Her research has been presented at regional, national, and international conferences in the fields of music education and music therapy.*

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**Andrew J. Allen, DMA**

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Saxophone and clarinet articulation are very often viewed as being identical. While they are quite similar, both instruments utilize slightly different parts of the tongue when coming in contact with the reed. While the clarinet articulation is often called a “tip to tip” method of tonguing (the tip of the tongue touches the tip of the reed), the saxophone articulation is caused by an area of the tongue slightly behind the tip touching the reed. This is necessitated by the different angle of the saxophone mouthpiece, the amount of mouthpiece in the oral cavity, and the larger amount of reed in the mouth.

Another common misconception in regard to saxophone articulation is tongue-motion. While some might equate the tongue’s movement with a vertical “swinging,” this can cause several problems. When thinking in this way, a young saxophonist is much more prone to tongue on the flat part of the reed, perhaps even creating the dreaded, accidental “slap-tongue” so often associated with beginning players. Instead, a more appropriate method of

articulation is to think of the tongue as moving more horizontally in the mouth, so that the performer will be much more likely to just strike the tip of the reed with the tongue.

One extremely common articulation problem stems from another source, entirely: The performer’s breath support. Very often, a young saxophonist will attempt to “puff” streams of air in time with their articulation, creating lack of tonal support, out-of-sync articulations, “thud” tonguing, and many other undesirable side-effects. The performer must be given to understand that the air-stream should be a constant, no matter the articulation marking: The tongue, alone, should be responsible for the job of articulating (except in the case of marcato accents, or other musical markings that are traditionally viewed as being combined efforts of both breath and tongue).

An associated problem with the above is the common mistake of many saxophonists to neglect to have proper breath support at the beginnings of phrases. Most harsh or improper initial articulations are

due to the performer not having the necessary air-pressure in place before the tongue touches the reed. Students should be reminded that, before each phrase, they are to breathe in, set the breath, and only then should they articulate.

Sometimes, so-called articulation problems can actually be reed problems. A reed that is too hard, too soft, or poorly made can make the job of the performer far more difficult than it should be. High-quality reeds, such as D’Addario Reserve Classic reeds, should always be used, with medium strengths (3, 3+, or 3½) working well for nearly all saxophonists.

If this advice is followed, many common problems of young saxophonists can be alleviated from the start. Many supposed deficiencies in the performances of beginning players can be traced back to the cause of improper articulation technique. It is hoped that, with this information, many young saxophonists will be able to play with more confidence, much less prone to “pops,” “thuds,” and other, unfortunate sound-effects.

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*Dr. Andrew J. Allen will be joining the faculty of Midwestern State University in Wichita Falls this August as assistant professor of woodwinds. He has previously served on the faculties of Valley City State University and Claflin University. Dr. Allen’s performances as a solo, chamber, and orchestral musician have taken him throughout the United States and Europe, and he has commissioned and premiered more than a dozen new works for the saxophone. He holds degrees in music education and saxophone performance from Tennessee Tech University, Central Michigan University, and the University of South Carolina. His teachers include Phil Barham, John Nichol, Joseph Lulloff, and Clifford Leaman.*



An example of one of Dr. R. Mark Rogers' full scores:

Dedicated to the United States airmen serving with the Royal Air Force

**EAGLE SQUADRON**  
March

KENNETH J. ALFORD (1881-1945)  
Edited by R. Mark Rogers

Full Score  
S130106

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 2/4. The score begins with a *ff* (fortissimo) dynamic. The Piccolo & Flutes part features a prominent melodic line with grace notes. The woodwinds (Oboes, Clarinets, Bass Clarinets, Bassoons) provide harmonic support and rhythmic patterns. The brass section (Solo & 1, 2, 3, 4 for each instrument) plays a strong, rhythmic accompaniment. The percussion section includes Side Drum, Cymbals & Bass Drum, with a *Solo* section for the Side Drum. The score concludes with a final *ff* dynamic.

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# If a FULL SCORE was Available, I Would Play that Piece for Contest!

**R. Mark Rogers, DMA**

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From time to time I have been asked to create full scores for band pieces that had been published with only condensed scores (in the last two months, I have been contacted by two band directors looking for a full score to John Krance's arrangement of *Lola Flores*). In each case, the conductor hoped to program a certain piece for UIL contest but was frustrated in rehearsal that he did not have sufficient information at hand to rehearse the piece properly.

It is worth remembering that at one time the situation was much worse! It is nearly inconceivable, but sadly all too true, that in the infancy of the band movement, nearly all American band music was issued with no score at all. These pieces were intended to be conducted from the Solo Cornet part, which came loaded with cues (for the occasional important line to be found in the low brasses or upper woodwinds). How anyone could adequately conduct a march, much less a substantial piece of concert band music under these conditions is beyond my comprehension. Sousa's *Three Quotations* (1896), his earliest published suite for concert band, was to be conducted from such a Solo Cornet part, which contains not a single rehearsal indication of any kind. This situation, more than anything else, may explain why

few of these historical treasures ever made their way into the permanent wind band repertory. Nowadays these old editions are only to be found in the libraries of very old high schools, universities and community bands. Published as they were with D-flat Piccolo parts, E-flat Horns, and incomplete instrumentation (very often no low clarinet or sax parts), it is understandable that much work needs to be done if these "golden oldies" stand a chance of ever being performed in a satisfactory fashion.

Only very gradually, as the level of professionalism in the band world improved, did publishers react to the demand for more information by instituting the practice of issuing condensed scores with their band publications, which still left much information hidden. Frederick Fennell's eloquent rant on condensed scores deserves to be quoted here in its entirety: *The condensed score is a genuine frustration. The conductor, who must have all information, is denied it. Its continued publication as the only score available is an open invitation to dishonesty, an insult to intelligence that must dominate study and control performance. The information it withholds, the knowledge it denies, the music it buries within its ignorant outlines is a denial of the search for truth and the pursuit of knowledge that lie at*

*the root of all education.*

When I have been asked to create a full score to help a band director better prepare for contest, I always had to first mention the little issue of securing permission from the copyright owner. To this date, I am happy to report that I have never been denied permission to undertake such a project. The reasons are clear enough—publishers want to sell music. They have the spreadsheets and know which pieces are selling well and which are not. If a full score is created for one of their older titles, it will not result in sales of fewer copies of the condensed score, but likely will result in more sales as band directors order additional copies of the condensed score to put in the hands of adjudicators at contest. Further, if interest in the older title begins to surge, then the publishers might find it in their best interest to publish the full score themselves to capitalize on the profits from the new sales. Such has happened to me with regards to two marches—Sousa's *The Pride of the Wolverines* and Jerry Bilik's *Block M* march, both of which are now sold including full scores that I engraved at the request of Texas high school band directors. A few years ago, I constructed a full score to Bilik's *American Civil War Fantasy* which was to have been part of a newly engraved edition

## If a FULL SCORE was Available, I Would Play that Piece for Contest!

of the piece but which was sadly cancelled during the financial downturn of the last few years. But much more work needs to be done!

How, you might ask, did I get started constructing full scores to band compositions that had been published without a full score? As I remember it today, the University of Michigan Symphony Band under the direction of H. Robert Reynolds toured Texas during the 1980-81 school year. The tour included a concert at the University of Texas at Arlington where Ray Lichtenwalter (a Michigan grad under William Revelli) was Director of Bands. Having made the acquaintance of Lichtenwalter, I was invited to the post-concert reception for the Michigan conductors that took place at his house. I was to attend my first College Band Directors National Association conducting symposium the following summer, where Reynolds would be one of the conducting coaches. So I asked Reynolds what I might do to best prepare for the experience. His answer was direct and to the point—know your scores. I was planning to conduct Percy Grainger's *Shepherd's Hey* that summer, and I knew that no full score existed.

Years before, while I was a college student at Texas Tech in the 1970s, I had worked as a music copyist for Joel Leach, who had a thriving business arranging for marching bands, so I taught myself how to copy music by hand, and got to be pretty good at it. In order to prepare myself for the summer CBDNA symposium, I created a full score to *Shepherd's Hey* from the published set of parts. That summer at the CBDNA conducting workshop, I conducted from my manuscript full score and found it to be much admired by those in attendance, many of whom asked for copies.

Some time later, I sent a copy of the *Shepherd's Hey* score to Frederick Fennell's address in Florida, asking for his comments. Months later, my telephone rang one summer afternoon and my wife took the call. She asked who was calling and upon receiving a response, her eyes got as large as I had ever seen and she whispered to me "It's Fred Fennell!" Of course, I took the call and had the first of many wonderful

conversations with the man who was then and remains to this day one of the most important voices in the field of music for wind band and especially so on the music of Percy Grainger.

Although Fennell had often been in Texas to conduct All-Region and All-State bands and orchestras, I had never introduced myself to him, seeing the many moths that were drawn to his flame and how many well-wishers surrounded him at all times. During that telephone call, Fennell asked me to make a point, next time we found ourselves at the same place, to introduce myself so that we could get better acquainted. That opportunity occurred a few years later at a national CBDNA gathering. After introducing myself to him, he took me by the arm and kept me by his side for the next day or so, introducing me to all who approached as the person who would become the "foremost Grainger autographer of our time". I was enormously flattered, and was pleased to live up to his prediction in the 1990s when I became Director of Publications at Southern Music Company and was able to engrave new full score editions to many of the Grainger legacy titles, including *Irish Tune from County Derry*, *Shepherd's Hey*, *Children's March*, *Colonial Song*, *Molly on the Shore*, and a few others.

During that CBDNA convention where I spent so much time with Fennell, I noticed that from time to time he would pull out music from the satchel that he carried with him and work a bit. When I asked what he was working on, he showed me one of the Sousa marches that he was editing at that time for a new edition. (I believe the march he was working on was *Riders for the Flag*.) He would take one of the old quickstep size parts, pencil in some rehearsal numbers and add a few articulations and interpretive marks, comparing the parts one to another to make sure that they were consistent. These parts with Fennell's markings were later to be sent off to be engraved at the larger 9 x 12 inch size. When I asked if there was to be a full score to the edition, he shrugged and said that the publishers hadn't budgeted for one.

## If a FULL SCORE was Available, I Would Play that Piece for Contest!

I gathered that this was a frustration to him, since he had often expressed as much (see the quote above). The September 1979 issue of *The Instrumentalist* included Fennell's conducting guide to Robert Russell Bennett's *Suite of Old American Dances*, in which Fennell describes Bennett's remarkable ability to write out parts directly from a condensed score. (In a later footnote, Fennell mentions that Karl King wrote his famous marches in the same fashion—directly from a short score with no full score having ever existed.)

This discussion is really the prelude to the work that still needs to be done. The state of Texas is home, as we all know, to the finest and most competitive public school music programs in the world (Thank You UIL) as well as to the most supportive and functional music associations to be found anywhere in our profession (Thank You TMEA, TBA, ATSSB, TODA, TCDA and TMAA). We

Texans must take the lead to ensure that this work continues and serves the needs of all of our communities.

To that end, I would like to encourage the readers of this to give serious thought to the title that prefaced this article. **What composition would you have performed at UIL if you had only had a full score? Send your title (or list of titles) to the email address shown below and let us see what can be done to spur the publishers into action, or if the publishers show no interest, see what can be done to create a full score (with permission, of course) to circulate separately.** Send your suggestions to Mark Rogers at [mrogers2@satx.rr.com](mailto:mrogers2@satx.rr.com) or send me an email by way of the website of The Heart of Texas Concert Band <http://www.heartoftexasconcertband.org>. The professionalism of the work in which we are engaged will only increase, and the entire band world with thank us for what we have done.

### APPENDIX

Here is a partial listing of full score editions that have appeared in recent years from a variety of publishers:

- Gustav Holst *1st Suite in E-flat, 2nd Suite in F*
- Vaughan Williams *Toccata Marziale*
- Gordon Jacob *An Original Suite (full score edition commissioned by the American Bandmasters Association Educational Project Committee)*
- Robert Russell Bennett *Suite of Old American Dances and Symphonic Songs for Band*
- Percy Grainger *Lincolnshire Posy* (Fennell edition)
- Samuel Barber *Commando March*
- Joseph Willcox Jenkins *American Overture for Band* (full score edition commissioned by the ABA Educational Project Committee)
- Morton Gould *American Salute*
- Leroy Anderson *A Christmas Festival*
- Alfred Reed *Greensleeves*
- Sullivan/Mackerras/Duthoit *Pineapple Poll*

During my 18-year tenure at Southern Music Company, the following editions (all with full scores) were produced:

- Smetana/Cacavas *The Moldau*
- Chabrier/Cailliet *España*
- Sousa *Three Quotations, Tales of a Traveler, The Last Days of Pompeii, At the Movies* (concert band suites by Sousa), *The U.S. Field Artillery, The White Rose, The National Game, The Picadore, The Golden Star, The Rose, Shamrock and Thistle, Easter Monday on the White House Lawn* and *Humoresque on Gershwin's Swanee*
- Alfred Reed *Chorale Prelude in E Minor, Ballade for Alto Saxophone and Band, Ode for Trumpet, The Crowning Glory, and Serenade for Clarinet and Band.*

Many readers will know that Southern Music Company's publishing division was actively engaged in breathing life into older concert band works through the creation of new editions that included full scores and newly engraved parts. Since the February 2012 departure of SMC from San Antonio I have focused my energy on my role as the conductor of the Heart of Texas Concert Band, which has turned the center of my full score activities towards the repertory played by community bands. This has led to the creation of full scores to such items as John Cacavas' setting of *The Christmas Song*, Morton Gould's *Serenade of Carols* and the set of pieces known collectively as "Holiday Music," including *Halloween, The First Thanksgiving, Home for Christmas, Easter Morning* and *Fourth of July*. I have also constructed a full score to Robert Russell Bennett's setting of Irving Berlin's *White Christmas* and two of Bennett's Rodgers and Hammerstein medleys—*The Sound of Music* and *The King and I*. Of note to those looking for pieces for African American History Month are full scores to W.C. Handy's *Go Down Moses* and *The Hesitation Blues*.

In addition, a handful of full scores exist that were at one time available from their publishers but which have mysteriously disappeared from the published sets. These include full scores to Weinberger's *Polka and Fugue from Schwanda* and Humperdinck's *Prayer and Dream Pantomime* from Hänsel and Gretel. Both of these last two items circulate fairly widely in photocopies.

Acknowledgements: My thanks to my colleagues and supporters who read early drafts of this article and offered valuable suggestions to make it read more smoothly and help get my point across. Among these are James Keene, Richard Floyd, Robert Floyd, Glenn Richter, Ferd Vollmer, Mike Olson, James Worman, John Faraone and my loving wife of nearly 38 years, Sudie Rogers.

# 67<sup>th</sup> Annual TBA Convention/Clinic

## Sunday-Wednesday, July 27-30

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

### **TBA Academy** **Sunday, July 27**

The TBA Academy will be held on Sunday, July 27 in conjunction with the Annual TBA Convention/Clinic. The TBA Academy is designed for directors:

- beginning their teaching career in the Fall 2014
- with limited teaching experience
- new to Texas.

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

#### **CPE CREDIT:**

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

#### **COST:**

• **For directors beginning their teaching career in the Fall 2014:** \$85 Academy Fee, includes lunch. All beginning teachers attending the Academy will receive a One Year TBA Active Membership and 2014 Convention Registration FREE! - a \$150 value.

• **For directors with teaching experience and those new to Texas in the Fall 2014:** Pre-register as a TBA Active member (\$130) and add the \$40 *discounted* Academy Fee. TBA Academy registration and payment may be added on the Active Membership registration form.

#### **SCHEDULE:**

- Check-in/On-site Registration: 8:30 a.m. in CC Room 006
- Session: 9:00 a.m. - 6:00 p.m. Lunch will be provided.

Check the TBA website for further information and complete schedule.

### **Student Day** **Monday, July 28**

#### ***Sponsored in part by Peak Music***

High school and middle school students are invited to attend the Texas Bandmasters Association Student Day. This full day of activities includes special clinics designed for students, student leadership sessions with Frank Troyka, an opening session with Dr. Tim Lautzenheiser, admittance to TMEA and ATSSB All-State Music Clinics, a special session with Fran Kick, and admission to concerts. Students will receive a special TBA Leadership Certificate at the completion of the day's activities. What a great way to kick off your summer band program! Submit a ticket request for your students on the TBA website. Pre-registration cost is only \$15 per student.

### **Band Boosters** **Monday, July 28**

Bring your Band Boosters to the convention on Monday, July 28, for an in-depth day of training with David Vandewalker—nationally recognized band director and author of *Boosters to the Rescue, 101 Ways to Harmonize the Madness for Music Educators*.

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

# Pre-register by Tuesday, July 1 For the Best Rate

## Registration

It's time to register for the 2014 TBA Convention/Clinic. Visit the website at [www.texasbandmasters.org](http://www.texasbandmasters.org) for easy-to-use registration and payment instructions. You can complete the registration form and make payment online with a credit card -OR- download the forms and mail your registration to the TBA office.

The Registration fee includes TBA Membership and Convention/Clinic Admission as well as entrance to the Business Member Luncheon and the Barbeque Dinner (both on Tuesday, July 29). Pre-register by July 1 for the best rate: \$130 for Active and \$70 for Retired. On-site registration is \$150 for Active and \$75 for Retired. Registered participants will receive email confirmation.

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

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

## Secure Your Hotel

The TBA Housing Bureau is ready to reserve your hotel. ***For best availability and immediate confirmation, make your reservation by June 30, 2014 on the TBA website [www.texasbandmasters.org](http://www.texasbandmasters.org).***

TBA has negotiated special convention rates at hotels near the Convention Center. After June 30, hotel rates may be higher. Email acknowledgements will be sent within 72 hours of online reservations being processed.

Requests received via fax or mail may take longer to process. Reservations are NOT accepted by telephone. If you need to make reservations by fax or mail, download and print the 2014 Hotel Reservation Form from the TBA website. Fax reservations to the TBA Housing Bureau at 210-207-6702 or mail form and deposit payment by check to:

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

Acknowledgements for faxed and mailed reservations will be sent within 10-14 days. For questions on housing, contact the TBA Housing Bureau: Phone: 210-207-6734

Email: [housing@visitsanantonio.com](mailto:housing@visitsanantonio.com).

## Exhibit Hall Open Mon-Tues-Wed

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

**The Exhibit Hall will be open:**  
**Monday, July 28: 9 a.m. - 5 p.m.**  
**Tuesday, July 29: 9 a.m. - 5 p.m.**  
**Wednesday, July 30: 9 a.m. - 12 noon**



# TBA Spouses and Family

## All Are Welcome!

### TBA Spouses' Activities

- **Spouses' Luncheon - Monday, July 28**

Lucinda Herrera, 2013-14 TBA Spouse President, invites all spouses to the TBA Spouses' Luncheon on Monday, July 28 in the Lonesome Dove Room on the lower level of the Convention Center. It's beautiful, convenient, and the perfect venue for getting reacquainted with old friends and making some new ones! You can expect this event to include a tasty lunch menu, numerous door prizes, beautiful music, and will feature Fran Kick, educational consultant, author and professional speaker.

Fran Kick presents over one hundred programs every year across the country to thousands of college/university, high school and junior high/middle school students, plus the many people who work with them. In addition, he works with association/convention and corporate organizations who are actively engaged in teaching and reaching kids. Dr. Tim Lautzenheiser, the 2013 TBA Spouse Luncheon speaker, says about Fran Kick, "I haven't experienced anyone who can communicate with such power and passion as Fran Kick".

- **Style Show at Macy's Rivercenter!** After the Luncheon, Fashion Specialist Donna Muslin will emcee a fun and informative fashion show at Macy's.

- **Coffee & Family Bingo - Tuesday, July 29**

While your young children play in the TBA-sponsored Childcare Room, spouses can enjoy coffee and fellowship in the Lonesome Dove Room. After the Coffee, grab the kids and enjoy a few games of Bingo at 11:00 a.m.

- The whole family will love the **Barbeque Dinner** on Tuesday night! A meal ticket is included in the Spouses' registration. Additional tickets can be purchased in the Registration Area.

### Spouse Registration

Spouses who wish to attend the TBA Convention/Clinic may pre-register on the same form as their (Active or Retired TBA member) spouse. Spouses who are also band directors must register as an Active Member in order to receive the full benefits of TBA membership. **Spouses attending the Luncheon and Macy's Style Show must PRE-REGISTER BY JULY 1** to ensure a place at the luncheon. Seating is limited; don't miss out.

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

TBA also offers an *optional* Spouse Pre-Registration Fee of \$35 which DOES NOT include the Spouses' Luncheon, Macy's Style Show and Spouses' Coffee.

The only type of registration offered on-site will be the \$35 option. If any luncheon tickets are still available, they will be sold for \$35 on-site.

### Family Members

The TBA Convention/Clinic offers activities for every member of the family to enjoy. Many families have made it a tradition so the children of band directors look forward to reuniting with friends each year.

- **Teenagers**

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

- **Childcare**

Located in Convention Center Rooms 209 and 211, childcare is provided by "Fit for a King" *free of charge* for infant children of Active members through age 12. Childcare is available Sunday-Wednesday.



# TBA Spouses and Family Convention Activities for the Entire Family!

## TBA Barbeque Dinner Tuesday, July 29

The annual TBA Barbeque Dinner will be held on Tuesday, July 29, 7-10:00 p.m. The event will be held in the Lonesome Dove



Room and surrounding areas at River Level in the Convention Center. This traditional night of the convention includes great Texas food, music for everyone and activities for the kids. Plus, free rides on the River Boats will be offered again this year for Barbeque attendees. Admission tickets for the barbeque meal are part of the Active, Retired and Spouse registration package. Additional tickets may be purchased in the Registration Area. Anyone receiving a dinner plate must have a ticket.

## Bobby Goff Memorial Washer Chunkin' Contest Tuesday, July 29

The popular TBA Bobby Goff Memorial Washer Chunkin' Contest will begin at 5:00 p.m. on Tuesday, July 29 in the La Villita Plaza Nacional area. All are welcome!

## Family Bingo Tuesday, July 29

Bingo for TBA families will be played in Lonesome Dove Room on Tuesday morning, July 29 at 11 a.m. Prizes for the winners!

## Discounted Amusement Park Tickets

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

## Fun Run/Health Walk Sunday, July 27

Bring your coffee and enjoy a leisurely walk or run a fun 5K race through the streets of downtown San Antonio. The TBA Fun Run/Health Walk starts at 7:00 a.m. on Sunday, July 27. All proceeds go to the Malcolm Helm Memorial Endowed Scholarship Fund. Pre-register by downloading the form from the TBA website and mailing it to: Sue Fletcher, 2424 Airline Drive, Brenham, TX 77833. Or, just show up and register at 6:30 a.m. on the day of the race. Cost: \$8 pre-registration; \$10 at the race site. Contact Sue Fletcher at [sfletch@brenhamk-12.net](mailto:sfletch@brenhamk-12.net) or 979-836-1125 for details.

## Golf Tournament Sunday, July 27

TIME: 7:00 a.m. Sign in/Warm Up  
(free range balls)

8:00 a.m. Shotgun Start

LOCATION: SilverHorn Golf Club  
1100 W. Bitters 78216

FEE: \$50 + tax (includes cart). Pay on-site.

**PRE-REGISTER by July 11 required.**

Download form from TBA website and email to [tbagolftournament@gmail.com](mailto:tbagolftournament@gmail.com).

CONTACT: Ruben Adame 956-458-9114

## Tennis Tournament Sunday, July 27

TIME: 9 a.m. to 2 p.m.

LOCATION: Blossom Tennis Center,  
Northeast ISD Athletic Complex

FEE: \$5; bring a new can of balls

CONTACT: Charlie Mayes 409-866-9381  
or [mmayes@beaumont.k12.tx.us](mailto:mmayes@beaumont.k12.tx.us)

# Clinics Designed for All Directors

## 2014 HIGHLIGHTS

**TBA Featured Clinician:  
Dr. Gary Garner**

*Lessons Learned in 50 Years of  
Band Directing – 3 Sessions*

**TBA Featured Composer:  
William Owens**

*Music of William Owens  
performed by Mansfield Wind  
Symphony*

*Tips for Success in the  
Sight-Reading Room from the  
Composer's Perspective*

**Dr. Tim Lautzenheiser**

*Artist, Educator, Administrator:  
So Many Hats...So Little Time!*  
Charles Menghini

*Balancing Your Band & Your Personal Life*  
Fran Kick

*Basics with Your Concert Band—2 sessions*  
Tom Bennett with Johnson and  
Reagan HS Student Demo Group

*Canadian Brass Clinic*

*Communicating with Administrators*  
Larry Matysiak, Dr. Scott Sheppard

*Concert Band Techniques for the  
Small School*  
Jim Rhodes and Forsan HS Band Demo  
Group

*Conducting and Phrasing the Musical Line*  
Sarah McKoin

*Contributions of Influential Texas Women  
Band Directors*

Barbara Lambrecht, Diane Baker, Marilyn  
Bennett, Cynthia Lansford, Marion West

*Creating and Maintaining a  
Culture of Excellence*

Peter Warshaw, Bryan Christian, Robert  
Herrings, Jeremy Spicer, Steve Wessels

*Developing a Chamber Music Program  
for Your Band*

Gabe Musella and Spring HS Ensembles

*Explore the New SmartMusic -  
TEKS, Rubrics, and iPad*  
David Hawley

*Guiding Students to Intonation Independence*  
Jason Schayot

*Instrument Repair on the Fly!*  
Pete Rodriguez

*Legal Concerns for the Music Educator*  
Holly Wardell

*Music Practice Coach, Five Workouts to  
Get the Most Out of Your Practice Time*  
Lance LaDuke

*Nature versus Nurture and the Role  
Music Plays in Brain Development*  
Dianne and Cayce Brumley

*No More Limitations! Composing and  
Choosing Band Music for All Levels*  
Brian Balmages

*Oldies but Goodies from the UIL PML List*  
Richard Floyd, Mark Gurgel and the  
Kealing MS Band

*Percussion 101 for the Non-Percussionist  
Band Director: Tuning, Maintenance, and  
Drum Head Selection*

Jim Bailey, Ben Smith

*Percussion Depot*  
John Hinojosa

*Programming for Your Young Band*  
Carl Idlebird, Stephen Krupicka,  
John Rauschuber, Rob Toups

*Recruiting and Retention-Building Numbers  
in Your Program*  
Anthony Gibson, Wilberto Perez,  
Tom Sorelle

*Rehearsal Strategies-Organizing a  
Rehearsal and Accomplishing Goals While  
Maintaining Discipline*  
John Benzer, David Brandon,  
Melodianne Mallow

*Teaching New Dogs Old Tricks*  
Larry Clark

*Music of Brian Balmages – performed by  
Mansfield Wind Symphony*  
Brian Balmages

*The Parents Role in Their Musician's  
Homework*  
Jeff Bradford and Lake Highlands HS Band  
Students

*Tips for Quick and Easy Instrument  
Repair*  
Bob Frushour

*What's In Your Toolbox?*  
Lynn Jackson

# Clinics Designed for Middle School Directors

## *Conquering the Beginning Band*

Cheryl Floyd and Hill Country 6th Grade Band Demo Group

## *Developing a Total Middle School Band Program:*

*Work Smarter, Not Harder!*

June Bearden, Cindy Bulloch, Cindy Lansford

## *Developing and Maintaining a Rural Class C Middle School Band*

Anna Muela

## *Teaching Beginner Flutes*

Helen Blackburn

## *Teaching Beginner Clarinets*

Tye Ann Payne

## *Teaching Beginner French Horns*

David Brandon

## *Teaching Beginner Trumpets*

Gary Wurtz

## *Teaching Beginner Baritones and Tubas*

Matthew Mireles

## *Teaching Beginner Percussionists*

J D Guzman

## *Pedagogy from the Podium-How to Continue to Develop the*

*Technical and Musical Proficiency of Your Students*

*Beyond Their Beginner Year*

Robert Herrings and Kealing MS Band Demo Group

# Clinics Designed for High School Directors

## *Basic Knowledge of Audio Physics, Wireless Mics and Sound Systems*

Brian Stith

## *Booster Concepts: How to Organize and Empower Your Boosters*

David Vandewalker

## *Developing Skills for Your Marching Band*

Jarrett Lipman, Aaron Barnes, Bernard Rosenberg, Alan Sharps  
and Johnson HS Marching Band Demo Group

## *Developing Your Color Guard*

Darryl Pemberton, April Perrine and Johnson HS Guard Demo Group

## *Developing Your Marching Percussion Section*

Kris Hartman, Jordan Stern and Johnson HS Percussion Demo Group

## *Jazz Band/Improvisation Rehearsal Techniques for the High School Band Director*

Aric Schneller

## *Long Term Success in a 1A School*

Carl Idleberg

## *Marching Techniques for the Small School*

Jim Rhodes and Forsan HS Marching Band Demo Group

## *Selecting Mariachi Repertoire That is Fun for Your Students and Audience*

Rolando Molina and Kingsville HS Mariachi Demo Group

## *Teaching Improv with your High School Jazz Band*

Timothy McWright, Jr.

## *The Process of Purchasing New Uniforms*

Monte Mast, Eric Sabach

## *Tradition-Thoughts Regarding Military Style Marching Band*

Dr. Timothy Rhea

## *You Do Not Have to Be a Jazz Expert to Have a Successful Jazz Program*

Mario Casanova and Trinity HS Jazz Band Demo Group

# 2014 TBA Convention/Clinic Outstanding Performing Groups

## **Austin Symphonic Band**

Richard Floyd, conductor  
Sunday, July 27, 1:30 p.m.

## **Plano Community Band**

Tommy Guilbert, conductor  
Monday, July 28, 11:00 a.m.

## **Canadian Brass**

Sunday, July 27, 7:30 p.m.

## **The U.S. Air Force Band of the West**

Monday, July 28, 7:30 p.m.  
Captain Rafael Toro-Quinones,  
conductor



# Bandmasters Review

## Texas Bandmasters Association

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