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# Bandmasters Review



An Educational Publication of the Texas Bandmasters Association

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June 2014 • Volume 15, Issue 4



# 2014 Outstanding Performing Groups



Photo by Bo Huang

## Canadian Brass

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

*Photo at left.*



## Austin Symphonic Band

Richard Floyd, conductor  
Sunday, July 27, 1:00 p.m.



## Plano Community Band

Jim Carter, conductor  
Monday, July 28, 11:00 a.m.



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

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

# 2014 TBA Featured Composer and Featured Clinician



**William Owens,**  
2014 TBA Featured Composer



**Dr. Gary Garner,**  
2014 TBA Featured Clinician

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# Bandmasters Review

An Educational Publication of the Texas Bandmasters Association

## Features

- 5 Texas Bandmasters Hall of Fame  
*by Gary Wells*
- 6 Spotlight on Composers  
*by William Owens, 2014 Featured Composer*
- 7 Lessons Learned  
*by Dr. Gary Garner, 2014 Featured Clinician*
- 9 Dealing With "It's Good Enough"  
*by Dr. Tim Lautzenheiser*
- 11 Focusing on Your Student's Potential  
*by Randy T. Gilmore*
- 13 Practice Tips For Learning Texas  
All-State Etudes  
*by Dr. Christina Guenther*
- 17 Clarinet Clarity: An Interview with  
Julie DeRoche (Part 2)  
*by Dr. Mary Ellen Cavitt*
- 23 Organizational Communication:  
Getting the Message Out  
*by David W. Vandewalker*
- 25 Using Technology to Enhance and  
Grow Music Programs  
*by John Mlynczak*

## TBA News

- inside  
front  
cover* 2014 Outstanding Performing Groups  
2014 TBA Featured Composer  
and Featured Clinician
- 2 From the Board  
*by Richard Herrera, 2013-14 TBA President*
- 28 Convention/Clinic Schedule of Events
- 37 67<sup>th</sup> Annual TBA Convention/Clinic:  
  - Registration
  - Reserve Hotel by June 30
  - Exhibit Hall Open Mon-Tues-Wed
  - Enjoy these TBA Activities!
- 38
  - TBA Spouses' Activities
  - Spouse Registration
  - Family Members
  - Discounted Tickets
- 39
  - TBA Academy
  - Student Day
  - Foundations for a Successful  
Booster Club
- 40 2014 Convention/Clinic Sponsors



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

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

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

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## Mission Statement

The purpose of the Texas Bandmasters Association, Inc. is to:

Continually assist its membership in achieving the highest standards of instrumental music education.



Promote the place and value of music education in our society and the important role instrumental music plays in our cultural, intellectual, and social lives.



Foster goodwill, fellowship and a collegial, fraternal spirit among its members.



Provide its membership with an annual Convention/Clinic which introduces new music, tried and proven teaching methods and materials as well as instruments and equipment.



Provide Educational Publications of instructional methods and materials for TBA members and aid them with their personal development and leadership.



Provide information for the university music student preparing to become a band director.

# From the Board

**Richard Herrera, 2013-14 TBA President**

I often hear colleagues complain about having to attend campus/district staff development that never pertains to band directors. Comments such as “I wish my principal would have staff development that would benefit me and my program” or “I wish I didn’t have to sit through EOC/STAAR training.” The solution is simple, attend the TBA convention this summer and you will receive a wealth of knowledge from experts in the field.



The 2014 Convention/Clinic is almost here. I want to thank all of the clinicians, conductors, performers, students, demo groups, sponsors, and business partners as well as the TBA Board, Spouses’ Board, and TBA office staff for all of the effort, time, diligence, creativity, plus financial and moral support put into planning for this event. It’s my belief that we are part of the greatest profession—where so many are willing to share the how, what, when, and where of being a successful band director. Our convention highlights this trait. Please join us July 27-30 for what should be an informative, inspiring, and fun convention with the best staff development for all band directors, regardless of level or classification. Remaining current in our profession and networking is vital to our musical and professional growth. With social media at its highest we can feel connected sufficiently, but in reality, there is nothing

like face to face, hand to hand contact we share at the convention.

TBA offers great clinic sessions with top flight clinicians and wonderful concerts. As you look through the Schedule of Events in this magazine or view them on the TBA website at [www.texasbandmasters.org](http://www.texasbandmasters.org), you will see a great line up of clinics, concerts, exhibits, student and booster training, meetings, awards, and social activities. There are over 60 clinics that

pertain to middle school, high school, and university needs—marching, color guard, percussion, concert and beginning band. Let me highlight five aspects of this convention: featured concerts and clinicians, “live” student demo groups, clinics starting earlier on Sunday, middle school track, and honoring legends in the profession.

This summer’s convention has the world renowned Canadian Brass featured as the *President’s Concert* on Sunday evening. Five tremendous brass musicians, each a virtuoso in his own right, form the legendary Canadian Brass. With an international reputation as one of the most popular brass ensembles today, Canadian Brass has truly earned the distinction of being called “the world’s most famous brass group.”

The TBA Featured Clinician is Dr. Gary Garner. He began his teaching career in Lubbock at Hutchinson Jr. High School

## From the Board

and at Monterey High School. From there he went to the University of Southern California as marching band director for four years before accepting a position at WTAMU. Dr. Gary Garner retired in 2002 after 39 years as Director of Bands at West Texas A&M University. During his tenure the WTAMU Symphonic Band appeared a record ten times before the Texas Music Educators Association, twice at the national conventions of the College Band Directors National Association, and twice in Carnegie Hall. Dr. Garner will have three sessions on “Lessons Learned over 50 years of Band Directing”.

Our TBA Featured Composer is Mr. William Owens. Since 1993, Mr. Owens has written over 150 commissioned and published works for concert band, string orchestra and small ensemble. His music has been performed at prestigious venues such as Carnegie Hall and The Midwest Clinic, and appears on required music lists both nationally and abroad. Works such as *Carpathia*, *Ironclads*, *Summit Fanfare*, *The Blue Orchid* and *Three Scottish Vistas* have become staples of the middle school band repertoire. Mr. Owens will use the Mansfield Wind Symphony to perform “The Music of William Owens” on Sunday. He will also present a clinic on sight-reading tips from the composer’s perspective.

TBA will have the most clinic sessions using student demonstration groups in history. The Hill Country Beginner Band under the direction of Cheryl Floyd will be a showcase of the convention and is

the youngest demo group to ever perform at a TBA convention. The Claudia Taylor “Lady Bird” Johnson High School will demonstrate marching fundamentals as well as clinics for percussion and guard clinics. The Forsan Band under the direction of Jim Rhodes will demonstrate a marching fundamentals clinic and a concert fundamentals clinic. The Kingsville Mariachi Del Rey under the direction of Rolando Molina will demonstrate how to have a successful and fulfilling ensemble for students and community. The Trinity High School Jazz ensemble under the direction of Mario Casanova, will demonstrate how to have a successful jazz program. The Kealing Middle School Band under the direction of Mark Gurgel along with Richard Floyd will present “Oldies but Goodies from the PML UIL List”. Gabe Musella will present a clinic on chamber music with help from Spring High School students.

Convention registration opens at 10 a.m. Sunday, July 27. Convention clinics will begin at 1:00 p.m. with: “Recruiting and Retention - Building Numbers in Your Program”, “The Process of Purchasing Uniforms”, “Explore the New SmartMusic-TEKS, Rubric, and iPad”, and “TMEA Jazz Audition Music”. Also at 1:00 p.m., the Austin Symphonic Band will present a concert under the direction of Richard Floyd in the Lila Cockrell Theatre.

Thanks go out to our middle school committee for helping TBA come up with a more concise track for middle school

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## From the Board

directors. The “Teaching Beginner” series comes back to TBA with six clinics: flute with Helen Blackburn, clarinet with Tye Ann Payne, French Horn with David Brandon, trumpet with Gary Wurtz, euphonium and tuba with Dr. Matthew Mireles, and percussion with JD Guzman. Helen, Tye Ann, and David will repeat their clinics on Wednesday morning. Robert Herrings will present a clinic on how to continue to develop the technical and musical proficiency of your students beyond the beginner year with his clinic: “Pedagogy from the Podium” using the Kealing Middle School, Mark Gurgel director, as a demo group. A panel discussion on developing a total middle school band program will be a “must see” clinic with June Bearden, Cindy Bulloch, and Cindy Lansford. This clinic will also be repeated on Wednesday morning.

It is with great honor that we present Mr. Dan Gibbs as Bandmaster of the Year. Mr. Gibbs will be the keynote speaker at the Business Luncheon. With notables such as Mr. Gibbs and Dr. Garner, TBA has a “Who’s Who” of the best teachers in Texas and in the nation. Every clinic will be a “can’t miss” opportunity, so be sure all the directors at your school schedule wisely to have someone attend all of the relevant clinic presentations. If you are the only director at your campus or district, map out the best clinics that pertain to your needs and network with other teachers to help out throughout the year.

Student Day with Frank Troyka is scheduled for Monday, July 28<sup>th</sup>. Students will have an opportunity to attend leadership clinics, All State music presentations and visit the Exhibit Hall. The Canadian Brass, Plano Community Band as well as trombonist and YouTube sensation Christopher Bill will perform for the students.

The spouses’ events are a vital part of our association and you will want to encourage your spouse to participate. We will have the Spouses’ Luncheon in the beautiful Lonesome Dove Room at the Convention Center river level. The featured guest speaker will be Fran Kick who will certainly entertain attendees. The Lonesome Dove Room has limited seating so we encourage pre-registration to ensure that all spouses have an opportunity to attend. The Spouses’ Board has many other activities planned such as a fashion seminar, bingo, and much more. This is a great way for your spouse to get connected with TBA. My hope is that spouses can find time to get away from work and perhaps bring the family. Remember that TBA has free childcare.

Lastly, I encourage all band directors to stay connected with our profession. Sure you can find many resources on the internet, but nothing beats the face to face, human contact, and live performances such as what the TBA Convention/Clinic offers. So join me July 27 through July 30 to not only learn, network, and visit, but to celebrate and get reenergized for the beginning of a new school year. I will see you in July!

# Texas Bandmasters Hall of Fame

**Gary Wells - Secretary-Treasurer, Alpha Chapter, Phi Beta Mu**

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On behalf of the membership of the Alpha Chapter of Phi Beta Mu, I cordially invite you to attend this year's Texas Bandmasters Hall of Fame ceremony. It will be held on Tuesday, July 29, at 2:00 p.m. at the Marriott Riverwalk Hotel, Salon C.

This year's inductees include Jeff Doughten, James Hejl, David Lambert, Ray Lichtenwalter, Anthony "Ike" Michalsky, David Riker, and Lee South. Membership in the Hall of Fame originates with nominations received from a variety of sources. There is a standing committee that investigates potential candidates that are received from the general public, music educators and Phi Beta Mu members. Candidates do not have to be a member of Phi Beta Mu to be eligible. Requirements are that the candidate is at least 65 years of age (or deceased) and retired, have taught a minimum of 10 years in the state of Texas, and have produced and maintained a consistently outstanding band program. You may acquire nomination forms from the Hall of Fame committee chairman, Ben Gollehon at [bengollehon@att.net](mailto:bengollehon@att.net) or contact me, Gary Wells, at [gwells2505@aol.com](mailto:gwells2505@aol.com) and I will be happy to send you one.



We feel this is one of the premier events of the TBA Convention/Clinic. It gives us a chance to recognize the contributions of music educators who have made a difference in the bands of Texas. I invite you to visit the Phi Beta Mu web site (which can be accessed on the TMEA web page) to view the biographies of past inductees—this is a wealth of band history. These eminent men and women made our band programs today possible. You will be inspired by their commitment to excellence and their perseverance in overcoming obstacles.

Phi Beta Mu will be sponsoring two clinics at the TBA Convention/Clinic:

- Monday, July 28, 4:00-5:00 p.m. "Pedagogy from the Podium - How to Continue to Develop the Technical and Musical Proficiency of Your Students Beyond Their Beginner Year" with clinician Robert Herrings in CC Room: 217ABC.
- Tuesday, July 29, 2:45 - 3:45 p.m. "Rehearsal Strategies - Organizing a Rehearsal and Accomplishing Goals While Maintaining Discipline" with clinicians John Benzer, David Brandon, and Melodianne Mallow in CC Room: 214ABC.

Finally, I invite you to hear the Phi Beta Mu Directors Band ("Windy Symphony") for New Music. Dan Gibbs will conduct Grade 3 music (10:45-11:15 a.m.); Beth Bronk will conduct Grade 2 music (11:15-11:45 a.m.); and Bill Watson will conduct Grade 1 music (11:45 a.m. -12:15 p.m.) on Monday, July 28 in CC Room: 217.

See you in San Antonio!

**Alpha Chapter**



**Phi Beta Mu**

INTERNATIONAL SCHOOL BANDMASTER FRATERNITY

# Spotlight on Composers

## William Owens, 2014 TBA Featured Composer

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The Texas Bandmasters Association is extremely pleased to spotlight two bright and shining stars of the FJH Music Company. Award-winning composer Brian Balmages will offer a comprehensive clinic session showcasing several of his works while the music of

William Owens, the 2014 TBA Featured Composer, will be presented in concert. We warmly welcome the Mansfield (TX) Wind Symphony, which will serve as the performing and demonstrating ensemble for these sessions. Additionally, Owens will offer a clinic session Tips for the Sight-Reading Room from the Composers

Band Director at Towson University in Maryland. Mr. Balmages serves as the Director of Instrumental Publications with the FJH Music Company in Fort Lauderdale, Fl. He resides in Baltimore with his wife Lisa and their two sons.

A seasoned music educator with a career spanning three decades, **William Owens** is very active as a conductor and clinician throughout the United States and Canada. His compositions for young ensembles display a practical, erudite approach which has firmly established him as a leader in the field. With over 200 published works to his credit, William enjoys and maintains a busy commission schedule. Several of his works including *The Blue Orchid* and *Maesong* have been recorded and analyzed in educational text by the GIA series *Teaching Music through Performance in Band*. Owens serves as the Editorial Assistant for Instrumental Publications with the FJH Music Company (FL) and is the conductor/music director of the Mansfield Wind Symphony. He resides in Fort Worth with his wife and best friend, Georgia.

The **Mansfield Wind Symphony** was founded in 2003 by Bill Myers and John H. Julian. Mr. Julian served as the first Conductor/Music Director from 2003-2010. Mr. Myers, who served as President and Event Coordinator from 2003-10, remains active with the organization as a euphonium player. The MWS rehearses on a weekly basis and performs quarterly during the academic year. An all-volunteer organization, the Mansfield Wind Symphony performs a wide variety of wind band literature in the DFW area for people of all ages and backgrounds at free or low-cost performance venues.

**The Music of William Owens, 2014 TBA Featured Composer, will be performed by the Mansfield Wind Symphony on Sunday, July 27 at 3:30 p.m.**

**The Music of Brian Balmages will be performed by the Mansfield Wind Symphony on Sunday, July 27 at 4:45 p.m.**

■ ■ ■

**Mr. Balmages will present "No More Limitations! Composing and Choosing Band Music for All Levels" on Tuesday, July 29 5:15 p.m.**

**William Owens will present "Tips for the Sight-Reading Room from the Composer's Perspective" Monday, July 28 at 5:15 p.m.**

Perspective, where thoughts and insights from an observational standpoint will be shared.

**Brian Balmages** is a widely acclaimed composer, conductor, producer and performer. His compositions are widely performed domestically and internationally. Brian enjoys engagements with numerous all-state and regional ensembles as well as university and professional groups. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic



# Lessons Learned

**Dr. Gary Garner**

---

I received an email message today from Mike Brashear, asking me to write an article for the June issue, previewing my clinics for the upcoming TBA. First, let me say how honored I am to be invited by President Richard Herrera to be the featured clinician. I hope I'm up to the task.

In his message, Mike mentioned I'd written an article for the magazine several years ago. I'm a bit embarrassed to admit I don't remember it (encroaching Alzheimer's, perhaps?). So, I did a little digging around on the computer and found it. I'm happy to report I'm in complete agreement with everything in it. But one thing I found especially interesting was something I'd appended at the end that didn't appear in the original article. At the risk of offending a lot of people, not to mention further exposing my antiquarian ways, I offer it to you now.

*I just stumbled across this article, which I'd written a couple of years or more ago, and while I know it's unlikely it'll ever be seen by other eyes, I nevertheless feel compelled to exorcise one more curmudgeonly thought that weighs heavily on me. What's wrong with the word "band"? It strikes me as the height of irony that so many highfalutin professional orchestra conductors routinely refer to their ensembles as "the band," yet a great many of us who actually conduct (gasp!) bands avoid the use of that dreaded word at all costs. Does the use of term wind ensemble (the first to leave the reservation) or wind orchestra, or wind symphony, or (insert your own choice from the many others available) really confer more musical respectability than that time-honored word "band"? I think not, and I'm proud to claim the title. I'll shout it from the rooftops: I'm a BAND DIRECTOR! And oh yeah, if you*

*absolutely must use the word, be sure and put "wind" in front of it. That way we eliminate any chance of confusing it with, say, a rock band, a rubber band, or maybe a wedding band. So many possibilities.*

The only thing I would add to that is, there's at least one thing to say for having reached my current superannuated state: you don't feel much constraint about speaking your mind.

Now that we have that out of the way, on to the clinic. I'm indebted to Mike for allowing me to use the prosaic title, "Lessons Learned in 50 Years of Band Directing"—Sessions 1, 2 and 3. I truly did try to come up with something catchy but, alas, that was the best I could do.

Truth be told, the title's not altogether accurate. I only spent 48 years in the classroom but I continue to remain active with and passionate about — hold on, here it comes — band. So I'm not sure if that number 50 overstates or understates the facts.

I've got four Powerpoint (actually, Keynote) presentations dealing with things I've learned and have come to believe over these past 50+ years. There are a number of video clips of real kids that I hope will enhance the presentation and make some of the points I attempt to make a little more meaningful.

You can expect to hear about the typical stuff: tone production, pitch, balance, rhythm, expressive playing, and all the other usual suspects. Part of it will relate to what has fairly recently become matters of

**Dr. Gary Garner,  
2014 TBA Featured Clinician,  
will present  
"Lessons Learned in  
50 Years of Band Directing"**  
**Monday, July 28 at 8:15 a.m.**  
**Tuesday, July 29 at 9:30 a.m.**  
**Tuesday, July 29 at 4:00 p.m.**

## Lessons Learned

great interest to me. It stems from hearing an interview a while back with the late Russell Ackoff of the U. of Pennsylvania in which he made a couple of statements that really caught my ear. “What is the worst way to learn?” he asked. The answer: putting a bunch of people in a room and having someone stand up in front and talk to them. Then he asked, “What’s the best way to learn?” By teaching someone else. “Of course,” I thought. Who among us hasn’t felt, especially in the early years that we learned more than the students?

I’ve tried with various groups in various ways to put this idea into practice. My conclusion? It works! And the kids have great fun doing it.

I hope this is enough. I’d first thought I should offer a little biographical information, but decided against it because it smacks a bit too much of narcissism. (Let it be known that I go to great lengths never to even come close to a reflecting pool.)

See you in San Antonio!

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# Dealing With “It’s Good Enough.”

Dr. Tim Lautzenheiser

---

*Doesn't the title make you cringe?*

*Isn't the phrase "It's good enough" offensive to your sense of educational integrity?*

*Aren't you tempted to impulsively react in a defensive manner when a student resorts to this worn-out old excuse?*

Why would any musician (or anyone, for that matter) ever claim it's good enough? We know the pathway-to-excellence is never-ending and yet we are constantly searching for teaching techniques that will stimulate our students to reach a higher level of personal achievement, to push them beyond the perceived, "It's good enough."

Without question, every individual has an unlimited supply of undeveloped (or underdeveloped) talent. Even the master performers are constantly pushing themselves to a higher level of skill attainment. If we know we can be more proficient, what keeps us from developing to the next level musical awareness, performance, understanding? Isn't this the same inquiry we have concerning our students? Why don't they practice, invest, commit, dedicate, and enjoy the benefits of their efforts?

The human, by nature, enjoys comfort. Add to that, we are "creatures of habit" and we find

ourselves "repeating behaviors" simply for the sake of fulfilling the requirements of life. In a sense, we do what we do to maintain the status quo or to get to the point of "it's good enough." Therefore our students replicate the behavior by learning what they need to learn to meet the assigned goals, play/sing the chosen music, and complete the requested objectives; but, it is rare to find those who over-achieve, or push themselves beyond the targeted finish line.

Instead of focusing on "What motivates the individual?" (in other words, "What does it take to stir one to push beyond the given requirements?"); perhaps we should ask what holds the person back?

What is it that hinders the forward momentum of our students, ourselves, our race?

The world of psychology spotlights two specific areas that

impede us in our quest-for-quality: #1. Fear of failure, #2. Fear of success.

**FEAR OF FAILURE:** It is easy to understand the hesitation to put oneself in a posture of failure. We have learned to avoid failure at all costs along with the embarrassing emotional pain that accompanies this dreaded outcome. Instead of seeing failure as a stepping stone to achievement, we often see it as a termination point. However, the most successful people we know have all embraced the concept of failure; and, in fact, have even used it as a motivating force to accept, correct, and re-try the task-at-hand. There will never be success without failure,

therefore failure must be reframed in our understanding as part of the formula to help us reach our highest goals and aspirations.

**The human, by nature, enjoys comfort. In a sense, we do what we do to maintain the status quo or to get to the point of "it's good enough." Therefore our students replicate the behavior by learning what they need to learn to meet the assigned goals, play/sing the chosen music, and complete the requested objectives; but, it is rare to find those who over-achieve, or push themselves beyond the targeted finish line.**

## Dealing With “It’s Good Enough.”

**FEAR OF SUCCESS:** Why would someone be frightened at the prospect of success? Isn’t that what we are trying to achieve? Isn’t that the pay-off for all of our hard work? Ah yes, but success brings along some companions that are not always part of our comfort zone. For example:

- **More Responsibility:** A successful person will be expected to uphold the level of responsibility needed to maintain the achieved standard.

- **Higher Expectations:** Winners are expected to keep winning. In most cases this means going beyond the level of the initial success.

- **Being in the Limelight:** Successful people are seen and heard by all. There is no place to hide; those who are successful are always being scrutinized by others.

- **The Long Fall to the Next Failure:** When the successful person faces the inevitable failure, the distance to the bottom of the mountain is more severe than for those who do not try at all.

- **Separation from Friends:** The success of one often creates a chasm between the individual and the rest of the crowd. Peer pressure often serves as the deciding factor in whether to push the extra mile or not; stay with the crowd, play safe.

Based on the two expressed fears (failure/success), the most comfortable place to be is “It’s good enough.”

The mind logically concludes, “Do what you have to do to avoid failure, but be careful not to catapult yourself to a high level of success.”

To counteract this reasoning, we, as educators, must be the first to model the benefits of both failure and success. In other words, we must be willing to set the pace by demonstrating our own willingness to push the envelope-of-possibility. Failure (that results from an effort to achieve) needs to be rewarded with guided encouragement to “learn from the mistakes” and then use the newly discovered data as we make a second, third, fourth attempt. Success (resulting from a calculated effort) needs to be acknowledged immediately, followed by the assurance that the value of the learning process was more important than the achieved product/outcome.

***Students will reach beyond “It’s good enough” when they understand there is a personal benefit to both failure and success.*** We, as educators, must reinforce this behavior to insure that positive seeking of higher levels of proficiency becomes an integral part of our students’ behavior habits.

The only time it’s good enough is when we decide to take action on the fact—it’s *not* good enough.

*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.*

# Focusing on Your Students' Potential

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



*“Every block of stone has a statue inside it and it is the task of the sculptor to discover it.”*

—Michelangelo

As directors, it is our responsibility to extract the unique brilliance and potential from each student by helping them to grow as individuals, discover their potential, and attain unbelievable possibilities! Rather than comparing students to one another and ranking them into categories, consider the moment when we approach each one of our students from the perspective of their own potential, uniqueness, and level of contribution. As educators it is truly our responsibility to chip away at the stone that encases each student and give them the freedom to be the most they can be. I encourage you to align yourself with your students' efforts to produce the desired outcome, rather than the standards (hierarchy, competition) that divide and work against them.

We live in a “World of Measurement,” which academia characterizes best. In this framework, students strive for success by hoping to reach a better place, grade, position, etc. However, along with this comes exclusivity, which places dividing lines of separation between students and

can create hostility amongst each other. This causes their placement, ranking, and status to become more important than each other! Almost everything we know, we learned by measurement. In order to learn about each other and about inanimate objects, we measure them through comparing and contrasting. As instructors, we know a child as compared to other children; we know a performance of “Malaguéna” by a junior high band as contrasted with a performance by the Cavaliers Drum Corps, etc.

In the middle of this consuming pressure to be accepted, better than, or simply noticed by somebody, how do we attempt to create harmony, build teamwork, ensure unity, and foster an atmosphere of camaraderie? Can we really build a better team within a system that rewards one person (or band) for being more exceptional than another and sidelines those who don't fit in or measure up?

Focus on who your students are and what they can become! Give them the *Freedom to Fail!* It is much more than goal setting. By

focusing on their potential, rather than were they rank, the students begin to focus on the person they want to become, rather than a skill to conquer. This momentarily silences the voices within that speak of failure.

This is the person you teach every week – the student with hopes and dreams. Be the Michelangelo, and align yourself with your students'

efforts to produce the desired outcome, rather than the hierarchy or competition that divides and works against them. Risk-taking then becomes a STANDARD OF EXCELLENCE, which becomes a **marker** that **provides direction**. The students are either on course or can see where things need to adjust. How does this work in band, where something collective is at stake? This is NOT to suggest that we should expect anything less than their very best each day, but rather focus on their potential and their current ability. By focusing on one's potential, we can express a vision of Partnership, Teamwork, and Relationships (what we have been trying to accomplish all

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## Focusing on Your Students' Potential

along). Rather than feeling like all authorities are out to expose every wrong note or mis-step, students can be confident that the instructor or squad leader is on their side. We are all in this together and we are all giving our best.

I can hear you now, "Mistakes Happen!" Of course they do! However, if you teach your students to expect them, and even how to laugh at them, you will be imparting on them a lifelong skill that will make them a winner no matter what. If you can do this with your students, they will grow up to be strategic risk takers and great problem solvers.

**We all want to make a difference, even your students do!** The success of this approach is based on the belief that people really do want to be part of something greater than themselves, contribute to others, and make a difference. Call mistakes "opportunities"—an invitation to see what needs attention. Develop a mission statement for your group that your staff and students can adopt and to which they can adhere. Wayne Markworth wrote one of my favorite mission statements. In his book, *Dynamic Marching Band*, he wrote, "Rehearsals will be conducted with a positive attitude in a pleasant atmosphere. Students will be focused, energetic and

relaxed to achieve outstanding results. The director and staff will be organized and efficient, demonstrating careful planning and goal setting. These qualities will make the experience enjoyable and productive for students and staff."

The "rehearsal equals performance" mantra takes on a new meaning when the freedom to relax and take risk in the expression of passion becomes the norm. This is the opposite from the pressure of perfectionism currently associated with performances being produced on the field. We must keep alert to maintain and even multiply opportunities for our students in order to keep them from retreating to the sidelines as though their participation in our groups are inconsequential. This awareness must permeate everything we do in order to keep everyone involved and attain the optimal result. It will soon become apparent that, in order for them to fulfill their personal milestones, they will need to work together for the good of all.

Band camp and rehearsals should be a laboratory of possibilities for a total and complete musical experience. Don't limit your students or yourself. Discover and Focus on their POTENTIAL and attain unbelievable possibilities!

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

# Practice Tips for Learning Texas All-State Etudes

**Dr. Christina Guenther**

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*NOTE: While Dr. Guenther offers these tips to aspiring All-State flute students, I believe much of this advice is applicable to other instrumentalists as they begin the process of learning their audition music. Feel free to share this information with your students. Best wishes to all as you begin the All-State audition process for next year!*

—Mike Brashear, editor

As we approach another summer and the impending release of the Texas All-State etudes, this article presents tips to help in the learning and preparation of these works for contest. Any of this information is also useful for practicing works of music in general.

The earlier one can get started on practicing these etudes, the better. The time of release of the etudes to the first round of contest is substantial, and much progress can be made to perfect them technically and play them musically. Do not delay beginning your work on these etudes. Even with marching band season in full swing, you can still spend a little bit of time each day to work on sections of this music. A little regular practice over an extended period of time will go a long way. Before beginning to learn the etudes, however, it is incredibly helpful for students to have a firm grasp on the fundamentals; learn your scales in all forms and learn their related chords and thirds. Be able to do your scales and chords with any articulation. Any scale patterns you know will significantly increase the

speed at which you can learn and master these etudes. Remember—the stronger your technique is, the better you can sight read; the better you can sight read, the faster you can learn music.

Texas All-State etudes are generally divided into two categories—technical (fast) and lyrical (slow). The point of the technical etudes is to play them as cleanly as possible as close to the given goal tempo as possible. This does not mean that musicality should not be part of the equation—it should be! When asked what is the point of the slower etudes, most students will say “tone and musicality”. Of course, this is true; however, what is often overlooked is that the slow etudes are all about rhythm. Without rhythmic accuracy, it does not matter how beautiful your tone is—you must play those beautiful notes at the right time.

## **Technical Etudes**

In beginning the technical etudes, I suggest breaking them down. One can certainly break them into several larger sections,

but I would recommend going further than that—all the way down to measures or parts of measures. Find related patterns: scale patterns, chord patterns, harmonic and melodic patterns—any way that measures and sections are related—and practice them out of context. Change the rhythms in particularly technical passages. Practice syncopated and reverse syncopated, double up notes, go slowly, and practice starting from the end. Be able to play in every key that appears in the etude. (Most etudes are not solely in one key.) Play the scale of the etude’s key as well as the relative and parallel major or minor scales. Play triads, seventh chords, and thirds in the etude’s key(s), and be able to play chromatic thirds if needed.

One of my all-time favorite ways to practice is starting from the end. Take the last measure, or part of the last measure, and play to the end. When this is comfortable, add a note or a beat or part of a measure or a full measure. Play from your new starting point to the end. Keep adding to it until you have the entire section you needed to work

## Practice Tips for Learning Texas All-State Etudes

on. In this way, you are always working towards the familiar, instead of starting strong and proceeding into unfamiliar territory. You want to know what is coming up, and you want to feel secure as you approach what is ahead.

Another favorite method is going slowly. I always say, “the less time I have to work on something, the slower I practice it.” It works. Slow practice is wonderful for muscle memory in the fingers. Feel every note. Allow yourself to feel physically relaxed so that you practice playing without the tension that often results from the stress of practicing and playing too fast. Do not play the next note until all the fingers are ready. There are several ways you can practice slowly. One of the best ways is to play your passage at whatever tempo you know you can play it perfectly. It does not matter how slow it is. Play it perfectly at a tempo that feels easy, and then find that tempo on the metronome. Once you know this tempo, you have your starting point. From here, you can either progress naturally—increasing the tempo as you get faster through repetition—or set daily or weekly tempo goals and repeat at incremental tempos as much as you need to get to the next faster tempo. Alternately, I like to set the metronome to the goal tempo, but give that beat to a subdivision. If the goal tempo is quarter note = 126, maybe 126 becomes the eighth note, or even the sixteenth note. In this way, I am always working with the goal tempo, but still practicing slowly. Once you have mastered this tempo at a tiny subdivision, you can make it a larger subdivision. Eventually, you will be playing at the goal tempo.

Rhythm play is another of my all-time favorite technique work methods. For example, if you have a four beat run of sixteenth notes, you may play them all as dotted eighth-sixteenth patterns. The next time around, play sixteenth-dotted eighth patterns. Then two eights, two sixteenths. Then two sixteenths, two eighths. Next, play one eighth, two sixteenths,

one eighth. Finally, one sixteenth, two eighths, one sixteenth. In this way, you have played all the notes sequentially fast at one point or another. Finally, put them all back together in straight sixteenths. The rhythmic variations work the muscle memory in both the fingers and the brain and provide repetition. For triplets, I like to practice in sixteenth-eighth-sixteenth patterns as well as one eighth-two sixteenths, and two sixteenths-one eighth. Always do this practice with a metronome. While using this method, you can also use the practicing-from-the-end method.

Once you have become proficient at your technical etude, work not just on playing the entire etude straight through from beginning to end, but also in large sections. Generally, you will not play the entire etude at contest—you must be able to start and stop in any spot, so it is good to incorporate this into your practicing.

### Lyrical Etudes

The lyrical etudes are often quite beautiful. Of course, we want a lovely, pure, in-tune tone with an appropriate vibrato and fitting dynamics, but careful attention must also be paid to the rhythm. Rhythmic inaccuracy shows a lack of attention to detail and leaves the listener wondering about the strength of the player. Counting is key. Feel (and mark in your music) where ties end and subdivide everything. If a long note is going into a subdivided beat, be sure you are already subdividing in the rhythm of the next beat on the previous longer, held out note.

In the ideal world, we would have perfect tone, perfect dynamics, and perfect intonation. If it is a question of dynamics or tone, I would sacrifice dynamics for tone. In other words, make sure you have a beautiful tone rather than fading and losing your tone completely, or crescendoing too much and becoming outrageously sharp.



## Practice Tips for Learning Texas All-State Etudes

In dealing with flute tone, I have several favorite techniques. First and foremost, I firmly believe that a good sound for any wind instrument results from proper air support found through a strong core. To this end, players can practice while holding a sit up or doing a squat (supporting yourself against a wall will still engage the required muscles), or by sitting in a chair and raising the lower legs to be parallel to the ground. Another technique is humming while playing—this engages the core while still demanding enough air to make an actual sound. I recommend playing through entire passages while humming. For working on sound focus, I like to employ coffee stirrers. The small hole in coffee stirrers (versus soda straws) focuses the aperture (the opening in the lips through which the air passes), allowing for a purer tone. Blow through the coffee stirrer (perhaps even “play” an entire line of music). Then remove the coffee stirrer, but keep the aperture opening the same—you should be able to make the same air sound as you did with the coffee stirrer.

When playing, keep the back of the tongue low in the mouth—this will help tremendously when playing low or leaping in descending intervals. For playing high, keep the mouth relaxed, the tongue low, and the aperture small. To play low, keep the tongue low and angle the air down with the top lip. Remember that low notes and loud notes take a lot of air. To play high and soft, you will use less air and more support, and the lips will need to come forward slightly. Have a firm contact of the flute (lip plate) to the bottom lip; use your lips, but release any facial tension. The only tension you need to use is the support in your core.

When working through your lyrical etude, be sure to subdivide everything. Some etudes shift from one kind of subdivision to another; you must accurately be able to transition from triplets to sixteenths, and to differentiate parts of subdivisions so that eighths, sixteenths, thirty-second notes, and grace notes all

sound distinct. Subdivide within longer notes, so that you don't rush through them. Keeping a steady tempo is part of rhythm, so be sure to practice with a metronome. Many lyrical etudes have an incredible amount of technical passage work. What may appear to be a slow etude suddenly presents thirty-second and sixty-fourth note passage work. Utilize the practice methods you used in your technical etude for these moments. Perfect the technique; then return that passage into the slower etude and play it in context. Mark beats and parts of beats, mark breaths, and know that the ends of tied notes are often good places to breathe.

All-State Etudes can be beautiful pieces of music. First and foremost, after all the work you have done to perfect these selections, you must make music. Tell your listener a story, paint a musical picture. If the etude has a name or some programmatic material, you have already been given a creative start. If not, make up your own—you have wonderful ideas in your own mind!

Remember that technical etudes can be musical, and lyrical etudes can be technical. It is possible to play both kinds of etudes with technical perfection and make them beautiful, musical performances. One does not have to choose between being a technical or musical player—you can be both!

Please remember that nothing takes the place of a good teacher especially if you have access to a good private lesson teacher. Even if you cannot go every week (though regular, weekly lessons are best) go and take some lessons. One-on-one instruction will give you the detailed attention that will help you succeed. Listen to your teacher and your band director(s), record yourself when possible, and trust your own musical instincts.

Best wishes for a successful season!

*Dr. Christina Guenther is the Associate Professor of Flute at Stephen F. Austin State University in Nacogdoches, Texas where she has taught since 2005. In demand as a clinician and performer, she is a founding member of the Gemini Flute Duo and the Silver Keys Trio, and she performs as a member of the Stone Fort Wind Quintet.*

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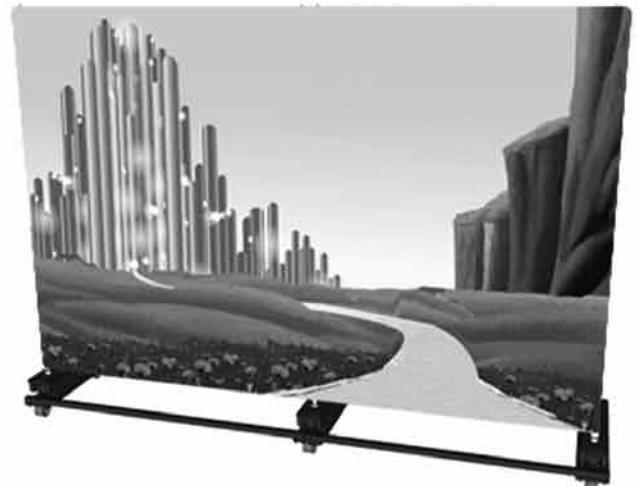
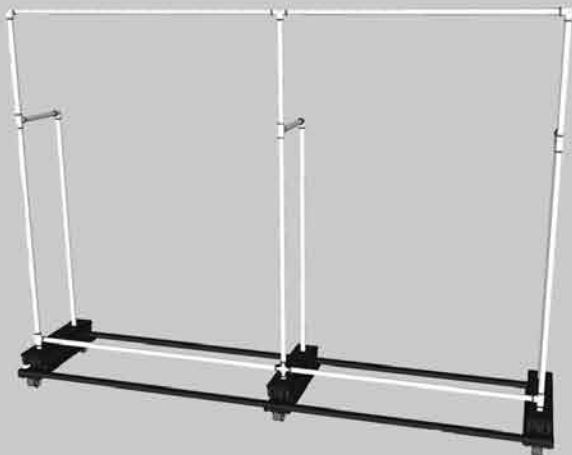
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# Clarinet Clarity: An Interview with Julie DeRoche

Mary Ellen Cavitt

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## Part Two.

The first part of this interview was printed in the April issue of the *Bandmasters Review*. The entire article can be found under the Resources tab at [www.texasbandmasters.org](http://www.texasbandmasters.org).

*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:** : In your mind, who has the ideal clarinet sound? Is it your own sound?

**JD:** [laughter] I wish. I think clarinet players are always looking for a good sound. I have occasionally heard myself have this sound that I like, but not always. There's an old recording of Robert Marcellus doing the Mozart *Concerto*. As a tone model, I think it's absolutely gorgeous. It's got a lot of richness in it, it's clear, and it's in tune. The articulation is wonderful.

**MEC:** Who else is on that recording?

**JD:** It's the *Mozart Clarinet Concerto* with the Cleveland Orchestra. I still send my students to that.

**MEC:** So that's your ideal?

**JD:** It's close. I guess at this point in my life, I think of tone with more flexibility. We still work hard with our students on creating a good tone. That's a big thing at DePaul. I let them have a little more variety than I used to because I've come to discover that tone is having a really even sound from the low range through our four registers, which are all distinctly different. Having a tone that is as even as possible, that's number one. Playing in tune note-to-note is number two.

**MEC:** When you say four registers, do you think of the throat tones as a separate register?

**JD:** Yes, the chalumeau, the throat, the clarion, and the altissimo. So a goal for me and for my students is to be able to play a slurred scale like a long tone with as even a sound as possible. The evenness and the pitch are actually more of a priority than the actual sound, as long as the sound doesn't interfere with music making.

**MEC:** And do you get this evenness by manipulating something?

**JD:** No, actually the opposite. This is really important. You get it by not manipulating. Consistency of embouchure, consistency of

tongue position, consistency of air against the reed, and subtle voicing coming only from the top lip, (not the tongue position!) will make an even and in-tune tone.

**MEC:** What do you mean by voicing coming only from the top lip?

**JD:** Just be flexible with it. If you want to control a break so that it's smoother, strengthen your top lip. If you want to control high notes, either for tone or pitch, use your top lip more. Any time I want to add extra control, I use my top lip more. Mostly it's instinctive. But the more you control your top lip, against the structure of the face and against the mouthpiece, the more you will control the sound and response.

**MEC:** Does using the top lip more let pressure off of the reed?

**JD:** It probably does. It probably does in very minor ways change the pressure point. It changes the roundness of the embouchure. It helps projection. It adds control. The tone then becomes a function of the music you're playing, not just clarinet tone. I have to say on the highest level, one of the tones I admire the most is my colleague Larry Combs'. He was especially

## Clarinet Clarity: An Interview with Julie DeRoche

good at playing the tone that matched whatever music was being performed. If he was playing *Rhapsody in Blue*, he would use a different tone than if he was playing the Mozart *Concerto*. If he was playing Bartok *Concerto for Orchestra*, it was a different tone than if he was playing Brahms *Third Symphony*. He used very subtly different tones. He was always playing the music.

**MEC:** So he wouldn't alter his equipment?

**JD:** Oh no, no, no. This is all an instantaneous thing while playing music. I learned this by playing with him, teaching with him, and watching him teach. Your tone has to be even and in tune, but it's a function of the music you're playing. Therefore, it's a mistake to always be playing your tone. You have to be playing music with your clarinet. Tone is a part of that. I think that's a really important thing. People who play with a single tone quality tend to all sound somewhat alike. Another thing about the "shh" tongue position: you can shape notes so easily; you can change the speed of the air. Dynamics and note shaping become a function of how fast or slowly you're moving the air, not the shape of the air. The air is always shaped the same. If you want loud or if you want soft, it's the speed of the air that changes. You need to have your tongue in a position that allows your airstream not to be too big and bulky so that you can move it with variety.

**MEC:** Let's talk about articulation.

**JD:** It's much simpler than people think. If you use the "shh", your tongue is already in the right position for articulation. Use what I call the tip of the top of the tongue, not the edge and not the underside. It's the top, not the very end, just behind the tip. To find the right motion, try first without the clarinet. Take that part of your tongue, and put it on the roof of your mouth just behind your top teeth. Now, just blow it downward, like you're saying tee or dee. Think of it as

a downward gesture, and don't move it very far. Then try it with the clarinet. Obviously when the clarinet goes in the mouth you do not touch any part of the roof of your mouth. The reed will now be in about in that same place. Use the same gesture that you practiced, but do it off the tip of the reed rather than off the roof of your mouth, using air to make the tee or dee, rather than your vocal chords. You're simply going to "blow the tongue off" the reed, using the tee syllable, and then you're going to put it back on. You barely touch the tip of the reed.

**MEC:** Do you ever hear students tongue back and forth?

**JD:** Oh yes; I think I've heard every possible articulation. They're just using their tongue incorrectly. They are accustomed to moving their jaw, their mouth, and their tongue all together, but when we articulate, the embouchure must stay still and the tongue must work independently. There are lots of influences and I think some are cultural, simply because it's language-related.

**MEC:** Is there a particular syllable you use for articulation?

**JD:** I prefer a very light "tee".

**MEC:** Do you use that syllable in every register?

**JD:** Yes.

**MEC:** So there is no change in the syllable in the low register?

**JD:** No, no, no, no. If you change the syllable, you change the tone consistency, and this will destroy your evenness. When you touch the reed, the sound will stop, even when the air is right there waiting. When you let go of it, it's going to vibrate, and your sound will start again. When you put your tongue back on it, it stops. That's what articulation is about: silence, noise, silence, noise.

## Clarinet Clarity: An Interview with Julie DeRoche

**MEC:** So how do you tongue rapidly?

**JD:** Tonguing fast is just taking it off and putting it on more quickly. Slow legato is having it off the reed most of the time. Slow staccato is having it on the reed most of the time.

**MEC:** When you're putting the tongue back on the reed, is a syllable used? It's not another "tee", is it?

**JD:** Not really. I suppose you could think of it that way, but that's thinking too hard. So just go "tshhhh, tshhhh, tshhhh." Now form your embouchure and say the same thing. That's legato tonguing. Now go like this: "Tsht, tsht, tsht." That's staccato tonguing. Then you just start to develop faster and faster tonguing. Clarinetists often think it's one gesture to take the tongue off and another gesture to put it back on, when in fact all you're doing is releasing the reed and stopping it again when you want silence, in one flowing motion.

**MEC:** So, you're not stopping with the air; you're stopping with the tongue.

**JD:** Largely, yes. Unless you get into an air release, which shapes the back of the note, but that's more complicated.

**MEC:** So with beginners, I usually start them with all connected notes so that they don't have to deal with that. They don't have to deal with the ends of the notes because it's just the start of the next note.

**JD:** Exactly. The end and the beginning of the note are really simultaneous, that's the thing. I don't think you really need to talk about the end too much, until it comes to making different musical shapes. And that's later.

**MEC:** So you don't want to do that when they're beginners, but you have to get into it later.

**JD:** My big things are think of a tee more than a taww because taww pushes the tongue down, and

only have them move the tip of the tongue. And the tongue mainly stays in the "shh" position while doing this. Make sense?

**MEC:** So, they must isolate the tip of the tongue.

**JD:** Yes, I think that's a very good suggestion. I'm always saying "shhh," then put the t on it: "Tshh, tshh." I ask students to touch the part of the reed with the part of the tongue we talked about. They can even pull it out of their mouth so you can see. It's a funny thing to do with young students. Sometimes you'll find that the tip of their tongue is actually behind the teeth. A lot of it sort of relates to the way they speak. When I'm one-on-one with students, I really listen for the sound their t's or d's, and sometimes they don't work. Sometimes they actually articulate off the bottom teeth when they say tee. If they do, it's no wonder they're anchor tonguing. That's what we taught them to do. So you have to make sure this syllable works for each student.

**MEC:** What notes would you use for a tuning sequence in a concert band setting, or how do you tune yourself?

**JD:** That's a really good question. I teach our college students to try to understand their concert A, which is the orchestra tuning note, but may not be best for our instrument. I think the good notes on a clarinet are actually a concert E-flat, our F. Ask students to play the clarion F and then the thumb F to get a sense of the range. Those usually tend to be pretty good notes if you have a good embouchure. Our C, concert B-flat, which is the note bands use to tune, is often sharp. Usually with a pretty good embouchure, a little bit of pull at the bottom of the barrel, and maybe a little bit in the middle joint, evens out the clarinet. Most clarinets are built that way.

## Clarinet Clarity: An Interview with Julie DeRoche

**MEC:** Do you have any resonance fingerings that you prefer to use?

**JD:** Yes, I use fingerings that make the sound of the throat tones more consistent with the rest of the range, a little bit more substantial, and usually this makes the pitch better. You have to find the best fingerings on each instrument, but it's usually the C key and maybe the third finger of the right hand and the third finger on the left hand for B-flat. For A, sometimes more fingers. For G, sometimes I use just the C key. I use some kind of fingering for G, G#, A, and B-flat. I place myself in the group's pitch, but most of the time with the groups I play in, I'm just pulled out a little at the bottom of my barrel and a little in the middle. Incidentally, I have taken my own student groups, like a clarinet quartet, who have been struggling with pitch. I'll say, "oh, for heaven's sake," and I'll pull all the clarinets in this way and it improves everything.

**MEC:** So let's talk about common bad habits you have observed.

**JD:** Using a "tah" articulation instead of "tee" is a common problem. The "tah" syllable pushes the tongue down and makes the sound less centered, and the tonguing much more laborious. Often this problem is caused when teachers tell students to open the throat and blow. If someone's got their tongue too high in the back of their throat and they're restricting their air, tell them to relax the tongue, but don't tell them to open their throat. You never want to push the tongue down when you're playing the clarinet, which is what they do when they open their throat.

**MEC:** Usually, the only way to manipulate your throat is with your tongue.

**JD:** Exactly. If you push your tongue down, you get a horrible, open, ugly sound that doesn't fit any of the music you're trying to play.

Another problem is that a lot of students are told to have an open C position between their thumb and first

finger on both hands, and that makes for bad hand position for both hands.

**MEC:** Because it's too wide and too stressful?

**JD:** Yes. And as I've said, I'm not a fan of neck straps unless they're really young kids with tiny hands. Even then, you have to be sure they're still trying to hold the clarinet correctly. That's the important thing.

**MEC:** So do you have them push up on their top teeth?

**JD:** A little bit. I think of leveraging both hands toward the top teeth and having the hands balance the clarinet in their mouth against the top teeth. Depending on the age of the student, you can test it by hearing the tone quality of their high notes. If they get to clarion A, B, and C and it won't come out, they have started to bite too much. If you just have them move the jaw slightly forward, all of a sudden it will come out, and it's like magic.

Also, stopped articulation is an expression that has become misunderstood. There's too much attention to taking the tongue off and then putting the tongue back on, which is technically what you do, but it should feel like one very small gesture.

**MEC:** So, you recommend not talking about that too much?

**JD:** Right, because if you start talking about stopped articulation, people think that they have to, to use Larry's quote, "embed the tongue in the reed", and they don't. Just barely touch it, and it will be quiet. If they're touching it at the right place (at the tip), it will stop. Otherwise, it gets much too forced and lacks in good shape.

But for me, the biggest mistake that teachers make is to tell the student to "open your throat and blow." That causes the student to push their tongue down, causing the sound to become raucous and out of tune, and the tonguing to become forced and inconsistent. It is the thing that drives many other problems.

## Clarinet Clarity: An Interview with Julie DeRoche

**MEC:** How about particular materials for different ages or recommendations or equipment?

**JD:** Band directors probably know more than I do. I grew up with the Rubank books and I still think they're great. They actually sequence teaching very well. I used to use the *Rubank Elementary Method*. When the students got a little better, add the *Selected Duets by Voxmann, Volume 1*. When they needed a solo, I would go to the local store and find *Clouds in Summer* (or that sort of solo) to keep them interested. Later on I use the Albert Scales, with a very specific practice method—slow to fast, and lots of repetition, but that is more for high school and college students.

I do have a strong opinion that no one should use a Vandoren B45 mouthpiece.

**MEC:** Because the lay is too open?

**JD:** It's too open. The more open the mouthpiece, the softer the reed has to be because it has to reach the face of the mouthpiece to vibrate and make sound. When the student gets better, the soft reeds don't work. Then teachers tell their students to get a harder reed, which won't feel comfortable on the more open mouthpiece, so the student bites it like crazy. They use their jaw pressure to make their reed actually close against the face of the mouthpiece, but in a bad way.

**MEC:** And so would you recommend the Vandoren 5RV Lyre?

**JD:** That's the one, or 5RV; they both work. I went to a junior high and did a blind test with a bunch of different mouthpieces with kids that were in sixth, seventh and eighth grade, and the band director was also there. This was only one school, but it was maybe ten kids. I asked them what they liked, and I asked the band director what he liked, and I wrote down what I liked. We all liked the Vandoren 5RV. That was compared to some mouthpieces that were quite a bit more expensive.

**MEC:** What reed would you pair with that?

**JD:** Probably a 3 or 2 and a half.

**MEC:** A Vandoren 3?

**JD:** Depends on the age. I think at the beginning you don't have to start with Vandoren. I like LaVoz and Mitchell Lurie reeds. I play Vandoren now.

**MEC:** I don't think you need to spend that kind of money initially if they're going to break them frequently.

**JD:** Yes, and I think LaVoz can be better for kids. I haven't gotten hooked on Rico reeds for beginners yet, but some people really like them. The thing is, harder reeds will feel totally comfortable on a closer facing. You can move them gradually up from a 2 and a half, then three, etc.

**MEC:** What would you suggest after the 5RV?

**JD:** Well the 5RV can get them through much of high school, and then they should work with their teacher. I have had students come in who have had very beautiful tones on Vandoren mouthpieces, but they don't have the subtlety that allows them to be really flexible. So eventually, usually around sophomore year, I say, "do you want to try something else?" It may be another type of Vandoren, something completely different—depends on the student. I use a Richard Hawkins mouthpiece. It's one that he and I have collaborated on. It's somewhat of a combination of two of his mouthpieces.

Richard is the clarinet professor at Oberlin, and he has a mouthpiece business. He makes mouthpieces on a German blank called a Zinner blank, which is a commonly used type of blank. It's just the combination that I like. I use his mouthpiece, and a lot of my students use it. It's comfortable to play when you get a good one, and it makes a very flexible, beautiful sound.

## Clarinet Clarity: An Interview with Julie DeRoche

**MEC:** What do some of the other Chicago Symphony clarinetists use?

**JD:** Larry Combs uses a Richard Hawkins, the same one that I use. I'm not sure about the others.

**MEC:** It has your initials on his?

**JD:** On the invoice it does.

I wasn't quite satisfied with Richard Hawkins' R's, and I wasn't quite satisfied with his S's, each in different ways. I played an S for about 12 years, but I was always missing something. Then I played an R for a while, but it was missing what my S had. So we did a blind test where I tried a whole bunch of these and a whole bunch of those, and they all were coded. We came up with something, and it was pretty much my S facing on an R blank. That's how we got there. Then I gave them to Larry, and he really liked them so he plays one now.

**MEC:** How do you feel about the administrative aspect of your work?

**JD:** For me the administration is mentally challenging in a completely different way.

Dealing with the problems of other people and trying to help them to be happy and able to do their jobs. Then the teaching is more like, "ahh, I'm home." I really enjoy working with students because they keep me remembering why I teach.

**MEC:** Yes, I love teaching and my students too. Do you think you have a good balance between all the aspects of your professional life?

**JD:** I do, except I've had to reduce the amount of time I play. That was a choice I made, and I don't regret it, but sometimes I miss it and the music making. On the other hand, I don't miss all the rehearsals. I don't miss a lot of concerts. I don't miss the stress from that. I'm working on finding that balance, but I like the distribution in my job. Actually, I like it a lot.

*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.*



# Organizational Communication: Getting the Message Out

**David W. Vandewalker**

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Successful communication is critical for a successful band program and booster organization. It reinforces the organization's vision, core values, connects volunteers to the community as well as the students, fosters process improvement, facilitates change, and drives outcomes. An Air Force study examining leadership challenges found that poor communication was the most significant obstacle to effective leadership (Ellis, 2012). Booster organizations must create communication plans; critical to all communication plans is the act of over communication.

If you don't have a communication plan, the first place to start is to develop a list of the "who, what, how and why" of communication being specific in the protocol so that others can follow it and be rewarded in the proper implementation. Consider the structure of the organization and the need for information; then develop your communication chain based on your organizational framework (i.e., directors, executive board, project managers, and project team members).

The plan should include:

- each person/contact info listed in the plan
- a list of the communication chain for collecting data and channeling information to the appropriate parties
- determination of what method will be used to distribute information
- determination of the frequency of information delivery
- assignment of responsibility for whom will broadcast what information

Clear plans and well-defined messages must be repeatedly delivered in a cascading manner through multiple channels. Lee Ellis encourages reflection on the following list of "typical problems" that occur when leaders fail to intentionally and diligently over communicate:

**Vandewalker will present "Foundations for a Successful Booster Club for Band Boosters" on Monday, July 28 8:00 a.m.-6:00 p.m. -and- "Booster Concepts: How to Organize and Empower Your Boosters" on Tuesday, July 29, 9:30-10:30 a.m.**

- Uncoordinated actions
- Duplication of effort
- Failure to share best practices
- Friction and unnecessary competition
- Wasted energy
- Projects don't get completed on schedule due to inaction and slippage
- Wrong actions result in costly mistakes
- Bad assumptions leading to bad decisions and bad outcomes
- Decision-making becomes disconnected from values, strategies and policies.

- Frustration and fears begin to erode morale and energy
- People move into a survival mode and cohesion breaks down
- Teamwork degenerates to every person "looking out for number one"
- Mission effectiveness degrades and morale plummets
- High performers begin looking for a way out.

(Ellis, 2012)

The writers of the best-selling series, *Guerrilla Marketing*, suggest that most organizations significantly under communicate in that the average person needs to read or see an advertisement nine times before taking

## Organizational Communication: Getting the Message Out

action. Furthermore, because everyone has their own preference for receiving or responding to information, one must advertise a minimum of 27 times, across multiple media, to ensure a customer is adequately exposed to the information (9 or more times) to motivate action (Levinson, 2011). So, one must ask the question, if these are the statistics required of household names like Macy's and Home Depot, why do band programs and booster clubs think that successful communication occurs when only one flyer is sent?

Importantly, successful organizational communication should seek to clearly and concisely state a message or goals on a particular issue and then over communicate that message many times through multiple channels. Strive to include a minimum of one print, voice and digital method for each message, per week of your campaign or preparation leading up to an event. These methods could include:

presentations	emails	blogs
radio	blogs	skype
memos	websites	facetime
reports	text messages	linkedIn
policies	face-to-face	facebook
newsletters	phone calls	iChat
promotional	group	twitter
materials	discussion	instagram
voicemails	surveys	

As you seek to build your booster team, remember that strong communication provides the framework to keep your team strong. Henry Ford quips, "Coming together is a beginning. Keeping together is a progress. Working together is success." The summer vacation provides the perfect opportunity to reflect on your program's communication effectiveness. Are you communicating a consistent message in multiple settings and multiple times? Are you using a variety of media and channels to communicate your goals and messages? Begin preparations now for developing strategic plans for implementing more effective communication for the new school year.

For additional information on this and other organizational management topics, please attend the "Foundations for a Successful Booster Club" seminar as part of the 2014 TBA Convention in San Antonio. The seminar will further explore important booster concepts in developing stronger organizational management strategies, communication plans, marketing, and branding a band program or event.

### Sources:

Ellis, Lee (2012). *Leading with Honor*. Freedom Star Media.  
Levinson, J.C. (2011). *The Best of Guerrilla Marketing: Guerrilla Marketing Remix*. Entrepreneur Press.  
Vandewalker, D. W. (2014). *Boosters to the Rescue*, 3rd Edition. Vision Publications.

*David Vandewalker is the assistant director of bands at Georgia State University and the music director/ principal conductor of the Metropolitan Atlanta Youth Wind Ensemble. During his tenure, the GSU Marching Band has received several honors and accolades including an invitation to march in the 2014 Macy's Thanksgiving Day Parade, participation in the 57th Presidential Inaugural Parade, and a national top-ten honor by the 2013 College Band Directors National Association (CBDNA). Prior to his appointment at GSU, Mr. Vandewalker taught for 24 years in both middle and high school settings in Texas and Georgia. He is a recipient of the Sudler Flag of Honor (Harrison HS/GA), nine-NBA Citation of Excellence Awards, three National Wind Band Honors Awards, is recognized in multiple editions of Who's Who Among American Teachers, and is an elected member of the prestigious American Bandmasters Association.*

*As a conductor, he has led acclaimed concerts at the Midwest Clinic, MFA National Concert Festival, GMEA, and the CBDNA/NBA Southern Division Conference. As an active clinician, David has had multiple appearances at conferences for the Georgia Music Educators Association, Music for All Summer Symposium, Smith Walbridge Directors Institute, Texas Bandmasters Association, and the Midwest Clinic. He is the author of Boosters to the Rescue, Everyday Stuff Every Director Needs to Know, Foundations for Wind Band Clarity Arrangements, and the Foundations for Wind Band Clarity Instructional DVD published by Vision Publications. Mr. Vandewalker and his wife, Pamela, reside in Marietta, Ga. She is Minister of Creativity and Worship Programming at Johnson Ferry Baptist Church where she has over 1000 children actively involved in music making.*

# Using Technology to Enhance and Grow Music Programs

**John Mlynczak**

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Keeping up with today's tech-savvy kids is essential in education. For students, technology is a natural extension of music listening and creation and they will quickly take ownership of classroom technology and become leaders in its effective use in your program.

This article will explore four phases of music-technology integration that all programs can use to enhance the student experience and attract more students to music courses.

## **Phase 1: Record and Playback in Class**

Listening is essential to musical growth at all levels, and the quality of the listening experience is important. Whether we are listening to rehearsal recordings to mark the score or are listening with the students, it is imperative that we record and listen in a manner that allows us to hear all the nuances of timbre, balance, intonation, and dynamics.

Unfortunately, an iPhone, iPad, or MP3 recorder does not give you an accurate representation of the ensemble. The compression used on these devices cuts frequencies, dynamic range, and timbre which is counterproductive to what we teach in the classroom.

For this reason, I recommend recording at a 44.1 kHz sample rate, with 16- or 24-bit resolution, using condenser microphones. Some handheld devices, such as those made by Zoom or Tascam, record at this quality and have small condenser capsules built in. When using these devices, do not use an auto-level setting. Always set recording levels manually so that the dynamics are not altered.

However, using a stand-alone recorder means transferring audio files to a computer for editing and distribution. To save this step, I recommend using a stereo pair of condenser microphones and a USB interface to record directly into the computer.

PreSonus makes the only complete recording kits on the market. The company offers three such kits. For stereo recording, I recommend the AudioBox Stereo bundle, which includes two microphones, an audio interface, recording software, and all cables.

## **Phase 2: Share and Distribute Recordings with Students**

Once you are comfortable recording daily, it is important to share the sound files with students so they can listen and make informed decisions about ensemble improvement. This practice also incorporates 21st Century Learning

**For more on using music-technology solutions, attend the clinic "Teaching with Technology" Sunday, July 27, 2014 3:30 p.m. CC Room: 214AB**

Skills and Higher Order Thinking Skills by having students communicate improvement ideas based on their own assessments of the music ensemble. Instead of just telling the trombones that their sound is too loud and edgy, let students hear what it sounds like from the front of the ensemble. This helps them better understand why you are asking them to blend.

High-quality audio playback in class is just as important as high-quality recording, so I recommend using studio reference monitors, which are much more accurate than consumer speakers or large sound systems. Brands like KRK, M-Audio, and PreSonus are all great for this.

## Using Technology to Enhance and Grow Music Programs



For musical file sharing I prefer using Dropbox, and I always share recordings as Wave files. True, there are file-size limitations in some required school communication tools and through email, so you may have to use an MP3 file. However, when recording you should use the highest possible audio quality. Compressing a high-quality recording still provides a far better listening experience than a low-quality recording.

### **Phase 3: Create a Marketing Campaign**

What if your school ensemble kids were the “rock stars” of the school? Musical artists are promoted on social media, have fan pages, release EPs and full albums, and do media appearances, all in an effort to build PR for themselves and increase ticket and album sales. By taking some of these steps in your own program, you can build community engagement around the ensemble and add yet another dimension to student learning.

Students can learn about marketing, sales, and artist relations, while enhancing their written and oral

communications skills. You can promote this by forming committees in the ensemble and encouraging skill-building honors or AP projects. This also adds elements of differentiating instruction and career readiness.

There are many online tools for music promotion, such as SoundCloud or ReverbNation, but I prefer using Nimbit. A basic Nimbit account is free and provides all the tools needed for marketing, promotion, and music distribution. Adding this element to a school program will serve as a great recruitment and retention tool, while enhancing the ensemble experience for both students and parents.

### **Phase 4: Start a Music Technology Course**

Numerous studies have shown that on a national average, 20% of a school’s student population at the secondary level participates in music education. But we all know that more the 20% of students love music. That’s why the Technology Institute for Music Educators (TI:ME) advocates for “the other 80%.”

A music-technology course can cover digital composition, recording, and production and can

## Using Technology to Enhance and Grow Music Programs

expose students to opportunities and careers in the music industry beyond performance. These courses are arising across the country, and we have seen immediate success and program growth.

Companies like PreSonus Audio Electronics are making great strides in providing turnkey lab solutions for schools. The PreSonus Music Creation Suite and curriculum is the first complete school music-lab package that makes this course affordable and accessible by providing all hardware and software needed to supplement a Mac or PC, as well as online tutorials and videos.



Many other software and hardware options are available for piecing together your lab. I recommend starting right away. Do not wait for a grant for the full lab; instead, create a single learning center or a

few stations. Let students explore music technology during class and start a club. The popularity of this opportunity and the amazing products students produce will help you advocate for more technology because stakeholders can see the benefits of the course.

### The Big Picture

As music teachers, we educate not only future performers but also future audiences and arts supporters. Most students will not pursue careers as musicians, just as many will not pursue careers as mathematicians, scientist, or historians. The broader goal is to expose as many students as possible to the nuances and intricacies of musical expression, composition, theory, and timbre in order to gain a better appreciation for the music that surrounds them everyday.

A music-technology course, along with recording and promoting the traditional band, choir, and orchestra ensembles, completes a well-rounded music department. With this approach, you can educate students about the entire musical process from conception to performance to distribution, as well as expose students to the thousands of careers available in the \$17 billion worldwide music industry.

*As Education Market Manager for PreSonus Audio Electronics, Inc., John Mlynczak provides music-education technology professional development and training resources for educators. Mlynczak taught music and music technology at both the elementary and secondary levels, is an active performer, maintains an extensive schedule of music-technology clinics, and is chairman of the Marketing and Communications Committee for the Technology Institute for Music Educators. A resident of Baton Rouge, Louisiana, with his wife Nicole, he served as chairman of the Creative Arts Assessment Committee for the Louisiana Department of Education from 2011 to 2013. For more information on PreSonus music-education solutions, contact him at: [musiced@presonus.com](mailto:musiced@presonus.com).*

# Convention/Clinic Schedule of Events

Subject to change. Please visit [www.texasbandmasters.org](http://www.texasbandmasters.org) for updates.



Attendees may earn Gifted and Talented Professional Development Credit by attending clinics designated by this symbol.

MID - Clinics designed for Middle School Directors  
HIGH - Clinics designed for High School Directors  
COLLEGE - Clinics designed for College Music Students

**CPE Credit** - Make sure to pick up your Professional Development Credit form in the Registration Area and have it signed by a TBA board or staff member before you leave the Convention/Clinic. Forms are not kept on file by TBA.

## Sunday, July 27

6:30 a.m.

### **TBA Fun Run/Health Walk**

Registration at 6:30 a.m.; Start time 7:00 a.m.  
Corner of Market St. and Alamo St.  
Coordinator: Sue Fletcher

7:00 a.m.

### **TBA Golf Tournament**

Registration at 7:00 a.m.; Shotgun Start at 8:00 a.m.  
The Silverhorn Golf Club, 1100 W. Bitters Rd. 78216  
Coordinator: Ruben Adame

7:00 a.m.

### **TMEA Honor Band Panel Chairs Meeting**

CC Room: 208  
Presenter: Andy Sealy, TMEA Band Division Vice President

8:00 a.m.

### **TMEA Honor Band Judges Meeting**

CC Room: 208  
Presenter: Andy Sealy, TMEA Band Division Vice President

8:00 a.m.

### **ATSSB Outstanding Performance Series Judges Meeting**

CC Room: 212  
Presenter: Don Thoede, OPS State Chair

8:30 a.m.

### **TMEA Honor Band Sessions**

AAAAA	CC Room: 205
AAA	CC Room: 213
A	CC Room: 207
C	CC Room: 206
TMEA Office	CC Room: 208

8:30 a.m. - 12:30 p.m.

### **ATSSB Outstanding Performance Series**

Presenter: Don Thoede, OPS State Chair  
Class C followed by Class AA      CC Room: 004  
Class CC followed by Class A      CC Room: 005  
Class AAA followed by SARC Meeting      CC Room: 212  
ATSSB Office      CC Room: 1067

8:30 a.m. - 6:00 p.m.

### **TBA ACADEMY FOR NEW BAND, CHOIR, AND ORCHESTRA DIRECTORS**

CC Room: 006  
Coordinator: Brian Merrill  
8:30 a.m. Registration in CC Room: 006  
Sponsors: TBA, J.W. Pepper & Son Inc., MakeMusic, Inc.,  
The Mark of Excellence/National Wind Band Honors,  
TMF Tours and Travel

9:00 a.m.

### **TBA Tennis Tournament**

Registration and Start time 9:00 a.m.  
Blossom Tennis Center - North East ISD  
12002 Jones-Maltsberger Rd. 78216  
Coordinator: Charlie Mayes

10:00 a.m. - 6:00 p.m.

### **Convention/Clinic Registration**

CC Hall C

10:30 a.m. - 12:30 p.m.

### **TMAA Executive Committee**

CC Room: 210  
Presenter: Dinah Menger

12:30 p.m. - 2:30 p.m.

### **TMAA Committee on Standards of Adjudication and Performance Practices**

CC Room: 210  
Presenter: Mark McGahey

10:00 a.m. - 10:00 p.m.

### **Childcare Provided by Fit for a King**

CC Rooms: 209 & 211  
Free of charge. No meals provided.

1:00 p.m. - 5:30 p.m.

### **TMEA All State Jazz Audition Music**

CC Room: 217ABC  
Coordinator: Andy Sealy  
Sponsor: TJEA  
1:00 p.m. Sax  
1:30 p.m. Trumpet  
2:00 p.m. Tenor Trombone  
2:30 p.m. Bass Trombone  
3:00 p.m. Improvisation  
3:30 p.m. Guitar  
4:00 p.m. Bass  
4:30 p.m. Piano  
5:00 p.m. Drums

HIGH



1:00 p.m. - 2:00 p.m.

### **AUSTIN SYMPHONIC BAND**

Richard Floyd, Conductor  
Lila Cockrell Theatre  
Sponsor: TBA

- 1:00 p.m. – 2:00 p.m. **Explore the New SmartMusic – TEKS, Rubrics, and iPad** MID/HIGH  
 CC Room: 214CD  
 Clinician: David Hawley  
 Sponsor: MakeMusic, Inc.
- 1:00 p.m. – 2:00 p.m. **Recruiting and Retention-Building Numbers in Your Program** MID/HIGH  
 CC Room: 214AB  
 Clinicians: Anthony Gibson, Wilberto Perez, Tom SoRelle  
 Sponsors: TBA, TMF Tours and Travel
- 1:00 p.m. – 2:00 p.m. **The Process of Purchasing New Uniforms** HIGH  
 CC Room: 216  
 Clinicians: Monte Mast, Eric Sabach  
 Sponsor: Stanbury Uniforms, Inc.
- 2:15 p.m. – 3:15 p.m. **Teaching Improv With Your High School Jazz Band** HIGH  
 CC Room: 214AB  
 Clinician: Timothy McWright, Jr.  
 Sponsor: TBA
- 2:15 p.m. – 3:15 p.m. **Teaching New Dogs Old Tricks** MID/HIGH  
 CC Room: 214CD  
 Clinician: Larry Clark  
 Sponsor: Carl Fischer
- 2:15 p.m. – 3:15 p.m. **Tips for Quick and Easy Instrument Repair** MID/HIGH  
 CC Room: 216  
 Clinician: Bob Frushour  
 Sponsor: Music & Arts
- 3:00 p.m. – 6:00 p.m. **TBA Job Placement Assistance**  
 Across from CC Room: 214  
 Organizers: Al and Jan Sturchio
- 3:30 p.m. – 4:30 p.m. **Creating and Maintaining a Culture of Excellence** MID/HIGH COLLEGE  
 CC Room: 214CD  
 Clinicians: Peter Warshaw, Bryan Christian, Robert Herrings, Jeremy Spicer, Steve Wessels  
 Sponsor: TBA
- 3:30 p.m. – 4:30 p.m. **Legal Concerns for the Music Educator** MID/HIGH COLLEGE  
 CC Room: 216  
 Clinician: Holly Wardell  
 Sponsor: TBA
- 3:30 p.m. – 4:30 p.m. **Teaching With Technology** MID/HIGH COLLEGE  
 CC Room: 214AB  
 Clinician: John Mlynczak  
 Sponsor: PreSonus
- 3:30 p.m. – 4:30 p.m. **The Music of William Owens** MID/HIGH  
 Lila Cockrell Theatre  
 Clinician: William Owens, **TBA Featured Composer**  
 Demonstration Group: Mansfield Wind Symphony  
 Sponsors: Choice Music Events/The Foundation for Music Education/Music Across Texas, The FJH Music Company Inc.
- 4:00 p.m. – 5:30 p.m. **UIL PML Committee**  
 CC Room: 217D  
 Presider: Dr. Brad Kent
- 4:45 p.m. – 5:45 p.m. **Defining the TOTAL Middle School Band Program: Let's Work Smarter, Not Harder!** MID  
 (Repeats Wednesday 9:30 a.m.)  
 CC Room: 214AB  
 Clinicians: June Bearden, Cindy Bulloch, Cindy Lansford  
 Sponsor: TBA
- 4:45 p.m. – 5:45 p.m. **Long Term Success in a 1A School** MID/HIGH  
 CC Room: 216  
 Clinician: Carl Idlebird  
 Sponsors: TBA, TMF Tours and Travel
- 4:45 p.m. – 5:45 p.m. **The Music and Development of Brian Balmages** MID/HIGH  
 Lila Cockrell Theatre  
 Clinician: Brian Balmages  
 Demonstration Group: Mansfield Wind Symphony  
 Sponsors: TBA, The FJH Music Company Inc.
- 4:45 p.m. – 5:45 p.m. **Tradition—Thoughts Regarding Military Style Marching Band** HIGH  
 CC Room: 214CD  
 Clinician: Dr. Timothy Rhea  
 Sponsor: NAMMB
- 5:45 p.m. – 6:45 p.m. **SAN ANTONIO JAZZ ORCHESTRA NEW JAZZ MUSIC CLINIC** MID/HIGH  
 CC Room: 217ABC  
 Organizers: George DeRocher, Roland Sandoval  
 Sponsor: TBA
- 7:15 p.m. **TBA Board of Directors Award Program**  
 Lila Cockrell Theatre  
 Presider: Richard Herrera, TBA President
- 7:30 p.m. **CANADIAN BRASS CONCERT**  
 Lila Cockrell Theatre  
 Sponsor: Conn-Selmer Inc.

# Monday, July 28

7:00 a.m. – 8:00 a.m.

## **Phi Beta Mu Meeting and Breakfast**

Marriott Riverwalk, Salon C  
Host: Cynthia Lansford

7:30 a.m. – 12:00 noon and 1:00 p.m. – 5:00 p.m.

## **Convention/Clinic Registration**

CC Hall C

7:30 a.m. – 6:30 p.m.

## **STUDENT DAY**

7:30 a.m. Registration  
8:00 a.m. Opening Session  
CC Ballroom C  
Clinician: Frank Troyka  
Sponsor: Peak Music Festivals

7:30 a.m. – 10:00 p.m.

## **Childcare Provided by Fit for a King**

CC Rooms: 209 & 211  
Free of charge. No meals provided.

8:00 a.m. – 8:00 p.m.

## **TBA Commuters Lounge**

CC Room: 208

8:00 a.m. – 6:00 p.m.

## **FOUNDATIONS FOR A SUCCESSFUL BOOSTER CLUB**

BOOSTERS

CC Room: 217D  
Clinician: David W. Vandewalker  
Sponsors: TBA, TMF Tours and Travel

8:15 a.m. – 9:15 a.m.

## **Concert Band Techniques for the Small School**

MID/HIGH

CC Room: 217ABC  
Clinician: Jim Rhodes  
Demonstration Group: Forsan Band  
Sponsor: TBA

8:15 a.m. – 9:15 a.m.

## **Lessons Learned in 50 Years of Band Directing - Session 1**

MID/HIGH COLLEGE

CC Room: 214AB  
Clinician: Dr. Gary Garner, **TBA Featured Clinician**  
Sponsor: Choice Music Events/The Foundation for Music Education/Music Across Texas

8:15 a.m. – 9:15 a.m.

## **Teaching Beginner Clarinets**

MID

(Repeats Wednesday, 9:30 a.m.)  
CC Room: 214CD  
Clinician: Tye Ann Payne  
Sponsor: TBA

8:15 a.m. – 9:15 a.m.

## **The Parents' Role in Their Musician's Homework**

MID/HIGH

CC Room: 205  
Clinician: Jeff Bradford  
Demonstration Group: Lake Highlands HS Band  
Sponsor: TBA

8:15 a.m. – 9:15 a.m.

## **Finale 2014 and Percussion**

PRODUCT SHOWCASE

CC Room: 216  
Company: MakeMusic, Inc.  
Presenter: Tom Johnson

9:00 a.m. – 10:30 a.m.

## **TMEA All State Audition Music**

HIGH

CC Room: 212  
9:00 a.m. **Percussion**  
Clinician: Brian Zator, Texas A&M University-Commerce  
9:30 a.m. **Euphonium**  
Clinician: Dr. Brian Bowman, University of North Texas  
10:00 a.m. **Cornet/Trumpet**  
Clinician: Wiff Rudd, Baylor University

GT

CC Room: 213

9:00 a.m. **Flute/Piccolo**

Clinician: Helen Blackburn, West Texas A&M University  
9:30 a.m. **Oboe/English Horn**  
Clinician: Donna Schmidt, DFW Area Schools  
10:00 a.m. **Bassoon/Contra Bassoon**  
Clinician: Dr. Scott Pool, University of Texas at Arlington

9:00 – 11:00 a.m.

## **ATSSB All State Audition Music**

HIGH

CC Room: 210  
9:00 a.m. **Percussion**  
Clinician: John Rice, Professional Musician  
9:30 a.m. **Flute**  
Clinician: Kathy Daniel, Sam Houston State University  
10:00 a.m. **Clarinet**  
Clinician: Dr. Patricia Card, Sam Houston State University  
10:30 a.m. **Bassoon**  
Clinician: Dr. Nathan Koch, Sam Houston State University

GT

CC Room: 212

10:30 a.m. **Oboe**

Clinician: Serena Rowe, Sam Houston State University

CC Room: 213

10:30 a.m. **Bass Clarinet**

Clinician: Nancy Angerstein, Lee College

9:00 a.m. – 5:00 p.m.

## **Exhibit Hall Open**

CC Exhibit Hall C (Entrance by badge only.)

9:15 a.m. – 10:45 a.m.

## **Exclusive Exhibit Hall Time**

CC Exhibit Hall C (Entrance by badge only.)

9:00 a.m. – 6:00 p.m.

## **TBA Job Placement Assistance**

Across from CC Room: 214  
Organizers: Al and Jan Sturchio

9:15 a.m. – 10:15 a.m.

## **Developing Your Marching Percussion Section**

HIGH

CC Hall D  
Clinicians: Jordan Stern, Kris Hartman  
Demonstration Group: Johnson HS Marching Percussion (North East ISD)  
Sponsors: TBA, Marching Show Concepts



9:30 a.m. – 10:30 a.m. PRODUCT SHOWCASE  
**Band Brilliance Complete Band Method Books**  
 CC Room: 216  
 Company: Band Brilliance Publishing  
 Presenter: Michel Nadeau

9:30 a.m. – 10:30 a.m.  
**Texas Jazz Educators Association**  
 Open Membership Meeting  
 CC Room: 218  
 Presider: Alex Parker

10:45 a.m. – 11:45 a.m. MID/HIGH COLLEGE  
**Artist, Educator, Administrator: So Many Hats...So Little Time!**  
 CC Room: 205  
 Clinician: Charles Menghini  
 Sponsor: Hal Leonard

10:45 a.m. – 11:45 a.m. HIGH  
**Developing Skills for Your Marching Band**  
 CC Hall D  
 Clinicians: Jarrett Lipman, Aaron Barnes, Bernard Rosenberg, Alan Sharps  
 Demonstration Group: Johnson HS Marching Band (North East ISD)  
 Sponsors: TBA, Marching Show Concepts

10:45 a.m. – 11:45 a.m. MID/HIGH  
**Music Practice Coach, Five Workouts to Get the Most Out of Your Practice Time**  
 CC Room: 214CD  
 Clinician: Lance LaDuke  
 Sponsor: Jupiter Band Instruments

10:45 a.m. – 12:15 p.m. MID/HIGH  
**PHI BETA MU DIRECTORS BAND NEW MUSIC CLINIC - GRADES 1, 2, 3**  
 CC Room: 217ABC  
 Organizer: Cynthia Lansford  
 Conductors:  
 Dan Gibbs-Grade 3 (10:45 a.m.-11:15 a.m.)  
 Beth Bronk-Grade 2 (11:15 a.m.-11:45 a.m.)  
 Bill Watson-Grade 1 (11:45 a.m.-12:15 p.m.)  
 Sponsor: Phi Beta Mu

10:45 a.m. – 11:45 a.m. MID/HIGH  
**What's In Your Toolbox?**  
 (Repeats Wednesday at 8:15 a.m.)  
 CC Room: 214AB  
 Clinician: Lynne Jackson  
 Sponsors: TBA, TMF Tours and Travel

10:45 a.m. – 11:45 a.m. PRODUCT SHOWCASE  
**Do Recorders & Technology Play Well in the Classroom? QK-5 Curriculum Overview**  
 CC Room: 216  
 Company: QuaverMusic.com  
 Presenter: Otto Gross aka "Austin Otto"

11:00 a.m. – 12:00 noon  
**PLANO COMMUNITY BAND CONCERT**  
 Jim Carter, Conductor  
 Lila Cockrell Theatre  
 Sponsor: TBA

11:30 a.m. – 1:30 p.m.  
**Spouses Luncheon**  
 CC Lonesome Dove Room  
 Luncheon Host: Lucinda Herrera -TBA Spouses' Division President  
 (Entrance by ticket only. All seated guests, including children, must have a ticket. **Free childcare** in CC Room: 209 & 211)  
 Sponsors: Fruhauf Uniforms Inc., Nerium AD, TMF Tours and Travel

12:00 noon – 1:00 p.m.  
**TBA Nominating Committee Luncheon**  
 CC Executive Board Room – by CC Room: 1067  
 Host: Richard Herrera, TBA President

12:00 noon – 1:00 p.m.  
**TBA Past Presidents and Past Bandmasters Of the Year Luncheon**  
 CC Room: 004  
 Host: Alfredo Vélez, TBA Past President

12:00 noon – 1:00 p.m.  
**TBA Region Reps Luncheon**  
 CC Room: 005  
 Host: Bruce Beach, TBA President Elect

12:00 noon – 1:00 p.m.  
**Texas Community College Band Directors Association General Membership Meeting**  
 CC Room: 218  
 Presider: Mr. Brent Colwell

12:00 noon – 1:00 p.m.  
**ATSSB State Board of Directors Luncheon**  
 Menger Hotel, Menger Patio Room  
 Host: John Young, ATSSB President

1:30 p.m. – 3:30 p.m. HIGH  
**TMEA All State Audition Music** **GT**  
 CC Room: 212  
 1:30 p.m. **Bass Trombone**  
 Clinician: Rai Morales, Texas A&M University Corpus Christi  
 2:00 p.m. **French Horn**  
 Clinician: Richard Lambrecht, University of Texas El Paso  
 2:30 p.m. **Tenor Trombone**  
 Clinician: Deb Scott, Stephen F. Austin State University  
 3:00 p.m. **Tuba**  
 Clinician: Robert Daniel, Sam Houston State University  
 CC Room: 213  
 1:30 p.m. **Soprano Clarinet**  
 Clinician: Gary Whitman, Texas Christian University  
 2:00 p.m. **Saxophone**  
 Clinician: Tim Ishii, University of Texas at Arlington  
 2:30 p.m. **Low Clarinet**  
 Clinician: Chester Rowell, University of Houston

<p>1:30 p.m. – 3:30 p.m.  <b>ATSSB All State Audition Music</b>                  CC Room: 210                  1:30 p.m. <b>Trombone</b>                  Clinician: Ben Osborne, Sam Houston State University                  2:00 p.m. <b>Euphonium/Tuba</b>                  Clinician: Robert Daniel, Sam Houston State University                  2:30 p.m. <b>French Horn</b>                  Clinician: Dr. Peggy DeMers, Sam Houston State University                  3:00 p.m. <b>Saxophone</b>                  Clinician: Dr. Scott Plugge, Sam Houston State University</p> <p>CC Room: 213                  3:00 p.m. <b>Trumpet</b>                  Clinician: Randy Adams, Sam Houston State University</p>	HIGH 	<p>2:45 p.m. – 3:45 p.m.  <b>From GOOD ENOUGH to EXCELLENCE</b>                  CC Room: 214AB                  Clinician: Dr. Tim Lautzenheiser                  Sponsor: Conn-Selmer</p>	MID/HIGH COLLEGE 
<p>1:15 p.m. – 2:45 p.m.  <b>Exclusive Exhibit Hall Time</b>                  CC Exhibit Hall C (Entrance by badge only)</p>		<p>2:45 p.m. – 3:45 p.m.  <b>Marching Band Techniques for the Small School</b>                  CC Hall D                  Clinician: Jim Rhodes                  Demonstration Group: Forsan HS Marching Band                  Sponsors: TBA, Marching Show Concepts</p>	HIGH
<p>1:30 p.m. – 2:30 p.m.  <b>NAMMB Membership Meeting</b>                  CC Room: 205                  Host: Jim Jones</p>		<p>2:45 p.m. – 3:45 p.m.  <b>Creating SmartMusic Accompaniments with Finale</b>                  CC Room: 216                  Company: MakeMusic, Inc.                  Presenters: Leigh Kallestad, Tom Johnson</p>	PRODUCT SHOWCASE
<p>1:30 p.m. – 2:30 p.m.  <b>TMEA Region Jazz Coordinator Meeting</b>                  CC Room: 218                  Presider: Alex Parker</p>		<p>4:00 p.m. – 5:00 p.m.  <b>Conducting and Phrasing the Musical Line</b>                  CC Room: 214AB                  Clinician: Dr. Sarah McKoin                  Sponsor: TBA</p>	MID/HIGH COLLEGE
<p>1:30 p.m. – 2:30 p.m.  <b>Choral Master</b>                  CC Room: 216                  Company: J.W. Pepper and Son, Inc.                  Presenter: Luana Marler</p>	PRODUCT SHOWCASE	<p>4:00 p.m. – 5:00 p.m.  <b>Developing Your Color Guard</b>                  CC Hall D                  Clinicians: Darryl Pemberton, April Perrine                  Demonstration Group: Johnson HS Color Guard (North East ISD)                  Sponsors: TBA, Marching Show Concepts</p>	HIGH
<p>2:00 p.m. – 3:30 p.m.  <b>UIL Band Sight-Reading Committee</b>                  CC Room: 004                  Presider: Dr. Brad Kent</p>		<p>4:00 p.m. – 5:00 p.m.  <b>Nature versus Nurture and the Role Music Plays in Brain Development</b>                  CC Room: 214CD                  Clinicians: Dianne Brumley, Cayce Brumley                  Sponsor: TBA</p>	MID/HIGH COLLEGE 
<p>2:00 p.m. – 3:00 p.m.  <b>Old Becoming New: Little Known "Gems" of the String Orchestra Repertoire</b>                  CC Room: 006                  Company: Luck's Music Library                  Presenter: Sandra Dackow</p>	PRODUCT SHOWCASE	<p>4:00 p.m. – 5:00 p.m.  <b>Pedagogy From the Podium- How to Continue to Develop the Technical and Musical Proficiency of Your Students Beyond Their Beginner Year</b>                  CC Room: 217ABC                  Clinician: Robert Herrings                  Demonstration Group: Kealing Middle School Band                  Sponsor: Phi Beta Mu</p>	MID
<p>2:30 p.m. – 3:30 p.m.  <b>First Year...First Steps...Magic!</b>                  CC Room: 217ABC                  Clinicians: Cheryl Floyd, Chuck Fischer                  Demonstration Group: Hill Country Middle School Beginning Band                  Sponsor: TBA</p>	MID	<p>4:00 p.m. – 6:00 p.m.  <b>Texas Music Administrators Conference Meeting</b>                  CC Room: 210                  Presider: Bob Bryant                  Non-TMAC members may attend and observe</p>	
<p>2:45 p.m. – 3:45 p.m.  <b>Communicating With Administrators; "Dealing with the Dark Side"</b>                  CC Room: 214CD                  Clinicians: Larry Matysiak, Dr. Scott Sheppard                  Sponsor: TBA</p>	MID/HIGH		

## Monday, July 28

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4:00 p.m. – 5:00 p.m.

### **Nerium AD-A Skin Care Product**

CC Room: 216  
Company: Nerium AD  
Presenter: Rene Ballard

PRODUCT  
SHOWCASE

5:15 p.m. – 6:15 p.m.

### **Teaching Beginner French Horns**

CC Room: 213  
Clinician: David Brandon  
Sponsor: TBA

MID

5:00 p.m. – 6:30 p.m.

### **TMEA State Board Training**

Marriott Riverwalk Salon E-F

5:15 p.m. – 6:15 p.m.

### **Guiding Students to Intonation Independence**

CC Room: 214CD  
Clinician: Jason Schayot  
Sponsors: TBA, TMF Tours and Travel

MID/HIGH



5:15 p.m. – 6:15 p.m.

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

CC Room: 214AB  
Clinician: William Owens, *TBA Featured Composer*  
Sponsors: Choice Music Events/The Foundation for Music Education/Music Across Texas

MID/HIGH

5:15 p.m. – 6:15 p.m.

### **Oldies But Goodies from the UIL PML List: Music That Matters for Young Band**

CC Room: 217ABC  
Clinicians: Richard Floyd, Mark Gurgel  
Demonstration Group: Kealing Middle School Band  
Sponsor: TBA

MID

5:15 p.m. – 6:15 p.m.

### **Lesson Planning in a Flash!**

CC Room: 216  
Company: Patti DeWitt Inc.  
Presenter: Patti DeWitt-Folerts

PRODUCT  
SHOWCASE

7:30 p.m.

### **UNITED STATES AIR FORCE BAND OF THE WEST CONCERT**

Captain Rafael Toro-Quiñones, Conductor  
Lila Cockrell Theatre  
Sponsor: United States Air Force

5:15 p.m. – 6:15 p.m.

### **Percussion Depot**

CC Room: 205  
Clinician: John Hinojosa  
Sponsor: TBA

MID/HIGH

## Tuesday, July 29

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7:00 a.m. – 8:00 a.m.

### **Fellowship of Christian Musicians Devotional**

CC Room: 212  
Host: Rory Davis

8:15 a.m. – 9:15 a.m.

### **Basic Fundamentals for a Successful Band**

CC Room: 217ABC  
Clinician: Tom Bennett  
Demonstration Groups: Johnson and Reagan HS Bands (North East ISD)  
Sponsor: TBA

MID/HIGH

7:30 a.m. – 12:00 noon and 1:00 p.m. – 5:00 p.m.

### **Convention/Clinic Registration**

CC Hall C

7:30 a.m. – 10:00 p.m.

### **Childcare Provided by Fit for a King**

CC Rooms: 209 & 211  
Free of Charge. No meals provided.

8:15 a.m. – 9:15 a.m.

### **Chamber Music and its Multiple Benefits to Your Program**

CC Room: 205  
Clinicians: Gabe Musella, Jason Smith  
Sponsors: TBA, Marching Show Concepts

MID/HIGH



8:00 a.m. – 8:00 p.m.

### **TBA Commuters Lounge**

CC Room: 208

8:15 a.m. – 9:15 a.m.

### **Teaching Beginner Flutes**

CC Room: 214AB  
Clinician: Helen Blackburn  
Sponsor: TBA

MID

8:15 a.m. – 9:15 a.m.

### **Balancing Your Band & Your Personal Life**

CC Room: 214CD  
Clinician: Fran Kick  
Sponsors: DCI, Music for All

MID/HIGH  
COLLEGE

8:15 a.m. – 9:15 a.m.

### **Trombone Performance by Christopher Bill**

CC Room: 212  
Clinician: Christopher Bill  
Sponsors: TBA, Conn-Selmer

MID/HIGH  
COLLEGE

8:15 a.m. – 9:15 a.m.

**Measures of Success...**

CC Room: 216  
Company: The FJH Music Company Inc.  
Presenter: Brian Balmages

PRODUCT  
SHOWCASE

10:30 a.m. – 12:00 noon

**Exclusive Exhibit Hall Time**

CC Exhibit Hall C (Entrance by badge only.)

9:00 a.m. – 5:00 p.m.

**Exhibit Hall Open**

CC Exhibit Hall C (Entrance by badge only.)

PRODUCT  
SHOWCASE

10:45 a.m. – 11:45 a.m.

**Total Percussion Jam:  
A Revolutionary Beginning  
Percussion Method**

CC Room: 216  
Company: Adventure Percussion  
Presenter: Yale Snyder

9:00 a.m. – 5:00 p.m.

**TBA Job Placement Assistance**

Across from CC Room: 214  
Organizers: Al and Jan Sturchio

10:45 a.m. – 11:45 a.m.

**TBA College Advisory Meeting**

CC Room: 212

9:30 a.m. – 10:30 a.m.

**Advanced Ensemble Skill  
Development for a Successful Band**

MID/HIGH



CC Room: 217ABC  
Clinician: Tom Bennett  
Demonstration Groups: Johnson and Reagan HS Bands  
(North East ISD)  
Sponsor: TBA

11:00 a.m. – 12:00 noon

**TMEA JH/MS Band and Orchestra  
Coordinators Meeting**

CC Room: 008  
Co-Presiders: Andy Sealy and Craig Needham

9:30 a.m. – 10:30 a.m.

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

HIGH

CC Room: 214CD  
Clinician: David Vandewalker  
Sponsors: TBA, Marching Show Concepts

12:00 noon – 1:15 p.m.

**TBA Active & Retired Member Luncheon  
and Business Meeting**

CC Hall D (Entrance by Active or Retired Member  
Badge only.)  
Host: Richard Herrera – TBA President  
Sponsors: Encore Tours, Fred J Miller Inc., Fruhauf  
Uniforms Inc., Music & Arts, TMF Tours and Travel

9:30 a.m. – 10:30 a.m.

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

MID

CC Room: 205  
Clinician: Gina Muela  
Sponsor: TBA

1:15 p.m. – 2:45 p.m.

**Exclusive Exhibit Hall Time**

CC Exhibit Hall C (Entrance by badge only.)

9:30 a.m. – 10:30 a.m.

**Lessons Learned in 50 Years of  
Band Directing - Session 2**

MID/HIGH  
COLLEGE

CC Room: 214AB  
Clinician: Dr. Gary Garner, **TBA Featured Clinician**  
Sponsor: Choice Music Events/The Foundation for  
Music Education/Music Across Texas

1:30 p.m. – 2:30 p.m.

**Nerium AD - A Skin Care Product**

PRODUCT  
SHOWCASE

CC Room: 216  
Company: Nerium AD  
Presenter: Rene Ballard

9:30 a.m. – 10:30 a.m.

**Expressive Techniques for  
Orchestra**

PRODUCT  
SHOWCASE

CC Room: 008  
Company: Tempo Press  
Presenter: Michael Alexander

2:00 p.m. – 3:00 p.m.

**Texas Bandmasters Hall of Fame Induction  
Ceremony**

Marriott Riverwalk Salon C  
Host: Cynthia Lansford  
Sponsor: Phi Beta Mu

9:30 a.m. – 10:30 a.m.

**SmartMusic for the Middle and  
High School Director: Panel Discussion**

PRODUCT  
SHOWCASE

CC Room: 216  
Company: MakeMusic, Inc.  
Presenter: Leigh Kallestad

2:30 p.m. – 3:30 p.m.

**Getting the Most Out of  
Your Small Drum Line**

HIGH

CC Hall D  
Clinician: Dr. Brian Mason  
Demonstration Groups: Members of the Texas State  
University and Sherman HS Marching Percussion  
Sponsors: Mapex & Majestic Marching Percussion

2:30 p.m. – 3:30 p.m.

**Full Orchestra Titles from  
Sandra Dackow Editions**

PRODUCT  
SHOWCASE

CC Room: 006  
Company: Tempo Press  
Presenter: Sandra Dackow

2:45 p.m. – 3:45 p.m. <b>Canadian Brass – The Joy of Performing</b> CC Room: 214CD Clinicians: Canadian Brass Sponsor: Conn-Selmer	MID/HIGH COLLEGE	4:00 p.m. – 5:00 p.m. <b>No More Limitations! Composing and Choosing Band Music for All Levels</b> CC Room: 214CD Clinician: Brian Balmages Sponsor: The FJH Music Company Inc.	MID/HIGH
2:45 p.m. – 3:45 p.m. <b>Jazz Band/Improvisation Rehearsal Techniques for the High School Band Director</b> (Please bring your instrument) CC Room: 205 Clinician: Dr. Aric Schneller Sponsor: TBA	HIGH 	4:00 p.m. – 5:00 p.m. <b>You Do Not Have to Be a Jazz Expert to Have a Successful Jazz Program</b> CC Room: 217ABC Clinician: Mario Casanova Demonstration Group: Trinity HS Jazz Band Sponsors: TBA, TMF Tours and Travel	HIGH
2:45 p.m. – 3:45 p.m. <b>Rehearsal Strategies - Organizing a Rehearsal and Accomplishing Goals While Maintaining Discipline</b> CC Room: 214AB Clinicians: John Benzer, David Brandon, Melodianne Mallow Sponsor: Phi Beta Mu	MID/HIGH	4:00 p.m. – 5:00 p.m. <b>Maximizing Your Time</b> CC Room: 216 Company: Marching Show Concepts Presenter: Randy Gilmore	<u>PRODUCT SHOWCASE</u>
2:45 p.m. – 3:45 p.m. <b>323rd ARMY BAND "FORT SAM'S OWN" NEW MUSIC CLINIC - GRADES 3, 4, 5</b> CC Room: 217ABC Conductor: CW5 Doug Paarmann Sponsor: US Army	MID/HIGH	4:00 p.m. – 5:00 p.m. <b>Sidelineer Sound System and Cases</b> CC Hall D Company: Opti-Case, Inc./Opti-Sound, Inc. Presenter: David Phipps	<u>PRODUCT SHOWCASE</u>
2:45 p.m. – 3:45 p.m. <b>Travel to Learn, Learn to Travel</b> CC Room: 216 Company: Kaleidoscope Adventures Presenter: Robin Parker	<u>PRODUCT SHOWCASE</u>	5:15 p.m. – 6:15 p.m. <b>Basic Knowledge of Audio Physics, Wireless Mics and Sound Systems</b> CC Room: 212 Clinician: Brian Stith Sponsor: Dan Ryder Field Drills	MID/HIGH
4:00 p.m. – 5:00 p.m. <b>ATSSB General Session</b> CC Room: 210 Presider: John Young, ATSSB President		5:15 p.m. – 6:15 p.m. <b>Contributions of Influential Texas Women Band Directors</b> CC Room: 214AB Clinicians: Barbara Lambrecht, Diane Baker, Marilyn Bennett, Cynthia Lansford, Marion West Sponsors: TBA, TMF Tours and Travel	MID/HIGH COLLEGE
4:00 p.m. – 5:00 p.m. <b>A More Musical Percussion Section: Tuning and Head Selection for the Non-Percussionist</b> CC Room: 205 Clinicians: Jim Bailey, Ben Smith Sponsors: Rico, Evans, Promark	MID/HIGH	5:15 p.m. – 6:15 p.m. <b>Programming for Your Young Band</b> CC Room: 214CD Clinicians: Carl Idlebird, Stephen Krupicka, John Rauschuber Moderator: Rob Toups Sponsor: ATSSB	MID/HIGH
4:00 p.m. – 5:00 p.m. <b>Lessons Learned in 50 Years of Band Directing - Session 3</b> CC Room: 214AB Clinician: Dr. Gary Garner, <b>TBA Featured Clinician</b> Sponsor: Choice Music Events/The Foundation for Music Education/Music Across Texas	MID/HIGH COLLEGE	5:15 p.m. – 6:15 p.m. <b>Selecting Mariachi Repertoire That is Fun for Your Students and Audience</b> CC Room: 217ABC Clinician: Rolando Molina Demonstration Group: Kingsville Mariachi Del Rey Sponsor: TBA	HIGH

## Tuesday, July 29

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5:15 p.m. – 6:15 p.m.

**Teaching Beginner Percussionists** MID

CC Room: 205  
Clinician: JD Guzman  
Sponsors: TBA, Innovative Percussion

7:00 p.m. – 10:00 p.m.

**TBA Barbeque Dinner**

Convention Center, Lonesome Dove Room  
Sponsors: Carl Fischer Music & BriLee Music, Fruhauf Uniforms, Inc., Music & Arts, TMF Tours and Travel

5:15 p.m. – 6:15 p.m.

**Getting Started with SmartMusic: Repertoire and Practice Tools** PRODUCT SHOWCASE

CC Room: 216  
Company: MakeMusic, Inc.  
Presenter: Leigh Kallestad

6:30 p.m. – 7:30 p.m.

**TCDA "Sing-In" Mozart Requiem** – Closed Rehearsal  
(TBA members invited to sing)  
CC Ballroom A

5:00 p.m.

**Bobby Goff Memorial Washer Chunkin'**

La Villita, Plaza Nacional

8:00 p.m. – 9:00 p.m.

**TCDA "Sing-In" Performance** – Open to the Public  
**Mozart Requiem**  
CC Ballroom A

## Wednesday, July 30

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8:00 a.m. – 10:00 a.m.

**Convention/Clinic Registration**

CC Hall C

9:30 a.m. – 10:30 a.m.

**Defining the TOTAL Middle School Band Program: Let's Work Smarter, Not Harder!** MID

(Repeat from Sunday)  
CC Room: 214CD  
Clinicians: June Bearden, Cindy Bulloch, Cindy Lansford  
Sponsor: TBA

8:00 a.m. – 12:00 noon

**Childcare Provided by Fit for a King**

CC Rooms: 209 & 211 Free of Charge

8:00 a.m. – 10:00 a.m.

**TMAA Marching Band Judging Workshop**

CC Room: 205  
Presider: Daniel Galloway  
Sponsor: TMAA  
(Registration fee required.)

9:30 a.m. – 10:30 a.m.

**Teaching Beginner Euphoniums and Tubas** MID

CC Room: 213  
Clinician: Dr. Matthew Mireles  
Sponsor: TBA

8:15 a.m. – 9:15 a.m.

**Instrument Repair on the Fly!** MID/HIGH

CC Room: 213  
Clinician: Pete Rodriguez  
Sponsor: TBA

9:30 a.m. – 10:30 a.m.

**Teaching Beginner Clarinets** MID

(Repeat from Monday)  
CC Room: 214AB  
Clinician: Tye Ann Payne  
Sponsor: TBA

8:15 a.m. – 9:15 a.m.

**Teaching Beginner Trumpets** MID

CC Room: 214AB  
Clinician: Gary Wurtz  
Sponsor: TBA

9:30 a.m. – 10:30 a.m.

**Orchestra Expressions & Expressive Techniques for Orchestra: String Pedagogy from Beginners to Graduates** PRODUCT SHOWCASE

CC Room: 008  
Company: Tempo Press, Alfred Publishing  
Presenters: Michael Alexander, Sandra Dackow

8:15 a.m. – 9:15 a.m.

**What's In Your Toolbox?** MID/HIGH

(Repeat from Monday)  
CC Room: 214CD  
Clinician: Lynne Jackson  
Sponsor: TBA

10:30 a.m. – 12:30 p.m.

**TMAA Concert Band Judging Workshop**

CC Room: 205  
Presider: Greg Hames  
Sponsor: TMAA (Registration fee required.)

9:00 a.m. – 12:00 noon

**UIL Marching Band Study Committee**

CC Room: 210  
Presider: Dr. Brad Kent

12:00 noon – 2:00 p.m.

**TMEA/UIL Music Advisory Committee Meeting**

CC Room: 212 B  
Breakout Rooms: 212A / 213A  
Presider: Dr. Brad Kent

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

\*\*\* Pre-register by Tuesday, July 1 \*\*\*

## Pre-register by July 1

Pre-register for the summer convention now! Visit the TBA website [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.

## Reserve Hotel by June 30

If you have not already made your hotel reservations for the Convention/Clinic, do so immediately! ***For best availability and immediate confirmation, make your reservation by June 30, 2014 on the TBA website [www.texasbandmasters.org](http://www.texasbandmasters.org).***

For information, contact the TBA Housing Bureau at (210) 207-6734 or [housing@visitsanantonio.com](mailto:housing@visitsanantonio.com).

## Exhibit Hall Open M-T-W

TBA, TCDA, and TODA will once again share a combined Exhibit Hall of over 600 booths. The wide array of exhibits offers directors, booster club members and visitors the opportunity to meet with companies who can provide them with products and services to benefit their programs. Be sure to thank the 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

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## Enjoy These TBA Activities!

### Fun Run/Health Walk: Sunday, July 27

7:00 a.m. Corner of Market and Alamo Streets  
Pre-register online or on-site at 6:30 a.m.  
Coordinator: Sue Fletcher 979-836-1125 or  
[sfletch@brenhamisd.net](mailto:sfletch@brenhamisd.net)

### Golf Tournament: Sunday, July 27

The Silverhorn Golf Club, 1100 W. Bitters Rd.  
7:00 a.m. Golf Range practice  
7:45 a.m. Announcements  
8:00 a.m. Shotgun Start  
Pre-registration by July 11 required. Form online.  
Coordinator: Ruben Adame 956-458-9114 or  
[tbagolftournament@gmail.com](mailto:tbagolftournament@gmail.com)

### Tennis Tournament: Sunday, July 27

9:00 a.m. Registration and Start Time.  
Blossom Tennis Center, 12002 Jones-Maltsberger Rd.  
Contact Coordinator to register: Charlie Mayes  
936-202-8379 or [mmayes597@gmail.com](mailto:mmayes597@gmail.com)

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

5:00 p.m. La Villita, Plaza Nacional

### Barbeque Dinner: Tuesday, July 29

7:00 - 10:00 p.m. Lonesome Dove Room and surrounding convention center areas. Free boat rides, entertainment and children's activities. Sponsored by: Carl Fischer Music & BriLee Music, Fruhauf Uniforms, Inc., Music & Arts, TMF Tours and Travel

# 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, and beautiful music. The featured speaker is Fran Kick, educational consultant and author.

- **Fashion Seminar at Macy's Rivercenter!**

After the Luncheon, Fashion Specialist Donna Muslin will emcee a fun and informative Fashion Seminar.

- **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 on Tuesday morning. Afterwards, pick up your children and enjoy a few games of family Bingo starting at 11:00 a.m.

- The traditional TBA **Barbeque Dinner** for families will be held Tuesday night in the Lonesome Dove Room and surrounding areas of the convention center 7:00 - 10:00 p.m. Enjoy free boat rides, entertainment and children's activities. A meal ticket is included in the Spouses' registration. Additional tickets can be purchased in the Registration Area.

### Discounted Tickets Six Flags and Schlitterbahn

Take your family to Six Flags Fiesta Texas and Schlitterbahn New Braunfels Waterpark following the Convention/Clinic! Discounted tickets are available to Active and Retired Members and college students. The emailed registration receipt will include details for obtaining the tickets.

### Spouse Registration

*Spouses wishing to attend the Luncheon and Style Show at Macy's must pre-register by July 1 to ensure a place at the luncheon.* Seating is limited.

Spouses may pre-register on the same form as their (Active or Retired TBA member) spouse. Spouses who are also band directors must register as Active Members in order to receive the full benefits of TBA membership. The BEST VALUE is the \$50 Spouse Pre-Registration Fee (for Non Band Director Spouses) which includes entrance to convention seminars, concerts and Exhibit Hall; Spouses' Luncheon; Style Show; Spouses' Coffee; Bingo; and Barbeque Dinner.

TBA also offers an *optional* Spouse Pre-Registration Fee of \$35 which DOES NOT include the Spouses' Luncheon, Macy's Style Show or 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 age 17 of Active members who would like to attend the Convention/Clinic with their parents may receive a *free* badge to enter the Exhibit Hall and attend clinics and concerts *with their parents*.

- **Free Childcare Sunday-Wednesday**

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, July 27 10 a.m. - 10 p.m.
- Monday & Tuesday, July 28-29 7:30 a.m. - 10 p.m.
- Wednesday, July 30 8 a.m. - 12 noon



# Sunday-Wednesday, July 27-30

## Register NOW for these Special Days

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

**Sponsored by TBA, J.W. Pepper & Son Inc., MakeMusic, The Mark of Excellence/National Wind Band Honors, TMF Tours and Travel**

Texas Bandmasters Association is proud to present the TBA Academy 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.

Come prepared to learn from the leaders in your profession—an outstanding faculty of Texas music educators, administrators, and law specialists. The wealth of information gained from the TBA Academy will prepare you for success, lay the foundation for your career, and help you achieve your professional and personal goals.

#### **CPE CREDIT:**

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

#### **COST:**

• **For directors beginning their teaching career in the Fall 2014:** \$85 Academy Fee. 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.
- Sessions: 9:00 a.m. - 6:00 p.m. Lunch will be provided at no extra cost in the Lonesome Dove Room.
- Check the TBA website for a complete list of speakers and topics.

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

**Sponsored by Peak Music Festivals**

TBA Student Day will be on Monday, July 28. Last year over 1700 middle and high school students attended. A larger turnout is anticipated this year so **pre-registration is encouraged!**

Activities for students from 8:00 a.m. - 6:30 p.m. include Leadership Training with Frank Troyka and staff; special sessions with Dr. Tim Lautzenheiser and Fran Kick; TMEA or ATSSB All State Etude presentations; performances by the Canadian Brass, the Plano Community Band featuring Geoffrey Gallante-student trumpet soloist extraordinaire, and trombonist/YouTube sensation Christopher Bill; viewing time in the Exhibit Hall; and a college fair for students to visit with representatives from several Texas university music programs.

Cost for the entire day is only \$15 per student. Print the Student Day Registration Form from the TBA website and mail it with payment to TBA, 1002 Central Parkway South, San Antonio, TX 78232. **PRE-REGISTER YOUR ENTIRE GROUP ON ONE FORM—NOT A SEPARATE FORM FOR EACH STUDENT!**

Each student and chaperone will receive a TBA Student Day Badge for Monday, July 28. These may be picked up at 7:30 a.m. outside of CC Ballroom C on Monday. Please have one director or chaperone from your school pick up all the badges.

### **Foundations for a Successful Booster Club Monday, July 28, 8 a.m. - 6 p.m.**

**Sponsored by TBA, TMF Tours and Travel**

Band Boosters are invited to an in-depth day of training with David W. Vandewalker—nationally recognized band director and author. Cost: \$100 per school, with no limit on number of boosters from one school. Download the booster pre-registration form from the TBA website and mail it in with payment. Registration is also available on-site.

# 2014 Convention/Clinic Sponsors

## Thank You!

Texas Bandmasters Association would like to thank our 2014 Convention/Clinic sponsors. It is through the commitment of our sponsors and membership that we are able to bring valuable music education events and materials.

*Sponsors listed as of publication date.*

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# Bandmasters Review

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