

Bandmasters Review



An Educational Publication of the Texas Bandmasters Association



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The Austin Symphonic Band performance in the Lila Cockrell Theatre was one of the highlights of the 2014 convention.

Mark your calendar now for the

2015 TBA Convention/Clinic
Thursday - Sunday, July 23 - July 26, 2015

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

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From the Board

Bruce Beach, 2014-15 TBA President

By now, you have returned to the band hall, the practice field or parking lot and have started the new school year. I want to wish you a successful and rewarding year, whether it is your first or thirty-first! Always keep things in perspective as you work in the trenches everyday; we are teaching our students to love and respect quality music and to perform it at the highest possible level. Try to keep that in mind as you deal with schedule changes, fundraising, upset parents or a surprise request to perform by your principal!

My sincere thanks and congratulations go to Presidents Richard and Lucinda Herrera on another fantastic TBA Convention/Clinic. I think the 2014 convention will go down in the record books as one of the best. Attendees were afforded the opportunity for more clinics and demo groups than in previous years. Lucinda put together a wonderful set of events for the spouses and their family members. All in all, this was a wonderful convention of learning and fun.

I must take a moment to thank the incredible TBA staff for all they do to make the convention a success. Executive Director Michael Brashear leads with intelligence, organization and—most of all—care. We are fortunate to have him in that position every day. Then we have to thank Robin Tovar, our Exhibitor Manager, and Justin Young, our Director

of Information Technology—two of the best in the business! We cannot forget the volunteers who come in and help out—Priscilla Brashear, Sarah Brashear, Kimberly Young, and Gary Fair. Thank you again to these faithful workers for a job well done!

With a convention as big as ours, dealing with audio/visual needs, equipment and all the performing venues can sometimes become a Herculean task. Chuck Kuentz and Charlie Munsell deserve a huge pat

on the back for covering these needs and all the details involved. Thanks guys!

Once again Brian Merrill, past TBA President, led the TBA Academy for new teachers with great success and this year had the largest number of people in attendance. I highly recommend that any new or young teacher attend this Academy next year. Introduce new or young teachers on your staff or in your area to this opportunity.

Great big thanks to Frank Troyka and his crew for the awesome Student Day. Nearly 1500 high school students learned how to be quality, caring leaders for their band programs back home. Let me encourage you to bring your students to this incredible, life-changing event.

As we do each year, we bid a fond farewell to one of our Board members. Alfredo Vélez and his wife Heidi leave us after seven years of dedicated service to the board and the band directors



From the Board, Bruce Beach

of this great state. Their love and caring leadership was an example to us all and they will be missed. As Fred and Heidi leave, we welcome Phil and Amy Clements as the new Sergeant-at-Arms. Phil, as many of you know, is the Director of Bands at Texas A&M Commerce. They have two sons, Steven and Sean. We look forward to their time on the board and know that they will make great contributions.

I cannot say enough about the Professional Development Clinics that TBA sponsors across the state. These clinics are designed to move the convention out to you. Review the schedule on the outside cover or online. If you have clinic ideas or a possible presenter, let us know so we can make plans. We are here to give you opportunities for success and hopefully these clinics will help.

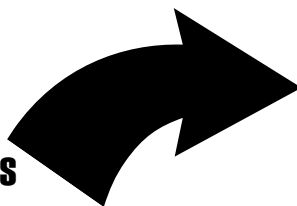
The TBA Board of Directors has already begun preparing for the 2015 Convention/Clinic. We have secured James Keene, former Director of Bands at University of Illinois, University of Arizona and East Texas State University (now with Texas A&M Commerce) as our Featured Clinician. Mark Camphouse will serve as our Featured Composer. The Boston Brass will perform and present clinics. We have invited the El Paso Wind Symphony

as well as the Naperville Municipal Band from Naperville, Illinois. The Naperville Municipal Band has been in existence for over 150 years and has players ranging from 17 to 92 years of age!! One trombone player has been a member of the group for 63 years!!! The conductor, Ron Keller, has been a member and conductor for 50 years. This group has had a wonderful relationship with many conductors and composers over the years. I have asked Ron to present a clinic on the great circus conductor Merle Evans. Ron has great insight and stories about Merle and his time with the circus bands. By having this group perform at our convention, we hope they will “spread the gospel” of TBA and Texas bands back in Illinois!!!

As I close, I have to say how humbled I am to serve on the Board of Directors of the Texas Bandmasters Association. I am also grateful to the other board members and the TBA staff for their dedication and hard work. Thank you to Richard, Steven, Jeff, Chico, John, Phil and all the Past Presidents.

To the directors of this great state, please let us know what we can do to make the convention what you want it to be. Thanks again and please remember the impact we can have on the people in front of us every day.

**Meet your
2014-15
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From the Board

Phillip Clements, 2014-15 TBA Sergeant-at-Arms

I am very excited and humbled to be asked to serve the directors of Texas as a member of the Board of Directors for TBA. I can still remember my first trip to San Antonio for All-State as well as my first trip to the TBA convention upon graduating from college. I have always admired the Texas Bandmasters Association as an organization that has the unique ability to tie together the traditions of the past with a vision for the future. Over the years, the organization and the convention have served so many by providing an opportunity to reconnect, recharge, and be reminded that we belong to a larger society of difference makers. At the convention I have had the wonderful opportunity to learn from some of the most influential teachers in our profession, to collaborate with marvelous musicians, and to give back to the profession through clinics and presentations. I am looking forward to continuing to serve our state and the profession as a member of the Board of Directors.

As a university band director I enjoy the responsibility of helping to shape the future music educators of our state. Students entering our profession now have many more teaching tools at their disposal than ever before. With so much emphasis in our society on technology and speed, it is more important than ever that we make sure that musical ability, mastery of content and the ability to communicate, inspire and motivate are the most important tools our young teachers develop as they

enter our profession. I have been excited to watch as TBA developed the Academy for young teachers to assist with this continued growth.

I firmly believe that when we teach students about music at any level, we are offering them an opportunity



“I have always admired the Texas Bandmasters Association as an organization that has the unique ability to tie together the traditions of the past with a vision for the future.”

to be part of a wonderful community. We have all heard enumerated many times the benefits for students who are part of a band program, but I think that we often forget what enormous benefits there are for us as educators. I often tell students that I am privileged to work in a profession where I get to do what I love—share my knowledge and passion for music with others. While your students will continue on in any number of different professions, they will undoubtedly remember and be affected by the passion for music and learning that you demonstrate each day. We all have the opportunity each day to inspire those around us. Who could ask for a better thing to do with our lives?

I know that the Texas Bandmasters Association will continue to be a wonderful resource for us all as we learn how to be better music educators, better musicians, and better leaders. My wife Amy and I look forward to serving TBA

and working with the outstanding educators on the Board of Directors in the years to come.

I wish you a wonderful year and thank you again for the opportunity to assist TBA in helping you achieve your professional goals and continuing the wonderful tradition of band in Texas.

From the Board

Richard Herrera, 2014-15 TBA Past President

Thank you Texas Bandmasters Association members and business partners for a great 2014 Convention/Clinic. It never ceases to amaze me how many wonderful band directors and musicians generously and freely share their time, talent, knowledge, and resources to strengthen our profession. I sincerely thank every one of our clinicians, exhibitors, and student performers who participated at the convention.



I am also grateful to the Board of Directors: Bruce, Steven, Jeff, Chico, John, and Fred, for their help and support during my tenure as President. It was a great pleasure to work with Executive Director Mike Brashear and TBA staff Robin Tovar and Justin Young as well as our convention partners Chuck Kuentz, Kimberly Young, and Charlie Munsell. Special thanks to Priscilla Brashear, Spouses Liaison, for her insight and advice to the Spouses' Board. All are true professionals who go above and beyond for the band directors of Texas. Be sure to drop them a note of thanks for their service to TBA.

Under the leadership of Brian Merrill, the TBA Academy has continued to grow and flourish. We had a record number of attendees at our convention. Thanks to Frank Troyka, Student Day 2014 was a resounding success with

wonderful leadership sessions and performances by state of the art musicians. Both of these gentlemen have tirelessly supported TBA for many years. I thank my wife Lucinda

and the Spouses' division for their hard work as well. Lucinda not only worked diligently as President for the Spouses' Board, but still managed to be a great mom, wife, and a hard working Northside ISD employee as librarian at Valley Hi Elementary. There are numerous people who are responsible for the enormous undertaking in creating, operating and facilitating our convention. Words cannot express my eternal appreciation to all of them.

As successful and record setting as the 2014 convention was, I was saddened to hear about the number of directors that did not attend in order stay home to get a head start on summer band prior to UIL start date of August 1st. Even more disturbing to me was that although the head director may have attended the convention, they left their much younger, inexperienced assistant directors back home to rehearse the band. The fact of the matter is that those are the very directors who would have gained much more knowledge of rehearsal techniques and teaching skills on how to work

a band more efficiently had they attended. A director can attend over 60 clinics by the most qualified teachers in our profession and learn how to get the most out of the time they have with their students.

Another issue for not attending may have been financial. I understand that school administration may not budget for the director to attend. You must help your administration understand that the TBA convention is the same as sending coaches to coaching school. Most administrators understand "coaching school" and its importance, so be sure to sell the equivalent "band director school" to your administrators. Regardless whether the school district pays for it or not, band directors should find a way to make it to the TBA convention. You owe it to yourself, your profession, and most importantly, your students.

It's imperative that we directors learn to work smarter and not harder. How does one actually do that? Well first, it's not the amount of time you spend with your kids, but the quality of work when you have them. To keep every student engaged in rehearsal, one must keep all the students busy especially when you find yourself working with just a few. The other students should be working silently on fundamentals that pertain to their instrument or, since a lot of us are in season, marching. For example, if you are working the trumpet section in a full band rehearsal, the other

From the Board, Richard Herrera

students could be fingering scale work, a section of music, or all region audition music. If you are working with just the brass on a marching drill, the others can be working on their marching fundamentals or fingering a section of music. This not only engages the students you're not working with to "stay busy", but also gives the opportunity for those students to continue to work individually. However, keeping everyone engaged in the rehearsal has to be an expectation set by the band director very early in the school year. Create the expectation and be sure that students follow through with their silent study until it becomes a natural habit of daily rehearsal technique. Make every minute of your rehearsal count.

Thank you for allowing me to serve on the TBA Board. It has been a fantastic journey that I have truly enjoyed. The board members I have had the pleasure of working with are some of the most humble, hard working, and professional men who will forever be my brothers.

I have been fortunate in my career to have a network of master teachers ready to help or give advice on any question I may have. I feel networking is the key to being a successful director. So, be sure to email, call, invite, or visit a master teacher. I promise they are willing to help. This is what's so great about being a Texas band director!

TBA News

Michael Brashear, TBA Executive Director

Best wishes to all of you as you begin your school year! As a band director, it is easy to get so involved in the day to day details of your job that you don't step back and really enjoy the time you spend with your students. You may be the one teacher that is able to influence a student in a positive, life-changing way!

THANK YOU. I want to thank YOU for taking time out of your summer to attend the TBA Convention/Clinic. It is because of YOU that TBA has grown to be the largest summer band director convention in the country. This year, over 18,851 hours were spent by YOU attending clinics, concerts, and product showcases. In addition, many more hours were spent in the Exhibit Hall surveying the many products and services on display there. No wonder Texas is able to have so many great band programs—all because of the commitment and dedication of the many outstanding directors!

TBA RESOURCES. TBA offers many resources providing a wealth of information for band directors.

Visit the website at texasbandmasters.org and click on the RESOURCES tab and then open the PUBLICATION ARCHIVES. There you will be able to download handouts from past conventions as well as articles from *Bandmasters Review* magazines. Also, check the website for information on the TBA Professional Development Outreach Program.

CLINIC SUBMISSIONS. If you are interested in proposing a clinic for next year's convention, please do so now on our website. Bruce Beach, the 2014-15 TBA President, and the board welcome suggestions from you.

NEW CONVENTION DATES. Starting next year, the TBA Convention/Clinic will be scheduled for Thursday-Sunday noon. Dates for 2015 are July 23-26. For high school directors, we hope the earlier date will work well. Returning home for a full week of summer band after the convention should be a positive change. Reserve these dates now so you can attend next year! Have a great fall semester!



Having a Successful Marching Season Through Better Communication

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

Along with the prodigious task of being a band director, there is an enormous amount of other responsibilities and obligations. Some of these have to do with creating a great musical performance and many do not. All are extremely vital to the success of any program at every level.

In this fast-paced world of technology, it is essential we master the art of effective communication—musical and otherwise. Our musical communication consists of strong non-verbal gestures, expressions, body language and movements executed with clarity and rhythmic precision. Complete knowledge of the music arrangements we are performing is essential and crucial to a successful performance. However, there are several other key elements in developing a strong communication with the people we work with everyday.

One key dimension of communication is *Building Trust*.

Building Trust:

Being trustworthy is more than just a character trait that is valued; it is the foundation for building understanding, support and acceptance. Lack of trust creates a barrier to connected communication that is difficult

to overcome. Once a director loses their students', parents' or administrators' trust, he or she will constantly fight an uphill battle with all communication efforts.

Here are three critical behaviors directors can adopt to eliminate the static that destroys trust.

1. Consistently reinforce the acceptable standards of behavior for your group.

People become confused when there are no established performance standards, when the rules are contradictory, or when the stated values are not being followed. For example: we may communicate that we respect everyone's time, yet we consistently begin rehearsal 10-15 minutes late...wasting everyone's time. Maybe we tell students that we value excellence, yet ask more and more from our top performer, while tolerating mediocrity and poor performance from others. When people understand the rules of the game, generally speaking, they will do their best to play by the rules.

2. When in the gray-zone, choose fairness.

We often have to make decisions about situations where things are not exactly black and white. For

example: if a student makes a decision where there is no obvious right or wrong answer and that decision results in a less-than-perfect outcome, stand up for the student. Most people do not look at events as isolated incidents. Students evaluate

your decisions regarding others as if they were personally involved and make the assumption that you will treat them the same way. If they perceive that you were fair and reasonable, they will assume you will be fair and reasonable with them. The opposite is also true.

3. Live up to your commitments.

Everyday the ultimate test of trust is given. YOUR WORD, YOUR COMMITMENT, is judged every time you say you're going to do something, regardless of how insignificant it may be. Even the

We judge ourselves based on our intentions... but others judge us based on our actions. If your student has to make a choice to trust you based on what you say or what you do—what you do wins every time.

Having a Successful Marching Season Through Better Communication

smallest commitment is a representation of your integrity.

“We judge ourselves based on our intentions...but others judge us based on our actions. Actions speak louder than words. Walk the talk and get results.” If your student has to make a choice to trust you based on what you say or what you do—*what you do* wins every time.

Building understanding support and acceptance begins with earning trust. When your students, parents and administrators clearly understand the standards of behavior, perceive they will be treated fairly and see you living up to your commitments, you will then connect with them and get the results you want.

Sharing Expectations:

People have a basic need to understand what is required of them and how their contributions make a difference. In other words, people need to see how they fit into the big picture. Maybe you’ve heard the story about three people working side by side on a construction job. All three people were asked the same questions. “What is your job?”

The first person never looked up but said, “My job is to do what I am told for eight hours so I can get a pay check.”

The second person replied, “My job is to crush rocks, and I’m a great rock crusher.”

The third person looked and said with pride, “My job is to build a cathedral.”

Three people—all doing the same job, but with completely different perspectives. Which of the three do you think would be a long-time loyal student? The more information you share about the “why” behind the “what” they are trying to accomplish, the more everyone will see the overall organizational vision and the more they will accept and support the plan and strategies necessary to achieve that vision. The odds

are they will also have a greater sense of satisfaction because they understand their purpose and how they fit into the big picture.

Provide Feedback:

Every person in an organization has four basic feedback needs. A good feedback system encourages connected communication between you and the people you work with and teach.

1. Everyone needs to know exactly what is required of him or her.
2. Everyone needs to know “How am I doing?”
 - Be sincere
 - Be quick
 - Give Feedback often
3. Everyone needs to know that you care about them and the job they are doing.
4. Everyone needs to know how the group is doing.

Walk the Talk:

Think about it: the principal method of communication in most organizations (whether we realize it or not) is the observation of other people’s behavior. Your example communicates who you are and what you believe far more clearly than any speech you deliver or note you write. Fair or not, people judge us on our actions; regardless of our good intentions... we have to walk our talk. Everything counts. There are many examples of people whose career took a turn for the worse because of an integrity mistake. They may have forgotten that people were watching, or maybe they thought the mistake was so minor it really didn’t matter. Regardless of how they justified their actions, their group will judge them.

Here are a few enemies that tend to show up when leading by example or “Leading to Ethics.”

- **Haziness** – Acting and reacting without thinking first.

Having a Successful Marching Season Through Better Communication

- **Greed** – The drive to acquire or possess more and more in one's self interest.
- **Speed** – The motivation to cut corners in response to the “warp speed” of our daily lives.
- **Laziness** – Taking the path of least effort and resistance.

If you want to build understanding, support and acceptance, your values and operating principals must not only be believed, they must be behaved.

Communication is one of the most powerful tools you have. Rather than think of it as an activity, think of communication as an outcome. Stay focused on the message. Eliminate the static. Work to build understanding, support and acceptance. When you do, you'll be well on your way to ensuring the success you desire for yourself, your students, parents and administrators.

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.



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A Few Random Thoughts About Band

Dr. Gary Garner

It seems to me that teaching boils down to four essential things: 1) **information** (I'd be a lousy calculus teacher since I don't know the first thing about it); 2) **communication** (we've got to have some effective means to dispense that information to our audience, in this case band students); 3) **motivation** (we have to find a way to make them want to receive and process the information); and 4) **evaluation** (essentially, determining if the process results in a change in behavior; without a change in behavior, no education has taken place).

It took me many years to realize that the most difficult of all these—by far—is to capture and hold the full attention of the students; this is in no way exclusive to young people, incidentally. How many times have you read a paragraph, even an entire page, only to realize your mind was somewhere else the whole time and you have no idea what you just read?

This ties into the next point I'd like to make, namely that it's easy to feel anonymous in a large ensemble. I want to hold each band member accountable and for them to know that they may be called upon at any moment to repeat something I just said or to play their part alone or perhaps to evaluate what someone else has played. Once they understand that,

they're far more likely to tune in. Parenthetically, I should add that this, as well as everything else we do in a rehearsal, absolutely demands excellent classroom control. I see many directors who have it, but, sadly, many that don't.

Next point. There is probably no time in students' playing careers that their excitement runs higher than when they first come into possession of that bright, shiny new instrument. I can't think of any better way to quash that excitement than to spend days, even weeks, playing on the mouthpiece alone. "But," you might say, "I don't want to allow them to establish bad habits from the outset."

I understand the rationale, but I'm quite convinced that's not a problem, provided a poor embouchure or hand position is not allowed to continue for any appreciable amount of time. The late, great James Mursell, one of the premiere music educators of the past century, drew an analogy to teaching a kid to throw a baseball. Would you spend hour after hour explaining the proper grip, just where the laces should go, the aerodynamics of the flight of the ball, and all the rest? Not likely.

You'd hand him the ball and have him throw it to you. Then you'd say something like, "Great. Now, try this." And you'd continue to refine the process over time.

And so it is with playing an instrument, in my opinion. Here's how you open the case, here's how you put it together, here's how you hold it, and how you form your embouchure. Now, let's see if we can make a sound. Then go from there, constantly encouraging and refining at ever higher levels.

When I was teaching beginning band, I'd have 120 beginners every year, all in one class, and no assistant. While the numbers would vary, this was pretty much the pattern everywhere in those days. My goal would be to send them home the very first day able to play "Mary Had a Little Lamb" (three notes). It would sound terrible, of course, but rarely would there be a student that couldn't manage it.

The second day, we'd get down to some serious business, but we'd managed to allay those initial apprehensions they (and their parents) had and to capitalize on the great excitement about being a part of that thing we call "band."

There is probably no time in students' playing careers that their excitement runs higher than when they first come into possession of that bright, shiny new instrument.

A Few Random Thoughts About Band

Next point. Why do so many of our colleagues not have a thorough knowledge of all the instruments? To me, a band director that doesn't know all the fingerings for all the instruments (including alternate fingerings) is as ill-equipped to do the job as the doctor who walks into surgery with a scalpel in one hand and a *Grey's Anatomy* in the other. Hmm, appendix...should be about ...right here. Uh, maybe it's time for a second opinion.

I think there's a fair amount of misunderstanding about just temperament. Does a just tempered chord sound better than an equal tempered chord? No comparison, especially on a Harmony Director keyboard. In the real world, however, anyone thinking they'll have their band play just temperament all the time can only be described as delusional.

To me, the most realistic use of it is on sustained chords, especially at cadences. Even then, it's no small challenge to lower a major third 14 cents or raise a minor third 16 cents, much less lower a dominant 7th 31 cents. Can you imagine raising any note on a clarinet 16 cents with the regular fingering? Ain't gonna happen, at least not with the regular fingering. If they're doing it right, they're already at the top of the pitch.

In my experience, it virtually always requires some kind of fingering adjustment. Just last week I was working with a group on a slow piece that ended on an F major chord. The third was in the 2nd clarinet, horn, alto sax, and euphonium. After a little experimentation, we were able to make it work by having the clarinets add finger 6 to their low B (one player had to add the low F key as well), the horns played their E third valve, and we cut to only one euphonium, who dropped out a couple of measures earlier and pulled his tuning slide. (It might also have worked as a 5th harmonic, first and third.) It also worked for the saxes to add finger 6. To think each of these players could simply lip it down just the right amount, and do it every time would be the height of naiveté. The downside is

that tone quality will almost surely suffer, but I've not found it to be noticeable in ensemble.

This can often be a somewhat painstaking process, but when you're able to make it work, it does indeed produce a beautiful, pure sound.

To be sure, intonation is a wide-ranging, multifaceted problem. I agree with Walter Piston, that there are so many aspects to consider—often working in direct opposition—that playing “in tune” is not really possible. Nonetheless, elite groups do exist that give a surprisingly good imitation of it. Finally, I would add that of all the factors to be taken into account, the one of transcendent importance is matching unisons and octaves.

When I look back at all the advancements that have taken place in the band world since I first stepped on a podium over a half-century ago, it's staggering how far we've come in almost every way. One exception I see, however—a rather widespread one—lies in teaching students to read well, to be independent musicians that need not rely on someone else to show them “how it goes.” I'm sure this is a subject that could be debated endlessly, but it seems obvious to me that we need to place more emphasis on learning to read rhythms, in particular (and yes, Eastman, without a doubt), reading a lot more, and not spending an inordinate amount of time in the preparation of three contest pieces. Many would be quick to add, I'm sure, that, were our students more proficient readers, less time would be required to prepare the contest music. ***There is no greater or more lasting gift that we can give our students than musical literacy.***

One of the advancements I had in mind in the previous paragraph is the computer program, *Rhythm Bee*, which, when used regularly and intelligently, can produce extremely impressive results in increasing reading skills. (Just to be clear, incidentally, I have no financial interest in that product.)

A Few Random Thoughts About Band

Oh man, I'm already feeling so much better. Tempting though it is to relieve myself of so many other dearly-held opinions, I'll limit myself to just one more: developing technique.

The chromatic scale is the wellspring of all technique. By the end of the first year in band, every student should be able to play the chromatic for the full practical range of the instrument. The brass players will be limited, of course, to whatever their chops will allow at that point in their development, but it should be at least to a G above the staff for the trumpet, and the equivalent for the other brass. Full range for flutes and saxes, high

G for clarinets, Eb for oboe, and F for bassoon. I'm assuming, by the way, that your beginners are meeting daily, and not on alternate days, as is the unfortunate case too often. As for myself, I'd rather wait until the next year, if necessary, in order to see them every day.

They should also be able to play all twelve major scales and arpeggios by the end of the first year, two octaves where practical. Next would be the remaining building blocks of developing a facile technique: minor, dominant 7th, and diminished 7th arpeggios, though these would probably not come until the next year. I don't worry much about minor scales, since all minor tetrachords, other than the augmented second in the harmonic minor, are present in the major scales.

By the end of the first year in band, every student should be able to play the chromatic (scale) for the full practical range of the instrument. They should also be able to play all twelve major scales and arpeggios...., two octaves where practical.

Oh, sorry, I can't sign off without mentioning one other thing: my continuing amazement that 1) with the proliferation of recordings and videos of so many great

players, so few students I encounter have the slightest notion of who they are and how they sound; and 2) that so few directors make them aware of that fact. They need to have models. They need to have heroes.

Finally, I 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 a "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 a rock band, a rubber band, or possibly a wedding band. So many possibilities.

Dr. Gary Garner retired in 2002 after 39 years as Director of Bands at West Texas A&M University. He holds a bachelor's degree from Texas Tech and the Master of Music and DMA degrees from the University of Southern California. He began his teaching career in Lubbock. From there he went to USC as marching band director for four years before accepting a position at WTAMU. During his tenure the WTAMU Symphonic Band appeared a record ten times before the TMEA, twice at College Band Directors National Association conventions, and twice in Carnegie Hall. Dr. Garner has recorded an album for Crest Records with his sons Brad and Blair, "The First Family of Flute", and an album of flute trios with son Brad and the eminent flutist Julius Baker. Honors include: WTAMU Faculty Excellence Award, WTAMU Phoenix Club award for teaching excellence, Minnie Piper Stevens Award, Amarillo HS Hall of Fame, Texas Bandmaster of the Year, Bohumil Makovsky Award for outstanding service to college bands, Phi Beta Mu International Outstanding Bandmaster, Gene Hemmle Award as an outstanding music alumnus from Texas Tech, Honorary Lifetime Member of TBA, Percy Grainger Award, and Legendary Bandmaster by the Dallas Wind Symphony. Dr. Garner was the 2014 TBA Featured Clinician at this summer's convention.

Character Traits of a Student Leader

Dr. Tim Lautzenheiser

Student leaders are no longer a luxury in our educational world, but rather a necessity, particularly in the field of music. Any successful ensemble is made up of a strong director and a committed group of responsible and dedicated student leaders. We count on these extraordinary young people to offer their time and energy in the ongoing growth and development of our programs. Without them, much of the daily work simply will not be completed.

Students are usually “eager” to assume the leadership roles, but are they “capable” of assuming the responsibilities that accompany the real leadership agenda? Do they truly understand the personal price of leadership? *The selection process cannot be taken lightly; for the student leaders will often determine the attitude, the atmosphere, and the level-of-achievement for the entire organization. They are the pace-setters for every member of the ensemble.*

So many factors enter into this important choice. Are the candidates competent? Are they emotionally secure? Will they assume a leadership posture both in and out of the rehearsal environment? Can they handle stress and pressure? Are they willing to make decisions that are not self-serving, but focused on

their followers? Do they accept criticism and learn from their mistakes? Are they selfless rather than selfish? Ultimately, will they serve as positive role models for each and every band student? These are not easy questions to answer, but they are crucially important inquiries, for it is unfair to everyone to assign leadership responsibilities to an individual who has not developed the level of maturity needed to assume the added responsibilities associated with productive leadership.

Over the years of teaching the skills and techniques of student leadership, I have observed many students who are confident in their abilities and certain they can “do the job” and do it quite well; however, they have great difficulty turning hopes and visions into reality. The results are devastating to their followers, the program, and the perceived self-worth of the leader him/herself. In truth, everyone loses. How can we, as directors, avoid this dilemma?

In our urgency to have our students become more responsible and productive (perhaps these are one in the same), we are constantly looking for those opportunities-of-growth that will allow them to experience the pathway-to-success. After all, our fundamental mission as educators is to prepare them for the rigors of adulthood. It is

exciting and personally gratifying when we see them rise-to-the-occasion, but the penalty-of-failure has a high price-tag in terms of the emotional damage to the student’s self-concept. Unlike many other aspects of education, failure in student leadership means others are at-the-effect of the shortcoming. If a student leader does not accomplish the given task, it can (and often does) have a negative impact on all the followers; and the consequences can range from outward hostility to exclusion from the group. In extreme cases the wounded student leaders will make a decision to never be put in a similar situation where he/she will be subject to such personal pain. They choose to side-step any leadership responsibilities in the future.

Metaphorically, we do not pick a tomato from a garden until it is ripe, for it will be of no value to anyone. It is impossible to place the prematurely picked vegetable back on the mother-plant. Likewise a student leader who is not ready (not ripe) will be incapable of surviving the pressure and stress of leadership if he/she has not grown to the necessary stage of leadership maturity.

There is an art to the selection process and veteran educators are careful to find the students who are: **SELFLESS.** Watch for the students who are always taking

Character Traits of a Student Leader

the time to help those around them. You can quickly identify this important trait, “consideration-for-others,” by simply observing their behavior before and after rehearsals.

PERSISTENT. Tenacity is an attribute necessary for attaining excellence at any discipline. Many people will begin a new endeavor with a sense of positive enthusiasm, but you are interested in the students who “complete” their assigned responsibilities. We are not measured by what we begin, but what we complete.

CONSISTENT. Most student leaders are at a time in their lives when they are establishing their personal habits and their life-values; they are truly deciding “who they are.” Dreams, goals and desires can shift radically from one day to the next. Pinpoint the student who is predictable and demonstrates emotional stability—those who can “stay the course.”

AFFABLE. It is often tempting to favor the student leader who is a gifted musician and this is certainly an important aspect of his/her qualifications. However, it is vital for the student leader to have a healthy rapport with the other members of the organization. Popularity aside, the chosen student leader must be recognized and respected by the majority of the group.

HONEST. Slighting-the-truth is commonplace. The student who avoids the temptation to exaggerate

or embellish the truth and is willing to accept the consequences that often accompany honesty is a rare commodity. Everyone will benefit from being in the presence of a person who demonstrates such personal integrity.

FAITHFUL-LOYAL. “United we stand, divided we fall.” This well-worn phrase is still classic advice for every leader. The students who are always tried-and-true loyalists are your best nominees for student leadership positions. At this stage of leadership, commitment-to-the-group is mandatory and any disagreements or issues should be dealt with behind closed doors and in strict confidentiality, but there must be a sense of unity in front of the ensemble members.

These six personality traits are only a starting point; however they will establish a strong foundation for the selection qualifications of any student leader. We, as educators, must be sensitive to the overwhelming effects student leadership can have on the development of the individual. We are in a position to help our students create a sense of self-worth that will serve them throughout their lives. We can guide their efforts and energies to ensure a positive experience for all concerned. As their leaders we have an immeasurable influence on their leadership for life.

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.

Teaching Beginner Trumpet Students

Dr. Gary Wurtz

I was recently invited to provide a session on the teaching of beginner trumpet players at the TBA Convention/Clinic. Although I have much experience teaching beginners, the truth is that as a college professor for over twenty years, my days of teaching beginners were a while back. For that reason, I decided to prepare for the clinic by combining what I think with the thoughts of a few other talented and respected teachers who teach beginners in our state. Answering my call for input, folks like Bene Davis, Melodianne Mallow, Cindy Bulloch, Jason Tucker and Chris Wurtz shared their thoughts. It should come as no surprise that none of these gifted teachers do things exactly the same way as anyone else, and I was, frankly, happy to learn that. In my opinion, there is no one way to teach students new to the trumpet how to play it. Even for my college students, I often express the thought that there are many ideas about how to play the trumpet, and mine are the ones I am comfortable with. With that being the mindset, I am pleased to offer a few thoughts that I hope might prove helpful to someone.

The good news is that you don't have to reinvent the wheel. Teaching someone how to play the

trumpet from scratch has already been done successfully by a lot of people, so all you have to do is find something that works that you also believe in.

Perhaps the first pertinent questions to address regard equipment. People ask me if I believe students should start on cornets or trumpets. Though these instruments were decidedly different early in their histories, nowadays they have become a bit homogenized. Cornets are generally more cylindrical

than originally conceived, and trumpets incorporate more conical tubing than they once did. Though it's possible that, in some students' hands, a youngster may achieve a better tone on a cornet than a trumpet at the earliest stages, to me the best reason to consider using cornets over trumpets is simply because the center of gravity and proximity of the mechanism to their faces better fits their typically small stature. In terms of tone quality, in the hands of most beginners the difference between a

cornet and a trumpet is negligible, in my experience. Although there are some school districts that are afforded the luxury of being able to insist on exact brands and models

of instruments, I think it is important to realize that in many districts students are going to have to play whatever is most convenient, including whatever is the least expensive option. It is important for teachers to learn to make that work!

The choice of a mouthpiece size is something about which most have a strong opinion. I started on a 7C, which many still use. I have been a part of programs where the standard issue for beginners was a 5B. If you compare mouthpiece measurements in a published manufacturer's brochure, you will find that the difference in the dimensions between the mouthpiece size options employed by most is miniscule. In my opinion, B cups are generally too much for a beginner to handle. While they may help produce a

Find a mouthpiece that works for a student based on the size and fleshiness of the lips.

Perhaps the biggest trumpet killer is placing the mouthpiece rim directly on the red of the lips, especially ... the upper lip.

Teaching Beginner Trumpet Students

slightly darker sound, the sacrifice in endurance and range may not be worth it. Here's a novel thought: find a mouthpiece that works for a student based on the size and fleshiness of the lips. Students with larger lips may need more room, while students with thinner lips may need something a little smaller to allow them to succeed. I don't believe all beginners should play the same size mouthpiece any more than I believe every 6th grader should wear the same size shoe!

My main contact with beginners, nowadays, happens at our annual summer band camp. "Beginners" at band camp have just finished their first year of band, and that is enough time for habits to have fully formed. While many students are in fine shape after a year, the most common negative issues I encounter after one year are bad posture, inferior hand position and poor mouthpiece placement. Students who do not suffer from these tend to be positioned for the most future success. Therefore, let me quickly address each of these.

Students should sit up straight, with their heads positioned directly in line with their spine. If the head is on front of the spine it places a lot of stress on the upper muscles of the back. Many band directors ask students to sit forward in their chairs, and I have no problem with that, but on a personal note, I am much more comfortable with my back in the back of the chair. Since children are people, I believe they are likely to feel the same way. Controversial?

In order for the valves to function at the highest level, mechanically speaking, they need to be pushed straight down. Poor hand position often results in pushing the pistons at an angle, causing the valves to hang, resulting in poor execution. Encourage students

to hold the valves with the left hand so that the thumb is in the saddle on the first slide and the third or fourth finger are in the ring on the third slide. The right hand should form an inverted "C", with the fingers arched over the valves so that they can depress the valves straight

down. I teach students to think of their fingers as an extension of the valvestem. The right thumb should be inserted between the first and second valve casings, and kept straight so as to keep the right hand from collapsing against the trumpet. Teach students to move third and first valve slides to adjust intonation on low D, C-sharp and even E right from the beginning. They can use both hands, just like you expect your beginning woodwind players to. Never let them think it is beyond them, because it is not.

Perhaps the biggest trumpet killer is placing the mouthpiece rim directly on the red of the lips, and especially on the red of the upper lip. The upper lip is the primary vibrator; placing the rim directly on it, puts great restriction on its ability to vibrate. Teachers should constantly monitor the placement of the mouthpiece on the top lip. If a ring appears below the line that divides the face from the labial skin, then the mouthpiece is too low. Experience has shown me that trying to correct this problem once it is the student's customary manner of setting up meets with very limited success. Once students become accustomed to playing this way they find it almost impossible to reestablish their mouthpiece placement, yet some of the most typical problems associated with this issue are poor range, inflexibility, fuzzy sound and a lack of endurance. Directors should be consistent, insistent and persistent in their instruction to keep the mouthpiece high enough.

Downplay buzzing the mouthpiece. Playing on the mouthpiece by itself is harder to do than playing the trumpet... students have limited success with it. Instead, (blow) smoothly through the trumpet until the sound catches.

Teaching Beginner Trumpet Students

At this point I am going to offer up what may be viewed as a very controversial point of view, and I am willing to suffer the consequences. I think it is quite acceptable, if not beneficial, to downplay buzzing the mouthpiece by itself as a major part of teaching the trumpet to beginners. Yes, I said that! Playing on the mouthpiece by itself is harder to do than playing the trumpet, and therefore students have limited success with it. Furthermore, playing on the mouthpiece is not all that fun. They want to play the trumpet...we all did! In fact, the sooner the teacher can have new students playing a recognizable melody, the sooner you have them, and their parents, hooked. Why not experiment with one class and try teaching without emphasizing mouthpiece buzzing. Instead, speak not of buzzing at all, but of blowing smoothly through the trumpet until the sound

catches. Don't expect students to hit certain pitches. Some will naturally play lower and some higher. Allow them to enjoy success where they are. If they can play a great low C, start there. If the student in the next chair plays a nice G, or even a fourth space C, go with it. Enjoy some harmony! After a few days they will learn to make the adjustments necessary to play other pitches.

Above all, be encouraging and make it fun. Hear them play often. Give them frequent chair tests, but allow ties. If it is fun, and they are having success, they will practice more and stay in band longer. Teaching beginner trumpets is like anything else: nothing works for everybody, but everything works for somebody. If my ideas don't work for you, that does not offend me, but if they help you in some way, then I am pleased I could help.

Dr. Gary Wurtz teaches trumpet, directs the top jazz band, and is the Associate Director for Undergraduate Studies for the School of Music at Stephen F. Austin State University in Nacogdoches, Texas, where he has taught since 1992. Prior to becoming the Professor of Trumpet at SEASU, Wurtz taught private trumpet at numerous public schools, and alongside such respected band directors as Cindy Bulloch, Dick Clardy, Malcolm Helm, John Benzer, Frank Troyka and Pete Tolhuizen. He has played trumpet professionally in many orchestras, jazz groups, wind bands, chamber ensembles, commercial venues and as a soloist. He held the position of Principal Trumpet of the Richardson Symphony Orchestra for 16 years as well as co-principal and principal positions in Mexico City and in the Dominican Republic. At SFA he has chaired the Faculty Senate, and in 2011 he was chosen as the recipient of the Teaching Excellence Award for the College of Fine Arts. His students have gone on to successful careers as band directors, performers, military bandsmen, and even careers outside of music. He received a Bachelor of Music Education degree from West Texas A&M University in 1985, a Master of Music Education degree from the University of North Texas in 1987 and a Doctor of Musical Arts degree from UNT in 2001. Dr. Wurtz is an artist for Schilke Trumpets.

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2014 Malcolm Helm Memorial Endowed Scholarship Winner

Amanda Vereen, Texas Tech University

Born and raised in El Paso, Texas, I started off at Hornedo Middle School under the direction of the late Jorge Avendaño. Shortly thereafter, I attended Franklin High School and served as a drum major of Bruce Beach's band for two years. During that time, I had the opportunity to participate in TMEA All State ensembles and UIL State Solo and Ensemble events multiple times. I am now a student at Texas Tech University in Lubbock, Texas. In May 2015, I will be graduating with a degree in Music Education.



In college, I've worked very hard to maintain a spot on the Dean's List as well as strived to pursue any and all student involvement opportunities that may arise. At Tech, I am very involved with the *Goin' Band from Raiderland* under the direction of Professor Duane Hill. Last fall, I finished my first season in the role of Assistant Drum Major and completed my two-year service as Uniform Chair. Uniform chair was a specifically demanding role that combined my passion

for *Goin' Band* with my dedication to our chapter of Tau Beta Sigma. I'm also very involved with the Tech Flute Studio as well as the Tech Flute Society. We've

had the opportunity to travel as a flute choir to a National Flute Association event and the Bigger than Texas Flute Choir event at TWU.

This past year, I joined the Texas Tech Concert Band as a featured soloist, gave my junior recital, and was a member of Dr. McKoin's Symphonic Wind Ensemble. I've spent the majority of summer 2014

teaching and assisting at programs around Lubbock, Texas. I have worked with the Middle School Band Academy, Texas Tech Band and Orchestra Camp for my third summer, and miscellaneous instrument fairs and summer band camps in town.

After graduation, I hope to become a high school band director somewhere in Texas. I'm also considering pursuing a Master's degree in Flute Performance.

The Malcolm Helm Memorial Endowed Scholarship

Instrumental music education, Texas bands, and the Texas Bandmasters Association suffered a great loss with the passing of Malcolm Helm in March 1993. Malcolm was a friend and colleague to many. Long after becoming ill, he continued to serve his beloved profession tirelessly with the same uncompromising commitment to service and excellence exhibited throughout an illustrious 23-year career. To honor his memory, the TBA's Executive Board established the Malcolm Helm Memorial Endowed Scholarship to be supported by an endowment funded by donations from friends and colleagues. The recipients of this scholarship are outstanding undergraduate wind or percussion players who are majoring in music education at a Texas public or private college or university. During a time of escalating costs in higher education, TBA has the opportunity as an association to assist talented, promising college students as they prepare for the teaching profession.

Tax-deductible donations of any amount to the Malcolm Helm Endowed Scholarship Fund are invited and welcomed. For those wishing to make a donation, simply send a check or money order to Texas Bandmasters Association, 1002 Central Parkway South, San Antonio, Texas 78232. There is an acknowledgement form available to honor someone with your donation on a birthday, anniversary, holiday, or just to say a special thank you.

Students may apply for the scholarship each spring and will be awarded at the summer convention. For information on how to apply, visit the TBA web site www.texasbandmasters.org.

Marching Band at Claudia Taylor Johnson High School What We Like and What Works For Us...

Jarrett Lipman, Phi Beta Mu Young Bandmaster of the Year 2014. Lipman and the C.T.Johnson HS staff presented three clinics at this summer's convention to standing room only crowds.

"What We Like and What Works for Us" is designed to share a few of the exercises and concepts that we use for Claudia Taylor Johnson High School's Marching Band. Most of our techniques reflect current trends; many are variations on a theme. These are the practices we execute on a daily basis that we continue to adjust and refine...and the techniques we find that work for us, we like! I also want to share a bit about our approach to seeking out role models which has made a huge impact on our program over the last six years.

When Johnson opened in the fall of 2008, we began the process of seeking out role models who experienced success in their various fields and have continued this process through to the present day. We define success as an end product that we can take pride in... in other words, if Alan Sharps and I can sit and watch it or listen to it, and like the way it sounds and looks, we feel we have achieved success. This attitude applies to those schools we study as well, and it is not necessarily connected to competitive achievements or accolades.

Alan Sharps and I opened the band department together in 2008 as the band directors. Jordan Stern (2012-present) and Manny Maldonado (2008-12) rounded out

our team. Alan moved to Texas in 1997 after teaching in the public schools in Miami, Florida and Virginia Beach, Virginia. During my final semester at Mason Gross, Rutgers University, I moved to San Antonio (fall of 2007) in order to complete my



Cindy Lansford presented the Phi Beta Mu Young Bandmaster of the Year Award to Jarrett Lipman at this summer's convention

student teaching at Ronald Reagan HS. While at Rutgers, we studied the videos and recordings of many programs in Texas including L.D. Bell, Spring, Westfield, and Ronald Reagan when they came onto the scene. I was enamored by how these programs could produce concert groups and marching bands that so closely resembled Drum Corps.

Excited by this prospect, I contacted Mark Chambers at Reagan HS to request an opportunity to come to student teach. Following Reagan from 2002-06 and listening to the impressively creative arrangements, the incorporation of

electronics on the field, and the visual ideas that people still copy to this day, I saw they were clearly something different and fresh. At the same time, I was also inspired by listening to Westfield, Spring, and Winston Churchill who have their own distinctive styles.

I share this history to illustrate how I have developed an eclectic style in "what I like." Alan Sharp's experiences mirror my own. In pursuit of mentors and role models, I have pulled from many different camps and thought processes in an effort to discover what I like and how to transfer that style to students.

Our process has been to respect what our role models do well, learn from that, and invest as much effort as possible into shaping it into a final product that our kids enjoy, and take pride in our endeavors. We have found one constant across the board from each role model we study: **an extraordinarily high standard.** Each school we have studied holds their students accountable for learning their music, invests energy into producing a marching show that is interesting and technically challenging, and expects a great deal from their students in terms of both individual preparation and commitment to good ensemble fundamentals.

*“Breathe to play,
not just to live...”*

-Tom Bennett

DAILY DRILL

So what are some of the elements of our daily drill?

For us, we look at marching band and concert band as two entirely different genres of music—the same perspective we use for orchestra and jazz.

While we approach the technique of playing the instruments with the same standard of excellence, we don't necessarily want our end Marching Band product to sound like a Wind Ensemble on the field. I love Concert Band and Wind Ensemble. I want our Marching Band to have the elements of beauty and lyricism of a Wind Ensemble, but also want it to have the power and excitement of a Drum and Bugle Corps. Thus, we work on exercises that build *quality* of sound and some that develop *quantity* of sound.

Although we approach each ensemble a bit differently, below are some common principals we use across all of our groups. Before each and every rep, performers will have a game-plan:

1. When am I going to breathe?
2. How do I want to sound?
3. How loud do I want to play?

Three levels of Listening

1. **Individual goals** - How well do I play my individual part in tone, in tune, and in time?

2. **Section goals** - How well am I BALANCING to each player in my section, and matching their style, energy, articulations? How should my section sound? How am I working to maintain that sound and texture?

3. **Ensemble goals** - How well can I hear all of the instruments in the band? How do I want the band to sound? How do I think it should sound and what am I doing to achieve that sound? This can be a challenge outdoors for sonic and spatial reasons.

Our daily musical diet for all of our ensembles will include some variation on the following:

◆ **Breathing** - For breathing exercises, our primary purpose is to ensure what we do in the exercises transfers directly to the instrument. We will mix things up each day, including:

1. Through the nose, through the mouth; “OH” syllable on intake, “HO” syllable on exhale
2. Air flow exercises/calm air blowing through the instrument
 - Brass players mouthpiece inside the mouth behind the teeth; valves down/trombones 7th
 - Woodwinds flow air through the horn
3. Volume of air exercises - (work sustained air for 4-8-12 counts at FF)
 - Brass blowing into the horn, mouthpiece on the face
 - Woodwinds blowing air into the horn
4. The art of the “recovery breath,” maintaining the consistent sound, 8th and 16th note breaths
5. Articulation, mouthpiece on the chin, all blow air through a “Tu” syllable

◆ **Singing to Be Musical; Singing to Center Pitch** (Content by Alan Sharps)

- Sing to learn musicality and phrasing ideas
- Singing is the gateway to listening with more detail, need to hear the pitch to be able to tune on horn
- Incorporates and reinforces breathing, voice hard wired to ears and brain to directly transfer pitch
- Awareness of diatonic and chromatic intervals, learn interval names and what they sound like
- Establish understanding of a tonic pitch and its relationship to other scale degrees using Solfeggio Syllables (F=Do, G=Re, A=Mi... etc.)
- Sing interval exercises, music on note names, chorales, and passages from your music
- Develop students' ability to hear themselves in tune against a drone or moving from interval to interval
- For brass players, sing then transfer to Lip Vibrations on the mouthpiece only to improve accuracy

◆ **Lip Vibrations for Brass (Using BERP preferably)**

- Base lip off humming or singing, use a constant pitch or drone to begin with
- Important to make sure lip vibrations sound correct and vibrate correct pitch
- Train kids what the correct “sound” is—an efficient, full sound that is musical

What We Like and What Works For Us...

- Important to monitor these closely as vibrating the incorrect pitch will fight the instrument
- Ensure that band members are always vibrating the correct pitches
- Vibrate an exercise, then transfer it to playing, always make the connection

◆ Long Tones - Do Daily

1. Normal Johnson Routine and “The Cadets” will include 3-4 long tone exercises at tempos 68-96
2. “Remington” Interval Exercises: *Remington Down*, *Remington Ascending*, *Rotating Remington*
 - Learn to play intervals in tune, and not allow sound to shift
 - Ask kids to be aware of what intervals they are playing
 - Can do from different notes: Normal Concert F, Low Bb, High Bb
3. Goals...
 - Long tones should be full, resonant, and steady; brass players keep lips flexible
 - Default dynamic at Johnson is MF (MF different strength depending upon indoor or outdoor)
 - Long tones bring together all elements of the brass triangle, and go slow enough to allow band members to assess how they feel and how they sound
 - Focus on the front/start of the note, the body of the sound, and the quality/approach to the release
 - Work follow through and consistent air
 - Above all, work to sustain and establish both the sound of the individual and the sound of the section
 - Can work ensemble during this time, but more focus on awareness of self and neighbors

CT Johnson band students served as a demonstration group for convention clinics



◆ Long Tones/Smooth Sounds/Range Extension - Do Daily

- Normal Johnson Routine will include F Descending and F Ascending Exercises. (See Joe Dixon’s brass web site for procedures and structures of these exercises.)
- Two-note drill, half notes connected, quarter notes, 8th notes
- Subdivisions of the exercises welcome
- Brass will work chromatics in the lower register of the horn
- Sustained long tones in the upper register
- With range, be cautious not to move too quickly; need to play on notes that don’t sound “good” and work to gain control, especially of all the notes you will play in your marching show or concert music

◆ Lip Flexibility/Technique

- Basic Lip Flexibilities (1-5-1) (5-1-5) are important
- Normal Johnson Routine includes exercises that combine flexibility and technique
- “The Cadets” Drum Corps utilizes many exercises developed each year by Brass Caption Head Gino Cipriani to combine multiple elements that will build a stronger player and be efficient with time during fundamentals. Work to develop something in your program that addresses the needs of your ensemble.
- Activate all three parts of the tone triangle, air embouchure and aperture/tongue placement
- Woodwinds learn to control tone and volume of notes in different registers
- Pitch Bends for the brass are a great way to build control. Work to bend single down half a step, then up half a step to gain greater control of the center of the note.

What We Like and What Works For Us...

MORE OF WHAT WORKS FOR US...

◆ *Chorale*

- Simple chorales develop sonority, voice leading, and musicality
- “Patterson Chorale” or any Bach Chorale will work
- Compose your own chorale to meet the needs of your group
- Have band members sing, buzz, note-name, etc.

◆ *Articulation*

- Multiple ways to approach, important that band members have a strong vocabulary on how to define the fronts and releases of their notes
- We work to separate style from note length; i.e. “Legato” is a style, where as a “Tenuto” is a length (not a perfect science, sometimes we will cross...)
- An infinite number of ways to articulate, work to develop a system that allows students to understand specifically what you are looking for—the “Articulation Series” is a helpful tool in unifying approach to articulation but is only the start
- Do a lot of articulation exercises with the mouth-piece on the chin, listening to them blow air through an aperture using a “Tu” syllable
- Develop articulation exercises that address issues in your marching show and concert band music and will build strengths
- Need to address multiple tonguing with your players if applicable for their instrument

◆ *Volume Control*

- If you want to play loud with control, you need to practice playing loud with control
- It will take time for your band members to develop control at big volumes; continue to encourage them to “open up” their sound, while remaining efficient
- Can approach volume through chord progressions, long tones, crescendo/decrescendo exercises
- Volume building outdoors requires patience

VISUAL

In the visual realm, we are fortunate to have Aaron Barnes leading our visual program. He marched with “The Cadets” from 2002-04 and has instructed the “Crossmen” and “Boston Crusaders” since aging out. Below are some thoughts on what we do each day to prepare our students:

◆ *Visual Thoughts and Exercises*

Content by Aaron Barnes - Visual Caption Head

- **Use Checkpoints.** We build our technique around the pulse, creating a picture of what we want them to look like on the downbeat and upbeat as they move.
- **Keep it Simple.** Marching is unintuitive, so we simplify our explanations so that the technique is easy to teach and to understand.
- **Go Slow.** Students don’t enter the program with a marching or movement background. We start every year from the beginning and build skills slowly and correctly.
- **Repeat Often.** Repetition is the most effective way to teach a new physical skill, so we try to stay out of the way and give them many opportunities to practice and explore the technique.
- **Exercises.** During band camp, we build a collection of exercises to isolate specific issues. Once the school year begins we use these to refine our technique.

◆ *Body Awareness*

We use the following exercise to teach the correct mental and physical approach to our ideal body alignment and carriage. We begin by breaking the sections of the body apart. After we rebuild our posture, we open our bodies up to try and create as much individual presence as possible.

Focus:

- Having correct alignment and taking up space
- Understanding and separating each section of the body
- Creating a uniform look through the ensemble

What We Like and What Works For Us...

◆ *Dance Warm-up*

Integrating dance skills into the vocabulary of wind players has become much more important. Our choreographer, Curtis Uhlemann, gave us this exercise so that we could expand our movement vocabulary.

Focus:

- Increasing movement quality, fulfilling each motion
- Connecting the timing of the visual phrase to the music
- Maintaining balance and body control

◆ *Box Drill*

This is the staple of our visual program. Once the school year starts, this becomes our primary exercise during our limited fundamentals time. This fairly standard box exercise incorporates our major forward and backward slide techniques, along with direction changes.

Our goal is to develop the quality of this exercise over the season so that the students all have the same understanding of what our visual expectations are for individual technique and ensemble awareness. We will create variations of this exercise by changing count structure, tempos, form responsibilities, or by isolating key phrases in order to focus on specific needs throughout the course of the season

Focus:

- Displaying good foot timing and technique
- Maintaining posture and movement quality on the move
- Maintaining cover downs and form awareness
- Exhibiting control through direction changes

IN CONCLUSION

The greatest influences on our program have without a doubt been Tom Bennett who taught at both the high school and college levels (Spring and J.J. Pearce High Schools and University of Houston) and Gino Cipriani, Brass Caption Head at “The Cadets” Drum Corps, who has worked both in drum corps and in public schools. We have received additional guidance from Tim Rhea, Mike Brashear, Mark Chambers, Jodie Rhodes, Jason Buckingham, Joe Dixon, and Philip May. Behind the scenes, there are our many private teachers and instructors who mentor our students individually. If you were to study all of their backgrounds, you would realize very quickly that we do not subscribe to “one school of thought at Johnson.” Perhaps the greatest goal we have aspired to at Johnson is to bring together and learn from those instructors and professional players whom we believe are the best at what they do.

Jarrett Lipman is the Director of Bands at Claudia Taylor “Lady Bird” Johnson High School in San Antonio, Texas. He is currently on the Brass Staff at The Cadets Drum Corps of Allentown, PA where he instructs the Baritone and served as the Assistant Corps Director of the Crossmen Drum Corps of San Antonio, Texas in 2008. Lipman also works with “The Guardians” Open Class Drum Corps of Seguin. At Johnson High School, Lipman directs the Marching Band, co-conducts the Wind Ensemble with Alan Sharps, and assists with the Symphony Band, Concert Bands, and Jazz Ensembles. The Johnson High School Marching Band advanced to the 2010 and 2012 UIL State Marching Contest and was named a State finalist in 2012. Since 2010, the band has been a consistent Bands of America Regional and Super Regional Finalist and was named a Bands of America Grand Nationals Finalist in 2011 where the group placed 8th overall. The Johnson High School Wind Ensemble advanced to the TMEA State Honor Band Contest Finals in 2012, placing 5th overall. The Wind Ensemble has earned exclusively Sweepstakes ratings at UIL Concert & Sight Reading Contest since the school opened in 2008. Lipman graduated Magna Cum Laude with degrees in Music Education and Euphonium Performance from the Mason Gross School of the Arts at Rutgers University. Lipman currently studies with Tom Bennett, Gino Cipriani, and Joe Dixon. In 2014, Lipman was selected as the Phi Beta Mu International Bandmasters Fraternity Texas Chapter’s “Outstanding Young Bandmaster”.

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

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TBA Academy 2014

Brian Merrill

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

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

Congratulations to all who participated in the 2014 Academy for New Band, Choir, and Orchestra Directors. The 170 attendees put in eight hours of intensive training covering important aspects of becoming a professional music educator. The Academy focused on training that can be used immediately to “connect the dots” between university course work and the expectations on the job. Topics included classroom management, discipline and motivation, legal issues facing music teachers, proper handling of money, communication with parents and administrators, booster clubs, building a culture of success, and the role of UIL, TMEA, and TEA.

Special thanks to an outstanding Academy faculty: Brad Kent, Robert Floyd, Tom Waggoner, Jennifer Dillard, Kari Gilbertson, Fabian Saldana, Matthew Perez, Katie Richardson, Holly Wardell, Rick Ghinelli, James Miculka, Pat Paris, Jim Van Zandt, and Tim Lautzenheiser. Additional thanks to Richard Herrera, Billy Talley, Pat Leaverton,

Kenneth Griffin, Sharon Lutz, and Mike Brashear for their support and efforts in making this year such a huge success.

The TBA Academy for New Band, Choir, and Orchestra Directors will be back in 2015. Everyone involved in the hiring of new teachers should encourage attendance to the Academy. Young directors who have been through this training are better prepared to assume the responsibilities of a professional educator.

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

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



TBA Academy attendees network during lunch in the Lonesome Dove Room

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

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

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

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

Balancing Your Band and Your Life

Fran Kick

I don't know about you, but life seems to be tossing all of us more spinning plates—both at home and at work—than that famous plate-spinning circus act. You know? The one they used to bring out between two big acts during the circus—always musically accompanied by Aram Khachaturian's "Sabre Dance."

Now unless you're a plate-spinner extraordinaire like Erich Brenn (the most-famous, Austrian-born, plate-spinner to ever appear on *The Ed Sullivan Show*) or David Spathaky (the current Guinness World Record holder who spun 108 plates simultaneously in 1996), I bet you've got some wobbling plates in your life. Both at home and at work perhaps?

Band directing demands that you spin lots of plates. Maintaining balance in your life might even make you more effective at maintaining balance in your band. Mentally, you need to "be there" when you're there. Whether that means at work or at home. When either one (work or home) interferes with the other, your ability to keep those plates spinning is severely diminished. Ultimately, you'll find yourself running from one wobbling plate to the next wobbling plate... Wondering why you're even spinning all those plates. Rarely enjoying the process of spinning those plates. Fearful that if you ever

stopped to consider *why* you're spinning all those plates, they'll just crash to the ground!

Balancing your band and home life challenges even the best-of-the-best in the band directing profession. Quality-of-life issues for the modern band director were probably *not* discussed during your undergraduate, graduate, or even post-graduate education. Most mentors for young directors focus more on the musical or logistical nuts-and-bolts of making a band better. But, making a personal relationship better? Making a marriage better? Making a family better? Those are plates we just didn't learn to spin very well especially as they relate to *also* being a band director.

As Scott Rush and Jeremy Lane pointed out during their 2011 North Carolina Music Educators Association In-Service session: "As we were learning to become band directors we learned how to do our jobs very well. We did not learn how to do our jobs *in relation* to other things very well." It's those other things that sometimes challenge us.

My guess is that you could easily add to this list of challenges. We all deal with the quality time vs. quantity time issue that Bob Bryant, Executive Director for Fine Arts in Katy ISD mentioned during his interview. How you deal with that quality vs. quantity issue might be the very key to successfully spinning all your plates—because we know this isn't really an either-or issue. It's both! "It's quality time with whatever that quantity of time is."

So how can you make the most of the time you have with the people who are most important to you? Regardless of whether you're in a relationship with someone significant, dating, married, or just trying to maintain quality friendships with people who may or may not be in the band world, here are some strategies to consider:

5 to 1. Psychologist John Gottman (who has studied more relationships, over a longer period of time than perhaps anyone else on the planet) found that there's a magic ratio that impacts the quality of relationships. That ratio is 5 to 1.

(continued)

Listen to a few of your professional band-director colleagues, along with their spouses, share what challenges them: http://youtu.be/7cKko5Bda_0 or just scan this QR code to watch on your phone right now.



Balancing Your Band and Your Life

In other words, you must have at least five times as many positive moments vs. negative moments if that relationship is to be stable.

Please note: that doesn't mean you can just repeat "I love you! I love you!! I love you!!! I love you!!!! I love you!!!!!" for each time something negative happens in that relationship. Sorry. Actions do speak louder than words. When you only use words to express your care or concern for others, you'll miss out on maintaining the magic balance needed between 5 to 1.

5 People. Both kids and adults need at least five people (beyond their parents) that they can count on to be their mentors, guides, friends, confidants or advisors. Can you list your five right now? These are the people you could call, email, meet with, and relate to in a constructively positive way whenever you need some "outside perspective."

5 Things. Relationships that are close (as in family, friends, significant others, spouses, and children) depend on you knowing each other well and what is currently important and/or at issue in each other's lives. Clinical counselors use this "list of five" many times to see how in-tune two people are with each other. Here's

how it works; each person in a relationship writes down two lists:

- Five most-important things currently going on in *your life*.
- Five most-important things you know are currently going on in the *other person's life*.

Now compare your lists with that other person. You might be surprised how many things "they get for you" and "you get for them." If not, it's a

great conversation starter to catch up on what is currently most important and/or at issue in your lives.

Christmas is the same date every year.

The calendar controls more of our life than many of us would care to admit. If you believe family is important, or a relationship is important, or a friendship is important; does your calendar reflect that? Sure you work for a school that requires you to be at certain places on certain dates. Yet are there other dates on your calendar you hold dear, or are important, or even sacred? Are they marked on your calendar big and bold!

Full disclosure: I actually missed our first three anniversaries as a

young married band director who was also involved with the Music for All (then Bands of America) Summer Symposium. In my defense, we *both* decided to "celebrate

our anniversary" on a previous weekend each year. We even changed the dates on our calendars to make it a big deal and something we'd never forget. Now 25 years later, we still look back fondly on those early pre-

anniversary celebrations!

The point is: make the calendar work for you vs. you always working for the calendar. Prioritize what's really important in your life and share those dates/times with others in your life who are really important to you!

Certainly the annual Texas Bandmasters Association Convention/Clinic could be on your calendar as well as your spouse's calendar. What a great way to actually share your band-director world with them and enable them to interact with other spouses—both male as well as female BTW. The mentoring and support—professionally and personally—could help both of you when it comes to better understanding each other.

**In other words,
you must have at
least five times
as many positive
moments vs.
negative moments
if that relationship
is to be stable.**

Balancing Your Band and Your Life

Now, if you are married and/or have a family with children, here are some other ideas from a few of your professional band-director colleagues and their spouses: <http://youtu.be/uzR4v8q3fyI> or scan the QR code below to watch on your phone right now.



John Gottman, who wrote *Why Marriages Succeed or Fail* shares that most couples really want just two things in their relationship—love and respect. If you're going to make a significant commitment to make any relationship work, it's ultimately going to take some work. Our

human need for significance largely depends on three conditions:

1. To be listened to.
2. To be taken seriously with respect to feelings, thoughts and ideas.
3. To be genuinely needed as a contributor.

BTW, these three conditions are true for *any* relationship regardless of how many plates you are spinning. Interestingly, when these three conditions are not met, individuals in a relationship don't believe, think, feel, or see themselves as significant to the other person—no matter how many times you *tell* them they are.

Since “actions speak louder than words” make sure you've got your fives: 5 to 1, 5 people, 5 things, and put your calendar where your mouth is! Making sure the most important people in your life believe, think, feel, and see themselves as significant to YOU!

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Making a Difference with Your Dash
by Ray Cramer
Teaching Music through Performance in Band: Volume 4, Chapter 2
ISBN 9781579992026

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by Stephanie Coontz
ISBN 9780143036678

7 Strategies for Developing Capable Students (for Parents and Teachers)*
**Responsible, Respectful, and Resourceful*
by H. Stephen Glenn and Michael L. Brock
ISBN 9780761513568

Fran Kick presented at the 2014 Texas Bandmasters Association Convention/Clinic for the TBA Student Day, the TBA Spouses Luncheon and a TBA director's clinic. Utilizing some active research, during the Spouses Luncheon Fran asked spouses to write down the one question that they would love to ask their band-director spouse, but never would because it might seriously impact their relationship. Spouses then prioritized the questions and Fran used those very questions during his director's clinic the next morning. If you would like to see a copy of those questions, just email frankick@kickitin.com and put “TBA Spouse Questions” in the subject line. Don't worry, no names were associated with and of the questions. You can find more information about Fran Kick at <http://www.kickitin.com>.



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Rico
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Stanbury Uniforms Inc.
TMF Tours and Travel



Welcome to the convention! TBA members picked up their registration packets when they arrived.



Left: YouTube sensation Chris Bill demonstrated his trombone skills for Student Day attendees.

Below: Almost all the 1500 band students had the answer during the Student Day activities.



Above: The Kingsville Mariachi Del Rey performed during the BBQ Dinner

Right: BBQ Dinner attendees took barge rides on the River outside the Henry B. Gonzalez Convention Center.



Above: The Lila Cockrell Theatre served as the perfect venue for performances throughout the convention. Below: The creative Canadian Brass was a huge hit—in concert and clinic presentation!

Right: Everyone enjoyed the Spouses Luncheon and hoped to win one of the gift bags!



TBA Spouses Board for 2014-15, left to right: Leslie King, Monica Moore, Alma Beach, Amy Clements, Reagan Portillo, Lucinda Herrera, Dena Morrison



Dr. Gary Garner (left), Richard Floyd (center), and Robert Herrings (right) share their wealth of knowledge in clinic presentations.

Outstanding Clinics in 2014

The 2014 TBA Convention/Clinic attendees logged in over 14,500 hours of instruction in outstanding educational clinic sessions. This is most number of hours ever recorded! The most-attended clinics are listed below. TBA thanks all the clinicians for sharing their expertise. Many prepared a handout for their presentation which can be viewed at: www.texasbandmasters.org; select the RESOURCES tab.



Cheryl Floyd



Chuck Fischer



Tom Bennett

Basic Fundamentals and Advanced Ensemble Skills for a Successful Band
Tom Bennett

Canadian Brass - The Joy of Performing Canadian Brass

Concert and Marching Band Techniques for the Small School
Jim Rhodes



Canadian Brass

Creating and Maintaining a Culture of Excellence
Peter Warshaw, Bryan Christian, Robert Herrings

Defining the TOTAL Middle School Band Program: Let's Work Smarter, Not Harder!
June Bearden, Cindy Bulloch, Cindy Lansford



Jim Rhodes

Developing Skills for Your Marching Band
Jarrett Lipman, Aaron Barnes, Bernard Rosenberg, Alan Sharps

Developing Your Color Guard
Darryl Pemberton, April Perrine



Peter Warshaw



Bryan Christian



Robert Herrings



June Bearden



Cindy Bulloch



Cindy Lansford



Bernard Rosenberg, Alan Sharps, Jarrett Lipman



Aaron Barnes,
Visual Caption Manager



April Perrine, Darryl Pemberton



Richard Floyd



Mark Gurgel



John Benzer



David Brandon



Melodianne Mallow



Tye Ann Payne



Lynne Jackson

First Year...First Steps...Magic!
Cheryl Floyd, Chuck Fischer

From GOOD ENOUGH to EXCELLENCE
Dr. Tim Lautzenheiser

Guiding Students to Intonation Independence
Jason Schayot

Lessons Learned in 50 Years of Band Directing
Dr. Gary Garner

Oldies But Goodies from the UIL PML List: Music That Matters for Young Band
Richard Floyd, Mark Gurgel

Pedagogy From the Podium
Robert Herrings

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

Teaching Beginner Clarinets
Tye Ann Payne

What's In Your Toolbox?
Lynne Jackson



Dr. Tim Lautzenheiser



Jason Schayot



Dr. Gary Garner



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Monday, October 13, 2014
8:30 am - 4:00 pm

Saturday, Jan. 17, 2015
1:30 - 4:30 pm

Successful Brass Pedagogy

Dawson High School,
Pearland ISD
Clinician: Joe Dixon

Everything You Need to Know About Trumpet and Trumpet Players

NLP – Neuro-Linguistic Programming

Paschal High School,
Fort Worth ISD
Clinician: Tom Booth,
SMU and Dallas Symphony
Orchestra

Creating a Culture of Excellence

Brandeis HS,
Northside ISD, San Antonio
Clinician: Frank Troyka

Clarinet Fundamentals: How to Provide Definitive Instruction To Your Clarinet Students

Chapel Hill High School
Clinician: Dr. Christopher Ayer