

# Bandmasters Review



**An Educational Publication of the Texas Bandmasters Association**

September 2015 • Volume 17, Issue 1



# 2015 TEXAS BANDMASTERS ASSOCIATION CONVENTION/ CLINIC



*2015 TBA Bandmasters of the Year  
Richard and Barbara Lambrecht*



*U.S. Air Force Band of the  
West Conductor  
Capt. Rafael F. Toro-Quiñones*



*2015 TBA Featured Composer  
Mark Camhouse*



*2015 TBA Featured  
Clinician James Keene*



*Dr. Tim Lautzenheiser*



*2015-16 TBA Board of Directors left to right: Roland Sandoval, Chico Portillo, Jeff King,  
Steven Moore, John Morrison, Phillip Clements, Bruce Beach, Michael Brashear*



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## SAVE THE DATE!

2016 TBA CONVENTION/CLINIC  
THURS-SUN, JULY 21-24, 2016

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

**BANDMASTERS REVIEW** is an educational publication of the Texas Bandmasters Association. The magazine's purpose is to assist TBA members in achieving the highest standards of instrumental music education. **BANDMASTERS REVIEW** is a quarterly publication and is mailed to current Active/Retired and Business Members of TBA. If your address has changed, please contact the Texas Bandmasters Association office: 1002 Central Parkway South, San Antonio, TX 78232  
Phone: (210) 492-8878 Fax: (210) 492-8996  
www.texasbandmasters.org

# From the Board

## Steven Moore, 2015-16 TBA President

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By now, the school year is off and running! Hopefully you and your students have found that groove that keeps everything moving forward, and your band is making progress each day. The remarkable thing about our profession is that we get the chance to impact the lives of the students we see each day and build relationships that last a lifetime. I have been teaching for 25 years now (all at Lindale) and each year, more and more of my former students walk through the band hall doors with a new sixth grade band student in tow. The greeting always begins with a big hug followed by my former student introducing their child to me and going on and on about how much fun band was and how they cannot wait for their child to have that same experience. Therein lies the true reward in what we do. So as you progress throughout the year from marching contest to all region tryouts, parades, concerts and all the other things we do, remember that you make a difference in the lives of each and every student that crosses your path.

The 2015 Convention/ Clinic was a huge success. I would like to thank Presidents Bruce and Alma Beach for their work and dedication in putting together a wonderful event for our directors, students, families and business members. The schedule included concerts by the

Boston Brass, US Air Force Band of the West, and five community bands including the Naperville Community Band from Naperville, Illinois, which has been in existence since 1859. In addition, there were over 60 clinics (designed to help directors at every level to be their best), a packed house for Student Day, and a great Academy workshop for our newest teachers. This year also included two new events for the Spouses: a demonstration at the Garcia Art Class Studio and a tour of the Jingu House and Japanese Tea Garden. As you can tell TBA has something for everyone and should definitely be on your list of things to do next summer.

A special thank you goes out to TBA Executive Director Mike Brashear, Exhibitor and Ad Manager Robin Tovar and Director of Web Development Justin Young for their professionalism and dedication to TBA. We are fortunate to have this incredible team that not only organizes a wonderful convention but helps run TBA throughout the year. I would also like to thank Priscilla Brashear for her leadership of the TBA Spouses Board. TBA is unique in that we not only put an emphasis on helping the band directors across the state to reach their full potential, but we also promote family. The TBA Spouses Board does a wonderful job of fulfilling this mission and could not do it without Priscilla's help and

leadership. During the convention, we are blessed to have the help of several other individuals who are a vital part of running a successful convention. I would like to thank Past President Brian Merrill for his work with the Academy, Frank Troyka for his work with Student Day, Chuck Kuentz for facilitating our clinicians and logistics, Past President Charlie Munsell for his work as stage and equipment manager, and Kimberly Young for her help with registration. What a great team we have at TBA!

Each year at TBA we say hello to a new board member and bid a fond farewell to our Past Presidents. Richard and Lucinda Herrera, along with their son Baylor, leave the board after seven years of service. It has been a privilege to serve with this family and to be able to call them friends. On behalf of the TBA Board, Staff, and membership, let me say thank you for your leadership, service and friendship. You will be missed! I am also excited to welcome our newest board members, Roland and Jackie Sandoval, and their son Nathan to the TBA Board. I look forward to working with them and the other Board members to bring you a wonderful convention in 2016.

Speaking of the 2016 convention, now is a great time to begin making your plans to attend! The dates will be July 21-24 which is the Thursday through Sunday format we had this past summer. We have already started making plans and can share a few things with you. First, we are pleased to announce that DCI will be back in San Antonio and we are working with them to be a part of our convention. We have invited the East Texas Symphonic Band to perform as a part of our Community Band Series. The ETSB was named the 2014 Outstanding Community Band of North America and is the 2015 recipient of the John Philip Sousa Foundation's Sudler Silver Scroll Award. Our featured composer is Eric Whitacre and our Featured Clinician is Gary Green who recently retired as the Director of Bands of the University of Miami's Frost School of Music. Let me also encourage you to submit clinic topics and possible clinicians for next year's convention. Texas is a large and diverse state and we want to be sure we are helping to meet all of your needs. So mark the dates on your calendar and check the TBA website for continuing updates.

In addition to our 2016 Convention/Clinic, TBA will host clinics throughout the school year designed to help you. The TBA Professional Development Outreach Program is made possible by sponsors D'Addario Woodwinds, ProMark, and Evans. With their sponsorship, we are able to bring excellent presentations throughout the state at a low cost of \$10 to all attendees. This year's schedule is listed on the back cover of this magazine and check the TBA website to access additional information.

Finally, it is truly an honor for my wife Monica and me to serve on the Board of Directors of the Texas Bandmasters Association and to be your next President. TBA has been a special part of our lives and my career. I remember when I first began teaching and Butch Almany told me to pack my bags because we were going to the TBA convention. All it took was one time and I was hooked. Since then I have attended 26 straight conventions and would not even think about missing one. I look forward to serving the band directors and students of this great state and wish all the best throughout this school year.

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# From the Board

## Roland Sandoval, 2015-16 TBA Sergeant-at-Arms

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The summer of 2015 served as another season of tradition for my family. Amongst the traditional trip to Port Aransas, Sea World journeys and Texas BBQ road trips we have always included our days at the Texas Bandmasters Association Convention/Clinic as a special part of our summer. In my career as a Texas band director and San Antonian it meant a “staycation” at a local downtown hotel for the family. I headed to clinics, concerts and exhibits and my family would join me for the TBA BBQ. My family experience at the TBA BBQ included the old Lone Star Brewery, La Villita, clowns juggling, balloon making, a little dancing and now the boat rides along the San Antonio Riverwalk. TBA means family and tradition. TBA is professional growth and development. It was such a great honor when my family learned we would join the Board of Directors for the Texas Bandmasters Association.

We are all a part of a tradition with the Texas Bandmasters Association that has a legacy entering its 69<sup>th</sup> year. Through those years the concert halls, exhibit floors and clinic rooms have included master teachers, world class performances, legendary conductors and products that have changed the world of music as we know it. That is just one level of my music education through TBA. We all can't forget the

visits with our peers on the exhibit floor, at lunches and in hotel lobbies getting answers to change our bands and student's lives for the better. TBA is a collaboration so unique in the education system. We now get to see incredible demonstration groups with kids just like ours. We also continue to see and hear traditions started years ago such as the new music reading sessions, presentations by guest composers and hearing from our TBA Bandmaster of the Year.

I join the TBA Board of Directors having served TMEA and TJEA in several capacities. TBA, TMEA and TJEA all have a passion to ensure the music students of Texas have the best music education and an opportunity for teachers to have a resource for continued professional growth and development. Over the years the experiences I've had with so many amazing educational leaders in those respective organizations have led to wonderful opportunities to collaborate with TBA. I join the TBA Board of dedicated directors from throughout the state of Texas with diverse backgrounds and experiences that reaches out to the single C director through the 6A director. Being a Texas band director means we are amongst the best in our nation. TBA has led the way to ensure as a director I have an opportunity every year to



rejuvenate, learn from the best, see students in action, train our student leaders and boosters, welcome our new teachers and honor the master teachers that led the way.

Every day we change lives. As a direct result, we are changing the world. Our students are detail oriented, punctual, responsible, respectful and great citizens. They are engineers, doctors, teachers, chefs, lawyers, artists and musicians that will have an understanding that the art form we taught led them to be great at anything they wanted to achieve. What a great job we have!

My wife Jackie and I look forward to serving the Texas Bandmasters Association Board and Spouses Board. For us, twenty-five years of tradition means we will work hard to ensure those who came before us and those just starting their own journey as a Texas band director will have the same amazing opportunities we have experienced over the years.

I hope you have a fantastic year and thank you again for the opportunity to serve TBA, the band students and band families of Texas.



# From the Board

**Bruce Beach, 2015-16 TBA Past President**

---



As I write this article, my final article, the school year is well under way. I hope that everyone is off to an incredible start. As you begin the journey again (or for the first time) just remember, it is a privilege to teach young people music. So teach everyday from the heart and to borrow from David Puckett's clinic title this summer, "Teach like your hair is on fire!!"

I can never thank enough those who played a part in the 2015 TBA Convention/Clinic. I have said from the beginning that it is a team effort that presents the best music education convention in the world. This year's Board of Directors Richard Herrera, Steven Moore, Jeff King, Chico Portillo, John Morrison and Phil Clements are the ultimate professionals who thoroughly understand the needs of band directors. Thank you guys for your help and friendship!

The TBA staff is also an incredible group. They work tirelessly behind the scenes to ensure that the convention runs smoothly. Executive Director Mike Brashear, Robin Tovar, Justin and Kimberly Young, Charlie Munsell and Chuck Kuentz. Thank you all for your hard work and dedication! Brian Merrill, TBA Academy Coordinator, and Frank Troyka, Student Day Coordinator, have each worked diligently for several years putting together these incredible events with huge success. Thank you so much Brian and Frank.

The Spouses activities this year were a tremendous success because of the hard work of my amazing wife Alma and Spouse Liaison Priscilla Brashear. The activities they put together were a homerun and will be remembered for years to come. It was fun watching them plan and prepare for their important part of the convention. If your spouse didn't go, they really missed out!

I wish I could list everyone who presented a clinic or brought a demo group to the convention. What a tremendous job these people did pouring their hearts out to provide information and material that the clinic participants could immediately take home and put into practice. Thank you for your contributions—not only to the convention, but to music education in general.

I would be remiss if I did not mention the community groups that performed for us: El Paso Wind Symphony, Naperville Municipal Band, The Woodlands Concert Band, Carrollton Wind Symphony and the Lone Star Symphonic Band. All of these groups sacrificed time, money and energy to perform wonderful concerts for the convention. On a bit of a sidebar here, I truly feel these groups are simply the next step for our students as they progress through their school years. After graduating college or trade school, many of our students still want to play! They have been

trained so well by all of you; it seems a waste not to push them to these groups. So the next time one of your former students tells you they miss playing, send them to one of these fine groups. (You might want to tell them to practice a bit first!!)

As I close, I want to go back to my opening statement about teaching from the heart. Remember why you started teaching—for the money, right? No, because someone early in your life gave of themselves or maybe spent some time with you. They did this because of their love of music and teaching. Take a moment and think about all the young people you influence as you teach music every day. Really think about it as you start that next fundraiser or climb the steps of that yellow dog for that next football game. Are you doing all of it from the heart? I hope so!

Thanks again for allowing me to serve as your president. TBA is in great hands as President Steven Moore begins his tenure. He has wonderful plans already in place for the 2016 Convention/Clinic. Make your reservations! Have a great year and God Bless!

Remember: teach like your hair is on fire!!!!



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Schlitterbahn (Corpus)	\$53.00	\$10.00	\$45.00
Schlitterbahn (Galveston)	\$65.00	\$10.00	\$52.00
Wet 'n' Wild (Houston)	\$45.00	-	\$35.00
Six Flags (San Antonio/Dallas)	\$62.00	\$12.00	\$48.00
Sea World	\$68.00	\$12.00	\$56.00
Hawaiian Falls (Pflugerville, Performance in the Park)	\$28.00	\$10.00	\$23.00
Austin Parks (Austin)	\$42.00	\$12.00	\$23.00
Main Event (McAllen)	\$28.00	\$10.00	\$23.00
Main Event (Austin)	\$28.00	\$10.00	\$23.00

**San Antonio:**  
**FESTIVAL DATES**  
 April 8-9  
 April 15-16  
 April 22-23  
 April 29-30  
 May 6-7  
 May 13-14  
 May 20-21

**South Padre Island**  
**FESTIVAL DATES**  
 April 29-30  
 May 6-7  
 May 13-14  
 May 20-21  
 May 27-28

**McAllen:**  
**FESTIVAL DATES**  
 April 21-22  
 April 28-29  
 May 5-6  
 May 12-13  
 May 19-20  
 May 26-27

**Austin:**  
**FESTIVAL DATES**  
 May 6-7  
 May 13-14  
 May 20-21  
 May 27-28

**Dallas:**  
**FESTIVAL DATES**  
 April 22  
 May 20-21

**Galveston:**  
**FESTIVAL DATES**  
 May 6-7  
 May 13-14

**Corpus Christi:**  
**FESTIVAL DATES**  
 May 6-7  
 May 13-14  
 May 20-21

**Austin Hawaiian Falls:**  
**FESTIVAL DATES**  
 May 20-21  
 May 26-28



# TBA News

**Michael Brashear, TBA Executive Director**

Thank you for attending the 2015 TBA Convention/Clinic! I hope that you left inspired, motivated, armed with new concepts, and ready to begin your best year ever. I am always amazed at the clinic attendance and the commitment band directors have for improving their teaching skills. From first year teachers at the TBA Academy to seasoned professionals attending clinics and concerts, the energy level and excitement of this year's attendees was amazing. I challenge you to keep that same excitement and energy as you work with your students throughout the year.

I am pleased to report that our attendance this year increased in almost every category. Our Active Members attendance was up around 12% and Spouses attendance was up 19%. Our TBA Academy had 104 band directors attend this year—a new record! If you total all of our members, demonstration, performing and reading bands, students, boosters and exhibitors, our attendance was over 8000. While attendance numbers alone do not tell the entire story, this positive report is an indicator of the health of the Texas Bandmasters Association.

While the TBA Executive Board and I will always be concerned with attendance and the financial security of our association, we remain focused on meeting the needs of band directors and fulfilling the opening of our mission statement: *assisting membership in achieving the highest standards of instrumental education.*

The annual convention is the primary way we fulfill our mission statement, but other resources are available throughout the year. This magazine, *Bandmasters Review* is published quarterly and provides articles of interest to the band director. Professional Development Outreach Program sessions throughout the year are listed on the back cover of this magazine. These educational opportunities allow attendees to spend a longer

period of time with the clinician and offer more opportunity for informal discussion. Under the Resources Tab of the TBA website you can access over 550 articles from past issues of the *Bandmasters Review* as well as over 400 convention clinic handouts dating from 2002. I hope all of these resources provided by TBA assist you in becoming the best band director possible.

If you would like to submit a clinic suggestion for next year you may do so using the link on our website. We welcome your suggestions. Have a great fall semester!



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# Words of Wisdom for the Master Teacher

Dr. Tim Lautzenheiser

---

Having always been a fan of “words of wisdom,” I think we can all benefit by wrapping our minds around the insights of those who have traversed the pathway of success. Their proven template of quality achievement is adaptable to many of our own situations; therefore, we can learn from the high achievers as their understanding relates to our own professional endeavors.

*Master teachers* have always had the ability to “go beyond the assigned curriculum.” Not only do they present the substantive requisite material in an effective and efficient style, but they also add a difficult-to-define bit of “magic” to the delivery. What is this secret ingredient that separates the exemplary educators from the rest of their colleagues? Many have attempted to quantify it, replicate it, diagnose it, and assess it in a way it can be taught to others, and yet it seems (at best) very elusive. When we observe a *master teacher* in action we know there is something very special about the way he/she “connects” with his/her students; it is far more than an “transfer of information,” rather it is a complete exchange of knowledge designed to improve and enrich the lives of the listeners/students.

We tend to label this contextual gift with such terms as: enthusiasm, expertise, people skills, communication competence, teacher readiness, proficiency, sensitivity, and even charisma. Yes, it is all of these, and more. It is the right combination of personality attributes tailored to the given teacher, and it seems to be as individualized and as unique as the pattern of a snowflake. *Teacher magic*, an intangible.

We have all witnessed incredibly intelligent and well-trained educators fall short in a rehearsal or classroom situation. Likewise, we have observed an uneducated laborer captivate a group of students while explaining a particular procedure to accomplish the task-at-hand. Perhaps the *teacher magic* does not come from the extended study of a certain discipline, but rather it is a manifested reflection of the values of the teacher. If this hypothesis is true, a *master teacher* could adapt his/her instructional skills to a multitude of learning areas. While it is arguable, an exemplary music educator could also be a winning coach; a remarkable youth minister could become a model teacher of foreign language, etc.

There have been many late night discussions bantering the reasons certain teachers enjoy ongoing success while others

struggle to achieve a similar level of accomplishment. Undoubtedly the controversy will continue forever, however there may be a clue to the mystery in the following words of wisdom from the pen of the popular Lebanese actor/comedian, Danny Thomas: “**Success has nothing to do with what you gain in life or accomplish for yourself—it’s what you do for others.**”

Therein lies the common denominator found in all *master teachers*; “what they do for others.” As educators we are measured by what we “give,” not what we have.

As we begin our new year of teaching, rehearsing, sharing, *giving*, let us be reminded the success of our programs, our ensembles, our students, and (yes) even our own careers is outcome of “what we have done for others.” Great teaching is not about the accumulation of various awards, trophies, and superior ratings; it is about creating a positive learning atmosphere for the students so they can understand, experience, and enjoy the language of music. Music education will thrive and prosper when the fundamental priority of our teaching day is based on “what we do for others.”

With this awareness at the forefront of our teaching philosophy, **let the music begin...**

# Making Efficient Use of Your Warm-up Time at Marching Contest

Kathy Johnson

When planning how to best use your warm-up time at contest, there are several things to remember. This is not a rehearsal time; you will not necessarily be able to make last minute changes that will be effective on the field for the immediate performance. This is time for mental and physical focus; a time to reinforce the breathing process, the amount of air it will take for a successful performance, how to bring all elements together in order to manage physical endurance and stamina throughout the upcoming performance.

## Be Organized

At most contests, there are areas not designated for official warm-up that may allow room for stationary silent warm-up activities. More than likely there are open areas around or near the contest venue that can also be occupied for silent warm-up activities. It is always a good idea to follow the guidelines for each contest and make sure you are not infringing on the area of another band or are in a forbidden area.

Before moving to the designated warm-up area, there are some things you can do to get more out of your warm-up time. This time should be filled with activities that you would normally do with your students and for which the designated amount of warm-up time might not allow.

**Breathing** – spend time going through a well thought out breathing exercise. This can be director or student lead and can be done as a full band or in individual sections. Everyone should be held accountable for using proper technique; directors can monitor this as student section leaders take their sections through the process.

**Stretching** – this is an essential activity prior to the performance. Simple shoulder, arm, upper body, and lower body stretches can help stave off the effects of adrenaline, performance anxiety, and nervousness; all things that can make controlled movement more difficult and less efficient. Once again, this can be led by students or directors, just continue to monitor individual technique and execution to insure students are doing what needs to be done to prepare for the upcoming performance.

**Student Leadership** – this is a perfect time for student leaders to speak to their sections. Many sections have traditions in which they like to engage prior to a performance.

These traditions are motivational in nature, are meant for the younger marchers to benefit from the experiences and be inspired by the upper classmen, and are great for team building and student ownership.

## Be Punctual

Don't waste time; be in position to take the warm-up area slightly ahead of your scheduled start time. You may take the warm-up area as soon as the previous band vacates the field. Have your students lined up in order for the first activity you have planned for the official warm-up area; make it routine so that students know to go directly to the first activity.

Remain calm throughout the entire process; your students and staff are a direct reflection of your

**Have a plan and communicate that plan. Each staff member, student, and parent has a job to do for the success of the event. Live this plan every day when you rehearse and don't add anything "new" during your warm-up... All warm-ups or exercises that you do should be something you do on a regular basis and only things that you use in your field production.**



## Making Efficient Use of Your Warm-up Time at Marching Contest



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Have a plan and communicate that plan. Each staff member, student, and parent has a job to do for the success of the event. Live this plan every day when you rehearse and don't add anything “new” during your warm-up as it will most likely not be the best use of your time. All warm-ups or exercises that you do should be something you do on a regular basis and only things that you use in your field production.

### **Be Courteous**

Expected marching contest etiquette should be employed at all times. Be respectful of all bands

and their families, but in particular to those in the surrounding warm-up areas and the bands before and after your scheduled warm-up. Good manners and good sportsmanship always come first. Maintain a respectful distance from the band in the warm-up area before you and show them the courtesy of being quiet. Do not try to take the area before your scheduled warm-up time. Stick to your plan, but be flexible; many times things happen that are out of your control—weather, other bands, sick students, etc. Be prepared for the worst and hope for the best.

### **Adhere to the Contest Schedule**

Generally, you will have approximately 25 minutes for your warm-up. The schedules can vary, but most schedules are fairly specific. If a move time is not listed, you can assume the times listed are the move times, not the start and end times. Be punctual and leave the designated warm-up area on time so the band following you will get their full allotted time. Most contests have a student or parent host assigned to your band; ask them for a “count down” so that you can plan your time and stay on schedule.

### **Use of Staff**

As previously stated, everyone has assigned responsibilities. These responsibilities should be assigned according to the strengths of the individual. There are some things that only the directors can do, such as marching warm-up, music warm-up, checking sound levels, troubleshooting electronics, and monitoring students. Students can take responsibility for their sections' stretching, breathing exercises, and tuning. Parents can help out with props, front ensemble equipment, water, food, medical first aid, and uniforms. It takes commitment and assistance from the entire band family to keep everyone healthy, productive, and happy.

## Making Efficient Use of Your Warm-up Time at Marching Contest

### Warm-up Breakdown

**Body – 5-8 minutes** are spent on marching and fundamentals. All staff members are on deck for relays that isolate specific movement used in the field production. Only do the things that you will use in your show, which might include forward and backward marching, slides, choreography moves, foot isolation, stride, and body carriage. These should be fundamentals that you do regularly so the students are comfortable and are truly warming up for the time they will spend on the field during their performance.

**Music – 13-15 minutes** are spent on tone, articulation, listening levels, tuning, and excerpts from the production music. This might include long tones, any specific articulations we perform in our field music, balance, blending, individual listening responsibilities, and tuning exercises. Musical excerpts might include spot checks on solos, small ensembles, technical passages, dynamic palette, and any ‘special effects’ passages that may be in the music.

During the music warm-up, staff members and students can check on the sound levels in the front ensemble, microphone levels and

functionality make sure all batteries in electronic devices are fresh.

### **FINAL WORDS – 2 minutes**

Traditions are important and contribute to student ownership and pride of their band program. Speak to your students about shared experiences; students have personal reasons for why they do things and have emotional attachments to their marching shows. Allow student leaders to express those feelings and offer up a motivational tidbit. Speak about your collective musical and visual goals; there seems to always be areas that need improving, be clear on expectations in this area.

The most important part of sharing the journey of the field production is to have fun and create lasting relationships with one another. Students continue to want to come out into the blazing hot sun when the temperature is 100 + and repeatedly go over and over the music and drill. They do this because you make it worthwhile by modeling patience, strong work ethic, self-efficacy, high standards, and pride in what you do. Have a great season!

*Kathy Johnson is in her ninth year at Argyle High School where her responsibilities include directing the high school Marching Band, Wind Ensemble and Symphonic Band, teaching the beginner flute class and overseeing the instrumental music program in both middle school and high school. She is privileged to have on her staff Michael Lemish, Asa Burk, Evan Fletcher, Bojan Gutic, and James McNair. Under her direction, the Argyle High School Band earned the honor of performing at the Texas Music Educators Conference in 2009 as the TMEA 3A State Honor Band. The band is the reigning 3A State Marching Champion and earned this title in 2008, 2010, and 2012, and 2014. In addition, the Argyle Wind Ensemble performed at The Midwest Clinic in Chicago in 2007. Both high school bands for which Mrs. Johnson is responsible consistently earn Superior ratings at the UIL Marching and Concert and Sightreading Contests and Superior and “Best in Class” awards at the various festivals they have attended. In 2009 the Argyle Band program was awarded the Outstanding Band Program Award by the Texas Chapter of the American School Band Director’s Association. Other Argyle Band accomplishments include ATSSB Outstanding Performance Series Winner and National Wind Band Honors Winner. Mrs. Johnson is a founding member and has played flute in the Dallas Wind Symphony for the past 30 years. She is an active clinician and adjudicator in the Dallas/Ft. Worth metroplex area and teaches at several summer band camps throughout Texas. She attended The University of North Texas, where she received both her Bachelors and Masters Degrees in Music Education. Her professional affiliations include the American Bandmasters Association, Phi Beta Mu where she is on the board representing the small schools of Texas, TMEA, TBA where she is the representative for Region 2, the Association of Texas Small School Bands, Women’s Band Directors International and the Texas Music Adjudicators Association. Mrs. Johnson resides in Flower Mound, TX.*

# 2015 TBA Business Members

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# Starting Beginners— The Tall and the Short of It

**Chris Brown and George Little**

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In 2014 at the TBA convention, my good friend George Little, the Band Director at New Diana High School in East Texas and I were visiting about the start of the school year with beginner band students. I was looking up to George as we visited because I have a great deal of respect for him as a teacher and because he is about a foot and a half taller than I am. As we talked about things, we began to realize that we had many things in common about our approaches to organizing our beginning band programs despite the fact that the schools where we teach are quite different. George teaches in a rural school district with one Class 3A high school, which is fed by one Class C middle school. The band hall is a building that sits between the HS and MS. I teach at a CCC middle school in a large, urban district with five high schools and eight middle schools. It became apparent to us that there are certain things that must take place in order to have a successful beginner band program. These things are true regardless of the size and demographics of the school where you teach, or whether you are a really tall band director like George, or a short one like me.

This article is going to focus on several topics that could all be a complete article in and of

themselves. There have been many great articles written about each one of these topics as well as clinics which have provided great detail at TBA and TMEA conventions and The Midwest Clinic. Our purpose is to provide a “Big Picture” view of some of the most important aspects of starting Beginners.

## **Recruiting**

There are two primary goals of recruiting students into your band program: (1) selecting an instrument that is physically and academically suited for each individual student; and (2) providing the entire program through HS with an instrumentation that will provide the best opportunity for all the students to experience success as they perform in the program’s ensembles for the next several years. It is important to communicate to parents that their students’ success—both individually and as a member of the band—is your focus as a band director. Early in the school year, find out when registration will take place for next year’s beginning students and begin to establish a plan for how to best recruit students for your program. Be sure to communicate with the counselors/administrators/secretaries who coordinate registration and find out what they need from you as far as registration

is concerned. The better your relationship is with them, the smoother your school year will start.

## **Discipline**

From the first day of beginner band, it is important to establish a positive climate that is focused on success. Students who are not in control of their behavior have a hard time controlling their instrument. It is much easier to deal with small discipline issues before they escalate into large ones. We have found that the most effective way of solving discipline problems is communicating with parents, asking for their help first and then letting them know what the problem is. If you are an inexperienced teacher, asking a veteran band director to come watch you teach can be a very effective way to improve your classroom management skills as well as your pedagogy.

## **Starting the School Year**

The first two weeks with beginners can be very time consuming, dealing with both school and band administrative tasks. In both our situations, we are blessed to always have two directors available when we have beginners. This allows one director to provide instruction and begin working on some basic skills such as playing

## Starting Beginners—The Tall and the Short of It

position (posture), foot-tap, and basic theory. The other director deals with administrative tasks such as selecting instruments for move-in students, or finding solutions for students who signed up to play an instrument that they can no longer afford to purchase or rent. Providing relative instruction during this time pays huge dividends once you have settled into the school year.

### Playing Position (Posture)

We are not sure who to give credit to for coining the phrase, *“If they look right, they will more than likely one day sound right,”* but it is a very true statement. Everything starts with having students get their bodies into the most efficient position to produce a great sound. The non-negotiables of playing position are (1) feet flat on the floor, (2) upper body in a standing position, (3) shoulders sloped and relaxed and (4) head up. The goal is to allow the lungs to be as tall and open to air as they can be. It is important that students understand that tension is the enemy of great sound production and that they learn to sit correctly while keeping their bodies relaxed and in a natural position.

### Producing the First Sounds

In the Mesquite ISD, students do not start Band until 7th grade at five of our eight middle schools. At a Staff Development session several years ago, Cindy Lansford asked us, “Do you find yourself going slower to be sure the kids really get it, since you only have the 7th grade to teach them to play?” That was a very profound statement because it is so important that kids “get it” as beginners and great tone quality is our first priority. So as we start working on producing sounds, we move very slowly.

Characteristic tone production is a result of a smooth relaxed air stream, moving through an efficient embouchure into the instrument. The simplest way we have found to achieve this is to get students to take in air to the bottom of their lungs and then move it out

of their bodies through the center of their lips, without the instrument. Once they can do this, the next step is to do the same thing with the mouthpiece or head joint. There are some very strong pedagogical opinions about whether young brass players should vibrate on their mouthpieces at this stage or not and some great teachers on both sides of that issue. Whether you choose to have your brass students vibrate on the mouthpiece or not, the goal is for the students to move air tension free. This is a good time for all teachers to review handouts from clinics, textbooks and articles that detail pedagogy specific to each instrument and talk to veteran, successful teachers so that we are accurate and confident in helping our young students form embouchures and produce their first sounds.

As the students are ready to move to the instruments, hand position should be addressed separately from tone production. Remember, “If they look right, they will more than likely one day sound right.” Students should use their hands and elbows to move their instruments to their embouchures—if they are correct, their elbows will not touch their bodies.

It is very important that, at this time, teachers are reminding students to keep their air smooth and steady as well as keep their bodies relaxed and in a natural position. Our job at this point is to provide the students with the instruction, feedback and encouragement that they need to play with a clear, steady sound. It is important to provide the students with as much individual feedback as possible on a daily basis while they are beginning to make sounds. Taking extra time during these first few weeks to help students produce sounds correctly will save many weeks of remediation later this year, and the next, and the next!

### What’s Next

Once the students are making steady sounds, articulation should be introduced. This is another



## Starting Beginners—The Tall and the Short of It

area where going slow will pay dividends later on. As the students learn to articulate, it is important to emphasize that the air is always moving and that the tongue only interrupts—but does not stop—the air stream. Individual instruction at this point is critical as well, with detailed instruction provided on where the tongue should touch and that it touches in the same place, with the same energy, every time.

We start our students in their method books after they can produce a steady sound and articulate correctly. The book should be used as a tool and should never dictate the sequence in which concepts are introduced. Collaboration with colleagues is a great way to get ideas and assess where you are with your beginners. Don't try to beat your neighbor's band to the end of the book. The most important thing is that your students sound and look characteristic as they play.

Begin to introduce instrument-specific exercises such as brass lip slurs, clarinet register studies, octave slurs, etc. as soon as possible after the students are making steady sounds and have a wide enough range to begin these. We emphasize to our students that these are the types of things that professional players do to allow them to be at their best.

Be careful when programming for performances—especially the first Christmas concert. More than likely your brass will not be ready to play an entire octave at this point. Be sure the literature that you pick helps the students' development and does not cause them to do things incorrectly just to get the music "right." Talk to colleagues to get suggestions on pieces you can play that will give the students a positive first concert experience that is educational and developmentally appropriate for them at the same time.

## Final Thoughts

At a clinic a few years ago, Past TBA President Fred Velez said, "*With Beginners, Focus on the Three Ts: Tone, Tongue, and Take Band next year.*" Participation in Band provides so many lifelong benefits for students. Be sure that they and their parents understand the many great things ahead of them in the MS performing ensembles, HS band, college band, and into adulthood. Remember, the better start young musicians have, the better opportunity they will have for future success.

Chris Brown is beginning his 21st year as the Band Director at Kimbrough Middle School in the Mesquite ISD. At Kimbrough his bands have consistently received Sweepstakes at UIL Concert & Sightreading Contest and First Divisions at other music festivals. Kimbrough is the only feeder school for Poteet HS, the 2008 TMEA Class 4A Honor Band and three-time UIL Class 4A State Marching Champion. Before coming to Kimbrough, Mr. Brown taught for three years in the Bonham ISD where he was the Band Director at L.H. Rather Middle School. While at L.H. Rather, his band earned the first UIL Sweepstakes in the school's history. Originally from Grand Prairie, he graduated from South Grand Prairie High School in 1986. He is a graduate of the University of Texas at Arlington, where he received a Bachelor of Music degree, and of East Texas State University where he received a Master of Music Degree. He holds memberships in TMEA where he served 4 terms as the Region 3 Middle School Band Chair, TBA where he presently serves as the Region 3 Representative, TMAA, Phi Mu Alpha Sinfonia, and Phi Beta Mu.

George Little is the Director of Bands at New Diana ISD. He graduated from Stephen F. Austin State University and is currently in his 13th year of teaching in Texas public schools. Mr. Little's bands consistently earn top rankings in UIL and invitational competitions. Under his direction, the New Diana Eagle Band has also consistently placed at the state level in the TMEA Honor Band, ATSSB Outstanding Performance Series, and UIL State Marching Competition. Mr. Little maintains an active schedule as a concert band adjudicator, clinician, and honor band conductor. He has presented workshops at The Midwest Clinic and the TBA convention. Mr. Little currently serves as the President of the National Association of Military Marching Bands and as the Region 4 Representative on the TBA Region Representatives Committee. Mr. Little's professional affiliations include Phi Beta Mu Alpha Chapter, TMEA, ATSSB, TBA, TMAA, and NAMMB.

# Your Way to a Successful Marching Season



**Randy T. Gilmore, Owner/President, Marching Show Concepts, Inc./Center X Productions, Inc.**

Band Directors are rarely satisfied with the amount of General Effect their Field Shows generate. Great Musical Arrangements, Outstanding Auxiliary writing and a top-notch Drill program can still be very disappointing if the performance level of the band is not “Selling the Product.” Great Execution, both musically and visually, equals great effect. Here are 13 tips on how to clean your marching and musical program in a way that will help produce a dynamic General Effect presentation.

## **1. Establish a solid pulse.**

The first thing that any field production must have is a solid beat. One of the first steps to the establishment of a solid pulse is to plan and execute ensemble rehearsals. A large semi-circle or circle with the percussion at the end or in the center of the formation works very well. Having every member of the ensemble mark time while playing will ensure visually that the pulse can be felt. The Ensemble rehearsal also provides an excellent opportunity to evaluate both the percussion and wind arrangements. Parts are often over written for many school groups and are often loaded with syncopation which can provide numerous problems for the ensemble. Work so the rhythms and styles match perfectly and

spend adequate time making sure the musical transitions are secure. When in doubt, SIMPLIFY!

## **2. Rehearse in the drill forms.**

Still marking time, have the ensemble rehearse the music in the show forms. You and your staff members should walk around within the forms while the field commander's conduct, to evaluate the presence or absence of pulse. If there are problems, determine the cause. Occasionally the problem will be percussion or tuba placement in the formation and action must be taken to correct the problem. Sometimes the solutions can be eye contact with the conductor, however sometimes the problem is more complex. If the pit and ensemble are separate, continue to remind the pit players to listen back to the field battery or winds. Telling the pit not to watch can often be the solution.

## **3. Students have a natural tendency to rush the difficult parts!**

Work with a metronome and recording of the show music to help resolve these problems.

## **4. Consider cleaning your show backwards.**

Good marching performance depends on confidence and confidence comes from knowing what comes next. Consider

beginning the drill cleaning process by going from the end of the production to the beginning in a phrase-by-phrase process. Since the end of the production is often the climax, musically and visually, this process will build confidence quickly. If you don't believe this, take notice at the next band festival that the first thirty seconds of the shows are generally the best part. This comes from always starting at the beginning of the show in rehearsal.

## **5. Establish directional changes.**

Many marching errors occur at phrase endings and changes of direction. Carefully clarify the technique utilized in each turn and include them in your basic rehearsal.

## **6. Work on visual attacks and releases.**

Just as in music, the majority of drill errors come at the beginning and end of phrases. Both the first and last steps have a tendency to be too short. The former because of a lack of confidence and the latter because band members often anticipate the halt and stop short of their mark.

## **7. March with your eyes.**

Drill Design these days is as much dependent upon knowing how to use your eyes as it is on how

## Your Way to a Successful Marching Season

to use your feet... Knowing where to look and what to look for are essential to the success of the visual program. Carefully identify the dress points and teach the members when to look and where.

### **8. Establish a terminology for your band.**

The individual members need to understand what echelon, curvilinear, interval, distance and other design terms mean. They also need to know how the cleaning process works as it relates to these terms.

### **9. Understand which things will “fix” themselves.**

Some directors or staff members will stop at each and every mistake. Observe the process and clean the drill problem situations that keep recurring rather than demonstrating that you see every mistake. Allowing the different sections to find the solutions to the problem themselves will help give them ownership in the program and will pay great dividends.

### **10. Establish the coordinates first.**

The proper cleaning of drill sets demand that each individual member take their own responsibility for being at the correct place at the phrase end and beginning. Many bands utilize the current software features to allow students to see the form concepts and the importance of being in the right place consistently.

### **11. Clean transitions.**

Some band programs seem to feel that the show is clean whenever the sets are clean. This is probably the farthest thing from the truth. Learning to control space and step size while transitioning from set to set are vital to the success in cleaning a movement. Often times, the establishment of subsets or half-ways points can be helpful. Determine and explain to each member

whether the path is straight or curved during each drill transition!

### **12. Develop a clear understanding of the mechanics of each form.**

In Linear forms the interval will most often be weak at the ends where there is only one direction to judge distance. Diagonal forms demand the intervals to be correct before the alignments can be established by controlling distance. In curvilinear forms, establish the key people in the perimeters and have the form dress to the form.

### **13. When working on music, don't watch the drill!**

Usually a person will be drawn to either the visual or the musical performance. Block out one or the other if you are working alone or divide the responsibility up amongst your staff if you have help. Take the time to rehearse the music while the drill is going on so that the balance, intonation, dynamics, expression and timing can be attended to as they occur. If the Drill and Auxiliary work are properly written, the students will gain an understanding of why they are being asked to perform things in a particular way. Separating the rehearsal for each entity will help a great deal but only simultaneous work will produce an excellent overall product, both musically and visually.

The Cleaning process can be both rewarding and frustrating, depending on the retention level of the ensemble. One sure thing is this process should continue throughout the season. Once the product works—work the product!

Make it a Great Season!



# TBA Academy 2015

**Brian Merrill**

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*“I was feeling nervous and scared about my first year of teaching. This all day session helped me now feel surrounded by a community which is supportive and I am excited to start my career.”*

Kelsey Brennecke, First Baptist Academy  
Rhodes Middle School, San Antonio ISD

*“Coming from out of state, the TBA Academy has given me extremely valuable insight and information about being a music teacher in Texas.”*

Tim Lyen, Lamar CISD

*“I feel refreshed, reassured, and ready to rock my first year!”*

JaRod Hall, Frisco ISD

*“The TBA Academy is a wonderful opportunity for new teachers to become aware of important information our professors didn’t have time to cover in class. I am so glad this resource is available to me and I highly recommend all new teachers attend.”*

Stephen Van Hooser  
Richardson ISD

All day Thursday at the convention, as directors listened to recordings, attended clinics, and got reacquainted with colleagues from around the state, over 155 young teachers and directors new to Texas took part in the fifth year of the TBA Academy for New Band, Choir, and Orchestra Directors. The Academy is an intensive, daylong session that connects the dots between university training and the expectations on the job. Topics included classroom management, discipline and motivation, legal issues facing music teachers, communicating with administration, the role of TMEA, UIL and TEA, professional growth, dealing with parents, booster clubs, proper money management, professionalism, and taking care

of your personal finances. Special thanks to the Academy’s “All-Star” faculty: Brad Kent, Robert Floyd, Tom Waggoner, Dianne Brumley, Reagan Brumley, Mary Havenstrite, Jeremy Strickland, Holly Wardell, Rick Ghinelli, Christina Walk, JD Janda, Joe Clark, and Tim Lautzenheiser. Additional thanks to Bruce Beach, Billy Talley, Jason Thibodeaux, Mike Brashear, Sharon Lutz, and Academy Coordinator Brian Merrill.

The TBA Academy will be back again for 2016. Everyone involved in the hiring of new teachers should encourage attendance to the Academy. Young directors that have been through this training are better prepared to assume the professional responsibilities of a music educator.

*“This is my second time to attend the Academy. I find the information invaluable as a young director. The Academy addresses topics I wouldn’t have considered and points you in the direction of resources and materials. I cannot recommend this session enough to anyone new to teaching.”*

Daniel Person, Northside ISD

*“If you are looking to start off your first year at your absolute best, the TBA Academy is a no-brainer, non-negotiable resource!”*

Alex Johnson, Keller ISD

# Making a Bigger Impact with Music In Your Community

**Fran Kick**

---

While many music programs have a Tri-M<sup>®</sup> Music Honor Society chapter in their middle, junior, and senior high schools, many more do not. [www.nafme.org/tri-m](http://www.nafme.org/tri-m) gives lots of reasons for starting one. Lots of reasons are given for not starting one. More often than not, it's a time crunch that's blamed as the #1 excuse for not starting and maintaining an active Tri-M<sup>®</sup> Chapter. The society is designed as a way to "recognize students for their academic and musical achievements, reward them for their accomplishments and service activities, and to inspire other students to excel at music and leadership." It's these last two—**music and leadership**—that might be the #1 reason to start doing something with *all your students*.

A Tri-M<sup>®</sup> chapter can be much more than just another "step to get" or "certificate to achieve" in your school. Imagine what might happen if more music students started making things happen in your community? Developing student leadership is very different from just picking leaders or giving them a certificate suitable for framing. Part of our pledge is to promote wider opportunities for sharing joy through music both within our school and within our community.

Tri-M<sup>®</sup> creates the opportunity as well as the environment outside the classroom or rehearsal for your students to:

- Develop and practice their leadership skills.
- Fine-tune their leadership abilities.
- Increase their leadership awareness.
- Demonstrate and share their musical abilities.
- Experience how to constructively make a difference.
- Improve their individual positive attitude and influence others as to the impact music and leadership can have beyond the band room, the choir room, or the orchestra room—into the community.

In my presentation at the 2015 TBA Convention/Clinic, I suggested two movies to watch as a homework assignment that might creatively illustrate and inspire you as well as your students:

**Pay It Forward** (2000)

Warner Bros.

[www.imdb.com/title/tt0223897/](http://www.imdb.com/title/tt0223897/)

**Sister Act** (1992)

Touchstone Pictures

[www.imdb.com/title/tt0105417/](http://www.imdb.com/title/tt0105417/)

While the main emphasis of Tri-M<sup>®</sup> is service, leadership, and community involvement,

too many times activities end up being solely self-serving for the music department (such as setting up and tearing down concerts, helping out with music-related school activities, maintenance of equipment, etc.) Ultimately, "giving back" would ideally reach beyond your own program and into the broader community. *Warning: If your students perceive you're simply trying to "honor them" so they'll do more for you, it might seem shortsighted, self-serving, and backfire!*

Sure your students can host or perform concerts and music-related events to fund-raise, to demonstrate their musicianship, or to offer small-ensemble opportunities. Yet what if you could do that in the context of something greater than your own program? How can you "bring the community in on it" especially in ways that reach beyond your normal concert-going crowd of parents and booster supporters?

*Question: How many times have you found yourself passing out some music advocacy pamphlets to all the parents who already know the value of music education? Sure we want to fan the flames. Yet what about sparking some fires in the hearts, minds and souls of those who don't have students in your program?*

## Making a Bigger Impact with Music In Your Community

### A few examples...

Since most of us “have to see it before we can be it,” here are a few YouTube™ videos that highlight some creative ways your music students might “reach beyond” where they thought they could go in making a bigger impact with music in your community:

“Capes for Kids”  
Franklin High School, TN  
<http://youtu.be/kYUc-pskkzE>

“Music-Grams”  
Gulf High School, FL  
<http://youtu.be/KWJQAsAtqAQ>

“Used Instrument Donation Drive”  
Iliahi Elementary School, HI  
<http://youtu.be/yyhuAU9cOtk>

“Pop-up Concert/Coffee House”  
Lawrence High School, NJ  
<http://youtu.be/RLYDlONw7KY>

“Bucket Drum Line Play-a-long”  
Corona del Mar HS, CA  
<http://youtu.be/wgq8v2uNa08>

“Tuba Christmas”  
Williamsport Area Schools, PA  
<http://youtu.be/CpN5oRK14d4>

“You Conduct Us” (High School)  
Ashley High School, NC  
<http://youtu.be/cfj6qDSNBv0>

“You Conduct Us” (College)  
Penn State Chamber Orchestra, PA  
[http://youtu.be/Z\\_MPrFvIR00](http://youtu.be/Z_MPrFvIR00)

“You Conduct Us” (Professional)  
by Improv Everywhere  
<http://improveverywhere.com/2013/09/24/conduct-us/>

“Flash Mob Sing-a-long”  
San Marcos High School, CA  
<http://youtu.be/VUA2mSMerOg>

“Glenwood Guitar Music Project”  
Glenbrook North High School, IL  
<http://youtu.be/ENchVdl1LJM>

*Note:* When you create a summary video of your project and upload it to YouTube™, consider how both the Franklin High School and Glenbrook North High School videos share a bit more as to **how**, **what and why** they did their projects. This background detail will also help others who want to do what you did too.

### Make It a Movement, Not Just a Project

Ideas like “You Conduct Us,” “Flash Mob,” “Tuba Christmas” and many others, are becoming more of a movement vs. just a one-time project. Perhaps that’s a good way of mentally picturing what you’re doing. You’re really creating “a movement,” not just “a project.” Leading by example, bringing more people in on it, and making it easy for others to follow all play an important part in creating a movement. Derek Sivers, a professional musician who created *CD Baby* in 1998, which went on to become the largest seller of independent music online, did a 2010 TED Talk worth sharing when it comes to leadership in action:

Derek Sivers: How to start a movement  
<http://youtu.be/V74AxCqOTvg>

### Adapt vs. Adopt

As with anything in life, **adapt** the ideas to your situation, your program, and your community. Don’t just **adopt** what others have done. Make it your own version of what others have done. During our Texas Bandmasters Association session, everyone had a chance to add his or her ideas to the mix. We ended up with over one hundred different ideas on 3x5 cards, prioritized by the participants, and shared with everyone in the room. Consider creating a Trombone Choir Christmas, or a drum-with-us drum circle play-a-long, or perhaps a Children’s Hospital Kazoo Band.

### Tips to keep in mind!

There are a few elements of interaction that make what you do musically magical. Consider these best-practice suggestions as you guide your students in planning their next random-act-of-kindness community out-reach experience:

- Obviously bring music making into the project as much as possible.
- Let projects be student-led with you (or other adults) serving as “guides on the side” asking questions that’ll inspire students to learn-by-doing.

## Making a Bigger Impact with Music In Your Community

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- Think “adding alongside” current schedule vs. “adding to” current schedule.
- Don’t limit the project to just Tri-M® chapter members or band members. Open it up to any student in your music program and in your school.
- Consider opening it up to alumni from your program too.
- Enable non-musicians to “be a part” of it. (i.e. Sing-a-long, play-a-long, you conduct us, bucket drumming.)
- Intentionally create synergy collaborating with other groups outside your school and/or inside your school. Imagine organizations working together? (i.e. Caroling at a Boy Scout Christmas tree lot, U.S. Marine’s Toys-for-Tots donation containers at your concert, local Symphony Orchestra instrument donation drive, district-wide bucket drum line battles at basketball games.)
- Use locations that will naturally make the music sound better. (Think big hall acoustics, surround-sound set up, position younger performers within and in-between more experienced performers, all to ensure a better-sounding singing-in-the-shower success!)
- Combine experienced players with younger players. (i.e. High School + Elementary or bring college music majors into the mix with your kids.)
- Raising money for others is much better than just raising money for yourself.
- Organize project-based roles NOT standing-committee roles. (i.e. Let projects drive positions of responsibility vs. positions drive projects: Project Lead, Project PR, Project Equipment Logistics, President, VP, Secretary, Treasurer.)
- Avoid having standing meetings (i.e. Every Monday after school 3:30-5:00 PM. Only meet as project requires with clear deadlines and follow up.)
- Mix it up: once-every-four-years type projects vs. every year projects.
- Video capture and record as much detail on video, on paper or on-line—what you did, how you did it, who did what, how you’d improve, etc. Document how many people, how many hours, how many times, how much money, etc. so that you have a way to share the substantial impact you made.



## Making a Bigger Impact with Music In Your Community

- Highlight the project with others who weren't there via school district website, newsletter, local paper, and send LOTS of thank you notes to all involved.

Bringing to life student leadership in your music organization will only happen when students do something. After all "actions speak louder than words." Helping students see what's possible and guiding them to create a project that has more impact with music in your community makes what they do and how they do it more meaningful. Rather than seeing yourself as someone who has to spend time managing the projects, the chapter, etc. bring more students in on the process. Coach them on how they can "start a movement" using the magic of music to interactively make things happen in your community.



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*Fran Kick is an author, educational consultant and professional speaker who knows What Makes Kids KICK! He is the creator and presenter of KICK IT IN® a series of self-motivational personal leadership presentations and materials. Since taking an educational leave of absence from teaching music, he has developed his part-time speaking adventure into a full-time mission. Every year Fran presents programs across the U.S. and Canada to thousands of college/university, high school, junior high/middle school students, plus the many people who work with them. Since 1998, Fran has served as the leadership coordinator for the Music for All Summer Symposium <http://www.kickitin.com/boa/>. He also works with Drum Corps International every summer to help music students, their directors and parents kick start their season with DCI! <http://www.kickitin.com/dci/> Outside the music education world, he works with association, convention and corporate organizations that are actively engaged in teaching and reaching today's kids. Fran speaks at many state, regional & national conferences about What Makes Kids KICK and how they can KICK IT IN & TAKE THE LEAD. He has his B.A. in Music Education and a M.A. in Educational Psychology. For more information, check out <http://www.kickitin.com/music/>*

*Fran Kick was a clinician for the 2015 TBA Student Day and presented his session at the 2015 68th Annual Texas Bandmasters Association Convention/Clinic. His involvement at TBA was graciously sponsored in part by Drum Corps International and Music for All. For more information about Fran's work with TBA visit [www.kickitin.com/tba/](http://www.kickitin.com/tba/)*

# The Most Common Mistakes Band Directors Make

Don Haynes

---

Too often there are reports of disturbing news about educators who got themselves in serious trouble because of their actions or inappropriate words. Whenever this occurs, it is always extremely painful, damaging, and inexcusable. After all, as teachers and administrators, we have the tremendous responsibility to guide, lead and nurture the students that we have the privilege of teaching. I would like to offer some advice on how to avoid making mistakes that can damage or end a career, crush a program and devastate a student and his or her family.

During the 2015 TBA convention, I shared some experiences and thoughts on this subject. I covered a variety of topics including:

- How To Be a Great Communicator
- How to Be Proper Stewards of Money Collected From Fundraisers (bookkeeping);
- How a Director Should Interact (behave) with Students; and
- Appropriate Language to Use with Students.

In this article, I would like to highlight a few key items that I shared at my clinic.

Band Directors today have multiple roles. We are not “just teachers”. Over the course of the

school year, we will wear many hats including:

- Teacher
- Promoter
- Organizer
- Counselor
- Bookkeeper
- Conductor
- Consultant
- Problem-solver
- Motivator
- Speaker
- Architect (in the case of new band hall facilities)
- Band uniform designer
- Music arranger

While it is tough if not impossible to be “perfect” while wearing each of these hats, here are a few suggestions to keep in mind:

1. Dress professionally at school/rehearsals/community gatherings.
2. Promote “good will” in your community. Offer to perform at key community gatherings like parades or ribbon-cutting ceremonies.
3. Invite your school board members and administrators to your concerts and acknowledge their presence. Send letters to parents when their child has accomplished marvelous achievements such as all-area, all-state, and UIL solo/ensemble achievements.

Teach your band to respect/applaud the hard work of other

bands. Competitions are terrific, but don’t promote hatred or disrespect toward the other bands.

4. Bond with your faculty whenever you can...attend faculty parties and social events. Let them know that you value academics and that academics come first! Say those words to your students, parents, faculty, and school administrators.

5. Return emails and phone calls! I know, I know.... You will always be “too busy”, but you have to get this done—you will earn respect within your community and with your parents. Remember: you are the CEO of your band program. Always make your students proud that you are their leader.

Be positive in your approach to situations—especially in a heated exchange. Be open-minded if or when your decisions are questioned or contested. The perspectives of others may be helpful and result in better solutions. Changing your mind is NOT a sign of weakness; but in fact, it is a sign of strength!

6. To the best of your ability, make sure your students and parents know that you *sincerely care* about them/and you have a *great appreciation* of them. The best way to do that is to tell them!

Being a successful teacher starts with being a good person. I believe

## The Most Common Mistakes Band Directors Make

that if you and your students are not having a good dose of fun and joyful times in your day-to-day rehearsals, something is wrong.

I trust that this article and my words of advice will help educators avoid the big and small traps that are out there. After completing my 42 years of high school band directing in Austin, I have begun a new career as a motivational speaker and consultant specializing in student achievement and student leadership. In addition, I offer performance improvement, morale building techniques, and leadership tips as a consultant to educational and business organizations.

I wish you a terrific school year!

Don Haynes can be contacted by email at: donhaynes2@aol.com. Website: www.donhaynes.net.

Don T. Haynes, Jr, served as Director of Bands at LBJ High School of Austin, Texas for 39 years. He began his music career at the age of six, tutored by his father, who was band director at Solomon Coles High School in Corpus Christi, and his mother, who studied voice at both the Julliard School in New York and The University of Texas. As a child, he studied piano, trumpet, French horn, flute, clarinet, and cello. Following graduation from Roy Miller High School (Eddie Galvan, Director), he studied at the Del Mar College School of Music in Corpus Christi, and then transferred to The University of Texas, where he earned a Bachelor's degree in music in 1973 and was a member of the Longhorn Marching Band (Vincent R. DiNino, Director). In 1978, he completed a Masters' degree at UT, specializing in instrumental music conducting. He was the Assistant Band Director at Anderson High School for two years (1973-1975, Verda Herrington, Director), before being named Director of Bands at LBJ High School in August 1975.

Mr. Haynes was awarded the prestigious, statewide Denius Award in 1994, presented to Texas' top UIL educators. At LBJ High School, his colleagues selected him Teacher of the Year four times. He is frequently invited to conduct region bands in Texas, and has made guest appearances in New Mexico, Louisiana, and Florida. An active UIL adjudicator for concert and marching bands at all levels, Mr. Haynes held Region 18 positions in the TMEA, the TMEA Advisory Board, and served on the UIL State Sightreading Advisory Committee. He is Past President of the Board of Directors for the TBA. On several occasions, Mr. Haynes has served as clinician at the TMEA and TBA conventions.

Under his leadership, the Jaguar Band's awards and accomplishments are numerous—proudly representing Texas and the United States in 1996 in the New Year's Day Parade in London and toured Paris, France in 2000. The Band served as ambassadors of music in a tour of Beijing, China in 2007 with the American-Chinese Cultural Exchange Committee. The LBJ Bands have won many first place honors at band festivals in Texas, Florida, Oklahoma, California, and Colorado. The band consistently wins Division I and sweepstakes honors at UIL marching and concert performances. The LBJ Marching Band has made five appearances at the UIL State Marching Band Contest.

In 2007, a gorgeous new 500-seat theater was built on the LBJ High School campus. The Austin School trustees voted to name the new performing heater "The Don Haynes Theater".

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# 2015 Malcolm Helm Memorial Endowed Scholarship Winner

**Hannah Morrison, Baylor University**

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Hannah Morrison is a senior, music education student at Baylor University in Waco, Texas with a focus in horn. Hannah has studied with Tianna Schaefer and Jeffrey Powers and has been a member of the Baylor Wind Ensemble, Baylor Symphony, and the Golden Wave Marching Band. With these ensembles, Hannah has traveled and played at national and local conferences including the 2012 and 2014 TMEA conferences, the 2013 College Band Directors' National Association in Greensboro, North Carolina and The Midwest Clinic in Chicago, Illinois in 2014.

Hannah has held many leadership positions while at Baylor University. As a sophomore in the Golden Wave Band, Hannah served as a leader for the Mellophone Section. The following three years Hannah served as a Field Staff Assistant, helping the directors teach and lead during rehearsals. Outside of the School of Music, Hannah has served as Vice-President and President of the service and social Christian sorority, Kappa Chi Alpha. Hannah also teaches private lessons in the Waco area.

As a student, Hannah is a member of many honor societies including Alpha Lambda Delta, Delta Epsilon Iota, and Pi Kappa Lambda. She has been on the Dean's List every semester and was named a 2014 and 2015 TMEA Undergraduate Scholarship Winner. In addition, Hannah received the Bennett Music Education Award, given to one student who shows outstanding potential in the field of music education; The Presser Foundation Undergraduate Scholar Award, an award given to one junior in the Baylor School of Music; and selected as a recipient of the Who's Who in American Colleges and Universities. Hannah was selected as one of two horn players for the 2014 Disneyland All-American College

Band sponsored by Yamaha. During this summer program, Hannah was able to record at Capitol Records, expand her musical genres as a horn player in a jazz

ensemble, and learn from great performers such as Wayne Bergeron, Steve Houghton and John Clayton. Recently, Hannah has found much success as a conductor, conducting the Baylor Horn Studio, Baylor Jazz Ensemble, Baylor Golden Wave Band, Baylor Symphonic Band and Baylor Wind Ensemble.

Hannah is passionate about forming community through music instruction and performance and looks forward to beginning her career as a music educator!



*TBA Board member Jeff King and scholarship winner Hannah Morrison at the 2015 TBA Convention/Clinic.*

# Marching Band and Sun ... A Dangerous Combination!

Thomas V. Jenkins



Despite political pros and cons about global warming, greenhouse gasses and opinions of pundits, climatologists have been measuring the intensity of solar UVA and UVB rays since 1980 and they report an annual increase of 3.4%. That means that in 2015 the intensity of the sun's rays is 119% greater than in 1980.

A perfect positive correlation exists between increased solar intensity and *skin cancer*. So, with the increase in the sun's intensity there has also been an increase in skin cancer. *Every* nation in the world reports a continuing increase in skin cancer according to the World Health Association. It is epidemic! If contagious...it would be pandemic.

Some two million Americans will have skin cancer during 2015. Those numbers only portend increases for the future. The Center for Disease Control, the American Cancer Society, the Skin Cancer Foundation, the American Medical Association and other learned groups predict 1 in 5 Americans will get skin cancer depending on where they live. Most alarming, according to the Texas Medical Association, is that 1 in 3 Texans will get skin cancer...because of *where we are*.

To the point: Melanoma and Squamous Cell Carcinoma are the most dangerous kinds of skin

cancer. Johns Hopkins Medical College reports Melanoma is the most common cancer in young adults. Yale College School of Medicine reports Melanoma is now the most common cancer in women ages 25-29 and is the biggest killer of young girls under 20. Now we're getting close to the truth in the title of this article. What we think of as a benign activity in the past is now and will continue, unabated to be quite dangerous.

The effects of exposure to the sun are long reaching and arguably may be cumulative. If an individual ever experiences a sun burn he/she will probably have skin cancer during his/her lifetime! Sun screens were developed in 1949. Prior to that time, there was no protection. Evidence of these statements can be seen in the number of elderly people in the offices of dermatologists all over the world.

One marching band rehearsal or one holiday parade can cause misery for a person in the years to come. So, it is not just wise but imperative for every band member to protect themselves. How? By making the application of a good sunscreen on the parts of the body that will be exposed to the sun...every day! This demands a severe behavior modification. For everybody! Every day! For the rest of your life!

If I have your attention, let us address the criteria of a good sunscreen. Start with the label. It must read "Broad Spectrum". That means that the product protects against both the UVA and UVB rays of the sun. It must also contain an SPF rating of at least 30. SPF stands for Solar (sun) Protective Factor. Why 30? An SPF rating of 30 will give approximately 98% protection for up to five hours in the sun. Ratings in excess of 30 are available...at a cost. Usually the cost is significant while the protection of 2% is not. The choice is debatable.

While on the subject of the SPF, is there such a thing as a natural SPF? The answer is yes! Fair skinned, blue-eyed blondes will burn after as few as ten minutes in the sun unprotected. Darker skinned people enjoy a little more exposure before burning. Skin cancer is color blind, however. Even those with the darkest skin will burn after varying amounts of time in the sun and are very much in danger of severe skin cancer.

A lotion is the most desirable sunscreen. It is easier to apply and gives better coverage. Aerosol sunscreens may be inviting but are dangerous. The propellant is most often flammable and many people have been severely burned after exposure to outdoor grills or other flames following the application of



## Marching Band and Sun... A Dangerous Combination!

an aerosol sunscreen. Avoid a sunscreen that contains a fragrance. Perspiration mixed with a fragrance can attract nuisances like bees and other flying insects. Avoid a product that contains PABA, 4-Aminobenzoic acid. Why it was ever included in the ingredients of some sun protectors defies reason. It has little positive benefit. Some people are allergic to it and, it can stain your clothes. Avoid any product that claims to be a sunblock! There is no such thing as a sunblock and the FDA does not recognize claims to the contrary.

When are "safe" times? One reads where an expert says before 9:00 AM and after 4:00 PM is "safe". This is Texas! The only safe times are before sunrise and after sunset. If one can feel the intensity of the sun as early as 7:00 AM or after 6:00 PM you can burn.

Band Directors, don't gamble with your band member's lives and...don't allow them to. Insist that they wear a sunscreen that meets the standards above.

Finally, don't take my word for it. Do your own research. The internet is rich in valuable information concerning the dangers touched on in this article. Simply enter the words skin cancer, step back and let your search engine do the rest.

*Thomas V. Jenkins earned the B.S. and M.A. degrees from Sam Houston State University and the Ph.D. from The University of Texas. Dr. Jenkins was a founder of three collegiate institutions during a career spanning forty-two years as an administrator. He spent twenty-seven years as the President of three community colleges. Now retired, he lives in Wimberley, Texas with his wife Nancy. He enjoys performing with several volunteer ensembles and playing golf.*

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633 booth displays in the Exhibit Hall



The Boston Brass was one of many outstanding concert performances.



Above: 1450 high school band students participated in Student Day.



Left: Convention attendees chose from the 65 clinic sessions offered in 2015.



2014-15 TBA Boards celebrate a very successful 2015 convention. Spouses Board members (L-R): Lucinda Herrera, Reagan Portillo, Leslie King, Alma Beach, Monica Moore, Dena Morrison, Amy Clements, Priscilla Brashear. Standing (L-R): Richard Herrera, Chico Portillo, Jeff King, Bruce Beach, Steven Moore, John Morrison, Phillip Clements, Michael Brashear

# Bandmasters Review

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Paschal High School, Fort Worth ISD  
Clinician: Joe Dixon

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**MONDAY, OCTOBER 12 • 8:30 AM - 4 PM**  
Brandeis HS, Northside ISD, San Antonio  
Clinician: John Benzer with Demo Group  
from the University of Houston

#### **SETTING THE "TONE" FOR THE REHEARSAL FRI., JANUARY 15, 2016 • 4:30 - 7:30 PM**

La Joya High School  
Clinician: Jeff King

#### **DEVELOPING OBJECTIVES FOR YOUR BAND PROGRAM**

**SAT., JANUARY 16, 2016 • 9:30 AM - NOON**  
La Joya High School  
Clinician: Brian Merrill

#### **TECHNOLOGY IN THE BAND HALL—FOR THE CLASSROOM TO SOCIAL MEDIA**

**SAT., JANUARY 16, 2016 • 9 AM - NOON**  
Chapel Hill High School  
Clinicians: Bobby Castillo, Grant Woodson

#### **TECHNOLOGY IN THE BAND HALL—FOR THE CLASSROOM TO SOCIAL MEDIA**

**SAT., JANUARY 16, 2016 • 1:30 - 4:30 PM**  
Hallsville Hill High School  
Clinicians: Bobby Castillo, Grant Woodson

*Updates and additional clinics will be posted on the TBA website.*