

Bandmasters Review



An Educational Publication of the Texas Bandmasters Association

April 2015 • Volume 16, Issue 3



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Bandmasters Review

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The TBA Convention/Clinic offers more than 60 educational clinics by nationally recognized presenters. Many clinics showcase music and marching demonstrations by the best school bands in Texas!



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

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

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TBA Bandmasters of the Year 2015

Richard and Barbara Lambrecht

Richard Lambrecht

Richard Lambrecht joined the music faculty of his alma mater, the University of Texas at El Paso in 1996, following a thirty-year tenure as Director of Bands at Coronado High School. He continued to teach band in the El Paso ISD at Bassett Middle School and Coronado High School and in New Mexico at Oate High School while teaching horn at UTEP. In 2014, in addition to his duties as professor of horn, he was named assistant director of the UTEP Marching Band.

During Rick's three decades as director, the Coronado Band garnered many awards, including both the Sousa Foundation's Sudler Flag of Honor for concert band and the Sudler Shield of Excellence for marching band. Coronado's band gained fame across the Southwest and eventually the nation as it won numerous competitions, performed on national television, and toured Mexico and Europe. Highlights of those awards include consistent placement in the Top Five at TMEA Honor Band competitions and being named Grand Champion at NMSU's Tournament of Bands 17 times. When finally allowed to enter UIL competition, the CHS band immediately qualified for the Texas State Marching

Contest. Perhaps the highlight of Rick's career at Coronado was the invitation from the Russian Ministry of Culture to perform as the only North American unit in the 1996 May Day celebrations



in Moscow. During that trip, the band played a concert in the famed Tchaikovsky Hall, at Poklana Gora (World War 2 Memorial) and in Red Square for then-president Boris Yeltsin.

Rick's passion for music is well-known to El Pasoans. He is in his fiftieth season in the El Paso Symphony Orchestra, forty-eight seasons as principal horn, and thirty seasons while he was Director of Bands at Coronado High School. He is also a founding member of El Paso Brass, a quintet that has been performing together since 1972. In Brass in Class weekly performances for elementary and middle schools in the metropolitan El Paso area,

he has performed for more than a million students. El Paso Brass has also been featured performer with many symphony orchestras, and has been guest artist at The Midwest Clinic and featured artist at the New York Brass Conference. Rick has performed with the Boruson Istambul Philharmonic Orchestra in a tour of Turkey, with The World's Largest Horn Quartet at International Horn Society and at Hornswoggle. Playing Principal Horn in the Roswell Symphony Orchestra, UACJ Orchestra in Juarez, Mexico and the El Paso Opera round-out his current activity as a hornist in the El Paso/Southwest area.

Rick's personal honors include TBA's Meritorious Achievement Award in 2008, his 2010 induction into the Texas Bandmasters Hall of Fame, and the University of Texas at El Paso's 2013 Distinguished Alumnus Award. His professional affiliations include Phi Beta Mu, International Horn Society, American Federation of Musicians, as well as TMEA and TBA.

He has served on the Board of Directors of El Paso Symphony, is a former president of Texas Bandmasters Association, served as TMEA Band Chairman of Region 22 for twenty-five years and is the *(continued on page 4)*

Barbara Lambrecht

Barbara Lambrecht received her education and preparation to be a band director from her teachers, J. R. McEntyre (Permian High School and Bonham Junior High), Robert Maddox (Odessa High), and Dean Killion (Texas Tech)—all of whom were chosen TBA Bandmasters of the Year. She holds degrees from Texas Tech University and The University of North Texas. Barbara has recently semi-retired after teaching band and orchestra at every level from elementary through university. She remains on the faculty of New Mexico State University as an adjunct professor in music education, mentors band directors in the El Paso area, and teaches flute sectionals and private lessons.

Honored numerous times by her colleagues, Mrs. Lambrecht has just been elected to the Women Band Directors International Hall of Fame and will be inducted in the spring of 2015. In 2009 Barbara was inducted into the Phi Beta Mu-sponsored Texas Bandmasters Hall of Fame. She received Texas Tech University's Distinguished Music Educator Award, Tau Beta Sigma's national Outstanding Service to Music Award, the Texas Chamber of Commerce Cultural Award, National Band Association Achievement Award, Texas Music Educators Association Achievement Award, and twice had her "day" proclaimed by the city council. Additionally, she was chosen as one of the 2000 Outstanding Musicians of the 20th

Century, and was named to Who's Who of American Women.

Barbara's bands have received the Sousa Foundation's Sudler Cup of Excellence, Texas Music Educators Association Honor Band, New Mexico Honor Band, and have performed at Midwest, TMEA, and NMMEA conventions. Bands under her direction have received Superior ratings and Outstanding In Class at countless competitions across the nation, were named New Mexico State Concert Band champions, and were chosen to perform on the White House lawn for President Ronald Reagan.

Active in the band directors' fraternity Phi Beta Mu, Barbara currently serves on the Board of Directors of the International Phi Beta Mu. She has presented numerous clinics at Texas Bandmasters Association and Texas Music Educators Association clinic/conventions and performs regularly with the Phi Beta Mu Reading Band at TBA. In addition she is a charter member of Texas Music Adjudicators Association and has served as a region secretary and band chairman for Texas Music Educators Association. On the national level, Mrs. Lambrecht holds membership in and has served as clinic coordinator for Women Band Directors International. She has served on the Sousa Foundation's Sudler Flag and Sudler Cup selection committees, and organized CBDNA's Small College Intercollegiate Band.

Mrs. Lambrecht has written for and served as Contributing Editor

for *The Instrumentalist*. Additional articles of hers have appeared in *Southwestern Musician* and *Bandmasters Review*. She also writes and arranges music for band. Hal Leonard, E.C. Schirmer, TRN, and RBC Music Publishers publish her band and orchestra pieces. In 2010 she organized the El Paso version of Young Educator Seminars (YES). Appropriately named SI (Sharing Information), YES/SI assists young teachers in transitioning from university study to band directing. In 2009 Barbara founded El Paso's Edge of Texas Concert (Community) Band and serves as its Artistic Director and Conductor. She is also flutist in the Roswell Symphony Orchestra.

Barbara feels fortunate to have worked with students in Ralls, Seymour, Arlington, El Paso, Belton, and Las Cruces, NM. They have enriched her life and fueled her passion for music and teaching. She is thankful to her parents for providing her with a love for the arts and a confidence in herself that she could become anything she dreamed, her siblings for their love and fellow directors for the support they have given over the years. She feels especially lucky to be married to Richard Lambrecht (fellow musician, teacher, and honoree) and mother of Chris Prentice (Chicago actor), Chris Lambrecht (Klein ISD band director), and Ricky Lambrecht (former teacher). She has the finest daughter-in-law and grandsons anywhere: Stephanie, Ryan, Collin, and Mason Lambrecht.

Richard Lambrecht, continued

author of several articles for national music magazine, *The Instrumentalist*. He has given numerous clinics for TMEA and TBA, and has conducted honor bands across the West and Southwest.

Rick is an adjudicator, clinician and mentor for all levels of music. Marching bands, concert bands, and orchestras all clamor for his assistance as they prepare for performances and competitions.

Rick credits his success in music to his upbringing on the farm, where the work is hard and unending, and failure is not an option. Besides Lloyd Hiller and Bill Robinson, Texas Bandmasters Hall of Fame members Berne Glover and Ross Capshaw influenced Rick's early years. He'd like to thank the members of El Paso Brass, El Paso band directors over the many years, Ida Steadman, Eddie Green, Gurer Aykal, Andy Sealy and especially Kenny Capshaw for their encouragement, musical stimulation and support during his career.

Throughout his years as an educator Rick has impacted many lives. His drive and passion for performing music has served as a model to many. Scores of his students are playing their instruments professionally. Others hold teaching positions in major universities as band director or studio teacher. Some have other careers but are still strongly influenced by his unyielding commitment to excellence. He feels truly fortunate to have been associated with these people.

Rick is most appreciative of his wife Barbara, a musician who shares his love of music and who is also being honored as Bandmaster of the Year. Rick's family members bring him the greatest joy in his life: sons Rick Jr., Chris (Lambrecht), and Chris (Prentice), daughter-in-law Stephanie and grandsons Ryan, Collin and Mason.

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Grow Up!

Jeff King, 2014-15 TBA Vice President

It is a cold and snowy day in February as I sit in my home office writing this article. Yes, I have “cabin fever” of sorts. By the printing of this magazine, springtime surely will be upon us. That sentence alone gives me hope. As I finish a weather-affected week of 2 ½ days of teaching, I cannot help myself (once again) to feel a little bit behind in our contest preparation. If I had contest next week like some of my colleagues, I would have considered Skyping a rehearsal with my students.

I was feeling a little down and was listening to some music. I heard Taylor Swift’s song, “Never Grow Up” and it reminded me of the time I spend with my two-year old granddaughter. This immediately got me out of my mood and once again made me realize what is most important in our lives.

The lyrics, “Oh darling, don’t you ever grow up. Don’t you ever grow up, just stay this little.” seemed to resonate with me in my band director world. Whether we teach beginners, middle school or high school students, we all know that we are responsible for helping our students grow up in so many ways. As one of the responsible and caring adults in their lives, we have more influence on our students than you can possibly imagine. Some of you may be the only caring adult in their lives. As band directors, this responsibility is endless even when they “grow up.” My Duncanville colleagues and I recently had a conversation in the band office about some former students who had requested to be friends on Facebook. (Yes, I am on Facebook with former students—get over it!) We laughed at some of the names, saying, “I never

thought I would ‘friend’ so and so.” Despite their adolescent immaturity and lack of producing a decent sound on their

instrument when they were in school, they did grow up and become mature and productive adults. After 30 plus years of teaching I have seen some of my former students become teachers, doctors, lawyers, nurses, policemen, firemen, professional musicians, parents and so on. Yes, what we teach is music, but there is so much more to learn when we “grow up.”

One way for us to “grow up” in our profession is to attend the annual TBA Convention/Clinic (July 23-26). President Bruce Beach, TBA staff and board have put together a spectacular convention filled with great clinics and concerts. Once again, you will have the opportunity to re-charge your musical and emotional batteries. Sitting down with an old friend or meeting someone new for the first time and discovering things you have in common is always refreshing.

As Eddie Green says, “If you are getting bored with your daily drill, then you probably have stopped thinking.” We always need to keep thinking about our profession and the convention is the perfect place for this to happen. I hope to see you all in July and please introduce yourself to me if I have not met you before.

I hope that everyone has a safe and successful end of the school year and that our students, parents and we can all continue to “grow up.”



Teaching It Forward

John Morrison, 2014-15 TBA Secretary



Four years ago I began to embrace, at a much more inclusive level, the retired music professionals in my community. I thought that I could use these experts with class help sessions in small group settings. I am fortunate enough to have a couple of these recently retired friends that I can tap to visit our program on a regular basis. The students now recognize them as experts and friends of our band program. I do compensate them for their time, but in the truest sense they are getting to teach my kids without restrictions to grade books, attendance tracking, etc. They just show up and teach! Thank goodness for the support

of our administration, our community and our local fundraising efforts to pull off something

like this. I enjoy sharing the names of these local experts, along with our private teachers, in our concert programs. Do you have locals that you could empower to have a similar positive influence on your students?

The real bread and butter of your band programs are the partners with whom you share your teaching days. Many of you know that you can truly reach a point of synergy in your office and classroom settings.

I continue to find that I have a great group of colleagues who have the students' best interests at heart and desire to make a positive impact on their campus and community **within my office**. It became clear to me years ago that not only is it *necessary* to assign tasks to my staff, it allows for them to gain the knowledge and experience they will need should they desire to lead a program of their own someday. Routine tasks like inventory control, private lesson staffing, interviews and communications, basic office duties, curriculum projects, and trip planning certainly give a wealth of practical administrative experience. This model in our office of high levels of trust and cooperation has extended into our choir and orchestra department and has created a music team on our campus for me to be thankful for on a daily basis. This team approach within our campus music department allows for cooperative and respectful presentations for our community to encourage student participation regardless of the musical group from our school.

I recently finished my official duties as a "university cooperating teacher" for a student teacher assigned to my campus. Now that his

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Teaching It Forward

coursework is complete and the diploma is in hand, we can all respect the challenges ahead for this recent college graduate. The challenges of creating a revenue stream to support the penny pinching budget, transportation and housing expenses, as well as other living expenses must certainly be daunting. I had the conversation recently with this former student teacher about including him in a routine pattern of coming out to work with our students. Now that his schedule will be occupied serving as a music substitute in our district, he has been invited to attend all classes, sectionals, and events for our band program as a “friend of the band.” I know these additional experiences will continue to fill his bucket with useful information that he can use in his future decision-making. I believe that embracing this future band director and including him in all levels of our program will give him the truest insight to our daily schedule and the tasks beyond teaching band that we must balance while keeping our eyes on the prize....individual student successes. I also believe that if it's reasonably possible, I should compensate him. Based on his experience level, that sometimes means that I just pick up the tab for lunch or dinner.

I believe that embracing this future band director and including him in all levels of our program will give him the truest insight to our daily schedule and the tasks beyond teaching band that we must balance while keeping our eyes on the prize ... individual student successes.

Many of us can personally attest to a mentor or supervising teacher that allowed for us to have these similar opportunities as we were getting started as young band directors. I can tell you that meaningful opportunities to practice teaching in front of kids, meals and conversation with colleagues, and invitations to travel on spring band trips were certainly carrots that made it exciting for me to look forward to getting into my very own classroom.

One pledge I am confident to make is that while this young teacher candidate is waiting for his first day of class and his first paycheck in the Fall, I can assure you that I will be paying for his TBA New Teacher Academy and TBA 2015 Convention/Clinic Registration. I believe this to be a strong commitment for our future and I challenge other supervising teachers and mentors to consider in what ways they are encouraging and motivating our future band directors.

I trust you will all have exciting Spring semesters and I look forward to seeing you in San Antonio this July.

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JEREMY STRICKLAND

TJC DIRECTOR OF BANDS



Jeremy Strickland, currently assistant director of bands at Texas Christian University, has been named the next director of bands for Tyler Junior College and will begin his duties on June 1.

The TJC band program offers a variety of performing groups, including:

- Apache Marching Band
- Three concert bands
- Two jazz ensembles and a jazz combo
- Two percussion ensembles and an indoor drumline

Strickland said, “The TJC band program has a rich history, and we look forward to continuing to entertain crowds and offer the best performance opportunities available to our students. I was blown away by the size of the campus and the friendliness I experienced when I visited TJC during my interview process.”

“TJC’s Apache Marching Band is one of the hallmarks of excellence for our institution, and we celebrate the addition of Jeremy Strickland, who will bring a vast amount of experience combined with proven visionary leadership,” said Dr. Juan E. Mejia, TJC acting provost and vice president for academic and student affairs.

Strickland will replace longtime director Tom Mensch, who recently accepted a position as director of instrumental music at Green Acres Baptist Church in Tyler.

“We will always be grateful to Tom Mensch for his years of stellar leadership,” Mejia said. “Tom was wonderful with our students and an expert in his field, and now we all look forward to the Jeremy Strickland era.”

Strickland added, “With the rising cost of getting a college education, we will be working toward TJC becoming the go-to place for student-musicians looking to begin the process of their performing and teaching careers.”

He is an active member of the Texas Music Educators Association, the Texas Bandmasters Association, the Texas Music Adjudicators Association and the College Band Directors National Association.

He holds a bachelor’s degree in music from The University of Texas at Austin, where he was a member of the internationally acclaimed UT Wind Ensemble and Longhorn Band. He earned his master’s degree in music from TCU.

TJC bands are currently recruiting for Fall 2015.

For more information, go to tjc.edu/band.



A Spotlight On . . . Community Bands

Michael Brashear, TBA Executive Director



Greetings from TBA! I hope your spring semester is going well. I know you are focused on UIL contests, festivals, spring trips, end of year concerts, and planning for next year. Best wishes for outstanding performances from all your groups. What an exciting time of the year to see the fruits of your labor and hear the progress your students have made. Be sure to focus on the positive and thank your students for their hard work and congratulate them on their successes. It is so important for them to see the “pay-off” and celebrate their successes. All of their hard work has been worth it!! And don’t forget to pat yourself and your staff on the back for a job well done. Success breeds success!!

The TBA Convention/Clinic will be Thursday-Sunday, July 23-26. Register and obtain your housing now. This convention is not to be missed! More than 60 clinics, great concerts, and traditional spouse and family activities are planned. Many clinics will utilize demonstration groups and several designed especially for the MIDDLE SCHOOL DIRECTOR will be offered. Check out the list of clinics and activities on starting on page 27.

One of the highlights of this summer’s convention will be our showcase of community bands. I am very excited that President Bruce

Beach and the Board of Directors want to feature and recognize this part of our band world at the convention. We all agree that playing a musical instrument and performing in a band is something that can last a lifetime. The last few years have seen an explosion in the number and quality of community bands throughout Texas and the nation. Therefore, the goal of being able to perform in a band during a person’s lifetime is a reality for many musicians. ***In fact, as music educators we could say that the logical culmination of our hard work with young students can be seen as mature adults continue to play in community bands.***

TBA has always paid tribute to community bands and we have traditionally opened our convention with a performance by an outstanding community band. The difference this year is that we have invited FIVE outstanding community bands to perform. These groups include:

- Carrollton Wind Symphony - Jim McDaniel, conductor
- El Paso Wind Symphony - Ron Hufstader, conductor
- Lone Star Symphonic Band - Bob Bryant, conductor
- Naperville Municipal Band - Ron Keller, René Rosas, conductors
- The Woodlands Concert Band - Paul Worosello, conductor

You can see that we will be able to hear outstanding groups from across the state as well as one from out of state. I encourage you to make time to hear these groups perform in the Lila Cockrell Theatre.

Allow me to introduce you to the Naperville Municipal Band from Naperville, Illinois. I had the privilege and honor of guest conducting this group last November after they accepted our invitation to join us this summer. Established in 1859, they are one of the longest, if not THE longest, continuous performing community bands in the country. In 1991, the band received the prestigious Sudler Silver Scroll Award presented by the John Philip Sousa Foundation in recognition of excellence in community bands. At that time, the band was only the fifth such band so recognized.

Their conductor, Ron Keller, has been involved with the band since 1951 when he appeared as a soloist. Ron became director in 1966 and has devoted his life to

A Spotlight On . . . Community Bands

developing the band into one of the premiere adult organizations in the country. His lifetime devotion to this group is something he shares with many other band members. One of their trumpet players is over 90 years old and is still with the band!

In our age where relocating from city to city is the norm for most folks with their careers, it was very refreshing for me to find this charming community where so many have spent their entire lives playing in this band. Even as Naperville has grown from a small community of 4200 people in 1940, to over 145,000 in 2013, it still maintains the feel of a small town exhibiting a strong pride in their community. In a way,

it is a sister-city of San Antonio, having its own river walk and sharing the small town charm in a larger city.

To show their support for this band, the city of Naperville passed a tax which is dedicated to supporting the band! They constructed a multi-million dollar band building with state of the art rehearsal facilities, storage rooms, band library, uniforms, and offices. The building is constructed so that a large “garage door” which is the wall at the front of the rehearsal room can be opened presenting the band to their audience seated in the outdoor park. This venue is used for weekly summer concerts and it is not unusual to have two to three thousand folks attending these events.

Talk about a true community band! This organization is a vital part of the community, performing concerts year round and even marching in community parades. I encourage you to attend their concert this summer and learn more about this outstanding group. They will be led by conductor Ron Keller, assistant conductor René Rosas, and guest conductor TBA. Featured Clinician James Keene and will feature the outstanding trombone soloist Harry Watters! I know that we want to show our guests from Illinois a true Texas welcome! Visit their website for more information <http://www.napervilleband.org/>.

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The Music of Success and The Success of Music

Dr. Tim Lautzenheiser

Music advocacy can mean many different things to many different people. No doubt everyone has been saturated with a plethora of facts-'n-figures supporting MUSIC IN OUR SCHOOLS. However after a given amount of time, it's easy to build up an immunity to "the latest-greatest research." As a result, the importance of "sharing the good news" takes a backseat to the immediate challenges of the day.

Having spent over thirty years shouting-and-touting the value of music learning and music making, I'm always looking for something SO COMPELLING it commands the attention of every listener. After seeing this short video, it would be difficult for any parent, administrator, or counselor not to recognize the immeasurable value music brings to positive growth and development of every child.

As a musician and as a music educator, I am the first to say:

MUSIC FOR THE SAKE OF MUSIC. However, I must have the children *in the music classroom* before I can teach them the language of MUSIC. If that means "speaking in a different language," it is worth it to gain the presence of the child.

Be invited to view this short, user-friendly, to-the-point video based on proven neurological research: <http://trendinghot.net/what-playing-a-musical-instrument-does-to-your-brain/>

The clip comes from TED-ed (an educational extension of the popular TED-talks) designed to connect research with education.

EVERY parent should see this clip, particularly those who are thinking about having their child join the band.

Thank you for your commitment and dedication. YOU *ARE* MAKING A DIFFERENCE! You bring something to the learning journey of every child that will lift them to a new level of

understanding. You offer more than knowledge; you offer WISDOM!

**Knowledge alone cannot give rise to value. It is only when knowledge is guided by wisdom that value is created. The font of wisdom is found in the following elements:
an overarching sense of purpose, a powerful sense of responsibility and, finally, the compassionate desire to contribute to the welfare of humankind.**

The essence of education is this process whereby one person's character inspires another. Once children feel that their teachers are genuinely concerned for their individual welfare, they will begin to trust them and open up to them.

—Daisaku Ikeda

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.

Proper Instrument Height for Percussionists

Dr. Brad Meyer

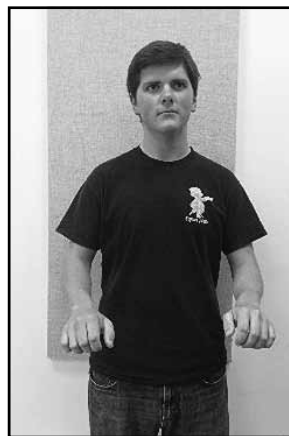
A common problem young percussionists face is not knowing how to properly set their instrument(s) to the appropriate height in relation to their unique body's height. Proper height adjustment of percussion instruments is crucial for all ages of percussionists as it can either help or hinder their development in obtaining the correct grip and stroke. There are "quick tricks" some educators give young percussionists to help them set their instruments to the appropriate height, but these shortcuts rarely end with the instrument being at the correct height for students. Just as band directors take time to discuss embouchures and hand positioning with wind/brass instruments with new students, directors should also give the new percussionists the appropriate amount of instruction on how to get instruments to the correct height. Students who learn how to adjust instruments to the proper height early on in their education have a steeper learning curve with fewer stroke production and grip problems, which results in more natural, relaxed playing.

The Basics

Percussionists who play matched grip for concert and/or marching percussion should have their instrument set so their forearm is at a slight downward angle (approx. 10-15 degrees) to the instrument. The palm should be parallel with the floor and the shoulders should be relaxed with the elbows close to the side (some students' elbows may touch their sides depending on their size). The elbows will be slightly behind the center of the students' body (about 1-2 inches) to counterbalance the weight of the stick, wrist and forearm. A common way to describe the correct wrist/arm/shoulder position is to have the student relax as if they are standing in the school hallway, listening to a friend's conversation - arms and wrists hanging relaxed from the shoulders. From that position, simply raise the forearm with the wrist inline with the forearm while keeping the arm and shoulder relaxed until the forearm is gently sloping downward at about 10-15 degrees with the palms parallel to the floor. The proper wrist, arm, and shoulder placement can be seen in Examples 1 and 2 below.



Example 1



Example 2

Proper Instrument Height for Percussionists

Here are some examples of incorrect positions of the wrist, arm, and/or shoulders - Examples 3-6:



Example 3: Instrument is too low/ Forearm at too much of an angle



Example 4: Player is too close to instrument/Elbows too far back



Example 5: Wrist turned over



Example 6: Elbows too far from the sides of the body

A good way to figure out the correct height of an instrument in relation to a specific student is to have the student turn so he/she is facing 180 degrees from the instrument. Then, have the student set up his/her arms with the sticks or mallets in their hands. When he/she is set with his/her arms, wrists, and shoulders in the correct position, have him/her close their eyes. Have him/her turn 180 degrees so his/her sticks or mallets are directly over the instrument as if ready to play the instrument. Then, have him/her open their eyes without moving. The instrument's playing surface should be one inch below the head/ tip of the implement. The student will now be able to detect whether he/she has the instrument at the correct height. If the instrument is more than an inch away from the head of the implement, then the instrument should be raised. If the student accidentally hits the instrument with the implement when he/she turns, then the instrument is too high and should be lowered.

Specific Instruments:

Concert Snare Drum - The drum's head should be flat and parallel with the floor with the sticks about one inch above the drumhead and parallel to the floor. Again, the forearm should be gently sloping downward to the wrist at approximately 10-15 degrees (Example 7). Many young students set up the snare drum too low, causing the sticks to be at a steep angle to the drum. Having the sticks hit the drum at too sharp of an angle causes the stroke and rebound to suffer. It also results in the hands/wrists to turn over, creating a bad grip (Example 8).



Example 7: Good snare drum height



Example 8: Snare drum too low/ hands turned over

Proper Instrument Height for Percussionists

Timpani - Timpani playing should always be done in a seated position to help the student play the timpani at the correct height and allow for more efficient pedaling changes (Example 9). The mallets should be one inch above the drumhead and parallel to the floor with the forearm gently sloping downward to the wrist at approximately 10-15 degrees. Timpani need to be oriented so the player can move from drum to drum without changing their wrist/arm/shoulder position. When moving between drums, the player should twist from their core/abs while maintaining the same shoulder, arm, and wrist position (Example 10). Many young students sit too low to the instrument, causing their wrists to be above their elbows, resulting in an unnatural wrist, arm, and shoulder position (Example 11).



Example 9: Good timpani stool height



Example 10: Good posture playing an outside timpano



Example 11: Timpani stool too low, causing bad wrist positioning

Mallet Instruments - Students should position their body so their forearm is gently sloping downward to the wrist at approximately 10-15 degrees while their mallets one inch above the keyboard. Also, students should position their mallets over the naturals so their elbows are only 1-2 inches behind the center of their body (Example 12). When reaching out to accidentals, students should move their arm forward from the shoulder (Example 13). Young students often stand too close to the instrument to make it feel easier to them when reaching for the accidentals (Example 14). Standing too close to favor the accidentals will cause tension and also poor stroke/sound production.



Example 12: Good instrument height



Example 13: Good use of shoulder to reach accidentals



Example 14: Too close to the instrument/Elbows too far back

Proper Instrument Height for Percussionists

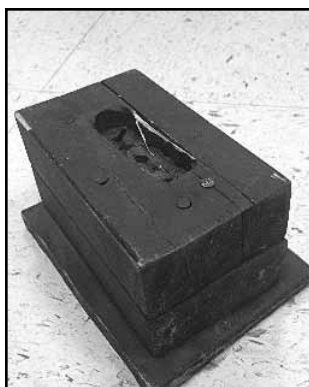
Creative Height Adjustment Solutions

If you have height-adjustable instruments, especially mallet instruments, then students should be taught how to properly operate each piece of equipment's height-changing mechanism. Unfortunately, not all band programs have height-adjustable instruments. Below are some creative solutions to increase the height of various percussion instruments:

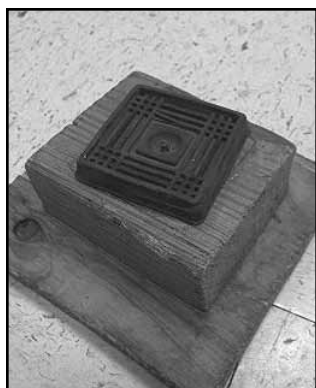
PVC pipe
(2" to 4" coupler fitting):



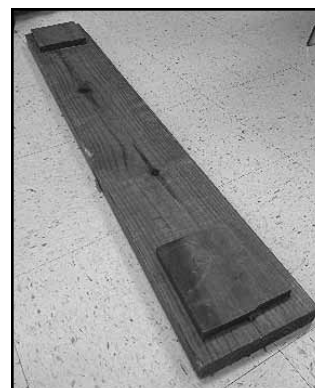
Wood block with caster groove cut out
(6" x 3" x 4" = Width x Depth x Height):



Wood block with rubber gasket on top
(4" x 4" x 2"):



Wood boards
(4' x 7" x 1.5"):



Proper Instrument Height for Percussionists

Most times, the issue of height has to do with raising an instrument; however, on rare occasions, you may have a student who is too short for an instrument. Cases like this are a little harder to solve because instruments typically are made to be playable to average sized middle-school percussionists. If you are in need of a lowering an instrument, there are several ways you can achieve this:

- 1) Build a platform the performer can stand on behind the instrument.
- 2) Find smaller casters to put on the instrument.
- 3) Remove the casters from the instrument completely (this usually isn't an option since percussion instruments need to be moveable).

Dr. Brad Meyer is a percussion educator, artist, and composer with an extensive and diverse background. Currently, Brad is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, Texas) where he directs the percussion ensemble and steel band ("Jacks of Steel"), teaches private percussion lessons and the percussion methods course, and is the coordinator/arranger for the SFA Lumberjack Marching Band's percussion sections. Dr. Meyer frequently tours to universities and high schools both nationally and internationally to present recitals, workshops, masterclasses, and clinics on various topics, including: electro-acoustic percussion, contemporary marimba, concert snare drum, marching percussion, percussion ensemble, steel band, and world music. Brad is a composer with compositions for snare drum, multi-percussion, and percussion ensemble published through Bachovich Publications. Dr. Meyer is a proud endorsee of Yamaha Instruments, Zildjian Cymbals, Vic Firth Stick and Mallets, Evans Drumheads, and Tycoon Percussion. (www.Brad-Meyer.com)

Conclusion

All new percussionists need to be taught how to adjust their instrument(s) appropriately and in relation to their unique body height. It should be every percussion educator's goal to "set the students up for success" by teaching them how to position each instrument correctly to themselves. Having students properly positioned behind their instruments will ultimately lead to having a better stroke production and grip, which will help them advance quicker through the initial stages of music education. This will ultimately not only help the student play better, but will result in the ensembles they play with sound better as well.

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Mariachi: The Origin of the Word

Dr. William K. Ricketts

The origin of the word Mariachi has been the subject of a number of scholarly articles, as no consensus—scholarly or folk—currently exists regarding its etymology and provenance. Because the development of Mariachi music is very likely closely related to the derivation and development of the terminology that is associated with it, exploration of the latter is considered appropriate and indicated. For the purposes of this article, four of the positions adduced in the literature have been chosen for inclusion here and provide guidance for further discussion and exploration of this part of the Mariachi literature.

The Coca Indians

According to (Clark, 1996; Rafael, 1982; Sonnichsen, 1986), the term Mariachi is derived from the language of the Coca Indians, a pre-Columbian Mexican indigenous tribe. The Cocas originally inhabited an area of central *Jalisco*, but when Mexico became colonized by the Spaniards the Cocas migrated to a small valley surrounded by mountains. The Cocas named their new home “*Cocolan*,” and it has been suggested that the term Mariachi is associated with that region (Schmal, 2004).

According to Jáuregui (2008), Tapatío scholar José Ignacio Dávila Garibi was one of the first to suggest that the origin of the word Mariachi was to be found in the Coca language. However, Jáuregui (2008) writes, that despite more than a half-century of research, Dávila Garibi’s efforts did not find definitive documentation to support his hypothesis (p. 53).

Renowned linguist Ignació Guzmán Betancourt, provided a definitive response to Dávila Garibi’s theory. Guzmán Betancourt stated:

Investigaciones posteriores han revelado que los argumentitos empleados por este erudito filólogo para demostrar el origen Coca de la palabra [Mariachi] eran endeble y, en gran medida, artificiosos. Sus esfuerzos por rescatar los vestigios del idioma Coca, extinguido probablemente desde

finis del siglo XVI, fueron en suma notables y muy dignos de encomio, pero con escasos y aun dudoso resultados. Por consiguiente, el hecho de remitir con seguridad el origen de determinado vocablo [...] a una lengua escasamente conocida, constituye un acto de audacia, si no de deliberado afán por obtener cualquier género de resultados, siempre y cuando éstos cumplan determinadas finalidades previstas de antemano. (Guzmán Betancourt, 1992, p. 38; Jáuregui, 2008, p. 54)

Subsequent investigations have shown that the arguments used by this scholarly philologist to prove the Coca origin of the word [Mariachi] were weak and largely artificial. His efforts to uncover the remains of the Coca language, probably extinct since the late sixteenth century, were in short, notable and very commendable, but with minimal and even doubtful results. Therefore, the fact of referring with security to the origin of a given word [...] a little known language, is an act of audacity, if not a deliberate attempt to obtain any kind of results, provided that they meet certain goals planned in advance (author’s translation).

The Cora Indians

The Cora Indians are also mentioned in articles as another possible source for the etymon of the term “Mariachi” (Martinez-Avila, 1997, Schmal, 2004). Today numbering around 15,000 people, the Coras inhabit the areas of *Nayarit* and the northwestern border of *Jalisco* (Schmal, 2004). Martinez-Avila, (1997, p.3) suggests that the term “Mariachi” was used by the Cora Indians to refer to the type of wood used in the construction of early Mariachi musical instruments and the *tarima* or platform on which the dancers and musicians performed. It has also been recorded that in the language of the Coras, there are many words ending with *chi* (pronounced *chee*). One translation of the word “Mariachi”, when analyzed as the three-part *ma’ ría’ chi’* was rendered “[a certain] tree.” Mention is also made in the literature of an indigenous language

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posited as an alternative source for the term Mariachi. “Pinutl,” an extinct language utilized in northern Jalisco and Colima, is mentioned in the liner notes accompanying *The Earliest Mariachi Recordings 1908-1938, Volume 1*. The album notes are credited to “Philip Sonnichsen with help from Jon Clark, Hermes Rafael, & Hermes Nicolopulos” (Sonnichsen, 1986).

The Spanish Influence

Stanford (1972) uses the adage in Spanish, “*toda mujer es María*,” literally “every woman is Mary,” to offer an explanation of the origin of the word Mariachi (p. 73). He says that this Spanish expression can be interpreted in two ways: “Saint Mary (Virgin Mary) represents everything that is womanly” or “that every woman is Mary” (p. 73). Both interpretations have been used as possible sources for the origin of the term Mariachi. The first example is a quasi-religious explanation referring to the veneration of the Virgin Mary. The Spanish word *María*, for Mary, is affixed with the “*chi*” sound from the Cora Indian language, thus producing the word Mariachi (Martinez-Avila, 1997). This musical homage to the Virgin Mary is a reflection of the importance of religion in the lives of the indigenous population (p. 5). The second interpretation involves the Spanish phrase and centers on the idea “that every woman is Mary.” Stanford (1972) interprets this statement as a literal truth, suggesting that “*María de-* may be a preface to any woman’s name, as in *María de Antonia, María de Isabel*, et cetera” (p. 73). Stanford continues his reasoning by noting the text content of numerous Mexican songs referring to a woman named Mary. He surmises that this “singing of Mary” is so prevalent that the ensemble name Mariachi is derived from its widespread usage (p. 73). Stanford (1972) argues that “*María* plus the diminutive *-che/-pe* from the *Náhuatl* language of the Aztec tribes” is the origin of the word Mariachi (p. 73).

The French Connection

Yet another relatively standard hypothesis found in the Mariachi literature is that the term “Mariachi” is derived from the French word *mariage*, meaning marriage (Stanford, 1972; Toor, 1947). This tentative explanation has been challenged by a number of sources. Historian Edgar Gabaldón Márquez, in his book entitled *Historias Escogidas del Mariachi Francisco Yáñez Chico* (Translation: *Selected Stories of Mariachi Francisco Yáñez Chico*) (Gabaldón Márquez, 1981; Jáuregui, 2008), states:

Es bastante probable [...] que el mariachi, con ese nombre, y su variante de mariache [...] sea anterior a la época del atentado imperialista de don Luis Napoleón Le Petit (1808-1873) contra México, en 1863. (Gabaldón Márquez, 1981, p. 553; Jáuregui, 2008, p. 53). It is quite probable (...) that the mariachi, with this name and its variant mariache (...) (existed) prior to the time of the abortive imperialist attack by Louis Napoleon, the Younger (1808-1873) against Mexico in 1863. (author’s translation).

A second example that refutes the French etymology proposal is documented in a letter by a Catholic priest named Cosme Santa Anna. In this letter Cosme Santa Anna refers to the native music using the word Mariachi. Written in 1852 this letter predates the French occupation (1862 to 1866) in Mexico (Martinez-Avila, 1997). The letter from the priest is addressed to the archbishop and it expresses the priest’s concerns about what he feels is disorderly conduct on the part of the townsmen during the public celebrations on Holy Saturday. He writes:

Al acabarse los divinos oficios en mi Parroquia en el sábado de gloria encuentro que en la plaza y frente de la misma iglesia se hallen dos fandangos, una mesa de juego y hombres que a pie y a caballo andan gritando como furiosos en consecuencia del vino que beben y que aquello es ya un desorden muy lamentable: sé que esto es en todos los años en

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los días solemnísimos de la resurrección del Señor y solo que ya sabemos cuántos crímenes y excesos se cometen en estas diversiones, que generalmente se llaman por estos puntos mariachis ... Donde se hallaban los fandangos, pedí los instrumentos y me los dieron, supliqué a los que jugaban naipes que dejaran de hacerlo y se abstubieron y luego también rogué que se levantara del suelo a un infeliz que se hallaba tirado ahogado en vino, y lo levantaron. (Meyer, 1981, pp. 41-42; Jáuregui, 2007, p. 36)

At the end of the Divine Offices in my parish on Holy Saturday, I find that in the plaza and in front of the church itself there are two fandangos, a gambling table, and men who, on foot and on horseback, are yelling furiously as a consequence of the liquor they drink, and all that is a lamentable disturbance: I know that this occurs every year on the most solemn days of the resurrection of the Lord, and we already know how many crimes and excesses are committed in these entertainments, that are generally called in these parts mariachis ... [Then I went to the place of the fandangos], I asked for their instruments and they gave them to me, I asked the ones playing cards to stop and they did, and then I also begged them to lift up a poor fellow who was stretched out on the ground drowned in liquor, and they lifted him up. (Meyer, 1981, pp. 41-42; Sheehy, 2006, p. 15, translated by Sheehy; Jáuregui, 2007, p. 36)

This remarkable letter dated May 7, 1852 was contained in an article entitled "The Origins of the Mariachi," written by Jean Meyer and published in October, 1981 in the magazine *Vuelta* (Jáuregui, 2008).

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Dr. William K. Ricketts is currently director of bands at Southside High School in San Antonio, Texas. Dr. Ricketts is also adjunct instructor of percussion at St. Phillip's College, Palo Alto College, and San Antonio College in the Alamo Community College District. In addition, Dr. Ricketts teaches music appreciation and jazz appreciation classes at Concordia University.

Investing in Your Volunteers With C.A.R.E.

Dr. David W. Vandewalker

One general attribute of the human spirit is the need to be loved and appreciated. Particularly, the members of your booster club have that same desire. With some careful planning you can offer C.A.R.E. to your booster members enabling them to fulfill personal aspirations as well as assist you and your organization's goals. To C.A.R.E. involves strong **C**ollaborations, skillful **A**vailability, compelling **R**elationships, and effective **E**mpowerment.

A collaborative spirit must be modeled from the top (the director). Seek to be a collaborator within your community as well as in your building with colleagues and administrators. Your booster organization will catch this spirit from you. Next, seek to connect the talents, skills and contributions of multiple people in your booster organization for the common good of the organization.

In his best-selling book *The Tipping Point*, Malcolm Gladwell used the term “connector” to describe individuals who have many ties to different social worlds. It's not the number of people they know that makes connectors noteworthy; importantly, it's their ability to join people, ideas, and resources together that make a connector an important facilitator

in today's world. Therefore, be on the lookout for the diverse talents in your organization, attract them to join the team through thoughtful empowerment and relationship building; then, be prepared to leverage all they have to offer to make your group strong and vital.

As music educators, life can be so busy with rehearsals, lesson plans, faculty meetings, etc., we often need help in the “now” thus, finding ourselves quickly accepting the willful “yes” from whomever will step up to the plate to help. To be truly effective, **taking extra time and effort to connect the right people to the right responsibility can have a significant effect on the organization.** At that connection point—true collaboration will flourish. Furthermore, when people are volunteering in areas where they are comfortable and find success, they are significantly more willing to continue serving and investing more into the organization itself.

Additionally, being available to key leaders or stakeholders in the organization can make meaningful difference. Volunteers can easily monopolize large chunks of time. Therefore, it is critical to strategically focus your accessibility to a small core group

of volunteers **whom you can empower to meet the needs of the larger volunteer base, allowing you to truly engage in important issues requiring the expertise of the music educator** (i.e., pedagogy, score study, etc.). Booster volunteers can organize projects, complete travel planning, manage databases, and prepare music; volunteers can assist with virtually all aspects of the band program not requiring a music degree. Therefore, investing time in a core group of volunteers can pay off with large rewards and ultimately meet the needs of a larger volunteer base.

Furthermore, entrust! Allow your executive board to make decisions **by authorizing and empowering them to make plans and wise decisions without micromanaging them.** Monitor the executive board on a regular basis only to step in when needed on big picture decisions.

However, delegation doesn't end with entrustment of authority, it comes full circle when you partner with your team in service. When an event comes to fruition, be there to participate and serve. When a decision needs to be made, step up and wisely and efficiently assess, evaluate and determine an outcome, otherwise, encourage

Investing in Your Volunteers With C.A.R.E.

and praise as you come along side them in their service.

Another key way to show C.A.R.E. to your volunteer organization is to develop a personal knowledge and understanding of each volunteer. At the beginning of each season offer a simple survey seeking to ascertain four different people types: Doers (intuitive, creative), Relaters (feelers, imaginative), Organizers (logical, sequential, organized, and predictable), Researchers (like documentation, theories and models). Your core volunteer group can spend time linking each volunteer's skill set, talents, and hobbies to the roles you need to fill. See the "Getting to Know You Survey" from *Strategic Plans for a Successful Booster Club* (Vision Publications)

for a simple tool that can be used to assist you this task. This tool, or others like it (i.e. www.16personalities.com/free-personality-test) can help you identify the skill set and talents in your booster organization. It is well worth your time to access your needs and link volunteer skill sets with the intended roles. Again, this creates a win-win in the parents' volunteer investment by matching their roles of service to the things they enjoy doing the most thus providing opportunities for personal gratification while serving the needs of the organization simultaneously.

Historically, many booster club presidents and executive officers, by default, end up being those with the most seniority in the organization. Consider how personal knowledge and understanding of each volunteer can further impact the organizational structure. For instance, if you desire your booster club president to be the cheerleader and vision-caster in

the community, you should seek to capture the talents of professionals that are in people-oriented business (i.e. sales or real estate). Connecting these people-focused attributes to this role allows you to enlist their charisma and ability harnessing their unique talent to inspire and engage your community. Likewise, someone with a project management background that possesses detail oriented skill sets would do well in leadership roles overseeing and managing significant fundraising projects.

As you understand volunteers' skills, passions, and talents you begin to build a unique community based on relationships. Community begins with a network of people sharing common goals and agendas but goes to another level when the group

shares mutual concern, thoughtfulness and kindness. As the leader of the booster organization, seek to foster this environment by posting successes on social media and writing notes of concern or congratulation. Share meals or coffee before or after executive board meetings. An atmosphere of care begins with you; others will catch that spirit and, generally, will go beyond their tasks to achieve an extraordinary band community. Relationship begins with developing personal knowledge and understanding of your team but continues as you invest in your team building a community empowered by loyalty.

Finally, empower your booster executive board by developing their leadership identity and offering leadership development. Leadership identity involves the board's authority and effectiveness in your band organization. Make certain organizational management structure properly provides job titles, roles, and

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job descriptions (i.e. project coordinators, team leaders, project marketing leaders, logistics, etc.) that are pertinent to the successful completion of the organization's mission. Through empowerment you permit your board to take on new challenges and impact the band program and local community allowing them to reflect your mindset and vision for the band. Thus, information, training, and resources necessary to implement the vision one has entrusted the volunteer to fulfill are vital to properly empower your volunteers. **Consider building in some team building or leadership training into your booster calendar.** This could be easily added to a Saturday morning brunch setting or inviting a guest speaker to make a 20-minute presentation to your executive board on topics for organizational growth, social media marketing, communication, etc.

Another easy and profitable way offer leadership development is to send your team to the TBA Booster Day on Friday, July 24, 2015, 8 a.m. to 6 p.m. The seminar will provide detailed instruction regarding organizational management, volunteer support, fundraising and event planning with opportunities to network with other parents and exhibit hall vendors as well.

C.A.R.E. for your booster organization is achievable by bringing people together from different walks of life, cultures and disciplines and leveraging them to fulfill their personal desires of being part of an engaging team as well as achieve your organization's objectives. Strive to provide skillful collaborations with your leadership teams, clear-cut availability, engaging relationship and valuable empowerment opportunities. With these four fundamental booster concepts you can invest in your volunteers with care.

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

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

Creativity in Teaching: Addressing Different Learning Styles

Dr. Christina Guenther

As applied teachers, we come into contact with students of all different learning styles. Some are aural learners and respond well to demonstration, others learn best through verbal instruction, and still others learn through experimentation or rote repetition. Most students seem to do well with different combinations of teaching methods, and it is our job to figure out what works best for each individual student.

It is always a fun challenge, when new freshmen and transfer students enter my studio, to figure out how each individual learns best. I experimented over the course of three weeks of lessons in my flute studio at Stephen F. Austin State University in Nacogdoches, Texas to find not only how students responded to specific learning styles, but also how effective I could be as their teacher in conveying information in only one way at a time. We called it “Experimental February.”

During the first week, there was no talking—only demonstrating. This meant that students had to carefully hone in on what it was I was demonstrating or playing back to them to help make the performance of their etudes, technique, and repertoire cleaner, better, and more musical. While

I generally demonstrate a lot in addition to verbal instruction, it was interesting to gauge their reaction when students could not immediately hear what it was I was trying to get them to address. The goal was to encourage stronger listening—to themselves as well as to me—to determine ways they could match their sound, articulation, and technique to mine without verbal instruction.

The second week consisted of no demonstration, only verbal instruction. This method’s challenge was conveying what I wanted students to do in terms of articulation, technique, and sound. This proved very interesting, because at times it is easier to demonstrate the sound of a desired tone quality. Through only verbalizing, there is the challenge of discussing what happens inside the mouth to get the wanted sound. The point was for students to discover things about themselves with only verbal instruction; unable to simply imitate a sound or style, they

needed to figure out how to do things more independently.

In the third and final week of our experiment, the first half of each lesson was spent by me watching how students practiced. Here was the opportunity to show if students put to use all the methods—the “hows”—of what we talk about in every lesson each week to practice effectively and efficiently. After their mini-practice session was over, we discussed what they did

I experimented over ... three weeks of lessons in my flute studio ... to find not only how students responded to specific learning styles, but also how effective I could be as their teacher in conveying information in only one way at a time. This experiment increased awareness on both the student and teacher sides, and perhaps created a greater appreciation for the teaching and learning processes.

well, and what they might work out differently. Examples include incorporating technical and tone exercises into repertoire practice, practicing more efficiently, and how to vent frustrations during practice sessions.

Following our three experimental weeks, students had to submit a writeup with their reaction to each week. Student responses to our three weeks were as follows:

Demonstration Week

Students found the demonstration week to be fun—it was

Creativity in Teaching: Addressing Different Learning Styles

like playing Charades. It forced them to really listen to what I was demonstrating and to figure out how they could replicate that. Some students found it very easy to mimic what it was they heard, but found it awkward to ask questions and not get a verbal answer; still, it made them use their ears more than they were used to in “normal” lessons. For some students, it was difficult to not have verbal instruction, especially when it came to how to execute certain contemporary techniques. Others found it extremely helpful when it came to concepts like feeling and tone color. One student mentioned she had to “listen in a new and heightened way,” expressing frustration when she simply yearned for verbal instruction. An advantage to constant demonstration was hearing exactly what they were supposed to sound like, but creating that sound without the verbal instruction of “how” was difficult. Another student mentioned that this week “forced [them] to listen more with [their] ears musically, rather than just hearing [my] voice.” Some students found this method of instruction more efficient, because they were only focused on playing without having to think about or getting distracted by verbalizing anything.

Verbal Week

Many students found the verbal teaching week to be easier. It was simple for them to understand my spoken instruction, but it forced both the student and me to really communicate well because there was no demonstrating. Students found this method of teaching good because it was less awkward than having no verbalizing, making them feel more at ease. It gave them good ideas of what to say to their future students and made them realize the importance of having multiple ways of explaining something. For students who were used to imitating, it was helpful during this week to hear certain trigger words, like “articulation,” to automatically adjust what needed to be fixed. One student noted that this week seemed

more challenging for me because I so love to be able to demonstrate during lessons. Another mentioned during this week that it “would have been helpful to actually hear [me] play the music.” For students who prefer demonstration, understanding what they were hearing me say was at times difficult. Nevertheless, they found this week useful for concepts that were reminders of what had previously been taught. Several students mentioned that they understood what it was I was saying, but they would have liked demonstration in addition to the verbal instruction. One student wrote that this week “solidified [her] theory that [she does] better after hearing it played as opposed to hearing the directions spoken to [her].” With students who came to lessons with collaborative pianists, it was challenging to adjust things in their playing, because they couldn’t hear it demonstrated.

Practicing Week

Many students found it awkward to practice in front of their teacher; this in itself was a useful experiment in learning how to practice better, because so often it seems students practice what they know well and not what they need to practice when they fear people outside the practice room might be listening. One student wrote that this was by far the most awkward week, and that it made her realize how personal a student’s practice time is. Nevertheless, she appreciated the discussion afterwards of utilizing concepts like practicing from back to front, slowing down, and subdividing. A lot of students did not enjoy this particular week, but found it insightful and the feedback helpful. One student found this to be the most beneficial week because she realized that what happens in her practice is directly reflected in her lessons and performances, and this lesson allowed her to adopt some new practice methods. Students who were already efficient in their practicing found this lesson to be less useful and had less patience with the

Creativity in Teaching: Addressing Different Learning Styles

idea of it; they found this type of observation would be more beneficial to less advanced students. One student mentioned that in her background as a band student, no one had ever addressed effective ways of practicing, and having someone hear a practice session and then discussing it was great. Some students found it very beneficial to have someone listening in on their practicing because it made them focus more, holding them more accountable to actually practicing effectively. One student came to the best conclusion at which one could arrive: by improving the way in which she practices, she can improve her practice in general, and ultimately become her own teacher.

In conclusion, I maintain that a combination of methods is the most effective way to teach. It was, however, an excellent challenge to

students' listening and perception skills, as well as to my teaching and communication skills, and a terrific challenge to focus on only one method at a time. This experiment increased awareness on both the student and teacher sides, and perhaps created a greater appreciation for the teaching and learning processes. Every student mentioned in their post "Experimental February" write-up that they think it important to combine teaching styles. One student wrote, "I now see how important communication is while teaching. When one part of teaching music is missing, the student does not get all the information and can easily get frustrated. When [a concept] is both explained and performed, the student is more likely to understand exactly what is needed."

With our experimental weeks behind us, I think every student was able to continue in our subsequent lessons with a heightened awareness and creativity how to listen, learn, communicate, and practice in a more effective and efficient manner.

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

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68th Annual TBA Convention/Clinic

Thursday-Sunday, July 23-26 • San Antonio, Texas

Pre-register by Tuesday, July 1

The Texas Bandmasters Association hosts the largest annual state bandmasters association convention in the country with over 6500 people in attendance including 2400 band directors and music educators. **Pre-registration is now open.** Visit the website at www.texasbandmasters.org for easy-to-use registration and payment instructions. You can complete the registration form and make payment online with a credit card -OR- download the forms and mail your registration to the TBA office. The Registration fee includes TBA Membership and Convention/Clinic Admission as well as entrance to the Business Member Luncheon and the Barbeque Dinner (both on Saturday, July 25). **Pre-register by July 1 for the best rate: \$130 for Active and \$70 for Retired.** On-site registration is \$150 for Active and \$75 for Retired. Registered participants will receive email confirmation and may pick up their packets in the Registration Area when arriving at the convention. *College students* may register online for \$25.

Secure Your Hotel

The TBA Housing Bureau is ready to reserve your hotel. **For best availability and immediate confirmation, make your reservation by June 24, 2015 on the TBA website www.texasbandmasters.org.** TBA has negotiated special convention rates at hotels near the Convention Center. After June 24, hotel rates may be higher. Email acknowledgements will be sent within 72 hours of online reservations being processed.

Requests received via fax or mail may take longer to process. Reservations are NOT accepted by telephone. If you need to make reservations by fax or mail, download and print the 2015 Hotel Reservation Form from the TBA website. Fax reservations to the TBA Housing Bureau at 210-207-6702 or mail form and deposit payment by check to: TBA Housing Bureau, 203 S. St. Mary's, Ste. 200, San Antonio, TX 78205. Acknowledgements for faxed and mailed reservations will be sent within 10-14 days. For questions, contact the TBA Housing Bureau at 210-207-6734 or housing@visitsanantonio.com.

Exhibit Hall Hours

Friday, July 24: 9 a.m. - 5 p.m.
Saturday, July 25: 9 a.m. - 5 p.m.
Sunday, July 26: 9 a.m. - 12 noon

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



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68th Annual TBA Convention/Clinic

TBA Academy Thursday, July 23

The TBA Academy will be held on Thursday, July 23 in conjunction with the annual TBA Convention/Clinic. The TBA Academy is designed for directors:

- beginning their teaching career in the Fall 2015
- with limited teaching experience
- new to Texas.

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

CPE CREDIT:

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

COST:

• **For directors beginning their teaching career in the Fall 2015:** \$85 Academy Fee, includes lunch. All beginning teachers attending the Academy will receive a One Year TBA Active Membership and 2015 Convention Registration FREE! - a \$150 value.

• **For directors with teaching experience and those new to Texas in the Fall 2015:** Pre-register as a TBA Active member (\$130) and add the \$40 *discounted* Academy Fee. TBA Academy registration and payment may be added on the Active Membership registration form.

SCHEDULE:

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

Check the TBA website for further information and a complete schedule.

Student Day Friday, July 24

Sponsored by Conn-Selmer, Inc.

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



Band Boosters Friday, July 24

Sponsored by Conn-Selmer, Inc.

Bring your Band Boosters to the convention on Friday, July 24, for an in-depth day of training with David Vandewalker—nationally recognized band director and author of *Boosters to the Rescue*, *101 Ways to Harmonize the Madness for Music Educators*.

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

Activities for the Entire Family!

TBA Barbeque Dinner Saturday, July 25

The annual TBA Barbeque Dinner will be held on Saturday, July 25, 7-10:00 p.m. The event will be held in the Lonesome Dove Room and surrounding areas at River Level in the Convention Center. This traditional night of the convention includes great Texas food, music for everyone and activities for the kids. Plus, free rides on the River Boats will be offered again this year for Barbeque attendees. Admission tickets for the barbeque meal are part of the Active, Retired and Spouse registration package. Additional tickets may be purchased in the Registration Area. Anyone receiving a dinner plate must have a ticket.



Bobby Goff Memorial Washer Chunkin' Contest Saturday, July 25

The popular TBA Bobby Goff Memorial Washer Chunkin' Contest will begin at 5:00 p.m. on Saturday, July 25 in the La Villita Plaza Nacional area. All are welcome!

Discounted Amusement Park Tickets

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

Fun Run/Health Walk Thursday, July 23

Bring your coffee and enjoy a leisurely walk or run a fun 5K race through the streets of downtown San Antonio. The TBA Fun Run/Health Walk starts at 7:00 a.m. on Thursday, July 23. All proceeds go to the Malcolm Helm Memorial Endowed Scholarship Fund.

Pre-register by downloading the form from the TBA website and mailing it to: Sue Fletcher, 2424 Airline Drive, Brenham, TX 77833. Or, just show up and register at 6:30 a.m. on the day of the race.

COST: \$8 pre-registration; \$10 at the race site.

CONTACT: Sue Fletcher 979-836-1125
or sfletch@brenhamk-12.net.

Golf Tournament Thursday, July 23

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

8:00 a.m. Shotgun Start

LOCATION: The Quarry Golf Club
444 E. Basse Road 78209

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

PRE-REGISTRATION by July 10 required.

Download the form from the TBA website and email to tbagolftournament@gmail.com.

CONTACT: Ruben Adame 956-458-9114

Tennis Tournament Thursday, July 23

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

LOCATION: Blossom Tennis Center,
Northeast ISD Athletic Complex

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

CONTACT: Charlie Mayes 936-202-8379 or
mmayes597@gmail.com.

TBA Activities for Spouses

The TBA Spouses' Board, led by 2014-15 Spouses' Board President Alma Beach, encourages all spouses to attend this year's TBA convention and take part in the many activities that are being planned for family members. Here's a look at some of the highlights of this summer's spouse activities:



Annual Spouses' Luncheon Friday, July 24

You'll be greeted at the door with a special favor from the Spouses' Board and be treated to a delightful lunch menu as you visit with friends from around Texas. Perhaps you'll win one of the many door prizes that will be given away.

After lunch, there will be a special demonstration by a local chef, who will share his culinary secrets.

Fashion Seminar/Show at Macy's Rivercenter Friday, July 24

Immediately following the luncheon, Donna Muslin will emcee an entertaining and informative fashion show. Donna is a TBA Spouse favorite and Macy's always does a magnificent job in providing lots of merchandise to peruse after the show.

Garcia Art Glass Demonstration Saturday, July 25

Garcia Art Glass was the first hot glass studio located in downtown San Antonio.

Gini Garcia has worked internationally both in commercial and residential capacities and captures the unique flair and culture of the city of San Antonio. She has been featured in *Southern Living*, *Western Interiors*, *San Antonio Woman*, and Home and Garden Television. Ms. Garcia employs a team of glass masters with 75 years of combined experience. Her glass chandeliers, wall sculptures, lighting fixtures and tablescapes objects have been commissioned throughout the United States and

abroad. During the demonstration, the artists will create a piece especially designed for TBA spouses. The piece will be signed by the artist and will be raffled off to a lucky spouse!

Sign up in the Registration Area in order to attend this demonstration and purchase a raffle ticket!



A Trip to the Jingu House at the Japanese Tea Garden Saturday, July 25

The Japanese Tea Garden has a glorious history of over 90 years, from the time it was an operating rock quarry to today, as one of the most loved educational and cultural resources in San Antonio. Located in Brackenridge Park, it is near the San Antonio Zoo and Witte Museum.

TBA Barbeque Dinner Saturday, July 25

The whole family will love the music, free boat rides, delicious barbeque, face painting, and entertainment on the river level of the convention center. A meal ticket is included in the Spouses' registration. Additional tickets can be purchased in the Registration area.

TBA Spouse and Family Registration

Spouse Registration

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

The BEST VALUE is the \$50 Spouse Pre-Registration Fee (for Non Band Director Spouses). This includes entrance to convention Exhibit Hall, clinics, concerts, **Spouses' Luncheon, Fashion Seminar/Show**, and the Barbeque Dinner.

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

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

Registered spouses who are interested in attending the tours should sign up in the Registration Area.

Family Members

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

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

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



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Clinics Designed for All Directors



2015 HIGHLIGHTS

TBA Featured Clinician:
James F. Keene

*The Musically All Inclusive
Rehearsal*

*Elements of Disrespect!—
Dots, Ties, Rests, Fermatas
and Other “Stuff”*

*Some Things I’ve Learned at TBA
In the Past 40 Years*

TBA Featured Composer:
Mark Camphouse

*Whatever Things . . . (The Life and
Teachings of John P. Paynter)*

*Thoughts on the Future of
Instrumental Music Education
in America from a
Composer-Conductor Perspective*

Dr. Tim Lautzenheiser

Fran Kick

Dan Gibbs

Watch the TBA web site
www.texasbandmasters.org
for a complete convention
schedule coming soon!

Acoustics 101
Jim Melhart

**All I Really Need to Know
I Learned Playing Marches**
Larry Clark

**Best Practices for Implementing
“SmartMusic” in Your Program**
Leigh Kallestad

Boston Brass Clinic

**Before You Go to Contest...
Who You Gonna Call? Band Doctors!**
Sheryl Bowhay, Paula Crider,
Judith Grimes, Barbara Lambrecht
Women Band Directors International

Building Success in a Small School
Jim Cude, Jim Rhodes, Robert Vetter

Classes that Captivate
Jim Shaw

**How to Develop and Implement a Feeder
Pattern Percussion Curriculum 7-12 Grade**
Frank Chapple, Jed Maus, David Puckett

**How to Teach Improvisation and
Integrate Into a Jazz Band Rehearsal**
Jim Snidero

Implementing Change in Your Program
Matthew McInturf

Is There a Clarinet Doctor in the House?
Paul Worosello

Jazz Drum Set
Steve Fidyk

Legal Concerns for the Music Educator
Holly Wardell

**Musical Mortals to Musical Zombies:
How to Avoid the Band Cootie Apocalypse**
Dr. Cynthia Bridges, James Mobley MD

**Posture and the Musician:
Revenge of the 42 Pound Head**
Nancy Taylor

Promoting Community Bands
Ron Keller

Refining the Vision for Your Program
Brian Gibbs

Saxophone Performance Tips
Lynn Klock

**Survival or Thrival - Are We Preparing
Students for Success in Band or
Just for Contest?**
Dennis Fisher

Surviving Your First Few Years of Teaching
Rylon Guidry, Steve Lisko, Tiffany Lisko,
Jennifer Wren, Joel Wren

**The Most Common Mistakes Most
Band Directors Make**
Don Haynes

The Seven Deadly Sins of Music Making
Richard Floyd

**Transcending Pedagogy:
A Composer’s Perspective**
Frank Ticheli and **The Woodlands Concert
Band Demo Group**

Trombone 101
Dan Black and **The Woodlands Area
Trombone Students Demo Group**

Vertical Teaming for Student Success
Christopher Bailey, George Liverman

Clinics Designed for Middle School Directors

A Comprehensive Approach to Teaching Beginners
Chris Brown, George Little

Are You Ready for UIL Contest?
John Benzer and

Middle School Band Demo Group from North East ISD

*Developing Middle School Ensemble Sound:
A Multi-Year Guide*
Ryan Johnstone

*Having a Successful Jazz Band Within a
Successful Middle School Band Program*
Nick Flood, Raul Chavira and

Indian Ridge Middle School Jazz Band Demo Group

*Helpful Recruiting Tools for Today's Bands:
iMovie, Movie Trailers, and Good ol' DVDs*
Guerrina Esparza, Sal Mauricio

*Producing a Successful Middle School
Band Program—Top to Bottom*
Amy Allison and

Canyon Ridge Middle School Band Demo Group

*Teach Like Your Hair's on Fire:
Strategies for Successful Performance Groups
Without Beginners Every Day*
David Puckett

Teaching Beginner Oboes
Sally Bohls

Teaching Beginner Bassoons
Jennifer Auerbach

Teaching Beginner Saxophones
Damian Gonzalez, Carter Matschek, Manuel San Luis

Teaching Beginner Trombones
Jon Bohls

Teaching Beginner Percussionists
Mark Teal

Clinics Designed for High School Directors

Better Fitness = Better Marching = Better Playing
Ben and Katie Proko

Developing Skills for Your Marching Band - Large School
Andy Sealy, Dimitrios Icossipentarios, J P Wilson and
Hebron HS Marching Band Demo Group

Developing Skills for Your Marching Band - Mid Size School
Brandon Brewer, Bob and Melissa McClure, Matt Kennan,
Taylor Hutcheson, Brittany Kennedy and
Princeton HS Marching Band

Developing Your Color Guard
Kevin Nix, Andy Sealy and **Hebron HS Guard Demo Group**

Developing Your Marching Percussion Section
Scott Baldwin, Andy Sealy and **Hebron HS Percussion Demo Group**

Effective Use of Your Marching Contest Warm-up
Kathy Johnson

If You Can Say It, You Can Play It – High School Jazz Bands
Phil Alvarado and **Rowlett HS Jazz Band Demo Group**

Making Excellence Speak To Your Audience
Michael Cesario

Marching Band Audio
John Mlynczak

Taking Over a High School Program
Joel Ashbrook, Mark Calima, Bob Chreste, Mark Saenz

Teaching Military Marching Band in a Small School
Brandon Garmon, Shaka Hawkins, Josh King

*Visual Enhancement or Visual Distraction? Building Your Color
Guard Curriculum to Enhance Your Field Program*
John Leonard from Marcus HS

Working with High School Jazz Combos
Roland Sandoval and **O'Connor HS Jazz Combos Demo Group**

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Jim McDaniel, conductor

El Paso Wind Symphony

Ron Hufstader, conductor

Lone Star Symphonic Band

Bob Bryant, conductor

Naperville Municipal Band

Ron Keller, René Rosas, conductors

The Woodlands Concert Band

Paul Worosello, conductor

Phi Beta Mu Band and 323rd Army Band

Reading Sessions Clinics

*Registration
now open!*

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