



# Bandmasters Review

An Educational Publication of the  
Texas Bandmasters Association

April 2016 • Volume 17, Issue 3

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# Bandmasters Review

An Educational Publication of the Texas Bandmasters Association

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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: 1002 Central Parkway South, San Antonio, TX 78232  
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### Thursday-Sunday, July 21-24

The TBA Convention/Clinic is held at the Henry B. Gonzalez Convention Center on the banks of the Riverwalk in beautiful downtown San Antonio. Concerts, hotels, restaurants, and other attractions are all within walking distance of the convention.

## Mission Statement

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

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



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



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



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



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



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

# TBA Bandmaster of the Year 2016

## Bob Parsons

---

Bob Parsons retired in 2002 after a thirty-five year career as a Texas band director. He served most recently as the head director at West Ridge Middle School in the Eanes ISD in Austin. His career spans three decades of active involvement in music education in Texas, having taught in widely different types of schools: rural schools both small and large—New Diana and Jacksonville in East Texas, an urban private school—Bishop Dunne High School in Dallas. Bob was an assistant director at Richardson High School and a middle school director at West Ridge Middle School in the Eanes ISD in Austin.

After a year's study in linguistics in Germany, Bob accepted a last-minute appointment as director at the Class A New Diana High School in 1967. Bob had majored in history and German at the University of Texas and is grateful for the help he received from local directors and friends at Tatum Music Company to help him get started as a band director. His band made their first Sweepstakes in 1970.

He accepted an invitation to start a band at Bishop Dunne High School, where the band was a consistent First Division performer in the Texas Catholic Interscholastic League. Bishop Dunne players soon took a number of places in TMEA region bands and eventually the Texas All-State Bands and Orchestra. In 1977 the band won the National Tape Contest of the National Catholic Bandmasters Association. In November of 2012 the school board named the renovated band hall after him.

Bob broadened his experience in a larger program in a move to the Richardson district as Scott Taylor's assistant in 1978, and then back to East Texas to follow Val Rose in Jacksonville in 1979. In Jacksonville Mr. Parsons'



high school band was a state Honor Band finalist three times, and in 1986, his Jacksonville Band performed as the Texas Honor Band in Class AAAA at the annual convention of the Texas Music Educators Association. During his tenure the band was also selected as the outstanding band in its class at several music festivals in Florida, Georgia, and Tennessee, as well as Texas.

The West Ridge Middle School Symphonic Band fared extremely well in concert band events, placing in the top ten in three consecutive appearances in the Texas Honor Band competition. The West Ridge Symphonic Band earned numerous First Divisions in Texas' UIL competition, and his bands were named best-in-class at numerous spring festivals.

Mr. Parsons is active as a clinician and adjudicator and has conducted numerous region bands and honor groups. He has served in several offices of TMEA and has also served on special committees of the UIL. In May of 1991 he was named to the Legion of Honor by the John Philip Sousa Foundation. He is a member of Phi Beta Mu and is a charter member of the Texas Music Adjudicators Association. In 1993 he was elected to the TBA Board of Directors and served as President of the association in 1998.

At the 2005 meeting of the TBA in San Antonio, he received the Meritorious Achievement Award, and in 2006 he was elected a member of the American Bandmasters Association. In 2012 he was inducted into the Texas Bandmasters Hall of Fame.

Bob is so grateful to the many, many friends, colleagues, and mentors who have helped him enjoy a wonderful career and life as a Texas band director. He is also proud of the many students who have maintained a love and interest in music as performers, teachers, and listeners.

Since his retirement in 2002 he has maintained an active schedule of clinics and judging in the spring and has taught private lessons in middle schools near his home. His wife Nell, known as *Funny* to family and friends, has remained a loving and loyal supporter for nearly fifty years. They are very proud of their three children—Emily, Susan and her fiancé Bryce Kearney, and John and daughter-in-law Brigitte, all of whom are enjoying successful career paths of their own.

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# Begin with the Beginning in Mind

## Chico Portillo, 2015-16 TBA Vice President



I hope that everyone has had a productive and meaningful school year. As band directors across the state begin to reach the end of the school year, it is natural to feel many different emotions such as pride in your students and staff, sadness to see your eighth graders or seniors move on, and happiness that a well-deserved vacation is on the horizon.

At some point in the near future I encourage you to reflect on this current school year. Take a personal inventory of the things that went well for you, your staff, and your students. Take note of what your expectations were when you started the school year and whether or not you met or exceeded them. What things are you going to do again next year and what might you have done differently?

This inventory helps us to focus on the good educational habits that we employ and to help to define the areas of growth that we would like to improve upon. The best music educators always seek to improve their skills, teaching methods and systems. It is my experience that these music educators also have the grace and desire to openly share their knowledge with other directors who will simply inquire whether they know them or not. We are all teachers of band students and to that end, in the same band director family. We all benefit from strong band students in great band programs.

So what separates the great programs from the good ones? The good ones from the weaker ones? There is no one single answer. However there is often times a recurring theme. In programs that struggle, there are obstacles. In successful programs, there are

obstacles, and directors who have found ways to overcome them. Whether the obstacles are in the form of scheduling concerns, knowledge of tonal productivity, technical rehearsal techniques, musicianship, pedagogy, recruiting and retention, classroom management, state wide testing or student and staff motivation, administration, there are band directors that have overcome these issues and are willing to share with anyone who asks.

As you begin to finish out this semester and set your goals for next school year, I encourage you to take a close look at the clinics that will be offered at the TBA Convention/Clinic on pages 22-23. No matter whether you are a seasoned veteran, first year teacher or somewhere in between, there will be several clinics for you to attend that will provide you even more tools to overcome the obstacles or enhance your growth. You will find newer and sometimes older points of view that will help you to refine your skills. By checking your personal inventory, you can match your needs to one of the many sessions that will help you grow.

I urge you to think of the TBA convention as the starting point or the beginning of your school year. It is constructed for your professional and personal growth. I know that you will enjoy the convention and the many opportunities that it will present. I wish you all the best as you conclude your 2015-16 school year and begin planning for the beginning of next fall.

# Information is Great – Inspiration is Better!

**Phillip Clements, 2015-16 TBA Secretary**

You may have heard the saying: “Average teachers tell. Good teachers explain. Great teachers demonstrate. Exceptional teachers inspire.”

We can only inspire our students when we feel passionate about our craft of teaching and the art of music. It is important to remind ourselves why we chose our profession. I would suspect that in almost every instance it was because of our passion for music. Someone or some musical experience inspired us when we were young. At the end of the day the most important thing we can share with our students is our passion for music.

One of my favorite books about music is “What to LISTEN for in the WORLD” by Bruce Adolphe. It is not a book of rehearsal techniques or strategies for success. It is a book of poetry about music and musicians. I read and re-read it every year and it serves to remind me of why I do what I do. As the demands of a busy semester creep up on us it is easy to get lost in the daily grind, much of which has nothing to do with music or music making. We have countless responsibilities that draw us in every day: student issues, parent issues, logistics, budgets...the list goes on and on. Yes, these are important components to our job, but we must remember they are not why we became musicians or teachers.

In order for us to inspire others we must feel truly passionate. We must constantly be re-kindling our passion. For me, reading books such as “What to LISTEN for in the WORLD” helps to provide some of that inspirational fuel. Surrounding ourselves with people who inspire us, listening to great performers and ensembles, immersing ourselves in the world of great art, attending workshops, or viewing Ted Talks are just some of the ways we can stay passionate. There are countless ways to feed our musical souls. Just like our physical health, if we don’t make time for this, who will?

We must continue to remember that there are certain parts of our job that no one else can do. Only we

can make ourselves a better musician. Only we can study the scores for our ensembles and prepare masterful lesson plans. Only we can work to engage our students in conversations and rehearsals that are musically meaningful and inspiring. We must continue to ask ourselves, “What did my students learn about music today in my rehearsal?” “What did I bring to inspire them to be excited about music?”

By making time to focus on our passion for music and the ways we can inspire our students we will find that we bring more to each student and each rehearsal and perhaps remind ourselves why we love what we do.



## Who is a true musician?

- A true musician hears before doing.**
- A true musician loves ideas better than systems.**
- A true musician feels before analyzing.**
- A true musician discovers patterns everywhere.**
- A true musician connects anything to anything else.**
- A true musician enjoys the feeling of sound and the sounds of feeling.**
- A true musician plays through silences.**
- A true musician can find pulse in a single tone.**
- A true musician listens to lilt, accent, vowels and consonants and not just words.**
- A true musician listens to the still inner voice.**

*From the book “What to LISTEN for in the WORLD”  
by Bruce Adolphe*



# TBA News

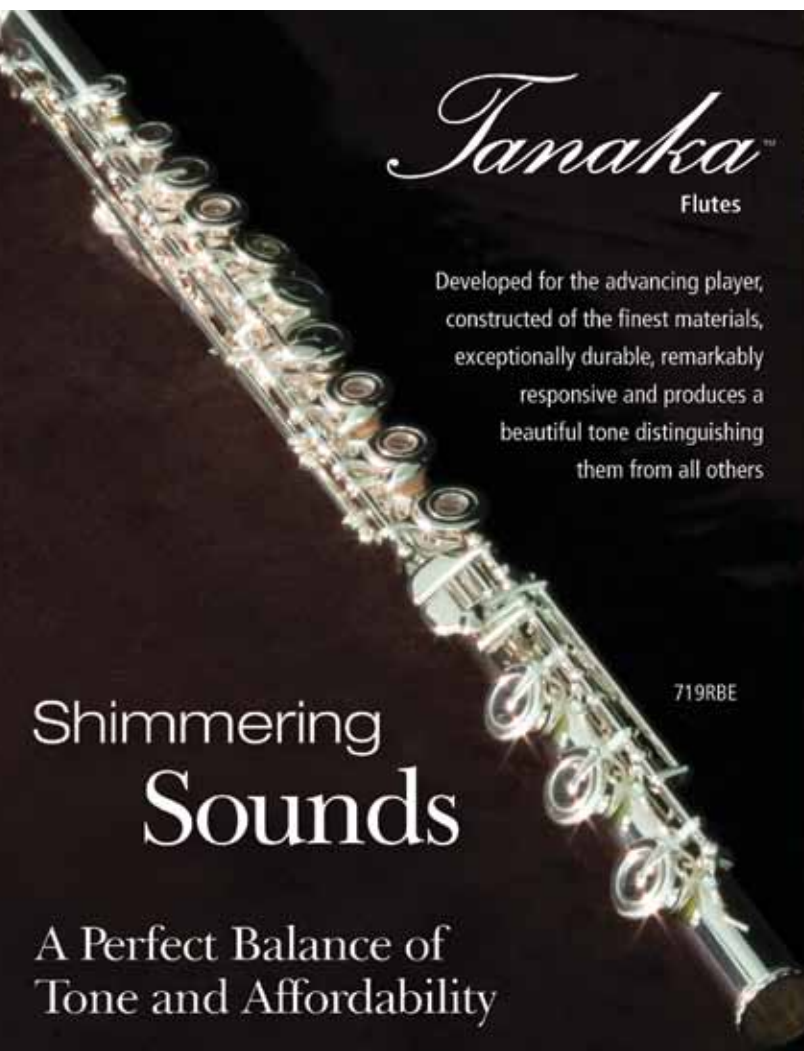
**Michael Brashear, TBA Executive Director**

Greetings from the TBA office! By the time you receive this magazine, much of your spring semester will be complete. I hope that your performances at contests and concerts this spring met or exceeded the goals you set for your students earlier in the year. Hopefully the feedback and critiques from contests and festivals will help you evaluate your performances and develop a plan for further improvement.

While everyone certainly places a high level of importance on contest ratings and results, it is always important to remember how far your students progressed throughout the entire year. You alone are in a position to evaluate that progress. In most cases the excitement of the "1st Division" or "Best in Class" trophy fades rather quickly, but the memories of the great performances and of the daily rehearsals, sectionals, and all the work leading up to the performance last much longer. In many cases,

some of the most memorable musical moments occur in rehearsals rather than in a performance. Therefore, it is always important to enjoy the process as well as the final product.

As you prepare your TO DO lists for May, don't forget to pre-register for the TBA Convention/Clinic to obtain your best value—the discounted pre-registration fee! I encourage you to register online and to reserve your hotel rooms now. Last year, most of the hotels sold out. With the DCI Southwestern Championship on Saturday, July 23, along with rooms needed for the TCDA and TODA conventions, I anticipate even more demand this year. DCI is offering a special ticket discount for TBA convention attendees. Information will be included in the email receipt you receive from TBA when you pre-register.



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## TBA News

We are happy to highlight the 2016 TBA Convention/Clinic in this magazine. The convention opens Thursday, July 21 and continues through Sunday, July 24. Because of the early date, you will be able to bring your entire staff to TBA and still return home in time to begin summer band on Monday, July 25!

We are very pleased to have Gary Green as Featured Clinician this year and Eric Whitacre as Featured Composer. In addition to individual clinics, they will present a clinic together on *Lux Aurumque* with the Air Force Band of the West as a demo group. Eric will also be conducting a 200 member TCDA Directors Chorus in a special performance of *Sleep* on the Air Force Band's concert Friday evening.

This year we are beginning clinics earlier at 11am on Thursday and will offer some repeat clinics on Sunday morning to allow attendees more opportunity for staff

development. Once you see the list of clinics on pages 22 and 23, I think you will agree that this is one convention you cannot afford to miss. We have clinics designed for all directors regardless of what age group you teach.

The TBA Academy for beginning and inexperienced teachers will be on Thursday, July 21. Feedback was very positive from the 170 directors who attended last year. All beginning teachers can attend the TBA Convention/Clinic FREE their first year by registering and attending the Academy for \$85.

The TBA Student Day and Booster Training will be Friday, July 22. See pages 20 - 21 for information concerning these programs as well as our traditional family activities.

There is no better way to begin another school year than attending the TBA Convention/Clinic. Make plans now to attend!

**KICK START**  
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Increase your group's commitment to excellence by inviting all of your students to attend the **Texas Bandmasters Student Day** on Friday, then stay on Saturday to **Kick Start Your Season With DCI!** Drum Corps International and Fran Kick team up to deliver two back-to-back events that are all about inspiring the "pursuit of excellence in performance and in life." Combining an interactive hands-on session with a DCI show creates an experience that's fast-paced, learning-by-doing and not just sitting, listening and watching. This stadium-sized, leadership-teambuilding session is FREE with your group's tickets to a show where you can see, hear and feel the performance of **Marching Music's Major League™ LIVE!** [www.dci.org/groups](http://www.dci.org/groups)

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# Words of Wisdom for the Successful Leader

Dr. Tim Lautzenheiser

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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.

Successful leaders have always had the ability to “go beyond the assigned responsibilities.” Not only do they complete the given task in an effective and efficient style, but they also add a difficult-to-define bit of “magic” to the way they go about their work. What is this secret ingredient that separates the exemplary student leaders from the rest of their colleagues? Many have attempted to quantify it, replicate it, diagnose it, and assess it in a way that it can be taught to others, and yet it seems (at best) very elusive. When we observe a successful leader in action, we know there is something very special about the way he or she connects with those around him or her. It is far more than mere communication. Rather, it is a sincere investment in the relationship with the intention of creating BETTERMENT for all.

We tend to label this contextual gift with such terms as *enthusiasm*, *expertise*, *people skills*, *communication*

*competence*, *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 leader, and it seems to be as individualized and as unique as the pattern of a snowflake. *Leader magic* is an intangible.

Perhaps the *leader magic* does not come from the mastery of a certain discipline, but rather it is a manifested reflection of the values of the leader. If this hypothesis is true, a successful leader could adapt his or her leadership skills to a multitude of learning areas. While it is arguable, the leadership skills would open the landscape of possibilities to serve as a leader in any situation, any organization, for that matter—ANY CAPACITY.

There have been many lengthy discussions bantering the reasons why certain student leaders 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 successful leaders: WHAT THEY DO FOR OTHERS. Leaders are measured by what they “give”—not by what they have. ***Leadership success is not about the accumulation of various awards and trophies; it is about creating a positive atmosphere to support the success of each and every person who makes up the group, team, organization, or community.***

In the words of noted poet/philosopher Kalu Ndukwe Kalu:

**“The things you do for yourself are gone when you are gone, but the things you do for those around you remain as your legacy.”**

...Strike Up the Band...

---

*Dr. 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. You can hear more from Dr. Tim at the Convention/Clinic this summer.*

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# Planning For the Fall Marching Season

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

It is often times difficult to think about marching band in the midst of concert festival season, jazz band, solo ensemble, spring concerts and the other program concerns that bombard us during the winter months. There are however, a number of ways to get a “head start” without imposing on the other functions of your program.

This time of year is a great time to debrief your marching staff or reflect yourself about the things that worked well and those that did not during the past season. Write them down! A few minutes defining breakdowns in technique, programming, music level, instrumentation concerns and difficulty levels can pay huge dividends when the process picks up again.

Another major off-season opportunity that presents itself is the repair and preparation of the marching band’s rehearsal area and equipment. Spring is a great time to reseed those worn out locations on the practice field. Repairing observation decks and towers, drum major podiums, pit trailers, and any rolling stock should be a priority. Organizing storage area and repairing PA and other electronic equipment can also be done. Keep in mind that this work does NOT need to be added to your “to-do” list. Delegating such responsibility to booster parents or other knowledgeable people in these area is a must!

As the musical program for the new season takes shape, Spring is a very good time to analyze tempo demands and choreography that may need to

be incorporated into your program.

It is important to take time to analyze what is BEST for your students’ level of achievement. Just because the neighboring school has a particular system in place, does not mean it is right for you and your students. Begin to determine exercises and movements that will help your students both physically and musically during the new season. Incorporating other staff members and possibly dance professionals available locally may be a way to begin developing higher expectation for your students

Increasing tempos, the integration of more choreography and physical demands of carrying large and small instruments for extended periods of time has brought the role of physical fitness to the forefront and has become a priority to many marching bands. Many highly competitive groups and drum corps around the country have recognized that the demands of performances and rehearsals require a new level of aerobic and muscular fitness. These groups have gone well beyond the normal push-ups and the brief morning runs and calisthenics to developing a total fitness program. Many have gone so far as to utilize a fitness trainer to help them throughout their season. In the off season, take the time to analyze the muscular demands of certain instruments and work with knowledgeable fitness instructors or your physical education staff to develop an effective program to ensure your students become more fit. Your students’ stamina will increase resulting



**A few minutes defining breakdowns in technique, programming, music level, instrumentation concerns and difficulty levels can pay huge dividends...**

**Another major off-season opportunity that presents itself is the repair and preparation of the marching band’s rehearsal area and equipment.**

**Increasing tempos, the integration of more choreography and physical demands of carrying large and small instruments for extended periods of time has brought the role of physical fitness to the forefront and has become a priority to many marching bands.**



## Planning For the Fall Marching Season

**Understanding and executing strong basic techniques are critical to developing a successful program in the fall. Never underestimate the time needed to build a strong foundation.**

**Hear more from Randy Gilmore at the Convention/Clinic this summer.**



in a higher level of musicality and physical demand. Also, this is a great way to avoid injury during the season.

The key to any improved performance and to maximize your students' learning is to identify both the positive and negative ingredients that affect the success of your program. Many areas of weakness can be illuminated and worked on ahead of time in order to build a solid performance when the season is in full swing. The opportunity also exists to improve consistency through the development of the basic fundamentals in the preseason. Understanding and executing strong basic techniques are critical to developing a successful program in the fall. Never underestimate the time needed to build a strong foundation.

Someone once said, "A wise man learns from the knowledge of others." I challenge you to reach out to as many other colleagues, professionals and parents as possible who can assist you getting a head start to a smoother running and stronger program this coming season!

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

# Exhibit Hall Open Friday and Saturday

During the convention this summer, the Exhibit Hall will showcase over 600 booths on Friday and Saturday, 9:00 a.m. - 5:00 p.m. **The Exhibit Hall will not be open on Sunday.** Plan your schedule accordingly so you can meet with industry experts and begin your school year prepared with all the best equipment and inspiration.

The Product Showcases will also be held on Friday and Saturday. These showcases highlight several exhibitors with representatives there to explain the latest ideas, products and services for your band program.

We are grateful to all these Exhibitors! Be sure to thank them for supporting TBA as a Business Member and Exhibitor.

# ***A Spotlight On . . . Band Boosters***

## **A Narrative About the Closeness of the Band Community**

**Gary Wells, Phi Beta Mu Executive Secretary**

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*This story is based on an interview by Gary Wells with band director Dr. Barry Wayne Johnson.*

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This story centers on Pattie Johnson, wife of Dr. Barry Wayne Johnson. Barry was a long time band director in several districts and finished his career at Lamar University where he eventually entered the administration, retiring as Vice President for Student Affairs. I have known Barry and Pattie since August of 1964 when I entered Sam Houston State University as an awkward, shy and frightened freshman. They took me under their wing and helped the “boy from the sticks” succeed in the higher education environment.

We kept in touch through the years and various job changes. We both settled in Southeast Texas where he taught both my children at Lamar and we became familiar with Mike Barnes as a student at Hardin-Jefferson High School and then at Lamar.

Mike became the director at Ridge Point High School in the Fort Bend ISD in the fall of 2011 and immediately felt that he was not achieving the desired “band culture” at his school. He called on Barry, who had by then retired, for his assistance and Barry worked with Mike and the Ridge Point Band through the spring of 2012 and the atmosphere improved dramatically.

Fast forward to early 2015 when Pattie began to have health issues, seemingly neurologically-based, but ill-defined by their local physicians. Pattie’s doctor eventually suspected Parkinson’s disease and referred them

to Houston. Some of the symptoms of Parkinson’s include difficulty walking, stiff or aching muscles, tremors, and difficulty with speech or writing. Pattie exhibited some of these but not in the usual manner, making diagnosis problematic.

Barry and Pattie were staying in Katy in their motor home in order to be close to their son, Michael Johnson. On February 19, Pattie had to be transported to the Houston Methodist West Hospital in Katy. Pattie’s primary physician was Dr. Nyugen. After she was admitted, he set about to definitively diagnosis her condition and improve her mobility so that she would be able to leave the hospital. The daily routine was rehab type activities and various medical tests, none of which were conclusive. During this time Barry stayed with Pattie in the hospital.

After a week Pattie was transferred to Memorial Hermann Rehabilitation Hospital in Katy. It is hospital policy that a discharge date is established upon admittance so that there is a clearly defined goal for the patient and family. This date was March 14. Pattie’s daily schedule revolved around rehab and evaluation and she gradually gained strength and mobility. The band director “grapevine” brought news of the Johnson’s plight to the attention of Mike Barnes. He visited them around March 10 and inquired of their plans on discharge since Pattie would still

have to have doctor appointments and rehab sessions at least twice a week. As many of us have experienced with elderly parents or friends, Barry had become absorbed with the day-to-day activities of Pattie’s health care and



had not given much thought to their next destination.

When Mike was visiting them, they discussed options concerning where to go after Pattie’s hospital discharge. Options discussed were staying with Michael, going back to the motor home, and/or going home to Village Mills. Staying with Michael was out of the question because he lives in a second floor apartment. The motor home was not an option because Pattie could not get in and out of the motor home. Commuting two and a half hours one way from Village Mills to Houston twice a week was not sustainable. Mike rather cryptically said, “You have another option.” Pattie was discharged on March 14 to begin outpatient rehab.

## ***A Spotlight On . . . Band Boosters*** **A Narrative About the Closeness of the Band Community**

### **Mike's Option**

Mike offered his home in Sugar Land to the Johnsons for as long as needed for Pattie to achieve the mobility and strength needed to return home. Mike has a two story home and he moved to the second story and turned the master suite on the bottom floor over to Barry and Pattie to use. Barry was able, through the help of a high level hospital administrator, to have Pattie's outpatient care transferred to TIRR Memorial Hermann Outpatient Rehabilitation Hospital in Sugar Land. The Johnson's daily schedule centered on at least twice weekly rehab sessions and continued diagnostic testing with her physician.

During Mike's visit to the Johnson's he had stealthily inquired if they had food allergies. The reason for this became apparent when Mike's Ridge Point Band Boosters began delivering meals to the Johnsons two to three times per week, always with more than enough food to last until the next delivery. The use of Mike's home near the rehab

hospital and the "food train" continued until Pattie was released on Memorial Day. Pattie's rehab had helped her gain strength and mobility so that they could return to their Village Mills home.

The Band Booster in charge of the food for the Johnsons was Christy Stephens. On one of the many occasions that Barry thanked her for all that she was doing, she replied, "You helped Mike and our band when we needed it". Side note – during this time Christy was engaged to and eventually married one of Barry and Pattie's former Woodville students.

I hope you join me in saluting Mike Barnes and the Ridge Point Band Boosters for their overwhelming support of Pattie and Barry. What a great example the Ridge Point people are to their students! To me, this is why I think we are in the greatest profession with the greatest people and why band is so important to the lives of our youth.

## **TBA 2016 Convention/Clinic San Antonio, Texas • July 21-24**



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**Gary Green**  
*Featured Clinician*

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# Teaching an Old Art Form in a Modern Age

Wallace Dierolf

---

Our world moves very quickly today. So quickly that I fear we often lose our sense of perspective, or direction, and in the framework of this article our reason to teach music. I strongly feel that our species needs the arts more today than ever in the history of our civilization and that as music educators we have a very important responsibility. The responsibility is to not to rush the process, but to slow down and embrace what is so unique and important about teaching music in today's fast paced world. It begins with us. We are the pace setters in the rehearsal.

We are teaching a very old art form in a modern age. It takes as long for a young person, indeed a person of any age, to learn how to produce a centered, characteristic sound on a musical instrument as it did someone hundreds of years ago. The amount of time, patience and correct practice to achieve this one simple objective has not changed. True, we have some technology available that has proven to help in various aspects of music education and one could even argue that improvement in the design and construction of certain musical instruments makes some musical achievements easier today. However the basic human species has not changed. The tools yes, the species no.

Achievement in basic musical objectives such as pitch recognition, feeling for pulse and the reading of music notation still takes the same

effort, time and patience as it always has. What a wonderful gift to offer our students—the timeless gift of an old art form in a modern age. Music is still today an educational experience that offers the joy of achievement that comes from slowly and methodically training the body and mind. I believe that today in our fast paced high tech world this is an important reason why the inclusion of music in a person, especially a young person's education is more important than ever.

As simple as it may seem we often overlook this important aspect when teaching music. We tend to speed up the process of basic musical achievement when in truth we should be slowing down. Because when we rush the process of music education, we lose the very essence of its beauty and we often deny the student some of the greatest educational value to learning music. Educational values such as patience, self-discovery, self-discipline, repetition and a wonderful blend of

body, mind and emotion, all can be lost when we rush the process of music education. And when we rush the process we fail to provide our students with the truths of an old form in a modern age.

Let's take a look at a few specific areas of music education and see how rushing the process can deny students a much higher level of achievement.

The process of tuning an ensemble is a wonderful opportunity for students to learn a great lesson in fundamental ear training. Most of the time directors over use a tuning device of some type. Or perhaps each student has such a device on their music stand or attached to their

instrument. They learn to adjust their instrument while looking at lights, arrows, dials etc... They are "seeing" pitch rather than "hearing pitch". The same thing happens when a director is tuning the students via a tuning device. The director informs them that they are sharp or flat and then they adjust their instruments, posture,

**Achievement in basic musical objectives such as pitch recognition, feeling for pulse and the reading of music notation still takes the same effort, time and patience as it always has. What a wonderful gift to offer our students.**

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## Teaching an Old Art Form in a Modern Age

fingerings and/or embouchure. Again no opportunity is provided for the students to learn to adjust the pitch of their instrument by simply using the human ear. Why do we do this? Well, it is faster and easier. Faster and easier, yes, but where is it we are going in such a hurry?

**What we should do is slow down and guide the students in the ensemble to patiently discover the greatest musical instrument of all time... the mind's ear.** Use the technology yes, but use it

in addition to the lessons of fundamental ear training needed to hear and adjust to pitch. Allow the students to tune first without the use of a tuner. Have them tune to a reference pitch or pitches.

Tune to sound, use the ear.

Then have the students view the tuner if necessary.

By doing this we are empowering the students with the skill to hear and adjust to pitch by using their own external and

internal ear. When we rush this process we are enabling students leaving them dependent on

someone else's ear or a tuning device of some type. As the old parable states:

if I give you a fish I have fed you for a day,  
if I teach you to fish I have fed you for a lifetime.

Most of us would agree that the two primary elements of music are time and pitch. Indeed one of the standard definitions of music is the organization of sound and silence. So the next logical area to explore in the teaching of an old art form is time. Music is after all a "temporal art"—it is governed by time. Again the methods by which we teach the elements of time in music can either empower or enable our students. The methods we choose to teach and feel time in music should be done to enhance the musical awareness of our students. As with teaching pitch, rhythmic development should reflect the rich traditional educational value that can come from the study of music.

The metronome is a wonderful device. Like the tuner it is a tool that all of us have come to appreciate and use within the framework of music education. However like the tuner it too can be over used and indeed misused. Again the primary objective should always be to develop the student's internal and in this case external feeling for time. We must be very careful not to use the metronome as a substitute for what should be done with the human mind and body. As a species we can feel time and we can be taught to feel various lengths of time. We can also learn to concentrate on keeping a steady feeling for the passing of time. Indeed the internal rhythms within our body's

organs keep us alive. Time is already in us.

There are many ways in which to help our students develop a sense of time.

Allow me to offer one simple and fun exercise

that will help your students discover their internal

metronome. Ask your students as an ensemble to listen carefully as you tap, clap or snap a steady tempo.

Start with a medium tempo. Then tell them as they are listening to the pulse you are generating to count silently to eight at the same tempo. Tell them that they are to start counting when you stop snapping, tapping or clapping the pulse and that when they reach the number eight to say it out loud. (You may need to say "one two ready count" and then stop generating the pulse.)

You will see heads bobbing, feet tapping and various levels of concentration as they try to maintain the pulse. Then to your surprise, and their own, a self-discovery moment happens when they may or may not all arrive at the "eight" together. Give them a moment to enjoy the outcome and do it again at the same tempo and to the count of eight. After they achieve some success as a group try a slower tempo. They will discover this is harder



## Teaching an Old Art Form in a Modern Age

which gives you a wonderful opportunity to discuss attention span and why it is harder to keep a slow pace than a fast one.

**Again the important aspect, or educational element, is to empower not enable and allow the students to discover how we as a species are able to feel time.**

So where does all this lead? Well to the stage of course. Music is a performing art. It is meant to be shared with others. When students have been empowered with the fundamentals of ear training and are able to adjust pitch by ear they will be much more successful at maintaining a high level of intonation within an ensemble when it is most important...in performance...on stage. The same is true with allowing students to discover their ability to feel and maintain a steady tempo and rhythmic subdivision. Students within an ensemble will perform with rhythmic accuracy and rhythmic stability in performance if they have been taught to feel time.

I urge you to slow down and guide your students toward the human experience of feeling pulse and hearing pitch. Empower them with this ageless gift. Allow them to discover and embrace the greatest tuning device and metronome ever created...the human mind. Teach them to be patient, to slow down, to embrace and celebrate the balance of mind, body and soul as they study the art of music. It is what makes us human.

*Wallace Dierolf earned his B.A. Degree from St. Mary's University, with honors, and his Masters degree from the University of Texas at San Antonio. While attending St. Mary's University he was inducted into Delta Epsilon Sigma, an international academic honor society for students attending private universities. Mr. Dierolf served the students of North Side ISD (San Antonio) for twenty-nine years as both a Middle School and High School Band Director. Band programs under his leadership received numerous TMEA and UIL awards. In 1998, Mr. Dierolf opened Sandra Day O'Connor High School in Helotes, Texas. The band program at O'Connor earned six consecutive Sweepstakes Awards and rapidly grew to become one of the largest 5A programs in Texas. While at O'Connor he also served as the Fine Arts Department head and was the school's first "Teacher of the Year." Mr. Dierolf has been blessed with many teaching honors including receiving the outstanding Alumnus award in the field of music from The University of Texas at San Antonio in 2003. Soon after announcing his retirement, the North Side ISD School Board voted unanimously to name the new band hall under construction at O'Connor the Wallace C. Dierolf Band Hall. Wallace Dierolf is currently a student teacher supervisor and lecturer at Texas State University.*

### SPECTACULAR SETTING FOR GROUP DINING



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# Retaining the Tech-Savvy Generation

John Mlynczak

Students are growing up in the most connected world ever, where devices and social media dominate communication. How do we use technology to recruit and retain this generation? How do we integrate intriguing and engaging lessons into our programs in the world of ever-changing technological tools? How do our music programs relate to the device-driven world in which students consume music?

Traditional recruitment and retention activities exist on academic cycles, specifically the beginning and ending of school years. The recruitment tours will always be valuable and we should always take the opportunity to perform live; however, we should also not limit ourselves to these calendar based-activities. The school music program should be highlighted all year long.

Technology provides powerful recruitment and retention tools that we never before had. There are two ways to utilize technology: Music distribution and music creation. Music distribution refers to recording,

marketing, and sharing the music of performance ensembles. Music creation refers to using software and hardware to compose, arrange, and record music. Either way, we should use the recorded and creative output of our students to cultivate consistent enthusiasm and excitement for the music program.

## **Music Distribution Record Everything.**

This essential step allows students to have a tangible file to share with friends and family.

Consistency is key here. Consider a recording of the week, a sharing contest, and playing over the school PA or before faculty meetings. Seize every opportunity to show off ensembles for all students and faculty. This not only drives interest from non-music students, but builds the confidence of the current students.

## **Make Your Kids Rock Stars.**

Along with sharing recordings, how do we market and sell our program and our students? Our students live in a pop culture world and we can take a cue from how artists are marketed and

promoted and apply these concepts to our ensemble members. Does each ensemble have a marketing web page? Not just a music program website with calendar dates and the downloadable handbook, but a marketing page that promotes the ensemble?

What is the perception of a music student in your school? Have the music students create profiles for themselves and share them with their peers.

## **Empower the Students.**

At some point every teacher has the realization that we are no longer “cool”. Once we accept that, we understand that all of the above should be student-driven. Have the students form committees for marketing, recording, webpage, social media, etc., and let them run the image of the ensemble. This allows them to take ownership of the group and be proud to be a member. Student ownership is key for retention as well as recruitment. The music kids are the most effective at convincing their peers to join and stay in a music ensemble.

**John Mlynczak will present more on this topic at the Convention/Clinic this summer. We invite you to attend for further discussion!**



## Retaining the Tech-Savvy Generation

### Music Creation

#### *Have All Students Compose.*

Part of taking ownership of a program is taking ownership of the music performed. Technology has changed the way we compose and create music, particularly in that the creative process no longer requires a semester of music theory to get started. Using software, students can experiment and compose their own music easily, from anywhere. This is a pedagogical shift from how most of us were taught to compose in college, so here are a few tips:

1. Start with short lessons. A composition lesson does not have to be a large, time-consuming project; instead, it can be as simple as an 8-measure melody. Get started right away with easy and consistent assignments.

2. Build off of what you have. Using the music you are already playing in class, have students write alternative melodies, counter melodies, re-harmonize current melodies, rearrange sections for small ensembles, or experiment with various keys and modes.

3. Focus on a skill. Start by breaking down composition into elements and use assignments that just work on melodic shape, or harmony, or counter melody, or orchestration. You can gradually build up to larger composition assignments that include a combination of these elements.

4. Create, Perform, Respond, and Connect in every lesson. Have students share their music, provide feedback, perform their pieces, and connect their ideas to the outside world in every lesson, no matter how big and small. It is important to include the whole process from creation to connection starting at the very first lesson.

5. Build confidence. Remember that a student composition represents a creative idea which they are sharing with others, so always be sensitive in feedback and continuously build confidence.

#### *Create a Course.*

A well-rounded secondary music program in the 21<sup>st</sup> century should include a thriving band, choir, orchestra, and music creation course. The music creation course can use any variety of software and hardware, but the most important element is that we are providing a course where any student can join the music program at any level and where students are learning to create and market music for the entire school program.

The necessity of strong recruitment at key entry points, traditionally sixth grade, is driven by the barriers to entry into a music program in subsequent grades. So often students in 8th grade cannot join a beginning music ensemble because of grade-level elective scheduling, and a high school student with no musical training struggles to join a performing ensemble where students have four to seven years experience. A music creation course allows an entry point for any student at any level to join a music program.

A school music program should be cooperative and collaborative, where all courses work toward common goals of engaging more students in musical activities and creating better human beings through the arts. The music creation course can serve as a central hub where students are recording and promoting the ensembles, creating music for ensembles, and marketing the program. In many ways a music creation course that functions in this manner can serve as the best recruiting tool for performance ensembles.

### Conclusion

We need to take a cue from the technological and device-driven world in which students live and start thinking about how we can recruit and retain the current and future generation of music students. This process should be student-driven and our focus should be to cultivate an organic culture of consistent enthusiasm for school music programs among our students and their peers. In fact, isn't this why we teach music in the first place?

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*John Mlynczak is President-Elect of the Technology Institute for Music Educators, Adjunct Professor of Music Technology at LSU, and the Director of Educational Technology for Noteflight, a Hal Leonard company. Mr. Mlynczak is also a passionate advocate for music education, serving on the NAMM Support Music and State Advocacy Coalitions, the NAfME Advocacy Leadership Force, and is Advocacy Chairman for the Louisiana Music Educator's Association.*

# 2016 Convention Performances

## at the Lila Cockrell Theatre



*Jazz Ambassadors from U.S. Army Field Band*

### **Jazz Ambassadors from U.S. Army Field Band**

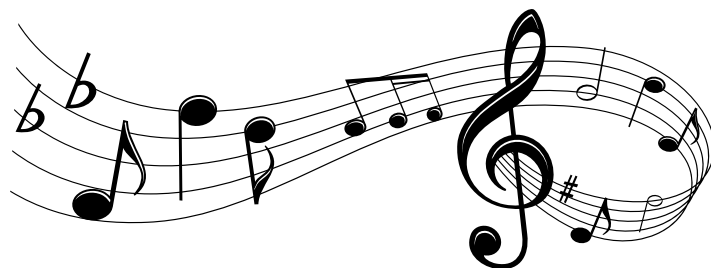
**Air Force Band of the West featuring music by Eric Whitacre**  
***Eric Whitacre Guest Conductor with TCDA Director's Chorus***  
***Tom "Bones" Malone trombone soloist***

**The East Texas Symphonic Band - Dr. James Snowden, conductor**

**WTSU/AMU Alumni Band - Dr. Gary Garner, conductor**

**The Kingwood Big Band - Alfredo Vélez III, conductor**  
***Tom "Bones" Malone trombone soloist***

**Southwest HS Band - Stacey Dunn, conductor**





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

## Thursday-Sunday, July 21-24 • San Antonio, Texas

### Pre-register by July 1 Secure Your Hotel

Pre-register and pay for the TBA Convention/Clinic today. The Registration fee includes TBA Membership and Convention/Clinic Admission. Pre-register by July 1 for the best rate: \$145 for Active and \$70 for Retired. On-site registration is \$170 for Active and \$75 for Retired. College students may register online for \$25. Spouses who wish to attend the Luncheon and Fashion Seminar Show must pre-register by July 1 (\$50) 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.

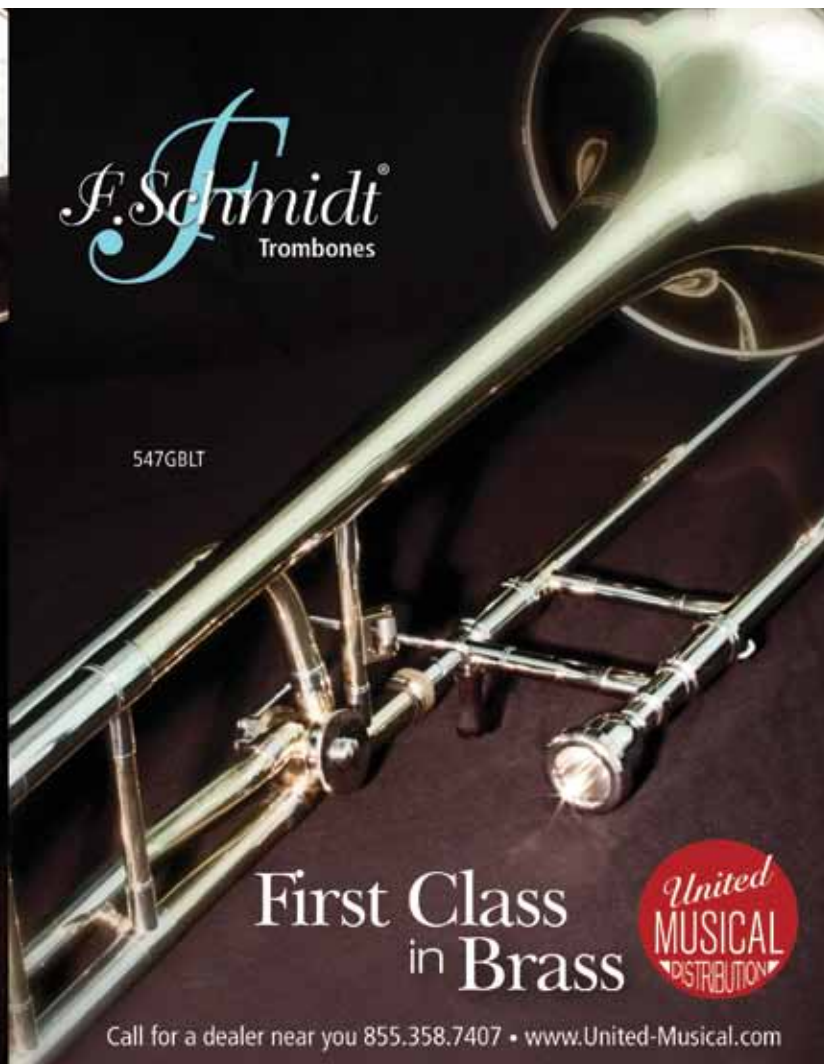
*For best availability and immediate confirmation, make your reservation by June 23, 2016 on the TBA website [www.texasbandmasters.org](http://www.texasbandmasters.org).* TBA has negotiated special convention rates at hotels near the Convention Center. Email acknowledgements will be sent within 72 hours of online reservations being processed. Requests received via fax or mail may take longer to process. Reservations are NOT accepted by phone. 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](mailto:housing@visitsanantonio.com).

### Exhibit Hall Friday-Saturday, July 22-23

Plan your schedule to visit the Exhibit Hall with over 600 industry-related booths on Friday and Saturday, 9:00 a.m. - 5:00 p.m. **The Hall will not be open on Sunday.** Please thank our exhibitors for supporting TBA as a Business Member and Exhibitor.

### Mobile App

Review the convention schedule online. At the convention, download the Guidebook App to your smartphone for simple, easy access to all convention events from your phone!



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

## TBA Academy - Thursday, July 21

The TBA Academy will be held on Thursday, July 21 in conjunction with the annual TBA Convention/Clinic. The TBA Academy is designed for directors:

- beginning their teaching career in the Fall 2016
- 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 2016:** \$85 Academy Fee, includes lunch. All beginning teachers attending the Academy will receive a One Year TBA Active Membership and 2016 Convention Registration FREE! - a \$170 value.

• **For directors with teaching experience and those new to Texas in the Fall 2016:** Pre-register as a TBA Active member (\$145) and add the \$40 *discounted* Academy Fee. TBA Academy registration and payment may be added on the Active Membership registration form.

- Pre-register online [www.texasbandmasters.org](http://www.texasbandmasters.org)

### SCHEDULE:

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

## Drum Corps International Southwestern Championship Saturday, July 23 • Alamodome

*When you pre-register for the TBA Convention/Clinic, your email receipt will include details for obtaining discounted tickets to the DCI contest.*

*Sponsors listed are confirmed as of print deadline.*

## Student Day - Friday, July 22

*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 leadership sessions with Frank Troyka, an opening session with Dr. Tim Lautzenheiser and Fran Kick, admittance to TMEA and ATSSB All-State Music Clinics and a College Fair. Also students will meet TBA Featured Composer Eric Whitacre and hear music performed by Blue Knights Drum Corps and Moanin' Frog Saxophone Sextet. 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 22

*Sponsored by Conn-Selmer, Inc.*

Bring your Band Boosters to the convention on Friday, July 22, 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.

## TBA Barbeque Dinner - Saturday, July 23

The annual TBA Barbeque Dinner will be held on Saturday, July 23, 6-9:00 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 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 23 5:00 p.m. in the La Villita Plaza Nacional area

# Activities for the Family

## Annual Spouses Luncheon - Friday, July 22

The Annual Spouses Luncheon will be in the beautiful Lonesome Dove Room (LDR) on the River Level of the Convention Center. Join us for great food, music, entertainment, door prizes, and meet up with TBA friends! (Ticket is included in Spouse \$50 registration.)

## Fashion Show/Seminar - Friday, July 22

The Fashion Show/Seminar at Macy's Rivercenter hosted by Donna Muslin starts right after the Luncheon. This is your chance to get up close and personal with the newest fashions at Macy's and Question/Answer your fashion dilemmas with Donna. Door prizes and discount coupons are compliments of the wonderful Macy's staff. (TBA Spouse badge required for a seat.)

**Sign up for these tours at the Spouses booth in the TBA Registration area. Transportation is compliments of TBA. Attendees will pay any admission fees and meals.**

## Tour the DoSeum - Saturday, July 23

Visit San Antonio's new children's museum—the DoSeum! This interactive museum opened in June of 2015. It is comprised of a series of three, two-story exhibit halls totaling 65,000 square feet and is geared toward children ages 2-10. Visit [thedoseum.org](http://thedoseum.org) for more information.



## Tour the King William Historic District - Sat., July 23



Edward Steves Home

Tour two elegant, 19th century mansions located in the King William Historic District on the east bank of the San Antonio River. The Edward Steves Home is a beautiful Victorian home built in 1876. Second on the tour is the Guenther House—a restaurant, museum and store that was the elegant home of the Pioneer Flour Mill's founding family.

## 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 pre-register for the TBA Convention/Clinic, your email receipt will include details for obtaining discounted tickets.**

## Fun Run/Health Walk Thursday, July 21

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 21. All proceeds go to the Malcolm Helm Memorial Endowed Scholarship Fund. Pre-register by downloading the form from the TBA website and mailing it in or just show up and register at 6:30 a.m. on the day of the race.

COST: \$8 pre-registration; \$10 race day.  
CONTACT: Sue Fletcher 979-836-1125 or [sfletch@brenhamk-12.net](mailto:sfletch@brenhamk-12.net).

## Golf Tournament Thursday, July 21

TIME: 7:00 a.m. Sign in/Warm Up  
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](mailto:tbagolftournament@gmail.com).  
CONTACT: Ruben Adame 956-458-9114

## Tennis Tournament Thursday, July 21

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](mailto:mmayes597@gmail.com).



# Clinics Designed for All Directors



## 2016 HIGHLIGHTS

**TBA Featured Clinician:**  
**Gary Green**

**TBA Featured Composer:**  
**Eric Whitacre**

**Luz Aurumque Clinic**  
**Green and Whitacre and**  
**the U.S. Air Force Band**  
**of the West Demo Band**

**Dr. Tim Lautzenheiser**

**Tom "Bones" Malone**

**Moanin' Frog**  
**Saxophone Sextet**

**Fran Kick**

**Watch the TBA web site**  
**[www.texasbandmasters.org](http://www.texasbandmasters.org)**  
**for a complete convention**  
**schedule coming soon!**

***A Concise Approach to Saxophone Pedagogy***  
***for Musical Independence***  
**Moanin' Frogs Saxophone Sextet**

***Achieving Balance Across Sections...***  
***of your life!***  
**Bob and Felice Bryant, Dan and Shirley Gibbs,**  
**Gary and Brittney Williams**

***Adding Gadgets to Your Rehearsals***  
**Steve Giovanoni, Hector Perez**

***Assessment With a Purpose - Improving***  
***Sightreading and Music Literacy Skills***  
**Dr. Ed Huckeby**

***Balancing a Better Body For a Better You***  
**Jeff Bradford, Jim Cude**

***Best of Both Worlds: Incorporating***  
***Conducting into Your Teaching***  
**Fred Allen**

***Building Success in a Small School***  
**Chris Brannan, George Little**

***CLARINET POWER! Upgrade with Powerful***  
***Clarinet Pedagogy***  
**Dr. Michael Dean**

***Constructing Your Environment-Building and***  
***Maintaining Your Program***  
**Tom Harrington**

***Developing a Successful Band Program in a***  
***Challenging Situation***  
**Scott McAdow**

***Developing Your Modern Jazz Ensemble***  
***through Traditional Jazz Music***  
**Jesse Cuellar and**  
**Brandeis HS Jazz Band Demo Group**

***Empowering Your Concert Ensembles***  
**Andrew Tucker**

***Enhancing Musicianship Through Percussion***  
**Frank Kumor, Brittany Hassler**

***"Flip" Your Band Hall and Enhance Your***  
***Teaching with Meaningful Technology!***  
**Marianne White**

***Getting Results and Overcoming Obstacles in***  
***an Urban School District***  
**Stacey Dunn and**  
**Southwest HS Band Demo Group**

***How to Start a Mariachi without Mariachi***  
***Experience***  
**John Nieto, Joe Soliz, John Vela**

***Legal Concerns for the Music Educator***  
**Holly Wardell**

***Nine Important Lessons and Nearly Two***  
***Dozen Pretty Good Rules for Becoming a***  
***Better Band Director***  
**Barbara Lambrecht**

***Principles of Playing Brass Instruments***  
**Tom "Bones" Malone**

***Retaining Students in Your Program...***  
***The Music You Play Matters***  
**Richard and Cheryl Floyd**

***Retaining the Tech-Savvy Generation***  
**John Mlynczak**

***Staying the Course: A Navigation Guide for***  
***Head Band Directors***  
**Alma Beach, Kathy Johnson, Darla McBryde,**  
**Carol Turner**

***Techniques and Foundations for a Successful***  
***Mariachi: TAME 2016 State Champions***  
**Sammy Posada, Francisco Ramirez, Daniel**  
**Renteria, Alfonso Rodriguez, Alex Trevino,**  
**Charles Cabrera-President**

***The American March***  
**Lowell Graham**

***Tonal Energy-How To***  
**Gregory Dick, Philip Geiger**

***What I Learned from Teachers and Mentors***  
**John Whitwell**

# Clinics Designed for Middle School Directors

## *A Special 4 Part Series: The “Nuts and Bolts” of Teaching Band*

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### *Part 1: Woodwind Beginners*

Lynne Jackson, Kimberly McCutcheon, Andrew Weak

\*\*\*

### *Part 2: Brass Beginners*

Lynne Jackson, Ross Patterson, Christopher Pineda

\*\*\*

### *Part 3: After Beginners, What's Next?*

Lynne Jackson, Jolette Wine

\*\*\*

### *Part 4: Are Your Eighth Graders Ready for High School Band?*

Reagan Brumley, Brian Merrill, Gary Williams

### *Beginning Trumpet Not So Fast-It Takes Time*

Kenny Capshaw

### *Choosing Literature for Success at Contest*

Corey Graves, Rylon Guidry, Darcie Potter Williams

### *Taming The Beast: The Middle School Non-Varsity Band*

Alicia DeSoto, Chris Meredith

### *The Tuba Whisperer: Tuba Recruiting, Fundamentals, and All-level Brass Pedagogy*

David Dunham

### *Teaching Beginner Flute*

Amy Allison, Britney Cook, Kim Cooley

### *Teaching Beginner Clarinet*

Rachel Johnstone, Lucy Pascasio, Gina Scheer

### *Teaching Beginner Horn*

Cathy Humphrey, Susan Scott, Jennifer Wren

### *Teaching Beginner Percussion*

Mike Bartley, Michael Dick, Zach Scheer

# Clinics Designed for High School Directors

### *A Team Approach to a Successful Marching Program*

Steve Wessels, Evan VanDoren, Jason Robb and

**Cedar Park HS Marching Band Demo Group**

### *An Overview of Military Drill Design*

Travis Almany, Dr. Tim Rhea

### *Balancing Concert Percussion with Concert Band and*

*Starting a Steel Band*

Ray Ulibarri and **Reagan HS Percussion Demo Group**

### *Building a Better Big Band with the Jazz Ambassadors*

**Jazz Ambassadors Demo Group**

### *Cultivating and Maintaining a Quality Guard Program*

Jude Boughton, Will Callaway, Jeremy Hunt, Robert Selaiden and

**Leander HS Color Guard Demo Group**

### *Custom Tailored for Success-Marching Program*

Jeremy Spicer

### *Developing Your Marching Percussion Section*

Mike Howard, Paul Pape and

**Vandegrift HS Percussion Demo Group**

### *How to Pace Your Marching Season*

Randy Gilmore

### *Integrating Artistic Design Into Your Fall Program*

Jim Cude, Linda Cude, Alan Gray, Bob Royall, Seth Thomas,

Scott Ward and **Whitesboro HS Marching Band Demo Group**

### *Marching Band Health, Comfort, and Well-Being:*

*Modern Technology and Approaches*

Russell Gavin, Zach Dangel

### *Marching Movement with the Blue Knights*

**Blue Knights Demo Group**

### *Need a Fabulous Concert Horn Section?*

*Developing Your Marching Band Horn Section*

Richard Lambrecht and **UTEP Horn Choir Demo Group**

### *Small Drumline-Limited Percussion*

Lamar Burkhalter and **Willis HS Drum Line Demo Group**

### *Teaching Improvisation to Your Jazz Band*

Alfredo Vélez III and **Kingwood Big Band Demo Group**



## WOODWINDS - RICHIE HAWLEY

If you love your reeds,  
they will love you back.

**M**any students and professionals ask me, "How do I make my reeds better?" This question comes with the expectation that I will be passing on advice or a method of adjusting a reed with a knife or sandpaper. All are surprised when I say that I NEVER work on my reeds and that I confiscate my students' reed knives and adjusting tools on their first day of lessons with me at the Shepherd School of Music at Rice University. Instead of giving them a claim check for their confiscated knives, I give them a Tupperware box with a humidity pack inside of it, or a reed storage case (also with a humidity pack inside).

One week after this exchange of reed knife for humidity control, my students all remark about how stable and consistent their reeds have become. This is because their reeds are no longer going from 100% humidity (a wet reed after playing) to the 20-30% humidity of their daily surroundings, which happens when they are left out in the open to dry. This rapid and damaging drying of a reed occurs when the reed is just placed into a clarinet case, case pocket, or even left out on a stand or table. These are the main causes for reed warpage and also the dreaded "potato chip tip." I call it that because a reed that dries rapidly to below 50% humidity can get a tip that looks like a Ruffles potato chip! This is extreme warpage! Once a reed gets to this point, it will have lost its clarity, response and depth of sound.

Some will argue with me, saying "I live in Houston and its 90% humidity outside... I don't need one of those humidity packs..." etc. What those skeptics fail to realize is that in the most humid cities, the air conditioning is cranked up full blast all of the time, thus making the indoor humidity below 30%.

The other advantage of putting your reeds in a humidity controlled environment is that they have a chance to start to acclimate to a consistent environment right away upon opening the box. This is especially true if you ordered your reeds and they traveled to you via plane, train, or truck through many different temperatures and environments. A humidity-acclimated box of reeds will yield a higher number of great reeds than one that has not stabilized in this manner. I recommend unwrapping the cellophane from a new box of reeds and placing it in a humidity-controlled box or bag for one to three weeks before trying them. I guarantee that you will find more terrific reeds than ever before.

Give your reeds a little bit of humidity and TLC, and they will be there for you when you need them to be at their best.

*Appointed principal clarinet of the Cincinnati Symphony Orchestra in 1994, Richie Hawley left that position in 2011 to become the Professor of Clarinet at Rice University's Shepherd School of Music. Mr. Hawley appears regularly as a chamber musician and recitalist, including performances with his new group, the Rogue Ensemble. He made his debut at the Marlboro Music Festival in 1999 and toured with the legendary Musicians from Marlboro for the 50th anniversary performance at Carnegie Hall. During the summer season, he serves as the teaching and performing clarinet artist at the Music Academy of the West in Santa Barbara.*

## PERCUSSION - RAY ULIBARRI

Developing good habits and preparation  
can make a huge difference

**I**n this Blog, I would like to share my experience and insight into preparing your middle school percussion section for Concert Band contest. Developing good habits and preparation can make a huge difference in easing both your students and your own pre-contest anxiety. Often times, I think we tend to forget that our middle school students are really still beginners. Regardless of what band they are in, most students have only been playing from one to two years. In fact, most seventh graders have never had to pack and load or perform on another campus or venue. It is crucial that all necessary equipment makes it to the contest. First, have the students make a list of all equipment required to play your program. This list should include all instruments being used, mallets and hardware such as concert snare stand and suspended cymbal stand. It is important to be absolutely specific as they will load only what is on the list. The number of music stands needed, make-shift trap-stands and black towels are important as well. Don't forget to bring extra copies of music or the originals just in case. Next, let's tackle packing. My philosophy has always been to give the students the best information and equipment possible. Cases for drums, hardware, cymbal bags and mallets are necessary to protect your investment. I have seen great equipment ruined or damaged because they lack proper protection and cases. Delegate the section leader to check off the list as every instrument is packed and loaded. Next is setup. Having a routine is security and promotes consistency. Decide on the setup for all percussion equipment. I like the bass drum to be as close to the center of the back of the ensemble as possible. Hand cymbals should be close by. I consider these two instruments the impact and precision machines of the band. It is no coincidence that the bass drum and crash cymbal were played by the same person in old traditional marches. They also will often have the same part. For snare drums, I often use a blanket below them to help prevent them from being too live on stage. I also try to place the bells and xylophone close to the back of the ensemble to help their very articulate timbre to blend with the winds. Instruments like marimba and vibe I tend to keep towards the front of the stage as they don't speak very well. I always place timpani behind the tubas. All other instruments should be located as close as possible to parts that they compliment or resemble keeping in mind line of site to the conductor and balance at all times. Taking time to help them draw a diagram will build your relationship with your percussionists and help them take pride in providing the pulse for your band. From here it's easy. Follow through with the diagram and make adjustments as needed. Don't be afraid to experiment, but once you decide what works, make it routine. When you arrive at contest, let them know to setup like they setup everyday, and take the time to check the latest diagram. Make adjustments and rest assured your percussionist will feel a sense of similarity and security knowing they haven't forgot anything.

*Ray Ulibarri is currently in his sixth year as Percussion Director at Ronald Reagan High School in San Antonio. Mr. Ulibarri is the former Percussion Arranger for the Crossmen Drum and Bugle Corps and the former caption Head of the Bluecoats Drum and Bugle Corps. He is also the former front ensemble arranger and caption head of the Blue Knights World Percussion Ensemble. In addition, Mr. Ulibarri serves as an active adjudicator for WGI and clinician for Yamaha. Ray also endorses Evans Drumheads, Zildjian Cymbals, Innovative Percussion sticks and Mallets and Planet Waves Cables.*

## FRETTED – MATT SMITH

### The What and How of Effective Practice for Guitar - Part Two

The eight most important skills needed to be a great musician are, in no particular order: Ear training, scale and chord knowledge, composition, reading and writing chord charts and notation, repertoire, technique, music theory and improvisation. Three were discussed in the December 2015 *Bandmasters Review*. Here are three more!

4) Reading and Writing notation and chord charts – this skill is absolutely necessary for musicians to master. It's how we communicate with one another. Being able to walk into a room of musicians with clear, well-written music and/or charts is essential for communicating exactly how you want your music to be played. As a teacher, this skill is as easy as breathing. To a student, it can be intimidating. Try transcribing your original compositions or very familiar songs. Chart out songs and try them out with your band mates. Syncopation is the toughest skill to write, so get your reading sharp. Getting music you're familiar with is the easiest way of developing your writing ability.

5) Repertoire – To become competent in a particular style, one must study the greats of the genre. If you want to sit in at the good sessions in town, go check out what tunes are called. Every genre has its classics and master musicians. Learn the best songs of the style. Another aspect of repertoire is what you choose to play in performance. You should strive to educate your audience as well as entertain them. Every genre has its overplayed tunes. Watching what other successful musicians are playing is a good way to learn what goes over. A well rounded musician is proficient in a number of genres. Learning new material keeps you and your audience sharp.

6) Technique – it's pretty easy to reach a certain level of ability and feel comfortable there. It's also ultimately unsatisfying. Learning proper hand position and posture can help alleviate a lot of playing related issues. Right and left hand exercises are a part of a good practice regimen. Find exercises you enjoy doing. Many exercises that require repetition to develop dexterity I find more enjoyable while catching up on that latest episode of a favorite show. Repetition is the mother of skill.

In the June issue, we'll conclude our series on practicing with music theory and improvisation. All *Bandmasters Review* articles are archived on the website [www.texasbandmasters.org](http://www.texasbandmasters.org).

*Matt Smith is a New York-raised, Austin-based musician who has over 30 years of experience performing, producing, instructing, writing, and leading clinics. Matt is a lifelong musical performer. He's performed with, opened for, or recorded with B.B. King, Sheryl Crow, Trey Anastasio, Al DiMeola, Greg Allman, Los Lobos, Johnny Winter, Buddy Guy, Adrian Legg, Ed Gerhard, Portishead and many others. A born troubadour, Matt has performed at numerous international guitar festivals including the Bath International Guitar Festival and the Montreal Guitar Festival. His family history of bands includes The Matt Smith Band, The Monstas, Matt Smith's World, Chop Shop, and The Hot Nut Riveters. Matt is excited to be working on a new album of his own.*

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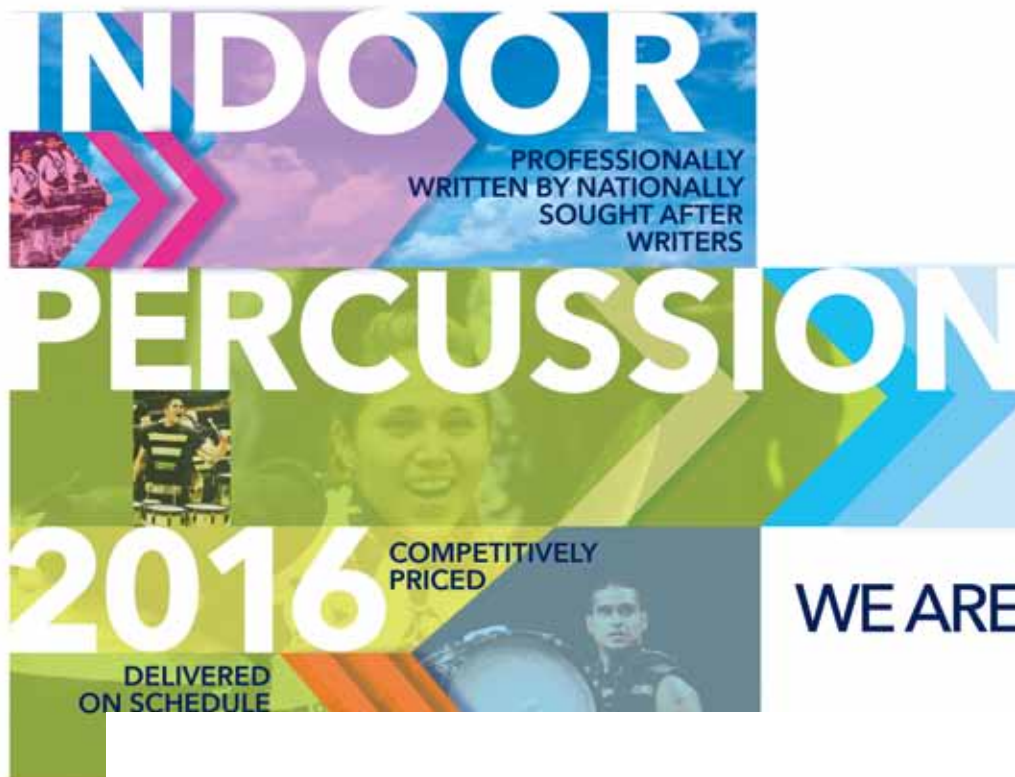
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