

Bandmasters Review



An Educational Publication of the Texas Bandmasters Association



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Bandmasters Review

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TBA members grab a snack in between sessions at the 2016 convention this summer.

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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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.



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From the Board

Jeff King, 2016-17 TBA President

Today, I was kindly reminded from TBA Executive Director Mike Brashear that it was time for me to submit my article for the TBA *Bandmasters Review*. The first thing that came to my mind was, “Where has the time gone?” It seems like a very short time ago that my name was being called out at the annual Business Luncheon as the new TBA Sergeant-at-Arms. Over five years later, it is hard for me to believe that I am now the President of one of the largest and most powerful band organizations in the world. I am so grateful and humble for this opportunity to serve our fellow band directors across the state of Texas. Much like the strength and structure of an iceberg, our TBA organization has so many people that make this organization successful that you may not be aware of.

Although Mike Brashear may be very visible at our summer convention, what you see is only the tip of the iceberg. His behind the scenes hard work, leadership and guidance, has allowed the TBA organization to grow and become the strongest professional organization and advocate for our profession. Throughout my years on the board, I have witnessed Mike work with each board member to contribute their own unique ideas, all the while allowing this organization to move in a positive direction. Mike’s wife Priscilla has done the same for the spouses’ board for many years. Thank you Priscilla for all you have done and continue to do for TBA.

With that being said, I would like to recognize Immediate Past President Bruce Beach and his wife Alma for serving on the TBA Board so selflessly for the past seven years. One of the greatest benefits of serving on the board is that we get to collaborate and work with terrific people that share similar visions from across the state. It has been my pleasure to get to know Bruce and Alma along with some of their 27 foreign exchange students they have hosted since 1994. Thank you again Bruce and Alma for all you have done for TBA and I look forward to a lifetime of friendship with you both. As Bruce and Alma leave the TBA Board, I would like to welcome Daniel and Ruth Allen from El Paso as the newest board members. Coincidentally, Danny was one of my above average students I had the pleasure of teaching in my first year as a band director in Dallas, over 33 years ago. Danny

and his band director wife Ruth are going to make great contributions to the TBA Board.

The TBA Convention/Clinic ‘bar’ has been set very high with Past President Steven Moore and his wife Monica. All of the many great clinics, spouses’ events and the terrific concert by the Air Force Band of the West, combined TCDA Choir with guest conductor Eric Whitacre. WOW, what a great concert and convention!

There are some people that you may not know who work year round who are crucial to the success of our annual convention including TBA staff members Robin Tovar, Exhibitor and Advertising Manager, and Justin Young, Director of Information Technology. Past TBA President Brian Merrill has been organizing and running The Academy, a “must” for all band, choir and orchestra teachers new to our profession or new to Texas. Frank Troyka organizes our terrific high school student day. Two men that are literally behind the scenes making sure that things are running smoothly with logistics are Chuck Kuentz and Charlie Munsell. Last—but not least—behind the scenes is my wife Leslie of 32 years who keeps me grounded (as much as she is able), supports my endeavors and is unconditionally honest with me. This I need!

Planning for the 2017 TBA Convention/Clinic is in full force. Larry Livingston, distinguished conductor, educator, and administrator, and highly respected motivational speaker will be our TBA Featured Clinician. Brian Balmages, TBA Featured Composer, will be premiering a TBA commissioned grade level 3 piece which he wrote commemorating the 70th TBA convention. Wayne Bergeron, one of the most sought-after jazz musicians in the world will be featured as a clinician and performer.

If you have ideas for clinics that you would like to see, please submit your ideas online at the TBA website or contact your Region Representative or any TBA board member.

I hope that your school year is off to a great start and that you remember and thank all of the people in your organization and life that help support you to be the best that you can be.



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From the Board

Steven Moore, 2016-17 TBA Past President



Greetings everyone! I hope that your year is off to a great beginning and that you have everything moving in a positive direction for you and your students. The 2016 convention is completed and I am pleased with how it turned out. We are truly blessed here in Texas that our best educators are willing to share what works for them to help each other improve and to advance music education and the appreciation of music in our students and communities. There truly is no better place to be than Texas.

Nothing great is ever accomplished without the help of others and TBA is no different. TBA is blessed with a great staff and Board of Directors who work together as a team to bring you the best convention possible each summer. I would like to thank TBA Executive Director Mike Brashear and the TBA Board, Bruce Beach, Jeff King, Chico Portillo, John Morrison, Phil Clements and Roland Sandoval for their hard work in helping put together this year's convention. The TBA office staff, Robin Tovar and Justin Young, along with partners Kimberly Young, Charlie Munsell, and Chuck and Sue Kuentz work tirelessly to make everything run smoothly. Each year Brain Merrill hits a home run with the Academy and Frank Troyka provides wonderful opportunities for your student leaders at Student Day and this year was no exception. A special thank you goes out to my wife Monica, TBA Spouses President and TBA Spouse Liaison

Priscilla Brashear who worked to put that special "Family Touch" to TBA that makes our convention so unique and sets us apart from all others. As you can tell, we have a great team at TBA.

Each new year brings about transition and change, and TBA is no different. This year we bid a fond farewell to Past President Bruce Beach and his wife Alma. They have been tireless servants for TBA, wonderful mentors and great friends. They will be missed. In addition, we bring on our new TBA Presidents Jeff King and his wife Leslie. I have known Jeff for years and have enjoyed serving with him and Leslie the last five years on the Board, and I can say that TBA is in great hands. They are off to a great start with their plans for TBA 2017, and I know it will be a convention you will not want to miss. So make your plans to attend now.

As I begin my last year of service on the TBA Board, I want to thank you for the opportunity to serve on the TBA Board and to have served as your President for 2016. It has truly been a rewarding and fulfilling experience. There is no more rewarding experience than to give back to others, and that is what we do every day as we work with the young people in our programs. Best wishes to you for a successful year!

From the Board

Daniel Allen, 2016-17 TBA Sergeant-at-Arms

Let me start by saying how humbled and honored I and my wife, Ruth, are to be asked to serve on the TBA Board of Directors. Having attended the TBA Convention/Clinic for 24 years, I appreciate all that TBA provides to help support band directors in our great state of Texas. When you ask directors about the convention, it is amazing how many different ways TBA positively impacts them. Many use this as a time to “recharge their batteries” and get energized for another school year. From the incredible clinics and performances to the quality time spent in the Exhibit Hall doing business and connecting with our business partners, band directors leave San Antonio ready to share their love for music and to

continue the tradition of excellence that is so evident throughout our state.

One of the most important things that I looked forward to at the TBA convention was connecting with friends and colleagues. Because of the large size of Texas, many of us do not regularly get to visit and catch up with friends from other parts of the state unless it is at the convention. Living in El Paso, I can certainly relate to this. People not from Texas are amazed that you can drive for eleven hours from El Paso and still be in Texas! Even more amazing are the number of incredible band directors and band programs that exist in every part of the state. We are truly fortunate to be part of a profession that sets the standard and leads the nation in innovation and quality.

In closing, I want to leave you with a thought from the TBA Mission Statement which says that one of TBA’s purposes is “to foster goodwill, fellowship and a collegial, fraternal spirit among its members.” This is such an important part of what we do as music educators with our colleagues, parents, and most importantly—our students.

As Ruth and I begin our service to you on the Board, we look forward to building new relationships, strengthening old ones, and contributing to the “spirit” that is The Texas Bandmasters Association.



2016-17 TBA Board of Directors

(L-R) Past President Steven Moore, Sergeant-at-Arms Daniel Allen, Secretary Roland Sandoval, Treasurer Phillip Clements, Vice President John Morrison, President Elect Chico Portillo, President Jeff King, Executive Director Michael Brashear

A Spotlight on the...Annual TBA Fun Run

TBA would like to recognize Sue Fletcher for her service to our association as the organizer for the Annual TBA Fun Run which opens each TBA convention. Sue gives of her time and energy each year to organize this event, recruit sponsors, produce t-shirts and manage the financial aspects of this event. As an association, we owe Sue a huge THANK YOU for her service. The following is a report from Sue concerning this year's Fun Run.

The Fun Run has been a terrific way to kick off the TBA Convention/Clinic in July. Generous sponsors have continually supported this event, and as a result, we have been able to contribute proceeds from \$500 to \$700 a year into the Malcolm Helm Memorial Endowed Scholarship Fund. See page 26 for this year's winner.

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TBA News

**Michael Brashear,
TBA Executive Director**



I hope that your start to the 2016-2017 school year has been a huge success! One of the things I enjoyed most about teaching was that each year provided the opportunity for a fresh start—a new beginning with a new band. I hope you can motivate your students to maintain their initial excitement throughout the entire year. Now is the time to dream big and set your expectations high. Best wishes for your most successful year yet!

The 2016 TBA Convention/Clinic was a huge success. Our attendance remains very strong and I am always amazed at the number of hours members spend in clinics earning CPE credit. This year over 19,500 hours were spent by YOU in clinics and concerts. Add time in the Exhibit Hall surveying new products, and YOU spent over 25,000 hours becoming better band directors at this year's convention. Bravo!! No wonder Texas has the largest number of GREAT bands in the country. TBA THANKS YOU for attending our convention this summer.

I would also like to thank our exhibitors and business partners. These businesses are listed on pages 8-9. I encourage you to contact them for your needs this school year. Our business members and sponsors generate almost half of our annual income. Without their commitment to music education, we could never present the type of convention we now enjoy. PLEASE take time to thank these exhibitors by doing business with them this year.

Our convention sponsors are listed on this page. I offer a special thanks to Premier Sponsor TMF Tours and Travel - Willie Perez, owner, and to Patron Sponsor Marching Show Concepts - Randy Gilmore, owner. All of our sponsors are very much appreciated!

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

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Thank you TBA Business Members who sponsor clinics and concerts, display in the Exhibit Hall and advertise in TBA Convention/Clinic program and other publications. Contact these organizations for all your band needs. For Business Members contact information, visit www.texasbandmasters.org.

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What Did You Say?



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

The hallmark of effective teaching is based on successful communication. The basis of successful communication is intrinsically bound to our use of words. Words have power. Rudyard Kipling goes so far as to say, “Words are, of course, the most powerful drug used by mankind.”

As children we are conditioned to ignore the impending effect of words through schoolyard taunts like, “Sticks and stones may break my bones, but words will never hurt me.” The fallacy of this statement becomes apparent, however, when, as adults, we realize the actual impact words have had upon our lives, whether for negative or positive.

Words, whether echoing within our own minds, spoken or written, have the power to transform, not only ourselves, but the world we live in. As teachers, our use of words becomes a major player in our ability to instruct, run a successful program, but also in our ability to guide young people into their futures.

In my extensive career in and around music education, I have heard in nearly every way imaginable, words attempting to inspire the best in the young people. This is how words can and should be used for the most optimal effect.

Unfortunately, I have also heard things spoken over and over that tear down students and undermine confidence and performance. It seems that we forget that words have the power to create. They create impressions, images, expectations,

dreams and concepts. They influence how we think. Since thoughts determine actions, it is imperative that teachers understand the powerful connection between the words they use and the results they get.

In defense of teachers, we have to admit that the nature of music instruction and performance inadvertently cultivates an atmosphere of perfectionism. Influenced by this pressure, our words often reinforce the negative in an honest attempt to get a positive result. Sometimes it is not even our words, but how we say something. Here are some examples: “That is the worst intonation I have ever heard.” “There is a problem in the percussion section.” “This is going to be a lousy season.”

Poorly phrased corrections may cause a completely opposite reaction than intended. What you are trying to correct may actually be reinforced. This can be corrected by adding a positive qualifier to the criticism. “That is the worst intonation I have ever heard and that surprises me because we’re better than that.” In this way you are building self-esteem at the same time as making a correction.

“This appears to be a challenging section for the percussion, let’s take a different approach,” might be a better way to get more out of your percussion section. Effective word usage is more than just semantics. In this case there are inherent thoughts and feelings connected to the words used. Problems are fixed and challenges are met. Different words evoke different feelings.

Even among staff, if you constantly refer to your students as “bodies” or “dots on the field” you may find yourself struggling with morale problems among your group. If you see your students as interchangeable pieces of a puzzle rather than individuals playing an important role in the group, that is what they will begin to feel like. Performance levels will diminish and your goals will stay just beyond reach.

The words you use, not just when speaking to your students, but also when talking about them, your season, and the group in general, will always influence your thoughts and actions about them. How are you speaking about the upcoming season? Are you declaring that it will be your best ever or are you limiting your results by the words you speak?

Don’t forget that this applies equally to your thoughts. What are you really thinking about your new group of students? What you think will determine what you say and what you say will generate momentum toward an end result that matches what you have said. Are you ready for that? Is it what you really desire?

Our words are significant and have power. Learn to harness this power to work for, not against you. Select words that create a visual of the desired outcome. Endeavor to choose each word as if it had the ability to take you one step closer to that desired outcome; because it does.

Want better results? Watch what you say.

Maximizing Student Motivation

Dr. Tim Lautzenheiser

What is motivation? The word derives from the Latin, *motere*, which means “lito motor” or “lito move.” We envision the motivated student as one who moves forward in a positive direction. A motivated band is a group of young musicians moving toward a common goal of excellence.

How do we motivate students? Psychology tells us the only true motivation is *self-motivation*. Therefore, it is important to provide an environment in which students choose to move forward of their own volition rather than await some outside force to manipulate their behavior to accommodate the desired results. How can a director *light the fire* in young musicians?

FEAR: Fear has long been an effective stimulant to alter behavior. There is no question that it plays on the basic human mechanism of survival. Pain, blame, guilt, and shame

are certain to bring about predictable reactions; however, there are negative residual consequences to be dealt with following these actions. To remove fear as a form of behavior modification is unrealistic; however, a judicious use of this powerful tool is advised. It should be used sparingly and only in extreme circumstances. Rest assured, a time of healing will be necessary for both director and students once fear is purposely injected into the environment. When we are threatened, our natural reaction is to seek safety and choose the path of least resistance to avoid pain or embarrassment. An extreme option for student musicians would be to simply quit the band.

DESIRE: Desire does not carry with it the reaction-urgency of fear; however, the long-term pro-action effects are certainly more conducive to harmony, balance, blend, and mutual trust. These conditions serve as a

better foundation for musical growth and development and support the ideals of a positive band experience for students. When students are *motivated* by an inner drive to reach the level of *desired* performance, the rehearsal atmosphere is dramatically shifted. Each student becomes his own source of power, allowing the director to focus that synergy—the combined energies of his students—to increase the pace of the learning process.

Time is not lost in disciplinary measures, but instead devoted to facilitating the path to musical prosperity. Students leave rehearsals enthused about band and are eager to recreate a similar set of standards in other facets of their lives as well as continue their musical journey, whether at home working on their individual parts or in the next scheduled rehearsal.

Create a Positive Climate for Learning

Being in the band means devoting time to a common goal. It requires participants to relinquish much of their free time and/or fun time and reassign it to rehearsals. While many of their friends may enjoy the social benefits of adolescence, band students are fulfilling the requests of their band director. For a chosen few, the intrinsic payoff warrants the dedication of their efforts and energies. Others, however, seek additional dividends.

All students are not *intrinsically motivated*. But if they are properly approached, they will begin to comprehend a higher level of understanding and wean themselves from extrinsic payoffs and enjoy music for the sake of music. Herein lies one of the most significant contributions a director can bring to any student: leading a child step-by-step to the joy of music. This metamorphosis is almost immediate for some, but requires extended patience with others. Persistence alone is omnipotent in this charge. What classroom conditions best serve this goal?

All students are not intrinsically motivated. But if they are properly approached, they will begin to comprehend a higher level of understanding and wean themselves from extrinsic payoffs and enjoy music for the sake of music.

Maximizing Student Motivation

Condition 1: Safety

Is the rehearsal a *safe* place to reside? Abraham Maslow's scale of hierarchy is very clear concerning the importance of survival. He states that survival is the basic human need, quickly followed by the need for safety. If the atmosphere of the rehearsal is threatening, students will put a higher priority on survival (avoidance of pain) and safety (maintaining their dignity) than on extending their talents and skills for the common goal of the ensemble. If students and/or the director assume a defensive posture, it is certain to hinder the group's musical objectives.

Condition 2: Challenge

Learning is exciting. Master teachers are well aware of the enthusiasm generated in an exchange of knowledge where both student and teacher are challenged. There is a fine art to establishing challenging, attainable goals without overwhelming students with a barrage of information. Knowing each student learns at her own pace, the astute music teacher constantly regulates expectations to establish a challenge for gifted students while supporting the growth of those who learn at a slower pace.

Although it is difficult to explain how to establish this important teacher-student communication, it appears to fall in the realm of *intuitive sensitivity*. Experience itself is often the key to mastering this skill. Beware the temptation to focus only on fun and easy material; it is deceptive both to the director and students. Quality begets quality. The mind left unchallenged will search for another source of inspiration.

Condition 3: Encouragement

To encourage means to bring into the presence of *courage*. Although there are times when every band director must

confront an uncomfortable situation, admonishment or discouragement should not be the theme of any rehearsal. In most cases students choose to participate in band above and beyond other academic requirements. Band often demands more of their time than other classes; therefore, it is important the band director becomes a source of honest encouragement.

Highlighting positive behavior is certain to develop a genuine sense of caring and sharing, and an atmosphere conducive to musical expression. Encouragement is a necessity. It is the fuel students seek in their journey through life, and can often be the deciding factor in lifting them from the depths of rejection to the infinite possibilities of musical mastery. Do not underestimate the importance of encouragement; use it often to unleash the power to move the group forward.

As we all know, there is no ABSOLUTELY CERTAIN or QUICK FIX to creating the wanted synergy to catapult an ensemble to the highest level of musical performance. However, the following quote authored by Calvin Coolidge offers a most helpful road sign to success:

“Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education alone will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent.”

To that end, have a grand year of music teaching, music learning, and music making!

...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. 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, he 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. Dr. Tim presently serves as Vice President of Education for Conn-Selmer, Inc., Senior Educational Advisor for Music for All and NAMM (The International Music Products Association) and is an adjunct faculty member at Ball State University (Earl Dunn Distinguished Lecturer), Indiana-Purdue/Ft. Wayne University, and Butler University. In addition, he serves on The Midwest Clinic Board of Directors and the Western International Band Clinic/American Band College Board of Directors.

Teaching Rhythm Logically from Day One

Darcy Potter Williams

The start of the year, especially for anyone who teaches beginners, can be stressful. It's not collecting handbook signatures, the t-shirt money, or checking out instruments and lockers that is truly going to impact the infancy of your students' band experience (although it's often where we spend much of our time); it's getting them off to the right start when they know nothing. And it's imperative to understand **they know nothing**... even if they know something! You are given one opportunity to create *your* vocabulary, *your* systems, and define just how *you* want to build their understanding of concepts, and that small window of time influences your program until the day they leave.

In our band hall, we approach rhythm as though it is a fundamental equal to that of tone, articulation, intonation, etc., and we believe it should be taught in isolation just as we do other fundamentals. The right note at the wrong time is a wrong note, no matter how beautiful it is.

With our beginners, rhythm is the first fundamental we teach. In fact, we teach rhythm starting on the second day of school. That gives students that are missing supplies or who have just moved in a chance to get everything they need for the instrument while still being able to participate fully in the lessons. Maybe more importantly, I believe that first week of school sets the tone for your class for the entire year, and rhythm is an incredibly organized and academic concept to present to the kids as opposed

to the controlled chaos of making sounds initially. I want the students to understand from day 1 (actually day 2) that band, despite all the loud noises, is a very structured class.

For the first week and a half (sometimes two) we only address counting and note-flashcards. Before we get our instruments out for the first time, we expect our students to understand quarter notes, halves, wholes, dotted halves, and 8th notes, as well as answer a full octave of flashcards in 10 seconds. The kids aren't disappointed because they don't know any differently. They only know that counting loudly and playing games is so much more fun than any other period. Class is extremely structured but a ton of fun. Students are engaged every second they are in the band hall, and they love it before they ever play a note.

Having that foundation in rhythm before we learn to make sounds gives form to the initial tone production. There is never a moment in which we are holding random lengths of sound. The kids learn immediately that sound/notes start and end at a specific time. Already with a strong understanding of rhythm and counting, we can expect from the very beginning that our first sounds will be controlled and not out of turn.

Even as we shift our focus more to tone production, rhythm continues

to be taught at the beginning of class every single day for a minimum of 1-2 minutes, longer when a new rhythm is introduced. Because we reinforce rhythm daily, the kids become excellent counters quickly. The students who will struggle with playing the actual instrument still get to start every class with a concept with which they feel confident. Beginning the class with counting is also a great way to refocus the kids' brains from whatever class they come from.

There are many methods that start

students with whole notes, and I personally disagree. I suppose this stems from band classes in which tone is produced before theory is addressed. In those situations, I can understand wanting to hold a pitch longer than one second. However, even in a heterogeneous class taught by one teacher, I will still argue that beginning with rhythm before tone creates a more organized environment and sets the kids up for more thorough success.

Organization aside, I do not understand introducing rhythm and counting outside of the basic building block note: the quarter note. When we learn to count as toddlers, we do not start with counting by tens or fives, keeping track of the numbers within. The same can be said of introducing the whole note first.

(continued)

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Teaching Rhythm Logically from Day One

Other methods introduce students almost immediately to 8th notes, which is similar to teaching your child to count to ten and then moving on to fractions.

All of music is based off of the beat, and it only makes sense to base our counting off of the beat too—also known as a quarter note. The kids should feel completely comfortable with counting any number of permutations of quarter notes and rests before combining beats in their head.

We teach quarter notes in direct relation to the beat, specifically explaining them in terms of foot taps with the metronome. As this is the foundation lesson of everything we will be learning rhythmically, I guide the students through a number of theory basics as they are organically needed in our conversation about the beat.

While many of your students may genuinely have no prior musical background, you will inevitably have a few in every period that have taken piano or violin. As I guide the kids through this first lesson, I allow those students to be leaders of sorts, calling on them to fill in the blanks with some of my most basic of questions.

On this first day of counting we teach how to write in count as well. If you say the number, you write it underneath big. If it's a rest, it's a small number with a line through it. So for <quarter, quarter, quarter rest, quarter> a kid would tell me that the count is "Big 1, Big 2, Little 3 with a line through it, Big 4."

We write in the count for a couple of measures every day. It is "illegal" to write the count for all the measures because it's cheating—it discourages the kids from reading the notes but to look solely at the written count. However, writing in count is a tangible way to reinforce rhythm and is an easy way to check for understanding.

Kids will be as bold and thoughtful as you require them to be. Don't ease them into participation; encourage/demand loud, confident counting those first days while it's easy to be correct, and just as your general education

classes told you, don't just call on the kids that raise their hand. It's important to "volun-tell" kids to give answers, especially on review questions. Plus, it's hilarious every time you get to say, "You got volun-TOLD!"

Rhythm is taught with our kids from the second day of school, but if you can't manage that, you should introduce rhythm as soon as possible as it is the easiest of the fundamentals and theory concepts to attack.

Counting is not a baby step; understanding rhythm is the foundation for musical fluency. Yet many band directors touch on rhythm some as beginners and then move on to "bigger and better" concepts once they are in a full band setting.

In summer band and then for the first few weeks of school, ALL of our bands

(from the 3rd band to the top band) go back to the basics, including rhythm reading. Our kids keep their rhythm charts in their binder all three years at Stiles, and we refer back to them until they leave us for high school. In those early weeks of August and September, we continue to revisit their charts—the tricky and the easy ones—with counting, TAH-ing, air playing, sizzling, bopping... any ensemble skill you would use with a full band piece for alignment and clarity can be applied to the charts.

Any number of skills can be addressed while isolating rhythm through some form of counting chart with your full band:

- Note length
- Articulation
- Balance
- Blend
- Tone while tonguing
- Intonation (unison and chords)
- Bop style
- Dynamics
- Anything you can possibly think of...

On this first day of counting we teach how to write in count as well.

...writing in count is a tangible way to reinforce rhythm and is an easy way to check for understanding.

Teaching Rhythm Logically from Day One

Especially with our lower bands, mixing in counting and/or playing of the charts into their fundamental time keeps it fresh and relevant, especially when you take it to a higher level by adding one of the skills listed above. Throughout the year we will use our rhythm charts as an introduction to the sight reading process

A word of caution: ***the mere presence of rhythm charts will not make your kids better counters or your band more rhythmically stable.*** It is how you use them, how frequently you use them, and the quality of your rhythmic pedagogy that will create better readers and more confident, self-sufficient musicians.

When you build musical fluency into your students from day 1, the responsibility of *teaching* a song transfers to the student *learning* the song. The director can now teach and shape **music** instead of notes and rhythms, and that is what makes our job fun.

Darcy Potter Williams teaches at Stiles Middle School in Leander ISD. In July 2015 they placed 3rd in the TMEA CC Honor Band Contest, and in December 2015 they performed at The Midwest Clinic in Chicago. Additionally, her bands have won the Outstanding Performance Series and performed at the Western International Band Clinic (WIBC) in Seattle. Darcy graduated from West Texas A&M University in 2004.

Darcy has been invited to give clinics on teaching rhythm at both TMEA and The Midwest Clinic. Most recently, she wrote the book Teaching Rhythm Logically, a method for teachers (not students) that helps directors structure their lessons through scripts and diagrams. The eBook is available for download at TeachingRhythmLogically.com.

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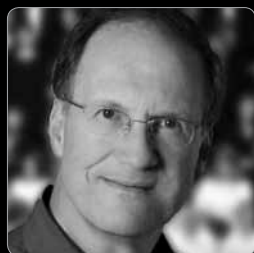
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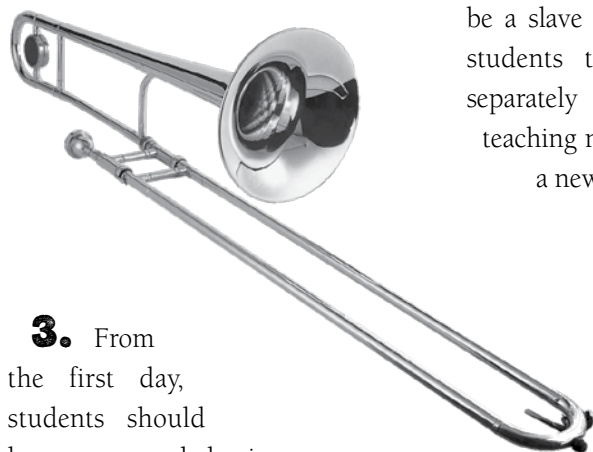
ECSPUBLISHING

Thirty-three Ways to Improve Your Beginner Trombone Class

Joe Dixon

1. Be organized. Have students expect that organization and discipline are necessary to learn a performance art.

2. Arrange students' chairs and stands to allow proper posture and horn angle, a safe distance between trombonists, and a neat and orderly learning environment. Do not allow the physical setup of the rehearsal room to visually undermine your efforts to teach organization and discipline.



3. From the first day, students should learn proper behavior for rehearsals—the way we behave as trombonists and musicians, the way we rehearse and learn.

4. Teach a physical respect for the trombone from the beginning. For some children it is the most expensive possession they have ever owned that is exclusively theirs. Teach them to care for it, that it is fragile, and warn them of the dangers that can happen. No one else should ever hold or try to play their trombone.

5. Continue to “sell” the idea of trombone after the student has chosen the instrument. Help them achieve an identity as a trombonist. Teach them about the great players and teachers. Help students develop a pride in their choice of instrument.

6. Allow rest opportunities to compensate for the awkwardness of holding the trombone. Watch for problems with mouthpiece placement, posture, hand positions, etc., which the instrument's weight might cause.

7. Teach fundamentals. Do not be a slave to a method book. Allow students to focus on new skills separately from their music. Avoid teaching new lines from a book and a new skill at the same time. Do not teach two new skills at once.

8. Nothing is more important to the young trombonist than developing tone quality, intonation, and articulation skills. If the trombone student moves too fast, too soon, it is difficult to correct these skills at a later point in the student's development. While the problems can be addressed in private lessons, the opportunity for effective daily monitoring is lost once the student enters a performing ensemble.

9. A student's ability level in slide action and intonation skills determines when it is appropriate for new rhythmic concepts to be played on the instrument. For young trombonists, mental comprehension of the material will usually be ahead of the physical skills that the trombone demands.

10. Teach music theory. Teach students note names, intervals, key signatures, scale construction, understanding of time signatures and pulse, rhythms (until they rival your percussionists), sight singing (until they rival your choir), musical terms, etc.

11. Rhythmic skills can be taught separately from the instrument. A student's comprehension of rhythm can progress well beyond their temporary lack of slide action or intonation skills.

12. Do not assume that once material has been presented that it was learned. Always respond to the student's attempt to use your information. Mostly, we teach students concepts that require years of constant feedback.

13. Make ear training an important part of your class. Teach your trombonists to hear and identify intervals.

14. Have students learn to vibrate correct pitches on the mouthpiece alone as a way to develop tone quality, ear training, and air usage. Use a piano

Thirty-three Ways to Improve Your Beginner Trombone Class

to give a reference tone. It helps if the student trombonist has some piano skills and home access to a keyboard.

15. Always have students learn to (a) sing lines on correct pitches, (b) count lines while placing the slide, and (c) play the line vibrating exact pitches on the mouthpiece alone before performing with the instrument.

16. Unless you are teaching specific ensemble skills, listen to students play alone. Do not allow a group to hide an individual's problems or your ability to hear them.

17. Monitor embouchure, mouth-piece placement, posture, and hand position daily. Have the student bring a mirror to monitor facial movement (a clip-on car visor mirror is great).

18. Quality requires constant monitoring. If you play-along with your class they do not hear your playing and you cannot keep track of what your students are doing.

19. Learning intonation on trombone utilizes all three learning styles: auditory, kinesthetic, and visual. The student must hear the pitches/intervals, feel the arm angle, and visually monitor placement of positions. Posture and slide action are part of tuning.

20. Lip slurs are important exercises for improving tone, embouchure strength, flexibility, and range. Teach students to do lip slurs with minimal or no facial movement, no head or instrument movement, no breaks or bumps in the slurs when changing, and evenness of volume and tone color. Do not go faster, higher, or lower than a student can perform with correct physical fundamentals. Have the students use their mirrors.

21. Daily teach the concept of aural, visual, and physical effortlessness.

22. Do not teach slide action until you have taught proper lubrication of the hand slide. Monitor the condition of your students' trombone slides weekly.

23. Require practice cards.

24. Teach your students what practicing is, how to organize a practice session, and techniques that help them

achieve their goals. If students do not learn to identify and solve musical and physical problems, then they are not practicing correctly.

25. Require your students to own a metronome. Teach them how to use it. If you do not regularly use a metronome in class—and furnish metronome markings for your students—they will not use them at home. Approach playing with metronome both as an ensemble skill and a way of learning “internal pulse.”

26. Teach students how to use a tuner as soon as they can make a centered sound. Small tuners are relatively inexpensive.

27. Discuss each item on the Physical Skills Checklist with your staff and private instructors. The staff must be uniform in their approach, rhetoric, and expected quality levels. The private instructor should be your specialist, however, if you cannot agree on concepts, do both yourself and your students a favor and find a new instructor. You want to be able to strongly support your private teaching staff.

28. Encourage students to use home audio and video equipment as a valuable practice tool. Do a video demonstration in class on spotting posture errors, embouchure problems, and any inconsistency of slide positions.

29. Encourage your students to own CDs or MP3s of great performers (my students have them on their phones or tablets—as do I). Help them choose models to emulate. Discuss with them the qualities that you admire in those performers. (This is also a great way to start listening to the instrument's literature and discussing various musical styles.)

30. Teach mental focus as a skill. Make your students aware that developing a high level of concentration is part of becoming a good performer. Insist on concentration in all learning and performing situations (classes, practice, rehearsals, performances, etc.) Waiting until the concert, contest, or audition is too late.

Thirty-three Ways to Improve Your Beginner Trombone Class

31. Do not wait until students are in a performing band to teach ensemble skills. Expect students to learn to watch the conductor, start notes together, move together, release together, match pitches, etc.

32. Students know when they are learning and when their time is being wasted. The best solution for keeping quality students in your program is to teach them how to play their instruments.

33. Frustration is often created by unreasonable expectations. Give students positive feedback on progress and help them learn patience. Let them know that various skills will require different periods of time to show solid improvement. Help students identify improvement in their attempts. "You don't have to be perfect to be better."

Joe Dixon is well known as a trombonist, brass clinician, instructor, and lecturer. He currently serves as a Master Clinician/Consultant for school music programs throughout Texas. His students have been welcomed at many of the world's great music schools including The Juilliard School, Manhattan School of Music, Yale University, Indiana University, Harvard University, and the Royal Academy of Music in London. His students have performed with the St. Louis Symphony Orchestra, the Cincinnati Symphony Orchestra, the New York Philharmonic, the San Antonio Symphony Orchestra, the English Chamber Orchestra, the Italian National Radio Orchestra, the San Francisco Ballet Orchestra, I Solisti Veneti, the Kennedy Center Orchestra, Orquesta Sinfonica del Estado de Mexico, and numerous other orchestras and chamber ensembles in North and South America, Europe, and Japan.

Joe Dixon has presented hundreds of teacher training programs and has given Master Classes and lectures on brass pedagogy at numerous universities, specialist schools as well as national music educator conventions. His Master Classes and mini-residencies have included visits to Indiana University, the University of Houston, the University of Texas, and presentations in Germany and Italy. In 2002 he was a panelist for the Music Educators National Conference (MENC) Biennial in Nashville, Tennessee. He has presented lectures for the "Careers in Music" program at Southern Methodist University as well as lectures for its Brass Methods Classes. Recently, he has presented clinics for the Texas Bandmasters Association.

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T-TESS: Showcasing What We Do As Music Educators (Part 1 of a 4-part series)

Monica Ruiz-Mills

During the spring semester of 2016, my role as a Fine Arts Coordinator also included assisting at a campus with T-TESS observations. In case you may not be aware, TTESS (Texas Teacher Evaluation and Support System) has now replaced the former PDAS (Professional Development and Appraisal System) for the 2016-2017 school year, and there were approximately 200 school districts piloting the program in 2015-2016. You might be thinking what a great idea, have the fine arts coordinator conduct observations on fine arts personnel (that is a great idea) but I was doing observations on classroom teachers. Don't misunderstand me, besides 22 years of band directing; I was also an assistant principal for curriculum and instruction before I took my current position, so I am familiar with conducting classroom observations and walkthroughs and certified in both PDAS and T-TESS. As arduous and intensive as this process was in addition to my assigned responsibilities, I realized how this new evaluation system allows for music educators to substantiate the viability of their programs to administrators. Let's look at this from a different perspective. How many times has your program been assessed by a performance rating at a contest? Though the program may have earned less than a superior rating it has shown considerable improvement and made gains over the course of the year and

previous years yet your program may still be questioned, and compared, by stakeholders. As you know, we work in a data-driven, positivist environment where validity is determined by test scores and results, and not always through conversations and progress measures that demonstrate what we do in the classroom. The T-TESS system will now provide opportunities for music educators to discuss and provide evidence of what it is we are trying to accomplish in the classroom. T-TESS is a process and not an event that occurs one time a year; it is designed for multiple walkthroughs and formal and informal observations throughout the year with a focus on instructional support and feedback. There are four domains with the new evaluation system: Planning, Instruction, Learning Environment and Professional Practices and Responsibilities. Before the evaluation, there are two areas that will be addressed in this article: 1) The self-assessment and goal setting which replaces the teacher self-report in the former PDAS and 2) the pre-conference prior to your formal observation with the appraiser (T-TESS Rubric).

Goal Setting

As the school year begins and you've now concluded the T-TESS training, begin thinking about your instructional goals and developing them using key instructional terms. Part I of the Self-Assessment section is where you focus on goals and

data. The goals pertain to you as a director and forms of assessment and progress measures implemented to determine student understanding and content knowledge. Devise a plan on attaining your improvement goals and include professional development (TBA/TMEA) outside of professional development offered on your campus/district (T-TESS Rubric, 2016). The self-assessment must be submitted to the appraiser within three weeks of the first day of school. In the assessment you will identify the data and processes used to assess students' academic and developmental needs, and the data and processes used to assess your professional growth areas (T-TESS Annual Appraisal Process Timeline). It is important to include your contribution to student learning through multiple measures that demonstrate planning and preparation as well as assessing and gathering data through ratings, retention, progress, and alignment to campus initiatives. This will become beneficial throughout the year for your post and end-of-year conferences (NAFME Teacher Evaluation Position Statement). Local districts may create a template that resembles the following:

Professional Goal #1 (Example from Harlandale ISD C&I)

Goal (What do you want to achieve?) Dimension (What is/are the correlating dimension[s])?

Actions (How will you accomplish the goal?)

T-TESS: Showcasing What We Do As Music Educators

Goal: I will improve my abilities to monitor and adjust instruction through various questioning techniques and levels of cognition and performance, wait time, and instructional feedback is given to students.

Dimension(s): monitor and adjust; achieving expectations, communication; content knowledge and expertise.

Action(s): Collaboration with band director staff, fine arts department and content area teachers to develop and incorporate questions in the lesson reflective of the TEKS and Bloom's Taxonomy. Identifying methods for proficiency and progress levels.

Targeted Completion Date (When do you anticipate your goal will be met?)

Weekly and monthly

Evidence of Goal Attainment (How will you know your goal has been met? How will you know whether or not it has impacted instruction and student achievement?)

Increased ability to effectively monitor and adjust instruction based on student response, performances, and data collected from music pass-off rubrics, unit assessments, individual performances, and content evaluations.

Pre-conference

The pre-conference occurs before your formal observation. The purpose of this conference is for you to share how you develop and plan for your lessons. During this time, your appraiser will ask guiding questions. Utilize this as an opportunity to educate your appraiser about your program, addressing pertinent information about the class and lesson. Provide your appraiser with information regarding the lesson, student learning objectives (SLO), and criteria mostly from Domain I: Planning that may not be directly observable such as how instruction is differentiated and individually assessed before the observation or how the intent of the lesson is for students to demonstrate proficiency and mastery. What are the students to accomplish during the lesson; how will it be determined if objectives have been mastered; and how will it be determined if students understood what was taught? Also, make a correlation between your instructional goals and your campus improvement initiatives. This will show

that your program is in alignment and supports the campus endeavors. If the campus initiative is for students to improve in writing, describe what writing assignments are in place in your program for additional support (concert or listening review and analysis, journal writing/reflections). Provide a sample of student work at your end-of-year conference as an example.

As intensive as the new system is, it is a living document where directors can have a voice and monitor their own goals and growth throughout the year. Administrators will serve as instructional leaders offering support that teachers may need to attain their goals. The process can effectively be utilized to sustain and validate our programs by employing progress measures as tools for student engagement. T-TESS can work in our favor as we begin to familiarize administrators regarding content knowledge in music education. The next segment of this series will focus on planning, instruction and the learning environment (Domains I, II, and III) and their dimensions.

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Monica Ruiz-Mills holds a Bachelor of Music Education and a Master of Music from The University of Texas at San Antonio and earned the Principal Certification through Region 20, Cohort XIII. She is currently the Assistant Superintendent for Teaching, Learning and Assessments in the San Marcos C.I.S.D. She has served as a Fine Arts Coordinator in the Harlandale I.S.D. and as an Assistant Principal for Curriculum and Instruction in North East I.S.D. Mrs. Ruiz-Mills was a Band Director for 22 years, holding positions at the middle school and high school level. Mrs. Ruiz-Mills is pursuing a PhD in School Improvement at Texas State University (Cohort 15). Professional affiliations include: Texas Bandmasters Association, Texas Music Educators Association, Texas Association of School Administrators, Texas Association of Secondary School Principals and American Association of University Women. She is married to Gary Mills and has 2 puppies (Bandit and Jackie O) and a cat (Cupcake).

Is There An Indoor and Outdoor Sound?

Frank Troyka

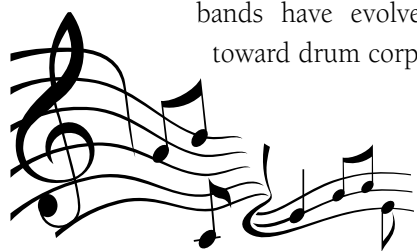
A colleague recently asked me how soon in the school year I would begin working on our “indoor sound.” I hesitated for a moment because I didn’t quite understand the question. “What do you mean, our ‘indoor sound?’” I responded.

“You know, there’s a sound you have for your marching band and one for your concert band, right? When do you flip the switch? Do you wait until marching season is over?”

Again, I hesitated.

SOUND: There’s only one.

In my experience, the bands that strive for their best, most characteristic “indoor” sounds are the ones that generate the most enthusiastic response from the outdoor audience. Back in “the day,” when drum and bugle corps played exclusively on instruments pitched in G with only two valves (or a piston and rotor!), there was most definitely a sound associated with the activity. Many marching bands erroneously modeled their approaches based on this sound. At that time, the equipment allowed by the rules restricted the color, intonation, projection, and timbre of these drum corps. These restrictions were never a part of the marching band idiom, yet the success and visibility of drum corps influenced the way marching bands approached musicianship. In the last 20 years, as drum corps adopted instruments pitched in orchestral keys, a strong case could be made that drum corps have evolved more in the direction of great marching bands than great marching bands have evolved toward drum corps.



STRATEGIES: There are many!

Although I don’t believe there is a dedicated “indoor” or “outdoor” sound, there are undoubtedly indoor and outdoor strategies that can be employed to generate musical effect—not necessarily for artistry’s sake, but to overcome the limitations, and to exploit the characteristics, of an outdoor environment or a large indoor space. In addition to the venue, these strategies are also driven by another unique aspect of the pageantry arts—the brevity of the shows.

One such strategy falls under the heading of “scaled effects,” such as the enumeration of dynamic levels as opposed to the traditional Italian terminology. In the marching environment, dynamics often carry numerical values (for example, ff=Level 7, pp=Level 2, etc.) with the specific objective of varying the exposure of woodwind or keyboard percussion instruments at specific moments as the show progresses. Perhaps it is because the marching band contains a more diverse cross-section of musicians than our smaller concert bands, both in terms of ability and experience, that this concrete approach achieves a more unified result. When working to balance the very powerful percussion presence in the overall ensemble sound, the enumeration of dynamics

can help create a common language that is more easily understood across sections. Even within the color guard, “Level 6” as a volume designation could equate to a particular level of intensity they are expected to convey emotionally.

In addition, I believe there is a greater range of nuance available on the concert stage, which necessitates a more subtle and relative approach to musicianship. Marching bands often have to compete with crowd noise, traffic, and other distractions. (How different might our concert bands sound if they were subject to those same intrusions?) But I would be reluctant to enumerate dynamics within the concert band setting, regardless of the skill or maturity of the individual players. Working with a concert band, I refer exclusively to the standard terminology and conventions of the orchestral idiom. Dynamics are defined as fortissimo, pianissimo, mezzo, etc., and a fortissimo in one context may not be the same volume “level” as a fortissimo elsewhere.

A distinguishing characteristic of the marching idiom is the condensation of large scale works into much smaller, concise, “best of” versions of the original. Though I would not take the liberty of abridging original works for the concert stage, I would, however,

Is There An Indoor and Outdoor Sound?

truncate works by Stravinsky, Shostakovich, Ticheli, and Mackey to accommodate the time limitations and “short attention span” of the marching activity. Musicianship, unlike form, does not necessarily have to be a slave to construction or brevity. However, form in marching band must acknowledge a symbiotic relationship between the musical and visual content (and rightfully so). Sudden, extreme, and frequent changes in dynamics, texture, and tempo might also mislead one to believe there is a marching band sound that is distinct from the concert band. Perhaps this is because the brass section is almost exclusively responsible for generating the characteristic “impact” the typical marching band fan will cheer for so enthusiastically. Maybe it’s that brassy “edge” that gave rise to the notion of an outdoor sound in the first place. Perhaps it’s the unique timbre of the drum corps wind section, with its absence of woodwind texture, that persuades some band directors that there are separate indoor and outdoor sounds. It bears mentioning at this point that I have NEVER been asked about indoor or outdoor woodwind sound; the very idea of pursuing distinct indoor or outdoor sounds for the clarinet is a curious one indeed! Again, I concede there are certainly indoor and outdoor strategies for achieving a high level of musicianship that are not necessarily shared on the concert stage.

Staging, Response, and Releases

I believe that the marching band idiom demands an inherently different approach when starting and releasing notes on wind instruments. Staging and field placement can make it very challenging to achieve rhythmic precision (a separate and complex discussion of its own). In my experience, timing problems are often the result of poor response by the individual wind players. There is no delay in response in the battery percussion when the stick hits the head; the sound is produced instantly at the

moment the implement strikes the drum. Even immature percussionists will achieve the same immediacy of sound when they play. But different wind instruments have very specific idiosyncrasies when attempting to achieve “instant sound,” and this variance is exaggerated by the expanse and acoustics of the outdoor environment and the skill of the individuals. Unless the winds have been taught

proper embouchure, proper use of air, the proper role of the tongue when starting notes, etc., and unless those skills are applied consistently and uniformly, there is very little chance the band will play together on anything other than the most conservative literature performed at the most conservative tempi.

Similarly, the way marching band wind players finish sustained sounds may require a different strategy to exploit and overcome the performance environment. A slight “push” or crescendo toward a release is a common technique used

by successful marching bands as a way of helping to create a “ring” or quasi-reverberation in an otherwise dry environment. When exaggerated, this is often a signal to the audience to applaud (something that would never happen at a cadence point in the middle of a concert performance!).

Our students will value what WE value.

In all cases, the concepts and goals of teaching musicianship must be the same. This is why I believe in only one basic sound for a band, marching or otherwise. I concede that this notion might meet with resistance from some. But who can argue that any band should strive to make anything less than the most mature and characteristic sounds possible? After all, that’s why drum corps evolved away from bugles pitched in G to more standard instruments in multiple keys. Consider the number of top drum corps now using the once-prohibited trombone in addition to the ever-present marching baritone!



Is There An Indoor and Outdoor Sound?

Regardless of the approach, our students will come to value what WE value based upon where we place our emphasis. If we encourage loud, distorted sounds, our kids will play loudly with distortion. They won't know the difference because their only band experience occurs through us. If we value playing fortissimo with a characteristic sound, they will strive to achieve an orchestral fortissimo, but only if we can define this for them through our pedagogy and through demonstration. If we constantly strive to help our students make their best, most mature sounds through solid fundamental training and well-planned ensemble concepts, the marching band can actually prepare its individual members for a wonderful concert season.

So, is there really an indoor or outdoor sound?

In my opinion, there is no distinct "indoor" or "outdoor" sound. Rather, there are strategies for achieving musical outcomes that are unique to the marching band, dictated by the environment as much as by artistic choice. If we put artistry ahead of everything, we'll achieve a satisfying, artistic result. Of course, we have to be artists ourselves, and that demands a lifelong commitment to our craft, not a momentary competitive strategy.

Frank Troyka is the retired Director of Bands at Berkner High School in Richardson. He is also an Educational Consultant for Conn-Selmer, Inc. and Director of Education for System Blue.



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2016 TBA Prestigious Honors



Bob Parsons
Bandmaster of the Year

Bob Parsons retired in 2002 after a 35-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 and 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. He has received many honors over the years including the 2005 TBA Meritorious Achievement Award, election to the American Bandmasters Association in 2006 and induction to the 2012 Texas Bandmasters Hall of Fame. Mr. Parsons is active as a clinician, adjudicator and conductor of numerous region bands and honor groups. He has served in several offices of TMEA and on special committees of the UIL.



Kerry Taylor
Meritorious Achievement Award

Kerry Taylor currently serves as Director of Bands for Westlake High School. He is also the Fine Arts Director for Eanes Independent School District. Mr. Taylor is in his 34th year as a band director in Texas public schools—five years in Katy ISD and 29 in Eanes ISD. Under Mr. Taylor's direction, the Westlake High School Band has received numerous awards and performed for many groups across the country. He is active as a clinician and adjudicator in Texas and across the U.S. He has served many professional memberships including the Texas Music Educators Association in many positions including Vice-President of the Band Division (2002-04) and as President (2005-06).



Denny Whitley
Meritorious Achievement Award

Denny Whitley recently completed his 45th year as a High School Band Director with the past 27 years being at Whitehouse ISD. Prior to this appointment, he worked at Timpson and Clarksville High Schools. In 1989, when summer band started at Whitehouse High School, there were only 39 students signed up for the high school band. The band program grew more and more. This past year the Whitehouse ISD program consisted of 240 6th graders, 314 7th & 8th graders, and 285 in the high school band. Under the direction of Denny, the Wildcat Band received numerous awards including superior ratings in Marching Contest for 25 years and the Sweepstakes Award for 22 years. All of Whitley's band students, both former and current, are very special to him. There are several who have followed in his footsteps and have made teaching music their profession and he is proud of every one of them.



John Whitwell
Meritorious Achievement Award

John L. Whitwell is Director of Bands Emeritus at Michigan State University, where he served as Director of Bands, Conductor of the Wind Symphony, Professor of Music, Chair of the Conducting area, and guided the graduate degree programs in Wind Conducting prior to his retirement in 2006. Prior to his appointment at Michigan State University, Professor Whitwell held positions at Stephen F. Austin State University and Abilene Christian University in Texas. He also taught in the public schools of Michigan as band director at Ann Arbor Huron and Northwest Jackson high schools. His bands have performed for the College Band Directors National Association Convention, TMEA Clinic-Convention, The Midwest Clinic, and Midwestern Conference on Vocal and Instrumental Music. He is a member of the Board of Directors of The Midwest Clinic, past-president of the Big Ten Band Directors Association, and past-president of the North Central Division of the College Band Directors National Association.

2016 TBA Prestigious Honors



Peter J. Warshaw
Lifetime Administrator Achievement Award

Peter J. Warshaw is the Fine Arts Director for Leander ISD. Under his leadership, Leander ISD fine arts programs annually present district-wide events showcasing the work of student artists and performers. Previously, Mr. Warshaw served as the Coordinator of Fine Arts in Bryan ISD and the Director of Bands at J.J. Pearce High School in Richardson, Texas from 1993-2002. In 2014, Mr. Warshaw was named Music Administrator of the Year by the Texas Music Administrators Conference. He is a life member of the International Percy Grainger Society and received the Grainger Medallion in 1998, in recognition of his distinctive contribution to the music of Percy Grainger. Mr. Warshaw is a frequent presenter at TMEA, TBA, CEDFA, The Midwest Clinic, and the Sam Houston State University Center for Music Education as well as serving as a guest lecturer in music education and in sociology at Sam Houston State University and The University of Texas at Austin.



Darrell Jarvis
Music Industry Award

Jarvis Industries was started over 30 years ago in Darrell Jarvis' garage. While serving on the Westfield High School Band Boosters for his son, Jarvis saw the need for a podium better than their currently used heavy plywood box. Going back into his aircraft engineering roots at Boeing Co. and Cessna Aircraft, he designed a light-weight, portable, all aluminum marching band podium. Through the years, Jarvis Industries, Inc. has grown into a company with over a dozen full-time employees and offers a wide variety of products specifically designed for the marching band industry. They offer over six different model podiums, a six-wheel fold-up Utility Band Wagon and Percussion Platform, and the Scissor-lift Podium. Jarvis Industries, Inc. prides itself on providing a big business product with a small business customer service style.



North Lamar High School Band
Paris, Texas
Randy Jones, Director of Bands
Exemplary High School Band

The North Lamar High School Band was founded in 1973 by Dave Hammer with 25 students. Currently, the band has 380 students in grades 6-12. The goal of the band program is to prepare students to live and work successfully in a changing world. The marching band has earned 24 years of consecutive 1st division ratings at UIL Marching Contest and has advanced to the UIL State Marching Contest four times. The Symphonic and Concert Bands have also consistently earned awards including UIL Sweepstakes awards, "Best in Class", top OPS award, and named a National Winner in the Mark of Excellence competition. The Symphonic Band was named the TMEA 3A State Honor Band in 2010 and placed 3rd in 2014. The North Lamar High School Band is under the direction of Randy Jones, Jason Smith and Roderick Boyce. Randy Jones has been at North Lamar for 30 years and has served as Director of Bands from 1987 to the present. He was named NLISD Secondary Teacher of the Year in 2011 and has served as Fine Arts Director for the past 15 years.



R.S. Kimbrough Middle School
Mesquite ISD
Chris Brown, Director
Exemplary Middle School Band

R.S. Kimbrough Middle School opened in 1993 and is named after Robert Snead Kimbrough who was known at the turn of the century in Mesquite as the "Town's Father." One of the hallmarks of the school has been the cooperative spirit among the coaches, directors, and sponsors of the different organizations which allows students the opportunity to excel in more than one activity. The Fine Arts program at Kimbrough has enjoyed much success throughout the school's history—Band, Choir and Orchestra programs have all been consistent UIL Sweepstakes winners. One of the greatest accomplishments of the Kimbrough band program is the outstanding success the students achieve in the Poteet High School Band which was named the TBA Exemplary High School Band Program in 2009. This year marks the first time in the award's history that both a high school and a middle school feeder have been recipients of this TBA award.

2016 Malcolm Helm Memorial Endowed Scholarship Winner

Chance Krause, Southern Methodist University



Chance Krause's musical training began in Springtown, Texas under Jeremy Strickland and Robin Hidrogo. He attended Springtown High School where he marched in the band under Chris McLellan and Scott McPhetridge. For two years he served as the leader of the woodwind section and made the ATSSB state marching finals his senior year. He participated in the TMEA/ATSSB state solo and ensemble competition throughout high school and earned a chair in the ATSSB All-State Ensemble in 2013.

Currently Chance is beginning his senior year at Southern Methodist University where he is working toward a bachelors degree in Music Education. Throughout his time at SMU he has been a part of the Meadows Wind Ensemble, the Meadows Jazz Orchestra, saxophone

quartets, and performed with the Meadows Symphony Orchestra. Chance has repeatedly been on the Honor Roll and is currently in the top ten percent of his class. During the past two summers he worked for the SMU Music Educators Workshops where he helped facilitate operations for music educators from around the world.

Chance says he feels fortunate to have studied under Lynn Jackson, Brian Merrill, Sarah Allen, and Julie Scott, saying, "These professors have given me numerous teaching opportunities. I have gained private teaching experience as a saxophone instructor for Duncanville ISD."

After graduation Chance looks forward to teaching middle school or high school band in Texas.

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Outstanding Clinics in 2016

The 2016 TBA Convention/Clinic attendees logged in over 19,500 of hours of instruction in outstanding educational clinic sessions. The most-attended clinics are listed below. TBA thanks all the clinicians for sharing their expertise.

Many clinicians prepared a handout for their presentation which can be viewed at: www.texasbandmasters.org. Currently, there is a link on the home page to this year's handouts. Convention handouts and articles from the *Bandmasters Reviews* are archived from as far back as 2002. They can be found under the RESOURCES tab. Select PUBLICATION ARCHIVES and then CONVENTION HANDOUTS or BMR ARTICLES from the top left corner.

CPE Forms and convention receipts can also be downloaded from the website through the Member Portal.

A Few Things I Have Learned Teaching Music in the Band Room, What's in the Beat—Let's Be Clear, "Lux Aurumque"

Gary Green, *Featured Clinician*

A Welcome from Eric Whitacre—Why We Do What We Do, "Lux Aurumque" - Eric Whitacre, *Featured Composer*

A Team Approach to a Successful Marching Program

Steve Wessels, Jason Robb, Justin Sullivan, Evan VanDoren

Beginning Percussion

Michael Bartley, Michael Dick, Zach Scheer

Beginning Trumpet Not So Fast-It Takes Time

Kenny Capshaw

Best of Both Worlds: Incorporating Conducting into Your Teaching

Fred Allen

Building a Successful Program in the Small School

Chris Brannan, George Little

Choosing Literature for Success at Contest

Corey Graves, Rylon Guidry, Darcy Potter Williams

Clarinet Clairvoyance: Troubleshooting Beginner Clarinet

Rachel Johnstone, Lucy Pascasio, Gina Scheer

Constructing Your Environment—Building and Maintaining Your Program

Tom Harrington

From HORNific to HORNtastic—How to Start Your Beginner French Horns

Cathy Humphrey, Susan Scott, Jennifer Wren

Integrating Artistic Design Into Your Fall Program

Jim Cude, Linda Cude, Alan Gray, Kate Klontz, Bob Royall, Seth Thomas, Scott Ward

Marching and Movement with the Blue Knights

Nine Important Lessons & Nearly Two Dozen Pretty Good Rules for Becoming a Better Band Director

Barbara Lambrecht

Staying the Course: A Navigation Guide for Head Band Directors

Alma Beach, Kathy Johnson, Darla McBryde, Carol Turner

Taming The Beast: The Middle School Non-Varsity Band

Alicia DeSoto, Chris Meredith

Tapping the Power Within

Dr. Tim Lautzenheiser

The "Nuts and Bolts" of Teaching Band, Parts 1-4

Lynne Jackson, Kimberly McCutcheon, Andrew Weak,

Ross Patterson, Chris Pineda, Jollette Wine, Reagan Brumley, Brian Merrill, Gary Williams

Tips for Teaching the Beginning Flutist

Amy Allison, Brittney Cook, Kim Cooley



Gary Green, Eric Whitacre



Moanin' Frogs



Blue Knights

2016 TBA Convention/Clinic



Kingwood Big Band, guest soloist Tom "Bones" Malone, conductor Alfredo Vélez III



Rick Lambrecht and the UTEP Horns



Barge rides on the Riverwalk during the TBA Barbeque Dinner



U.S. Army Jazz Ambassadors, conductor Chief Warrant Officer Two Daniel Wood



John Mackey and Eric Whitacre at Student Day



Stacey Dunn and the Southwest HS Band



Gary Green, Steven Moore, Eric Whitacre, Major David A. Alpar & 2nd Lt. Christina A. Muncey (U.S. Air Force Band of the West), Michael Brashear



2015-16 TBA Boards: Roland & Jackie Sandoval, John & Dena Morrison, Chico & Reagan Portillo, Phillip & Amy Clements, Steven & Monica Moore, Jeff & Leslie King, Bruce & Alma Beach, Michael & Priscilla Brashear

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Dawson HS, Pearland ISD

Clinician: Greg Countryman

A Teacher's Happy Tuba Guide

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Dawson HS, Pearland ISD

Clinician: Richard Murrow/Miraphone Artist

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O'Connor HS, Northside ISD, San Antonio

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Saturday, January 28, 2017 9:00 am - 4:00 pm

Texas A & M University at Commerce

Clinician: Gary Green

Developing and Adapting Your Daily Drill for Success

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Steven F. Austin State University

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