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# Bandmasters Review

An Educational Publication of the Texas Bandmasters Association



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An Educational Publication of the Texas Bandmasters Association

## Features

- 9 The Hard-Cold, Truthful Facts About Student Leadership  
*by Dr. Tim Lautzenheiser*
- 11 A Composer You Should Be Playing: Jess Langston Turner's Music For Wind Band  
*by Dr. Tamey Angley*
- 13 Overcoming the Clarinet Undertone: Suggestions for Students and Teachers  
*by Paula Corley*
- 17 T-TESS: Showcasing What We Do As Music Educators  
*by Monica Ruiz-Mills*
- 19 Practice Effectively: Go Slow to Go Fast  
*by Dr. Brad Meyer*

## TBA News

- 3 TBA Bandmaster of the Year 2017  
*Dr. Matthew McInturf*
- 4 Avoid the Breakdowns  
*by John Morrison, 2016-17 TBA Vice President*
- 6 "Simple" Steps to a Fantastic Band  
*by Roland Sandoval, 2016-17 TBA Secretary*
- 8 TBA News  
*by Michael Brashear, TBA Executive Director*
- 23 **70th Annual TBA Convention/Clinic Thursday-Saturday, July 20-22, 2017 San Antonio, Texas**
- 26 TBA Featured Clinician and Composer
- 27 TBA Convention Performances
- 28 Clinics Designed for All Directors
- inside back cover* Clinics Designed for MS Directors  
Clinics Designed for HS Directors

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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 Phone: (210) 492-8878 Fax: (210) 492-8996 www.texasbandmasters.org*

## 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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# TBA Bandmaster of the Year 2017

## Dr. Matthew McInturf

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Matthew McInturf is Professor of Music, Director of Bands and Director of the Center for Music Education at Sam Houston State University in Huntsville, Texas. He previously taught at Florida International University and in the public schools of Richardson, Texas.

Dr. McInturf received the Doctor of Musical Arts degree in Conducting from the University of Cincinnati College-Conservatory of Music, where he was a student of Eugene Migliaro Corporon. He holds a Bachelor of Music degree in Music Theory from the University of North Texas, where he studied conducting with Anshel Brusilow and a Master of Music in Composition from the University of Houston where he studied composition with Michael Horvit and conducting with Eddie Green.

Throughout his career, Dr. McInturf's ensembles have been recognized for their musical accomplishment. He has performed throughout the United States and recordings of his performances have been broadcast on National Public Radio. In 1991, conducting the J. J. Pearce High School Band, he performed an acclaimed concert at The Midwest Clinic, with trombone soloist Christian Lindberg. He has performed at the Texas Music Educators Association convention in San Antonio, TX and at the Southwest Regional Convention of the College Band Directors National Association with the SHSU Wind Ensemble.

An advocate of new music, Dr. McInturf has continued to commission new works for wind ensemble. He is a member of the Board of Directors of the World-Wide Concurrent Premiers and Commissioning Fund, Inc., a

non-profit corporation that works internationally to form consortiums to commission significant new works from contemporary composers. Dr. McInturf has served on the National Commissioning Committee of the College Band Directors National Association and the Commissioning Committee of the American Bandmasters Association.

Dr. McInturf has an ongoing commitment to music education and frequently serves as a presenter for teacher in-service and consultant for public schools. He has been a guest lecturer in music education for universities and professional conferences. In his role as the Director of the SHSU Center for Music Education, he coordinates a program of performance based pedagogy workshops that offer valuable tools for practicing teachers and is the Managing Editor for *Praxis*, the online journal of the

Center for Music Education. He has served on the College Band Directors National Association Music Education Task Force and is a member of the Board of Advisors for the American Band College.

Dr. McInturf is a Past President of the Texas Bandmasters Association and serves as Region Officer in the Texas Music Educators Association. He is currently the President of the Southwestern Division of the College Band Directors National Association. He is active in the World Association for Symphonic Bands and Ensembles, the American Bandmasters Association and is a member of the College Music Society. Dr. McInturf enjoys guest conducting and frequently serves as a clinician and adjudicator.



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# Avoid the Breakdowns

## John Morrison, 2016-17 TBA Vice President



In my personal experiences, breakdowns tend to revolve around one common theme, communication. I have certainly come to realize that the high pitch sound resonating from the laundry machine is a call for help. How about the grinding sounds coming as a result of braking for a stop in my vehicle to remind me that service is beyond due. It's no different in our schools, communication is a key component to the well-oiled band hall.

When the laundry machine begins squealing, the clear message has to be that an internal part is not functioning at maximum efficiency. My lack of response could prove to be very costly. Responding to the signal immediately could potentially save me financially in the long run. The same could be said for the signals from my brakes in my vehicle. Quickly addressing the concern can generally result in minor expense for routine maintenance, however allowing the issue to persist can be very costly. I have some past experience here that make me an expert on this. I'd like to explore some components of your school system and the signals to watch out for to avoid breakdowns.

Band halls where staff members don't routinely collaborate, or plan lessons together, all too often are in disrepair due to a lack of communication. These programs where staff members are not operating with the same vision and end in mind generally send messages that there are gaps in their system. So, what are the signals that are emitting to alert the staff, school and community that a breakdown is imminent? I can think of conversations with directors that will remark, "I don't know what is expected of me, my director just tells me as I'm walking into class what I'm doing that day with his/her students, without any warning

or clear objective".

The obvious signal to the students is that you lack the confidence to teach that particular lesson today, because you

yourself are forced to cram the lesson and possibly guess to the desired end result while the kids wait for you to begin immediate instruction. Do your students all a favor, and expect that you should routinely plan as professional educators within your band hall, for the benefit of all stakeholders. As a side, the new state accountability system, *T-TESS*, does have a component built in to measure the lesson planning skills of a teacher. Having clearly defined plans/lessons and meeting agendas from routine planning sessions should be fantastic evidence for administrators to meet the criteria needed for you to excel in that newly measured dimension!

I have seen relationships with campus colleagues go sour, because of a lack of collegial conversation. I'm not suggesting that we all must be best friends, however, out of professional courtesy, adults should engage in meaningful conversation to achieve a mutually desired outcome. The conclusion of these conversations, we should hope, results in *what is ultimately right for all of our students*. The hardest group to sometimes work with are the arts partners in our own schools. I truly believe that the root of most discontent with other staff in a school setting is teachers who are all defining success in their specific arts activities like choir, orchestra, dance and theatre with a single goal of becoming the single bright shining

## Avoid the Breakdowns

beacon for the campus. I have been motivated recently by the example of one of our campuses in my district where the motto “We Are One” has been taken to a completely new level. This very diverse middle class community is thriving because of the cooperation and belief by all staff members of this simple message, not only between the arts groups, but across all other campus programs. Consistent performances and appearances at the state and national level with multiple programs and organizations from this school create an environment where the students and staff equally flourish. The common theme is an enthusiastic and relentless building principal who clearly embraces the opportunity to share her vision, and embraces the privilege to serve her community through consistent planning and monitoring of academic, athletic, and artistic programming instruction.

Speaking of community, your band parents pick up on your signals, as well. Oftentimes the community knows when there are regularly sent last minute emails and

*Reminder* texts that are due to a lack of planning on your part. Constantly changing schedules due to a lack of facilities planning, or coordination between staff, send a clear signals that there is something in your program that needs attention. Band parents can be some of the best advocates for our public schools. Parents already struggling to meet the regular demands of a somewhat normal band routine, lose all confidence in the band director and program in general, when time after time there are last minute changes in scheduling. Campus and district **administrators also easily lose confidence in you** and your program when time after time they have to come to your rescue because of your deficiencies.

As you have likely heard before, **a failure to plan, is a plan to fail**, so let’s make sure that you and your program are ready to succeed! You, your students, your colleagues, and your community all deserve the best YOU.



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# “Simple” Steps to a Fantastic Band

**Roland Sandoval, 2016-17 TBA Secretary**

Spring in our band halls is such a great time of year. In our middle school band halls, we start to see real progress and accomplishment with the beginners. Our middle school concert bands are establishing routines and rehearsal techniques to establish a foundation to last for years of their musical life. Our high school band halls are also busy places. There are flags spinning for Winter Guard, chamber ensembles for solo & ensemble, sectionals, jazz, and inspiring full band rehearsals. Through it all, Texas band directors teach this art form at the highest levels in the nation.

Those standards have been established by generations of educators that mentored and guided the next young generation of Texas Bandmasters. They taught us several key concepts: persistence, insistence, musicianship, structure, routine, and most importantly—to teach the instrument.

They taught us to have a system in place that teaches every fundamental then simply apply those fantastic fundamentals and system to create wonderful music. Simple, yes? In my first years of teaching I had a Phi Beta Mu Texas Hall of Fame director teach me something simple. The conversation went something like this: Just insist everything fundamentally is in place and correct. In an ideal world, this is easy, it is a NEVER-ENDING BATTLE. Just do the following things and you will have a band that is fantastic: **Get all the right notes, in the right places, with the correct style, at the proper dynamic level, with a characteristic sound/tone, perfectly in tune and at the correct tempo.** Easy...ok...challenge is on.

*(continued on next page)*



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## “Simple” Steps to a Fantastic Band

As a music educator, I think every day how to achieve those “simple” steps to a fantastic band. I encourage you to try several strategies to reach those steps this spring. **The first is to make the student to teacher ratio as small as possible.** That means true team teaching. Break down the band into sections during class as often as you can with your associates. It may mean putting paper work to after school hours but so worth it. Of course, if you find yourself as the lone music educator in your town it may mean a few extra hours to isolate smaller groups before and after school. Have a plan for all. There are so many great ways to break down: woodwind/brass/percussion, highs/mids/lowes, melody/accompany harmony/bass line, all 1st parts/2nd parts/3rd parts, and so on.

The next strategy is simply to create a realistic timeline and goal set. Another master teacher taught me to **be specific, make your goals achievable, establish a realistic timeline, make your band’s goals measurable and be responsible and accountable to someone so you commit to achieving your band program’s goals.** So, the key is to plan as a team and strive week by week, day by day to achieve what you set out to accomplish to make your young musicians superior performers every day.

Strategy three would simply be to have a system in place for your program’s fundamentals. **Have a plan and approach to posture, breathing, general warm ups, articulations, dynamics, intonation, and rehearsal structure.** When we see a world class athlete perform we often forget that to prepare for a game they did 500

free throws, 500 back hands, 500 putts, 500 laps, and so on. There are no short cuts. They make it look easy but behind the scenes there are fundamentals and hard work. As we teach our young musicians we must stress that same concept. That goes back to what the Texas Bandmaster legends have taught us...persistence and insistence. It may mean I must say EVERY DAY: **sit on the edge of your chair, both feet flat on the floor, bring the instrument to you, grow three inches taller, stay still and check your hand position.** Then I’ll say it again 10 more times every class period. You can’t get tired of making your students great at what they do.

That’s where this amazing organization stands out. The Texas Bandmasters Association will be celebrating 70 years this summer. In those 70 years, the standard that Texas bands established often has come from

the clinics, demonstrations, and sharing information from program to program and colleague to colleague. Some of my most rewarding educational experiences have been just talking shop with my peers at TMEA and TBA conventions. Events like these are where we find the tricks of the trade and ideas to make our students successful and mature young musicians. Have a plan. Try a strategy. These ideas that we learn from attending our convention help us create our own programs and make us all unique, musical, and artistic.

It such a tremendous honor serving on the TBA Board of Directors and I look forward to seeing you at TBA 2017. Finish strong and have a musical spring!

**Just insist everything fundamentally is in place and correct. That goes back to what the Texas Bandmaster legends have taught us... persistence and insistence.**

**TBA 2017 Convention/Clinic  
San Antonio, Texas • July 20-22**

*Register and secure your housing now!*

*[www.texasbandmasters.org](http://www.texasbandmasters.org)*

# TBA News

## Michael Brashear, TBA Executive Director

---

Greetings from the TBA office! Best wishes to everyone for an exciting finish to your school year. In all the “busyness” of contests, trips, end of year programs, recruiting and other activities, make time to ENJOY the fruits of your labor. Relish in the progress your students have made this year. Enjoy the music making that comes at the end of the year because of the investment of time and hard work from your students and all their teachers. Reflect on the positive impact you have had on some individual’s life. And yes, pat yourself on your back for a job well done.



*This year TBA is celebrating  
70 years of service  
to Texas band directors.*

New at the convention... We are adjusting the TBA convention schedule slightly to reflect recent trends in clinic attendance. Since fewer attendees were staying for the Sunday morning clinics, we will now end our convention with the BBQ Saturday evening. In order to keep the number of clinics presented the same; we will begin clinics at 9:30 a.m. Thursday morning. The TMEA Honor Band Sessions and the OPS Outstanding Performance Series will begin at 8:30 a.m. Thursday. Because of the earlier start time Thursday morning, you may wish to consider arriving for the convention Wednesday evening. This would allow you to take advantage of all the clinics offered on Thursday.

The other meetings which were on Sunday the last few years have also been moved earlier in the new schedule. The TMAA Marching Band Judging Workshop will be Thursday from 1:30-3:30 p.m. and the Concert Band Judging Workshop will be Thursday from 4-6 p.m. The TMEA/UIIL Music Advisory Committee Meeting will be on Wednesday beginning at 7 p.m.

I am pleased to announce that Larry Livingston will be our Featured Clinician this year and will be presenting sessions on Thursday. You will certainly be inspired and motivated by spending time with him. Brian Balmages is our Featured Composer this year. You will be able to hear Brian’s music being performed by bands featured at TBA this summer and can attend two clinics which Brian will present.

We are very excited to have the following outstanding groups perform this summer:

- U.S. Coast Guard Band
- U.S. Air Force Band of the West
- U.S. Air Force Dimensions in Blue Jazz Ensemble with Wayne Bergeron, trumpet soloist and Joe Eckert, saxophone soloist
- Konko Gakuen Junior and Senior High School Wind Orchestra from Japan
- Plano Community Band
- Cadets Drum Corps



See the last two pages of this *Bandmasters Review* for our exciting line-up of clinics. There is something for everyone—from marching band, high school and middle school concert band, beginning band, jazz, mariachi, technology—YOU simply cannot afford to miss this summer’s outstanding lineup of clinicians. Come prepared to learn and to be inspired!

Our TBA Academy for beginning and young teachers, as well as those new to Texas, will be on Thursday July 20. The registration fee even includes lunch!! See page 23. Pre-register online [www.texasbandmasters.org](http://www.texasbandmasters.org).

The TBA High School Student Day and Booster Training will be on Friday, July 21. Frank Troyka heads a team of outstanding presenters for the Student Day and David Vandewalker will be leading the training session for Boosters. See page 24. You might consider bringing your students to the TBA Student Day and have them attend the Fran Kick session prior to the DCI Championship in the Alamodome on Saturday afternoon.

Don’t forget that TBA is a family affair! See pages 24-25 for our family activities and social events. What a great opportunity for everyone to enjoy one last mini vacation before summer band begins!

Register now and take advantage of the lower pre-registration fee. I also encourage you to book your housing now as the TBA housing will sell out early!

Good luck with your end of the year! See you in July!

# The Hard-Cold, Truthful Facts About Student Leadership

**Dr. Tim Lautzenheiser**

---

STUDENT LEADERSHIP has been a part of most band programs since bands first came on the scene. Whether postured as “officers” or “student assistants” (plus all other distinguishing labels), those who were part of the “leadership team” were assigned various duties to support the forward progress of the band. Traditions of leadership practices were passed down from class to class, and soon “the way we do leadership” was established for the given program.

When we first began doing individualized school leadership workshops (1981), it was a newfound addition to most band cultures. Today there are several presenters across the country, and they are all doing a great service to the profession.

The following thoughts are a reflection of my own experiences, and they are designed to support the advancement of leadership training for all. The basic theme of all the workshops we presented has been **SERVITUDE LEADERSHIP**.

Servitude leadership is a philosophy and set of practices that enriches the lives of individuals, builds better organizations and ultimately creates a more just and caring world.

After 35+ years of speaking to various groups (mostly students), some things continue to become apparent, and it is important to bring these awarenesses to those who have student leadership programs in place, or are thinking about creating a student leadership program.

The reality is: **THE MESSAGE (ITSELF) HAS LITTLE (if any) LASTING POWER.** What it does do is allow the participant(s) to witness what IS possible when there is a sense of focus, personal engagement, and a willingness to contribute to their colleagues. As with any behavior, it has to be reinforced or any newfound understanding will quickly evaporate. The key is **REINFORCEMENT, REINFORCEMENT and more REINFORCEMENT.**

NOW the question is: If there is not any permanent shift in the students’ level of maturation/commitment and dedication...then **WHY** avail them to any preparatory leadership information in the first place?! It would seem to be a waste of time and effort. The answer to the inquiry is best explained in the following quote from René Daumal:

You cannot stay on the summit forever; you have to come down again. So why bother to go there in the first place? Just this; what is above knows what is below, but what is below does not know what is above. One climbs, one sees, one descends. One sees no longer, but one has seen. There is a way of conducting oneself in the lower regions by the memory of what one saw higher up. When one can no longer see, one can at least still know. We live and love by what we have seen.

## **STUDENTS CONNECT TO WHAT IS RELEVANT TO THEIR PERCEIVED SURVIVAL:**

If the student leaders do not feel they are gaining personal benefits by extending themselves to serve others, the message of “GIVING” is of little (if any) value. The I/ME reasoning is dominant, and to embrace the patterns/habits of a WE/US theme will only happen when the students are recognized and/or acknowledged for “going above and beyond the call of duty.” They need this immediate attention/recognition to serve as a reward for their chosen behavior. To perpetuate the positive response, it is imperative to continue the (immediate and long range) extended pay-off compliment(s). It requires a never-ending cycle of behavior modification.

## **SERVITUDE LEADERSHIP REQUIRES A HIGH LEVEL OF MATURITY:**

*Maturity is the ability to understand how one’s behavior impacts others.*

Most young people are concerned about themselves. Their personal wants and needs will be a much higher priority than the selfless concern and support of others. This is not good or bad, it just IS. It is also the main reason the shared servitude leadership message does NOT sustain itself much past the workshop setting. Honestly, it often doesn’t make it to the exit door. It is a challenge for most adults to focus on the welfare of others, so expecting

## The Hard-Cold, Truthful Facts About Student Leadership

a teenager to have the wherewithal to be constantly seeking ways to serve is simply not realistic. However, that doesn't diminish the value of SERVITUDE LEADERSHIP; it is just the reality of the mind set at their age.

### WHAT'S IN IT FOR ME?

This is the PRIMARY FILTER for young people... While it is easy to give lip service to the theme of HELPING OTHERS, there is a vast difference between TALKING IT and WALKING IT. The part of the brain (frontal lobes) that makes "logical/sequential" decisions is not fully developed until the mid-20s. The student leaders are making choices based on (for the most part) EMOTIONAL JUDGEMENT. Decisions are made "at the moment"...and they can be made without any consideration or understanding of the "consequential outcome." Present moment instant gratification is primary, and that often promotes ill-fated choices/behavior/attitudes, etc. Again, not good or bad, but merely part of the growth development process of every individual.

### IN CONCLUSION:

For any leadership workshop/clinic/session/camp to have any long term IMPACT, it requires an ongoing consistent/targeted set of reminders that focus on the

theme of SERVING OTHERS. Those "reminders" have to be instituted time and time again...and again, and again... AND AGAIN!

**I have not found any shortcuts or substitutions for the step-by-step, day-in/day-out guidance by a director/teacher/sponsor. The seed will only TAKE ROOT if it is watered and nurtured in the predictable lengthy journey...**

REPETITION OF THE MESSAGE IS THE KEY. In the 3 1/2 decades I have been presenting these sessions, I have not found any shortcuts or substitutions for the step-by-step, day-in/day-out guidance by a director/teacher/sponsor. It is a slow (often gruelingly slow) forward progress. Of course I believe it is worth the effort for the positive growth and development of the student, but it is not a "quick fix" by any stretch of the imagination.

The seed will only TAKE ROOT if it is watered and nurtured in the predictable lengthy journey from: "I want to be a leader." to "I am an effective leader."

With all that said, please know how much I respect and admire those visionary

educators who are keenly aware of the immeasurable value availed to all those who are involved in a worthy student leadership program—one that is designed for the positive growth and development of the aspiring young leader as well as all those who are followers.

THANK YOU FOR MAKING A DIFFERENCE!

**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.*

# A Composer You Should Be Playing: Jess Langston Turner's Music For Wind Band

**Dr. Tamey Angley**

---

Finding high quality literature to perform with your concert band should be a career on its own. There are a multitude of resources listing the “best in band literature”, but these lists usually only include pieces written before 2010. While the band standards of the 20th century should be ever-present in your concert rotations, so should new music. To have a balanced music education curriculum in your band program, it is recommended to vary time periods so that our students have a well-rounded knowledge of basic music history.

Shuffling through the endless amounts of newly commissioned band pieces can be difficult, especially for a middle school or high school band. However, in the past decade, a pattern has begun to emerge—high quality composers composing for all levels of bands. John Mackey, Steven Bryant and Carter Pann are great examples of composers who are being commissioned to write works of the highest level for ensembles ranging from university wind ensemble to middle school region honor band. There is a new, young composer that should soon be added to this list: **Jess Langston Turner.**

Each fall semester, our band department at Stephen F. Austin State University organizes a residency for a guest composer. We schedule it to coincide with either a Wind Ensemble concert, our premier group, or a Wind

Symphony and Symphonic Band concert, our second and third groups. We feel it is important for all three of our concert bands to gain experience from working with a guest composer, so we program pieces for all three

**There are a multitude of resources listing the “best in band literature”, but these lists usually only include pieces written before 2010.**

**If you are looking for a new composer to champion or just one new piece for your spring concert, you should listen to Jess Turner's music.**

concert bands from the composer's list of works. However, it can be difficult to find high quality compositions ranging from grade 3 to grade 6 for the three ensembles to perform. In the past, we have hosted outstanding composers that have achieved great success with their compositions: Frank Ticheli, John Mackey, Michael Daugherty, Steven Bryant and Kevin Walczyk.

In the fall of 2015, however, we brought in a newly graduated doctoral

student from Indiana University named Jess Langston Turner. Being the son of a band director, he began studying music at a young age and completed his bachelor's and master's degrees in trumpet performance. However, he composed throughout his undergraduate and graduate years and won national composition awards. These awards include first place in the MTNA Young Artist Composition Award, finalist in the NATS Art Song Composition Contest, the John Ness Beck Award for choral composition, finalist for the ASCAP Morton Gould Young Composer Awards, the Walter Beeler Memorial Prize, and the Merrill-Jones award for best composition for young band. We noticed he had recently been receiving multiple performances of his grade 6 piece, *Rumpelstilzchen*, throughout the country. What we found in Turner's list of works was a wide variety of high quality music written for varying grade levels including three grade 4 pieces: *Noche Triste*, *Oh, What a Morning!*, and *The King of Love My Shepherd Is*.

Written in 2013, *Noche Triste* (translated “the night of sorrows”) refers to an important event during the Spanish conquest of Mexico that occurred on June 30, 1520. It uses standard wind instrumentation along with string bass and piano. The percussion utilizes a wide variety of standard and non-standard

## A Composer You Should Be Playing: Jess Langston Turner's Music For Wind Band

instruments, such as a wood plank struck with wooden rods. The percussion and piano are of the utmost importance for the success of this piece.

Turner is very successful at achieving the desired mood of this programmatic piece without the high level of difficulty. He creates interesting colors throughout the ensemble by his mix of orchestration, muted brass and percussion instruments. The piece is structured in many sections that include multiple tempi, styles and dynamic ranges. There are many opportunities for individual playing with solos and independent entrances within sections of instruments. It also includes aleatoric techniques in the clarinets and percussion, which provide an opportunity to teach aleatoric music to a younger band. The piece concludes with the band vocally humming a unison 3-note motive with percussion and piano building in intensity underneath. *Noche Triste* is a very creative and fulfilling piece for both the students and the conductor.

*Oh, What a Morning!* was also written in 2013 and is characterized as a spiritual for wind band. Turner references traditional African-American spiritual texts about the image of the dawn of a new morning and the rejoicing that comes thereafter. The instrumentation is similar to *Noche Triste*, except the piano is not used in a soloistic manner. There is a wide use of percussion again, but the instruments are more standard than in *Noche Triste*. *Oh, What a Morning!* opens with a saxophone quartet statement of a chorale melody. It is beautifully balanced and is a wonderful feature for your saxophone section. The faster-paced celebration section features three soloists while the remainder of the band stomps and claps. The three solo instruments are clarinet, alto saxophone and trombone and the solos are written out to sound like jazz improvisation. I have recommended this piece to numerous conductors for honor bands and spring concerts because of its versatility and accessibility. Again, Turner balances a beautifully crafted composition with achievable technical demands that is perfect for younger bands.

Arranged for wind ensemble in 2008, *The King of Love My Shepherd Is* is based on an old Irish hymn tune of the same name. Turner arranged the wind ensemble setting

from a choir arrangement by Dan Forrest, one of Turner's former composition professors. Turner uses standard wind band instrumentation along with string bass. There are not as many percussion instruments in this composition as well as no piano. The score states the piece is a grade 5, but it is listed as a grade 4 on Turner's website. Technically and musically speaking, *The King of Love My Shepherd Is* should be categorized as a grade 4. However, the first two-thirds of the piece are in D major. This is not a key that younger students play very often, if ever. I hope conductors do not shy away from this piece due to the key, but choose to use it as a teaching tool for their students to feel more comfortable playing in D major. I found it to be a great motivation for us to do daily scale work and technique exercises in the key of D major. Similar to *Noche Triste*, there are many opportunities for individual playing with solos and independent entrances within sections of instruments. Turner also features the woodwind and brass families separately within different styles. This is a beautiful setting of a chorale that has possibility for multiple educational and musical achievements for a younger band.

If you are looking for a new composer to champion or just one new piece for your spring concert, you should listen to Jess Turner's music. He has a very bright future and a distinct musical voice. You can find more information about Jess Langston Turner at his website [bluejaywaymusic.com](http://bluejaywaymusic.com).

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# Overcoming the Clarinet Undertone: Suggestions for Students and Teachers

Paula Corley

What is a clarinet undertone? An undertone can be described as nondescript, sometimes “humming” sound, with no distinct pitch. Some refer to the undertone as a “grunt.” In developing players, an undertone may appear when the register key is pressed to shift into the middle (clarion) register. Undertones may also occur when students approach the altissimo (notes above high C on the staff).

## **Here are some issues that can cause an undertone in developing players:**

### **1. Slow airspeed**

Slow airspeed is the primary cause of an undertone from low register (chalumeau) to middle register (clarion) in developing players. Playing clarinet successfully requires fast enough air to create resistance.

### **2. Reeds**

A reed that is too soft without sufficient heart will almost always contribute to an undertone. Soft reeds are usually easy to blow and wear out very quickly. When this happens, an undertone will almost always appear.

Recently, a student with whom I had been working discovered that her airspeed was too slow for upper register playing. After working to correct the slow airspeed, we increased the reed strength slightly by one-half. This increase made her speed up the air enough to produce the high register notes. An increase in reed

strength may not be necessary, but a reed that is not too soft or worn out is!

Consider these variables when choosing mouthpieces and reeds: 1) student age and playing experience and 2) student practice time. Equipment needs will most likely change as the student progresses. Match good quality, medium strength reeds to an appropriate mouthpiece for the individual's needs.

Most mouthpiece manufacturers recommend a reed strength appropriate for the tip opening of the mouthpiece. An open tip mouthpiece has a large distance between the mouthpiece surface and the reed. Open tip mouthpieces work best with soft reeds. An open setup may produce a sound quickly in the low register where the clarinet is most responsive, but may lack the necessary resistance to play in the middle register and beyond. Closed tip mouthpieces are opposite. There is a small distance between the mouthpiece surface and reed, requiring a stronger reed. Ignoring reed strength recommendations will change the intended sound and response of a quality mouthpiece and may contribute to an undertone.

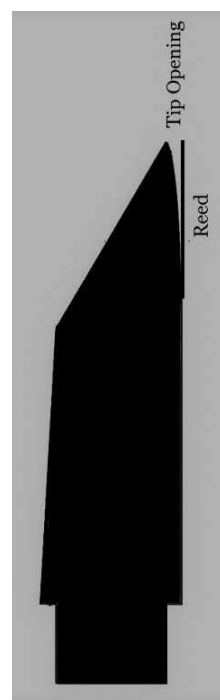
### **3. Improper voicing (where the tongue is too low) will cause an undertone.**

Howard Klug, author of *The Clarinet Doctor* states “If notes were food, push them forward and high in the mouth.” (p. 68).

One of my developing students encountered undertones as she approached highest C# and D for the first time. I asked the student to push the tongue forward—as close to the tip of the reed as possible—in an “E” position. After a few tries, the notes began to speak. She described the adjustment this way: “...I lifted my tongue and pushed it closer to the reed.”

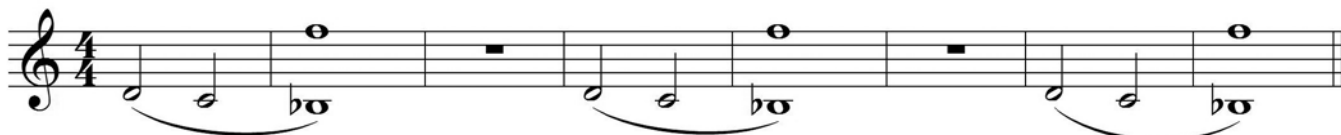
It is unfortunate that we cannot see inside the oral cavity to determine the actual position of the tongue when playing clarinet. What we do know is that vowel sounds greatly affect sound of the voice when singing and speaking. In *The Singing Book* by Dayme and Vaughn, the authors confirm that the “tongue... carries a large part of the responsibility for the production of vowels” (p. 291). The vowel sound “E” as in “beet”, creates a high and forward position of the tongue (p. 296).

Check for an undertone as soon as the lowest Bb is vibrant and focused, approximately at the sixth week of instruction. Have the student play the low



## Overcoming the Clarinet Undertone: Suggestions for Students and Teachers

Bb while you touch the register key. The higher sound may startle the player because it sounds “different” and the student may stop playing immediately. Be prepared to repeat this exercise until the student understands what is happening. If the top F sounds immediately when you press the register key, most likely everything is working properly. The next step would be to have the student articulate—consecutive tongued notes on the low Bb—that also speak at the 12th (F).



If F does not speak:

- Tell student to increase air speed.
- Check for a firm embouchure grip—top teeth on the mouthpiece and corners squeezed in.
- Check to see there is sufficient mouthpiece inside the mouth.
- Check reed condition and strength.
- Ask student to move the bottom lip down on the reed to allow more vibrating surface inside the mouth.

Bass clarinetists may also encounter undertones around G3. Playing bass clarinet exclusively (for a developing player) may encourage a “too-large” embouchure, where the jaw and tongue position drop too much. Combine a low tongue position with slow airspeed and you almost always hear an undertone. Have your bass clarinetists practice on Bb clarinet to remind them of the smaller embouchure, high tongue position, and firm grip needed to produce the full range of the instrument.

### 4. Undertones can appear when articulating.

Articulation can compromise the fast, steady air needed to avoid the tiny undertone that sometimes appears as the note starts. These “bumps” appear in the middle registers, especially around G3 to C3. When students are producing a fast, steady airstream, the tongue will have a better chance to stay close to the reed, in a consistent place, near the tip of the reed. Professor Klug says: “The under (sound) problem in articulated passages is driven by an inability to isolate the tonguing to the front part of the tongue only.” —*The Clarinet Doctor* (p. 68)

Larry Guy’s new book, *Articulation Development for Clarinetists*, is a complete examination of all things related to clarinet articulation. Larry has expertly organized and synthesized a wealth of information from great master teachers in a useful, understandable format complete with exercises and practice examples on CD (included). One of the many gems from this book is a section on the undertone. Here is a very brief excerpt:

“Assuming the reed has enough strength in its heart section, the undertone occurs when at least one of three things are happening...1)...not enough reed in the mouth...2) ...not sufficient lip pressure around the mouthpiece...3) the middle of the tongue is...too low” —*Articulation Development for Clarinetists* (p. 21). Larry’s suggestion—not enough reed in the mouth—is confirmed by Dr. David Etheridge, in a YouTube video. Dr. Etheridge states “move the bottom lip down on the reed” to allow more reed surface to vibrate.



## Overcoming the Clarinet Undertone: Suggestions for Students and Teachers

Repeated patterns are a good place to start for defeating articulated undertones. Work for consistent motion and placement on the reed. Vary tempo and dynamics, and expand the range to address problem notes.

1. Find your fastest tonguing speed by playing the 5-note bursts first. Use a metronome.



2. Then try for the same speed with fingers. Start with short segments first.



3.



### Exercises for defeating undertones

- Everything “grows” from the bottom. Fast air. Tongue high and forward.
- Put a very slight crescendo on the third note (Bb) of each group—just before the shift—to minimize the acoustical “delay” when the air column changes. The top note should not be louder than the bottom note.
- If an undertone appears, adjust the bottom lip down slightly on the reed to put more vibrating surface inside your mouth. Embouchure corners should push inward.



## Overcoming the Clarinet Undertone: Suggestions for Students and Teachers

There are many ways to teach the altissimo register. This approach is not the easiest for fingerings, but it may encourage a more consistent tone—low to high. The interval leap occurs between chalumeau and clarion rather than clarion and altissimo.

- Build your range one note at a time. Go in order. Do not skip notes.
- Use a forward tongue position (close to the reed) and fast air.
- Keep the air moving, fast enough to make the instrument respond properly.
- If the highest notes don't speak, adjust the bottom lip down slightly on the reed to put more vibrating surface inside your mouth.
- Delay articulation practice until notes are secure with proper airspeed and voicing.

The image displays three staves of musical notation for clarinet altissimo exercises. Each staff begins with a treble clef and a 4/4 time signature. The first staff shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second staff shows a sequence of notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The third staff shows a sequence of notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Each staff includes slurs and breath marks to indicate phrasing and articulation.

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Paula Corley is known for her expertise in teaching clarinetists of all ages. Her research and extensive experience in secondary schools lead to the publishing two books for the developing clarinetist *So You Want To Play The Clarinet* (a complete first year method) and *Daily Workouts* (exercises for the pre-college clarinetist). Currently she is the applied clarinet professor at Texas Lutheran University and is featured on [www.playwind.com](http://www.playwind.com), an educational video “app” for students and teachers published by Buffet Crampon. Paula is an artist for Buffet Crampon and for Vandoren. For information on her books, free videos and materials, and to hear her recordings, please visit [www.clarinetcity.com](http://www.clarinetcity.com).

# T-TESS: Showcasing What We Do As Music Educators (Part 3 of a 4-part series)

Monica Ruiz-Mills

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The past two articles in the T-TESS series have focused on the pre-conference, planning and instruction delivery. At this point, most administrators have completed their T-TESS observations and are in the process of conducting the post-conferences. As you prepare for this conversation, it is necessary to reflect on your lesson design and how the lesson evolved during the class period. Questions to consider prior to your post-conference are: How was the lesson aligned to your learning objective and TEKS? What activities were incorporated to check for student understanding? How have students progressed on an individual basis and how do you know? As you think through these questions, what artifacts support your responses? Remember, the purpose of the evaluation is to provide feedback that fosters teacher learning and enhances student learning.

(Dufour, R. & Marzano, R., 2011)

## What to look for...

Refer to your pre-conference where you explained your lesson in depth and to the actual observation; your appraiser should have seen a rehearsal with objectives and lessons aligned to the TEKS. Obviously, a rehearsal is student-centered where all students are actively engaged. As the director, you are providing immediate feedback and differentiating instruction for all members in your program. It is evident that students can demonstrate the content and mastery of the repertoire

and you reframe difficult passages for those needing additional support. Relatively simple, right? Yes, it is, but did you allow for student feedback? This is an important component in the learning process as students reflect and provide their own feedback and guidance. Finally, how did you close the lesson? Were students given an opportunity to perform the selection, did they write a reflection on how they can improve or what they heard? Write down what you recall from your observation lesson after it occurs and review the sample appraiser conferencing questions to guide your upcoming conversation.

## Post-observation conference

The post-observation conference must occur within 10 working days of your observation (scheduled or unscheduled). During this time, your appraiser will ask a series of guided questions to reinforce areas of strength and growth referred to as areas of refinement (strengths) and areas of reinforcement (opportunities for growth). The purpose of the conference is to provide educators opportunities to self-reflect, the conversation is meant to be diagnostic and prescriptive, leading back to purposeful feedback aligned to Domains I - III (Planning, Instruction, and the Learning Environment). A list of questions may be found at [teachfortexas.org/Resource\\_Files/Evaluation\\_Process/T-TESS\\_Appraiser\\_Sample\\_Conferencing\\_Questions.pdf](http://teachfortexas.org/Resource_Files/Evaluation_Process/T-TESS_Appraiser_Sample_Conferencing_Questions.pdf).

It is recommended to review the sample conferencing questions prior to your post-observation conference so you may prepare and know what to expect from your appraiser. After this discussion, you will receive a written report that has a rating for all dimensions observed by your appraiser. As you review it, provide input regarding your areas of strength and growth. The written report can be revised based on the input you provide.

## Artifacts and evidence of alignment

The T-TESS Rubric is designed where the left side is student-centered and the right side is teacher-centered, you should note that the “distinguished rating” is to the far left of the chart with descriptors which are student-centered.

(See the T-TESS Rubric on page 18.)

The post-conference is an additional evidence collection point that aligns to the rubric descriptors. It is another opportunity for the appraiser to collect additional evidence and for you to provide the documentation. Artifacts provide evidence about the T-TESS domains and may include a variety of assessments connected to classroom instruction and outcomes. For example, comment sheets from music festivals and/or solo and ensemble demonstrate mastery and proficiency across various domains with constructive feedback to improve student performance. In addition, communication with parents via


## T-TESS: Showcasing What We Do As Music Educators


### PLANNING DIMENSION 1.1

#### Standards and Alignment

The teacher designs clear, well-organized, sequential lessons that reflect best practice, align with standards and are appropriate for diverse learners.

Standards Basis: 1A, 1B, 3A, 3B, 3C

Distinguished	Accomplished	Proficient	Developing	Improvement Needed
<p style="font-size: 0.8em; margin: 0;">STUDENT-CENTERED ACTIONS</p> <p><b>Instructional Planning Includes:</b></p> <ul style="list-style-type: none"> <li>• All rigorous and measurable goals aligned to state content standards.</li> <li>• All activities, materials and assessments that:                             <ul style="list-style-type: none"> <li>• are logically sequenced</li> <li>• are relevant to students' prior understanding and real-world applications</li> </ul> </li> <li>• integrate and reinforce concepts from other disciplines</li> <li>• provide appropriate time for student work, student reflection, lesson and lesson closure</li> <li>• deepen understanding of broader unit and course objectives</li> <li>• are vertically aligned to state standards</li> <li>• are appropriate for diverse learners</li> <li>• Objectives aligned and logically sequenced to the lesson's goal, providing relevant and enriching extensions of the lesson</li> <li>• Integration of technology to enhance mastery of goal(s).</li> </ul>	<p><b>Instructional Planning Includes:</b></p> <ul style="list-style-type: none"> <li>• All measurable goals aligned to state content standards.</li> <li>• All activities, materials and assessments that:                             <ul style="list-style-type: none"> <li>• are sequenced</li> <li>• are relevant to students' prior understanding</li> </ul> </li> <li>• integrate other disciplines</li> <li>• provide appropriate time for student work, lesson and lesson closure</li> <li>• reinforce broader unit and course objectives</li> <li>• are vertically aligned to state standards</li> <li>• are appropriate for diverse learners</li> <li>• All objectives aligned and logically sequenced to the lesson's goal.</li> <li>• Integration of technology to enhance mastery of goal(s).</li> </ul>	<p><b>Instructional Planning Includes:</b></p> <ul style="list-style-type: none"> <li>• All goals aligned to state content standards.</li> <li>• All activities, materials and assessments that:                             <ul style="list-style-type: none"> <li>• are relevant to students</li> <li>• provide appropriate time for lesson and lesson closure</li> <li>• fit into the broader unit and course objectives</li> <li>• are appropriate for diverse learners.</li> </ul> </li> <li>• All objectives aligned to the lesson's goal.</li> <li>• Integration of technology when applicable.</li> </ul>	<p><b>Instructional Planning Includes:</b></p> <ul style="list-style-type: none"> <li>• Most goals aligned to state content standards.</li> <li>• Most activities, materials and assessments that:                             <ul style="list-style-type: none"> <li>• are sequenced</li> <li>• sometimes provide appropriate time for lesson and lesson closure</li> </ul> </li> <li>• Lessons where most objectives are aligned and sequenced to the lesson's goal.</li> </ul>	<p style="font-size: 0.8em; margin: 0;">TEACHER-CENTERED ACTIONS</p> <p><b>Instructional Planning Includes:</b></p> <ul style="list-style-type: none"> <li>• Few goals aligned to state content standards.</li> <li>• Few activities, materials and assessments that:                             <ul style="list-style-type: none"> <li>• are sequenced</li> <li>• rarely provide time for lesson and lesson closure</li> </ul> </li> <li>• Lessons where few objectives are aligned and sequenced to the lesson's goal.</li> </ul>
			<p><b>Possible Sources of Evidence:</b></p> <ul style="list-style-type: none"> <li>• Conferences and Conversations with the Teacher</li> <li>• Formal Observations/Walkthroughs</li> <li>• Classroom Artifacts</li> <li>• Student Growth Processes</li> </ul>	



Retrieved from Teach for Texas: <https://teachfortexas.org/>

progress reports or student reflections of their work shows opportunities for broader understanding of the lesson(s) which provide feedback pertaining to instruction that supports student-directed learning. Implementing “Think-Ink-Pair-Share” (where students jot down a quick reflection on a passage requiring attention for improvement) is a great way to show writing and analysis in your class. If the artifacts presented warrant the ratings to be modified, it may occur during this time. If the ratings given are not an accurate measure, you may request a second appraisal by another appraiser after receiving the observation summary. It is important to know the timelines set and follow them accordingly and not wait until the end-of-the-year. The second appraisal must be requested within 10 working days from receiving the observation summary. The second appraisal for an observation will rescore Domains I-III. If you decide to request a second appraisal **after your end-of-year summative report**, this second appraisal will

only score Domain IV (*T-TESS Annual Appraisal Process Timeline*, 2016). It is recommended you check with your Human Resources Department and review Board Policy for district protocols in making such a request.

### Terms to remember

**End-of-Year Conference**, also referred to as the **Summative**, is the time to discuss any information pertaining to Domain IV, Professional Practices and Responsibilities. Bring any evidence that supports your goal setting from the beginning of the year. During this time you will also discuss goals for the upcoming year.

The **Post-Observation Conference** is conducted after your T-TESS Evaluation. A post-conference must occur after an announced and unannounced observation.

**Pre-Conference** occurs prior to an announced (formal) observation.

The final installment of this series will entail goal setting for the upcoming year.

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# Practice Effectively: Go Slow to Go Fast

Dr. Brad Meyer

**There is more to life than simply increasing its speed.**

**—Mahatma Gandhi**

Two of the most beneficial tools to help young students learn music more quickly and with a higher level of quality are slow practice and gradual increases of music difficulty. Often times, young musicians are focused on learning music quickly, which can develop a strong sense of motivation; however, the drive to learn music quickly usually causes several downfalls. Here are some issues many young students face in the learning process and ways we can help navigate them towards more efficient and effective practice.

## **Extremely Challenging Music**

Many students pride themselves on moving to solos that require new skill sets, advanced techniques, or superior dexterity. Students enjoy learning pieces with new challenges because it provides them with a sense of progress; however, many students do not realize that progressing to significantly harder solos will require much more time in the practice room and more attention to detail than prior pieces.

There are two ways to solve this problem. The first is to give students pieces that are only slightly more challenging. Further, I recommend it be in a completely different style/genre from the last style/genre they learned so there is an increased feeling of change. Often times, students will bring in a piece (let us call it *Piece X*) and you as an instructor know will

take at least 4-5 months for them to learn. In these cases, I recommend you use their enthusiasm for *Piece X* as a long-term goal. Instead of immediately moving them to *Piece X*, tell them to play through one or two pieces in between where their skill level is and where *Piece X* needs them to be. I call this the “stair method.” I describe the “stair method” by envisioning the stairs leading to the top of a football stadium. The reason why there are so many small stairs between the bottom and the top of the stadium is because all those individual stairs make it easy to reach the ultimate objective through steady, gradual progress.

The other way to solve the problem of taking on *Piece X* is to break the piece into several smaller solos. Most pieces have three to four large sections, so treat each section like its own solo. Work only one large section at a time, and do not let the student start working on the next large section until the first large section is performance ready. This process allows the student to take his time, which results in learning the music with high quality. The student will not be overwhelmed by the length of the piece, and can focus on all the basics of music such as pitch, rhythm, AND dynamics. Often times, students wait to learn dynamics until they have learned all the pitches and rhythms of the piece. This style of learning results in

students not knowing dynamics and will reinforce the idea that dynamics are not important. Lack of dynamics is one of the most cited problems in student performances at solo and ensemble competitions.

## **Practicing Too Fast**

I have found the following to be an all-too-common occurrence when students first enter college. Many students will view a piece as impossible because of the written tempo. This issue always reminds me of one of the most valuable lessons I learned as a freshman in high school. The senior section leader at the time told me, “every piece is easy if you take it slow enough.” This taught me I could play anything if I take it at a slow enough tempo, which is usually half tempo or slower, to fully understand the rhythms, pitches, and dynamics of a piece. Many students believe practicing at a significantly slower tempo than written means they will never be able to get the piece to the written tempo; however, what they need to understand is if they do not turn the tempo down to where the piece is easy to play and understand, then they will never build the essential foundation needed to perform the piece with a high level of quality when they get it to tempo. I define the foundation of every piece of music as pitch, rhythm, and dynamics. Unless a student can play those with consistency (approximately four out of five times) at the tempo they are working, then they should go much slower (approximately 15-20 bpm).

## Practice Effectively: Go Slow to Go Fast

**We don't have to be fast; we simply have to be steady and move in the right direction. Direction is always going to trump speed.** —Toni Sorenson

### Example:

Recently, I have been working with some students on “2” from Jacques Delécluse’s *Douze Etudes*, which is a snare drum solo marked at 100 bpm. Students will usually drop the metronome down to around 70 bpm when they first start practicing, but going that fast makes them struggle with achieving quality ruffs and also causes them to stumble over three bars: mm. 20, 24, and 30. (Side note: we use Rob Knopper’s sticking guides for *Douze Etudes*, which is why some of the students struggle with m. 20.)

The specifics about what they tend to mess up is not important, what is important is that those three bars are significantly more challenging than the rest of the piece. So, students struggle to play through those bars with poor quality at 70 bpm, while the rest of the piece is rather good at that tempo. The problem here is students think that if they slow the metronome way down for a few specific bars, then they will never be able to play those bars at the tempo when performing the entire solo; however, it is crucial to show them that if they turn the metronome way down (somewhere around 40-45 bpm), those three bars become easy. Then, I make them play one of those three troublesome bars three to four times in a row. If they play them with a high level of quality, I then bump the metronome up by 5 bpm. I repeat this process (unless they stumble at a certain tempo, then we will work it at that tempo or a couple of bpm’s slower) until we reach about 90 to 100 bpm. This total process usually lasts about 10-15 minutes. In the course of this short period of time, students realize that something they thought would be unplayable at tempo (or maybe more specifically: playable with low quality) is not the insurmountable challenge they had initially thought. This type of extremely slow practice with

small, incremental increases in tempo is by far one of the most valuable methods for practicing challenging sections of music.

### Learning Too Quickly

The last problem I would like to discuss is when students learn music too quickly. This is somewhat of an expansion on the first section of this article, “Extremely Challenging Music,” but it takes a slightly different form. I find this happening when there is a barrier or track-style of curriculum. Students often see that if they can pass off a piece, they will get to move on to the next portion of the track. This causes problems because the focus becomes learning the pieces quickly to get through the track, rather than learning pieces well to absorb the new techniques, styles, challenges, etc. a piece has to offer. I find this especially happens if a piece is marked as an “etude.” In this case, I try and reorient my students’ way of thinking about music by talking to them about what an etude is. An etude, in my opinion, is a small piece of music. It is not a study that is done to advance a small skill set, but instead, is a short piece of music that allows the student to be extremely musical and expressive without having to learn a lengthy solo.

**It is a mistake to think that moving fast is the same as actually going somewhere.** —Steve Goodier

### Example:

This problem usually occurs when students start working on multi-percussion solos for the first time in their sophomore year at SFA. When students think of multi-percussion, they typically envision huge set-ups resembling Terry Bozzio’s drumset or pieces that are aggressive and exciting like Iannis Xenakis’s *Rebonds*. So, when students have to start on a piece for two toms that is only a page and a half long (Michael Udow’s “1” from *The Contemporary Percussionist*), they tend to either

## Practice Effectively: Go Slow to Go Fast

rush through it and play wrong rhythms, stickings, and dynamics or they get disheartened because they find the piece boring. That is when I will perform the piece for them and show them how exciting, theatrical, and musical a piece for two toms can be. Hopefully, they will then see there are quite a few small steps that need to be taken before they can attack the challenging pieces they yearn to play. After experiencing the piece performed well, I always remind them of the fact that percussionists do not start playing Andrew Thomas' *Merlin* as their first four-mallet piece. There is a reason why everyone knows Mitchell Peters' *Yellow After the Rain*, because it is a great piece of music that is appropriate for percussionists just starting out on four-mallet marimba. Plus, I always add that I still love hearing performances of *Yellow After the Rain* when it is played well with expression, dynamics, and musicality. To prove it, I show them Jisu Jung's fantastic performance of *Yellow After the Rain* on YouTube. It may not be the hardest or the fastest marimba solo, but I would much rather watch her great performance of a less technically challenging piece over someone playing Joseph Schwantner's *Velocities* above tempo and poorly.

## Conclusion

Speed, in regards to many aspects of learning and performing music, can hinder students from reaching their maximum potential. It is our duty as instructors to show them how important slow practice and the gradual advancement of musical difficulty will benefit them the most in the long term.

*Dr. Brad Meyer (www.Brad-Meyer.com) is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, TX). He has upcoming clinics The Midwest Clinic, Texas Music Educators Association's state convention, and Percussive Arts Society's International Convention. Dr. Meyer is a proud endorsee of Yamaha Instruments, Zildjian Cymbals, Vic Firth Sticks and Mallets, Evans Drumheads, and Tycoon Percussion.*

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

## Thursday-Saturday, July 20-22 • 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 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, 2017 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 Orchid Events at 866-748-9562.

### Exhibit Hall Friday-Saturday, July 21-22

Plan your schedule to visit the Exhibit Hall with over 600 industry-related booths on Friday 9:00 a.m. - 6:00 p.m. and Saturday, 9:00 a.m. - 3:00 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!

## TBA Academy - Thursday, July 20

The TBA Academy will be held on Thursday, July 20 in conjunction with the annual TBA Convention/Clinic. The TBA Academy is designed for directors:

- beginning their teaching career in the Fall 2017
- 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 2017:** \$85 Academy Fee, includes lunch. All beginning teachers attending the Academy will receive a One Year TBA Active Membership and 2017 Convention Registration FREE! - a \$170 value.
- **For directors with teaching experience and those new to Texas in the Fall 2017:** 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.

# For Students, Boosters, TBA Families

Sponsors listed are confirmed as of print deadline.

## Student Day - Friday, July 21

*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 hear music performed by the Cadets Drum Corps. 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.

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## Band Boosters - Friday, July 21

*Sponsored by Conn-Selmer, Inc.*

Bring your Band Boosters to the convention on Friday, July 21, 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.

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## TBA Barbeque Dinner - Saturday, July 22

The annual TBA Barbeque Dinner will be held on Saturday, July 22, 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 22**

**5:00 p.m. • La Villita Plaza Nacional area**

## Fun Run/Health Walk

**Thursday, July 20**

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 20. 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 20**

**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 20**

**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).

## Drum Corps International Southwestern Championship

**Saturday, July 22 • Alamodome**

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

# For TBA Spouses

## Annual Spouses Luncheon Friday, July 21

TBA Spouse President Leslie King will host the annual Spouses Luncheon in the Lonesome Dove Room (LDR) on the river level of the convention center. This favorite event of the spouses division is a wonderful time to catch up with old friends from around the state, as well as enjoy a great meal, fine music performances, and fabulous door prizes! Your ticket is included in the Spouse \$50 registration fee. This year we will honor Judy McInturf, wife of Matthew McInturf, the TBA Bandmaster of the Year! Don't miss it!

## Painting with the TBA Spouses Friday, July 21

Following the luncheon, the spouses board will host a painting party in the Lonesome Dove Room. Put on a smock, pick up a brush, and enjoy an entertaining art "lesson" where you'll create a unique masterpiece to take home. All materials will be provided and there is no additional cost to participate. However, **you must be a registered spouse and you must sign up for the lesson at the spouses booth in the registration area.** Space is limited! Don't miss the fun!

## Shopping at Macy's Rivercenter

TBA spouses mourn the loss of Donna Muslin who passed away last November. She was an honorary member of our TBA family by virtue of her 30-year contribution as a fashion/style consultant who inspired us with her entertaining fashion shows and advice seminars. Macy's Rivercenter, under new management, will continue to provide support through discount coupons and door prizes. More info will be included in future publications.

## An Excursion to The Pearl Saturday, July 22

One of the top destinations in San Antonio is known as "The Pearl". Home to restaurants and cafes, unique shopping, eclectic apartments, a twice-weekly **Farmers Market**, and the famed **Culinary Institute of America (CIA)**, this neighborhood has developed around the original Pearl Brewery on the northernmost end of the Museum Reach of the Riverwalk. TBA will provide complimentary shuttle rides to and from the Pearl throughout the day, with the only requirement being **you must sign up at the Spouses Booth in Registration in order to participate.** Tours of the CIA campus are included and will showcase the teaching kitchen, classrooms, and the CIA restaurant. You'll also want to wander in to the **Hotel Emma** lobby to check out what has been described as one of the top new hotels in the world! For more information on The Pearl, go to [atpearl.com](http://atpearl.com).

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# TBA Featured Clinician and Composer



**Brian Balmages**  
*Featured Composer*



**Larry Livingston**  
*Featured Clinician*



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# TBA Convention Performances

## at the Lila Cockrell Theatre



*The U.S. Coast Guard Band*

**The U.S. Coast Guard Band**  
*featuring the Premiere Performance of Brian Balmages' piece  
written in honor of TBA's 70th Anniversary*

**The U.S. Air Force Band of the West**  
*featuring the winner of the Jupiter Band Composition Contest*

**The U.S. Air Force Dimension in Blue Jazz Ensemble**  
*featuring Wayne Bergeron and Joe Eckert, guest soloists*

**Konko Gakuen Junior and Senior High School Wind Orchestra from Japan**

**Plano Community Band**

**The Cadets Drum Corps**

**Phi Beta Mu Directors Reading Band**

**323rd U.S. Army Reading Band**

# Clinics Designed for All Directors



## 2017 CLINIC HIGHLIGHTS

**TBA Featured Clinician:**  
**Larry Livingston**

**TBA Featured Composer:**  
**Brian Balmages**

**TBA Featured Trumpet Artist:**  
**Wayne Bergeron**

**TBA Featured Saxophone Artist:**  
**Joe Eckert**

**Dr. Tim Lautzenheiser**

**Fran Kick**

**Dr. Matthew McInturf**

**Bobby Francis**

*The American March Part 1 & 2*  
Col. Lowell Graham and **The Air Force Band of the West demo group**

*A Culture of Excellence in the Small School Band Program*  
Kathy Johnson, Evan Fletcher

*Anything Saxophone (Jazz/Classical)*  
Joe Eckert

*Assessment: Collecting and Using the Data while Enhancing Instruction & Learning*  
Dr. Keith Dye

*Avoiding Director Burn Out & Conquering Stress*  
Don Haynes, Jr.

*Culture Change from the Inside Out: Motivating Kids and Community*  
Stan Mauldin

*Developing Sight-Reading Throughout the Year*  
Asa Burk

*DPA Training for Successful Band Programs (Diagnose, Prescribe, & Administer)*  
Harry Blake

*Giddy for Google Forms*  
Britni Nuckols

*I Failed, Now What? How to Change the Way Your Students Think About Failure*  
Meredith Bates Bishop

*Legal Concerns for the Music Educator*  
Holly Wardell

*Let's Talk Band*  
Cindy Lansford, Melodianne Mallow, Jollette Wine

*Matching Minds and Music: Building Meaningful Relationships with Your Students (a Title I School Clinic)*  
Trent Cooper, Chase Giddings, Michael Flake, Brian Perez, Solomon Ruth and **DeKaney HS Band demo group**

*Mentoring: It's Not Just for Kids! The Head Director's Role in Mentoring Their Assistants*  
Gabe Musella

*Noteflight: Creating, Responding, and Connecting*  
John Mlynczak

*Perspectives on Performance*  
Dick Clardy, Larry Matysiak, Rick Yancey

*Proven Techniques To Help Band Directors Create A Winning Flute/Piccolo Section*  
Tracy Harris

*Repertoire Selection, Practice and Sight-reading Made Easy with the New SmartMusic*  
Dr. Giovanna Cruz

*Technology Engagement: The Music Classroom Leads the Way!*  
Dr. Jim Frankel

*Things Will Get as Good As You Can Stand - Self Care Tips for Busy Band Directors*  
Darla McBryde

*Tips for Efficient Score Study When You are Short on Time*  
Lt. Christy Muncey

*Trumpet Performance*  
Wayne Bergeron

*Vertical Alignment Strategies for Your Band Program*  
Andy Sealy, Rob Chilton, Kim Cooley, Rylon Guidry

# Clinics Designed for MS Directors

*Building Beginning Brass  
Without Class Every Day*  
David Puckett

*First Six Weeks of the Beginning Band*  
Sharon Kalisek, Chris Meredith,  
Darcy Williams

*Teaching Beginner Clarinet*  
Christine Cumberledge, Manuel San Luis,  
Jessica Shin

*Teaching Beginner Saxophone*  
Rylon Guidry, Kelsey Lien, Gary Williams

*Teaching Beginner Trumpet*  
Jed Maus, Tommy Moore, Jason Robb

*Teaching Beginner Trombone*  
George Little, Chris Meredith,  
James McNair

*Teaching Beginner Percussion*  
Mark Teal, Tanner Trigg

*Inspire Excellence in Your Young Band:  
Achieve the Most in Every Lesson*  
Dr. Bruce Pearson

*Pitfalls to Avoid When  
Dealing With Double Reeds*  
Dr. Jennifer Auerbach, Sally Bohls

*Scales at every (ST)AGE*  
Debra Haburay

*Solving the Woodwind Puzzle:  
Five Instruments, Three Big Ideas*  
Dr. Charles West

Watch the TBA web site

[www.texasbandmasters.org](http://www.texasbandmasters.org)

for a complete convention schedule coming soon!

# Clinics Designed for HS Directors

*Cadets Marching Technique Clinic*  
**The Cadets Drum Corps Demo Group**

*Developing a Successful Marching Program*  
Brent Biskup, Jana Harvey and  
**Flower Mound HS Marching Band Demo Group**

*Developing Your Marching Percussion Section*  
Darrin Hicks, Brent Biskup and  
**Flower Mound HS Percussion Demo Group**

*Developing Your Color Guard*  
William Martin, Brent Biskup and  
**Flower Mound HS Color Guard Demo Group**

*Composing for Color Guard: Program Development  
Through Educational Curriculum and  
Effective Writing*  
John Leonard, Amanda Drinkwater

*Concepts for Writing a Military Drill*  
Danny Diosdado, Jonathan Kelly

*Design on a Dime: Designing Your Marching Band  
Production and Color Guard on a Budget*  
Nathan Ascano, Bob Royall

*Developing the Successful High School  
Non-Varsity Band*  
John Carroll

*The Advanced Clarinetist*  
Tye Ann Payne

*The Advanced Trombonist*  
Dr. Deborah Scott

*Big Band Rhythm Section*  
George DeRocher, Jason Valdez

*Effective Jazz Rehearsal Techniques*  
Joe Eckert and  
**O'Connor HS Jazz Band Demo Group**

*Resources for Your Jazz Band*  
Roland Sandoval and  
**O'Connor HS Jazz Band Demo Group**

*Mariachi Clinics*

Presented by Texas Association of Mariachi Educators

# Bandmasters Review

## Texas Bandmasters Association

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**JULY 21, 2017 +**

**JULY 22, 2017**

**SAN ANTONIO, TX**



TBA Student Day!  
[www.texasbandmasters.org](http://www.texasbandmasters.org)