

Bandmasters Review

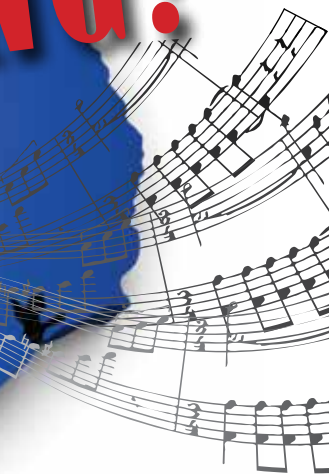


An Educational Publication of the Texas Bandmasters Association

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Bandmasters Review

An Educational Publication of the Texas Bandmasters Association

Features

- 9 "...and so it will be..."
by Dr. Tim Lautzenheiser
- 10 Female+Male Student Leadership in Band
by Fran Kick
- 11 Developing Sight-reading Skills Year Round
by Asa Burk
- 13 Mind the Ornaments: Setting Your Students Up for Audition Success with Flams, Ruffs and Rolls
by Jordan Stern
- 17 Developing and Implementing a Marching Band Fundamentals Program
by Brent Biskup and Jana Harvey
- 28 An Instrumental Blog presented by D'Addario
by Dr. Denise Gainey, James Campbell, Neal Postma

TBA News

- 3 From the Board
by Chico Portillo, 2017-18 TBA President
- 4 From the Board
by Jeff King, 2017-18 TBA Past President
- 5 From the Board
by George Little, 2017-18 TBA Sergeant-at-Arms
- 7 TBA News
by Michael Brashear, TBA Executive Director
- 8 Helping Arts Programs in Need After Harvey
- 8 KHS America Brings a Melody to Life
- 20 2017 TBA Business Members
- 24 2017 TBA Prestigious Honors
- 26 2017 Malcolm Helm Memorial Endowed Scholarship Winner



TBA partners with TMEA and other organizations in Harvey Relief Efforts to keep Texas Strong! See page 8.

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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From the Board

Chico Portillo, 2017-18 TBA President

By now, you have returned to the band hall and have started the new school year. I want to wish you a successful and rewarding year. Whether it is your first year in the classroom, your last one before retiring, or any year in between, *keep teaching our students to love and respect quality music and to perform it at the highest possible level.* I also want to acknowledge and wish the directors and students who were affected by Hurricane Harvey all the best as you try to put your communities back together.

My sincere thanks and congratulations to Presidents Jeff and Leslie King on planning and implementing a wonderful 2017 TBA Convention/Clinic. I want to thank TBA Executive Director Michael Brashear and the TBA staff which consists of Robin Tovar, Exhibitor Manager, and Justin Young, Director of Information Technology, for all of their hard work and dedication to putting on the biggest summer music convention in the country. In addition, I want to recognize a few other people who make the TBA convention come to life—Pricilla Brashear for her important role in helping with all of the Spouses events, Chuck Kuentz and Charlie Munsell for their behind the scenes work with all of the clinics and concert events, Sue Kuentz for her help with the numerous financial tasks, Tom Harrington for his work with the TBA Academy, and Frank Troyka and his crew for the awesome Student Day events.

As we do each year, we bid a fond farewell to one of our Board members. Steven and Monica Moore leave us after seven years of dedicated service. Their love and caring leadership was an example to us all and they will be missed. As Steven and Monica leave, we welcome George

and Karen Little as the new Sergeant-at-Arms. George is the Director of Bands at Lufkin High School. They have two daughters Sally and Dottie, and son Luke. We look forward to their time on the board and know that they will make great contributions.

I cannot say enough about the Professional Development Clinics that TBA sponsors across the state. These clinics are designed to move the convention out to you. Please review the schedule on the outside cover or online. If you have clinic ideas or a possible presenter, let us know so that we can make these PD opportunities available to your community.

The TBA Board has already begun preparing for the 2018 Convention/Clinic. Richard and Cheryl Floyd will be the Featured Clinicians. Frank Ticheli will serve as our Featured Composer. The President's Own United States Marine Band will perform and present clinics.

I am proud and humbled to serve on the Board of Directors of the Texas Bandmasters Association. I am also grateful to the other board members and the TBA staff for their dedication to our association. Thank you to Jeff, John, Phil, Roland, Danny and George.

Lastly, please let us know what we can do to make the 2018 convention what you want it to be. Simply submit clinic proposals for the convention by visiting our website and filling out the document.

Thanks again and have a wonderful school year!



From the Board

Jeff King, 2017-18 TBA Past President

As I write my last article for the *Bandmaster Review*, I cannot help but to reflect on my past six years serving on the Board of Directors for TBA. I can honestly say that serving the band directors of Texas has been one of the most rewarding experiences in my career. Working with and getting to know other board members from across the state has been gratifying on so many levels. We are all fortunate to be working in the best state in the country to be a band director. I have been fortunate to witness the growth and quality of band programs over my 34-year career. It is both inspiring and humbling to see the growth of quality band programs in Texas.

I am going to go out on a limb (because remember I am a “tree” guy) and thank all of the people who made the 2017 TBA Convention/Clinic a huge success. The combined efforts of our TBA Board/Spouses (Chico and Reagan Portillo, John and Dena Morrison, Phil and Amy Clements, Roland and Jackie Sandoval, Danny and Ruth Allen, Steven and Monica Moore as well as Leslie King), TBA staff members (Mike Brashear, Robin Tovar, Justin Young), extra convention help (Brian Merrill, Tom Harrington, Priscilla Brashear, Frank Troyka, Michelle Gordon, Charlie Munsell, Chuck and Sue Kuentz, Kim Young, Al and Jan Sturchio), clinicians, performers and the hundreds of convention workers all came together to organize, create and provide a fantastic convention. I hope you enjoyed the clinics and concerts as much as I did. We are very fortunate to work and live in a state where we have so many talented band directors and musicians who are willing to share their knowledge and talents. This mindset of volunteerism and selfless contributions back to our profession is what makes Texas the very best place to be a band director.

With the hundreds of volunteer hours from all of these selfless people, I am reminded of President John F. Kennedy’s famous lines from his inaugural speech on January 20, 1961, “**And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.**” He went on to say, “**My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.**”

This past June at a band director workshop at SMU, I asked the following:

1. Name 3 things that your administration can do to support your program.
2. Name 3 things that you can do to support your administration.

As we begin this new school year, I challenge you all to think about how you would answer these statements, especially #2. By supporting your local administration and school, we all benefit. We all want our programs to be the very best they can be and so do your administrators. **Ask not what your administrators can do for you, but what you can do for your administrators.**

Whether you are a new teacher, 30-year veteran or somewhere in-between, I believe that we all want to become the best band director that we can be. One of the best ways to do this is to observe other band programs and/or have one of the many great band directors in your area come work with your band. I am constantly reminded how much that I do not know and the tremendous resources that are available to me. There is a wealth of experience and knowledge from our retired band directors across the state. We are ultimately a mix of all of the band directors and other musicians that we have come in contact with.

In addition, attending the TBA Convention/Clinic every summer is one of the best ways to improve and grow as a band director. TBA President Chico Portillo is spearheading an excellent summer convention for 2018. I would like to welcome George and Karen Little to the TBA Board. These are terrific people that will make great contributions to our organization. Although Steven and Monica Moore have moved off the board, they will be dear friends and colleagues for life. Their dedication to TBA was endless.

The TBA Board and staff is here to serve you. I hope that everyone has a great year of teaching, finding the best in yourself, administrators and your students.



From the Board

George Little, 2017-18 TBA Sergeant-at-Arms

Greetings from East Texas! I am thrilled to be a part of the Board of Directors for the Texas Bandmasters Association and I am looking forward to serving the band directors of this great state.

Transitioning from the relative calm of the summer months back into the rigors of summer band and starting school has always been a challenge for me. Gearing up to give students my best is easier some years than others. One thing that always helps me to get off on the right foot for a school year is going to the TBA convention. Attending clinics, visiting with exhibitors, and spending time with colleagues always teaches me something new. Whether you have never been, go every year, or have taken a few years off, I would like to encourage everyone to make time to attend next year's TBA convention.

One of the unique parts of my band heritage comes from the fact that I have been blessed to be a part of good band programs, both as a student and as a teacher, in geographically and economically diverse areas. My beginning band year was in Lewisville ISD at Delay Middle School where Dr. Mary Ellen Cavitt was my band director and I had a private trombone lesson every week. Between 6th and 7th grade, my family moved to Overton, a small

1A school, where I was marching on Friday nights as a part of the high school band as a second year player. After graduating from SFA, I spent six years teaching at class CC Henderson Middle School where we started at least 180 beginners every year. Then I taught at 2A New Diana for 8 years where we had 150 students total in our band program grades 6-12. My journey brought me to 6A Lufkin just over one year ago, and I am reminded once again that good is good, no matter where you are.

While each of our band programs enjoy varying amounts of resources, vastly different socioeconomic makeup, and contrasting levels of support, our calling is to always strive to find a way to give our students their best chance at succeeding. ***No matter where you teach, focusing on doing things as well as they can be done, while whole heartedly serving students, is the key to success.***

I hope that all of you are off to a great start with your school year and I wish you the best with your performances this fall.



2017-18 TBA Board of Directors, left to right:
George Little, Daniel Allen, Roland Sandoval, Phillip Clements, John Morrison, Chico Portillo, Jeff King, Michael Brashear

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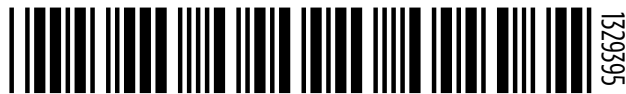
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TBA News

Michael Brashear, TBA Executive Director

The 2017 TBA Annual Convention/Clinic was a huge success and I want to thank YOU for attending! I hope that you left San Antonio revived, inspired, and ready with new information to start another school year. While our annual convention is the primary way that TBA fulfills our mission statement, we offer several other resources for band directors during the school year. The **Bandmasters Review**, our quarterly publication, is mailed to all Active and Retired Members and Business Members, and features several articles that provide a wealth of information on band pedagogy and motivation. TBA hosts several **Professional Development Outreach** clinics throughout the state during the year. See the back cover of this magazine for upcoming events and check our website for additional updates. At these sessions, presenters give in-depth information and attendees earn several hours of CPE credit. Another resource that TBA offers all directors is access to **archives of Bandmasters Review articles and convention handouts** on our website. You are able to download, read, and print any of that material. Go to www.texasbandmasters.org and look under the Resources Tab at the top of the home page. New for this school year, TBA will be emailing our members **video clips** that will offer more instructional tips from leading educators. I encourage you to take advantage of all resources that TBA provides as you strive to become a better band director.

One of the highlights of the 2017 Convention/Clinic was the premiere of “Devil’s Perspective”—the winning submission to our student melody competition. **We are pleased to announce that we will again offer a TBA/KHS America Academic Student Melody Competition in 2018.** Please announce this to your budding composers and theory students. Look for more information in our December *Bandmasters Review*.

While Texas high school bands were starting school and preparing for their first football games, Mother Nature

decided to interrupt the normal activities. **Hurricane Harvey** unleashed its force upon the Texas coast and over 40% of the state’s population was affected. We were all amazed at the efforts of neighbors

helping neighbors, and we observed the very best in human nature in the face of an overwhelming challenge. The fine arts community also quickly became engaged. I attended a meeting in Tomball hosted by J.D. Janda, Tomball ISD Fine Arts Director, and Monte Mast, Klein ISD Fine Arts Director, to brainstorm ideas for assisting those affected by Hurricane Harvey. Representatives from TMEA, ATSSB, TCDA, TODA, other Houston area arts groups, and several companies met with Fine Arts Directors from the area. After much discussion, it was decided that TMEA would develop a website where those affected by

Harvey could post their needs and those willing to help could see the needs.

TBA is happy to partner with TMEA to encourage our members to reach out to those affected by the devastation of Hurricane Harvey. Some band programs have already “adopted” others and offered assistance. This would be a great way to connect your program, students, and boosters with a band program needing assistance. By going to <https://help.goarts.org>, you will be able to find a program in need and work with that director. See page 8 for details.

The TBA Board of Directors is already busy planning for our 2018 Convention/Clinic. We want your suggestions for clinic topics and clinicians. Go to our homepage and look for **2018 Clinic Proposals**. Click on the top link if you are a music educator wishing to propose a clinic. Business Members use the lower link.

Have a great fall semester as you make a difference in a positive way for each one of your students!!



TBA offers resources for band directors during the school year:
Bandmasters Review articles on band pedagogy and motivation
Professional Development Outreach Program
Video Clips on Instructional Tips
Convention Handouts and Bandmasters Review articles on TBA website

Helping Arts Programs in Need After Harvey

TMEA, in conjunction with other state arts education organizations, is hosting a central website where arts programs affected by Hurricane Harvey can post their needs so that individuals and organizations around our state and nation can respond directly to them.

Was Your Program Affected by Harvey? Teachers or administrators of schools affected by the hurricane can go to <https://help.goarts.org> to register, provide contact information, and submit their inventory of needs (be sure to coordinate this registration so needs aren't duplicated). A school district email must be used in this request and will be part of this public page. After you submit your needs, your inventory and contact information will be public on this website for anyone to review so they can contact you directly to arrange their help. Once any of your needs are met, please edit your inventory to delete those items from public view.

Share the Website. With so many Southeast Texas programs affected, we need to spread the word. Share <https://help.goarts.org> with your support organizations and community, and request that they share it with their family, friends, and communities.

Can You Help Those Affected? Anyone (individuals/programs/organizations) who can help fulfill any need can go to <https://help.goarts.org> to search for requests. Programs will be identified by type (band, orchestra, vocal, elementary, dance, art, theater) so you can quickly find those with needs that likely fit the type of equipment/supplies you can offer. In addition to physical needs, some may have identified themselves as wanting to be adopted—meaning that your students can make personal contact with the students in a program to offer emotional support throughout this recovery and beyond.

We offer a huge thank you to all who are helping our fine arts programs recover and especially for helping students in these areas experience the joy that participation in fine arts programs can offer.

KHS America Brings a Melody to Life

As part of the TBA/KHS America Academic Student Melody Competition, the winning theme titled “Devil’s Perspective” was used as thematic material for a full wind ensemble piece. This year’s winning melody was composed by Quinton Porter, currently a senior at Timber Creek High School near Dallas, and was premiered by the U.S. Air Force Band of the West at this summer’s TBA Convention/Clinic. Quinton, his mother Lorianne and his band director Darla McBryde were in attendance for the premiere. After the performance Quinton was presented with an award and a professionally printed copy of the score.

“Hearing the Air Force Band play a piece using my melody was an incredible experience,” said Quinton.

“When an ensemble performs something that you wrote, it brings a feeling of great satisfaction. It’s a motivation for me to try composing on a larger scale to recapture that feeling.”

The wind ensemble piece was composed by Rick DeJonge, Artist and Education Relations Manager for KHS America. **The score and all individual parts are available online for FREE download at www.jupiermusic.com.** A downloadable MP3 recording of the premiere is also available.

“Quinton’s melody was so skillfully created that it was a real joy to develop into a full score,” says composer DeJonge. “There were plenty of interesting motifs within the melody that helped add to the overall creation of the work.”

“...and so it will be...”

Dr. Tim Lautzenheiser

Friedrich Nietzsche wrote: “Out of chaos comes order.” If so, then our professional community has predictably answered the call with a sense of *purpose-n-mission* beyond measure. Mother Nature’s wrath wreaked havoc on our colleagues in Texas and Louisiana and within minutes the phone lines were overflowing with concerned people centered on the prevailing universal theme: **“WE ARE READY AND WILLING TO DO WHATEVER IT TAKES TO GET YOUR LIVES BACK IN ORDER. YOU CAN COUNT ON US.”**

None of us had a college class entitled “PROPER RESPONSE TO A NATURAL DISASTER 101.” Course syllabus would include the keys to surviving and thriving following the unprecedented devastation of a powerful, record-breaking hurricane and the beyond-comprehension resulting damage.

Even if such a (hypothetical) curricular requisite did exist, it could not adequately prepare anyone for the reality of Hurricane Harvey’s uninvited visit. With that said, we now begin to witness a groundswell of support focusing on putting the pieces of the puzzle back together, and—in doing so—realizing: **“The synergy of cooperation can (and will) win-out in the restoration process.”**

The quick response of TMEA, TBA, TCDA, TODA, ATSSB, and TMAC stands as a positive testimony to the pro-action needed to embrace the challenges at hand. It is a bold reminder of the invincible heart-

and-soul of our music family. Music educators everywhere have set aside their present-moment agendas to aid in the rebuilding process, and—if you will—**is the genesis of bringing ORDER to the CHAOS.** Without question, the PHOENIX will rise from the ashes and the unlimited potential of people-helping-people will be evidenced time and time again.

HARMONY: Agreement and concord between people and groups.

The HARMONY we seek in our ensembles is also the driving force that fuels this larger-than-life marathon that lies ahead. Who better to tackle the steep climb than those who understand what it takes to create and sustain HARMONY. Music educators are MASTERS at transforming dissonance and cacophony into harmonious beauty, and they refuse to give-up or give-in. Instead they reveal a level of commitment and dedication unexpected in common hours as they courageously persist until the job is done...**and so it will be.**

Texas music teachers are synonymous with setting the standards and going above and beyond the call of duty. The personal resolve demonstrated throughout your history is the fabric of excellence...and what a grand tapestry it is.

**The spirit of music
reigns supreme.**

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 and 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 requests for presentations. 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.

Rudyard Kipling said it best in his well-known poem,
The Law of the Jungle.

**Now here is the LAW OF THE JUNGLE,
it’s as true and as blue as the sky;
And those who obey it shall prosper,
but those who deny it shall die.
As the serpent who slithers the tree-trunk,
the LAW runneth forward and back—
For the strength of the pack is each wolf,
but the strength of each wolf is the pack.**

Female+Male Student Leadership in Band

Fran Kick

When it comes to nurturing future student leaders in our programs (helping them learn, grow and develop the insight and experience necessary to lead effectively) there's something many directors may never realize: *What if some of our "traditions of leadership" actually hinder the "future of leadership?"*

Over the past three decades, I've had the privilege of working with students as well as the many people and professionals who work with students. Interestingly, when I share time with junior high and high school student leadership groups, student government associations, student council retreats, and student leadership summer camps, there's a majority of female participants to a minority of male participants. Yet whenever I share time with collegiate students, corporate and association leadership events, conferences and organizational strategic planning retreats of various types; there's a majority of male participants to a minority of female participants. Granted, this isn't a statistically accurate representative sample. Simply an anecdotal, random, non-scientific observation that caused me to look more and more into "where do all the female student leaders go?"

Certainly many generational and societal changes are shaping the way students interact with each other and the world today versus yesterday. Given all the progressive and forward-thinking attempts in education to equal the opportunity for women to step up, lean in, and take the lead, we're still plagued with the over-dominance of men in organizational, corporate,

and elected-leadership positions. Multitudes of reasons can be used to rationalize and explain why we have fewer female band directors than male band directors in music education. Some might even be valid. However, what if the things we do in high school band are influencing this discrepancy more than we realize? What if we're unintentionally reinforcing the past practices of a male-dominated, command-and-control, approach to leadership? Perhaps we don't even see how what we do today is still largely based on the past, and limits the future leadership potential of ALL our students regardless of gender?

Riane Eisler conducted a huge multidisciplinary study analyzing how key components of any society throughout history relate to one another to maintain the larger whole. This method of analysis, called "the study of relational dynamics," examined data from a wide range of times and places. Her research looked at many fields, including cross-cultural anthropological and sociological studies; writings by historians analyzing laws, moral codes, art, literature; scholarship from psychology, economics, education, political science, philosophy, religious, western and eastern archeological studies; as well as data from more recently developed fields such as chaos theory, neuroscience, nonlinear dynamics, primatology systems, self-organizing theory, gender studies, women's studies, and men's studies.

Riane Eisler's multi-disciplinary systemic research approach made it possible for her to see social patterns

that are not normally visible using the more customary single-disciplinary approach. "It revealed that underneath the huge diversity of human societies—transcending such differences as time, place, technological development, ethnic origin, and religious orientation—are two underlying configurations: the **domination system** and the **partnership system.**"

Certainly we want our student leaders to be working in partnership with each other versus dominating each other. Perhaps there's an easy solution to help build more student leaders—both male and female—in our bands. Simply select a minimum of two leaders for every section: one boy and one girl. That way, you have two people working together offering a fantastic example of collaboration within each section of your band. A pair of partners working together rather than individuals dominating. Let's start some new "traditions of leadership" that'll help the "future of leadership" not just in band, but in the world we all live in!

"Our emerging workforce is not interested in command-and-control leadership. They don't want to do things because I said so; they want to do things because they want to do them."

—Irene Rosenfeld,
Chairwoman and CEO of Mondelēz International

Fran Kick is an author, educational consultant and professional speaker who knows What Makes Kids KICK! He has his B.A. in Music Education and a M.A. in Educational Psychology. His involvement at TBA is graciously sponsored in part by Drum Corps International and Music for All. www.kickitin.com/tba/

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Eisler, R (2016) *Reframing Organizational and Social Change: From Domination to Partnership*. In *Creative Social Change: Leadership for a Healthy World*. (pp. 101-118) A volume in the International Leadership Association series *Building Leadership Bridges*. Emerald Publishing Ltd. ISBN 9781786351456

Developing Sight-reading Skills Year Round

Asa Burk

Sight-reading can be stressful and intimidating for both students and teachers. Often, we spend too little time on it to see meaningful results. With a plan in place and a mindset dedicated to developing sight-reading skills year-round, you can improve your ensemble's musical literacy and build the confidence of the individual musicians. Here are a few tips and techniques you can use to improve sight-reading year-round, as well as some pointers specific to the day of your UIL Sight-Reading Evaluation.

Long-Term Performance Preparation

Preparing and rehearsing for a music performance is much different than reading a piece of music at sight. We tend to spend most of our time and energy creating a series of musical performances throughout the year. Some of these performances will require weeks and months to prepare. Typically, new performance skills will need to be taught and these skills will require several repetitions for students to acquire. These pieces are generally rehearsed at a much slower tempo to facilitate learning, and the complexity of the music likely necessitates that small chunks of music be learned and pieced together for the entire performance. Finally, these performances will require an overall higher level of polish and refinement.

How Sight-reading Is Different

Reading music is much different. Generally, the musician already has the skills needed for successful performance. The music is easier and less technically demanding and as a result, can be read at performance tempo and performed with minimal explanation and no rehearsal. While sight-reading may not demonstrate the highest level of polish and refinement, there are still some expectations of minimum performance quality.

Benefits of Sight-reading

Why should you take time away from performance preparation to work on sight-reading? Developing student literacy is just one of many reasons. Sight-reading develops a greater sense of ensemble awareness. It allows students to practice and refine their listening skills in the actual musical context that we want them to be fluent in. It fosters musical accountability in that it requires that students be musicians.

Sight-reading requires students to process all the information that is given on the page. Perhaps the biggest benefit is that the students are responsible for processing, evaluating and adjusting their performance in real time. Without spoken instructions they have to aurally agree as an ensemble by asking and responding to questions like: Do I have the melody or am I accompaniment? How loud do I play for balance? What is the style of the piece? What/where is the basic pulse/tempo?

There are also big picture reasons to incorporate sight-reading into your curriculum. Sight-reading easily lends itself to formative assessment. Armed with this information directors can evaluate and refine their curriculum. Students get instant feedback on their performance. Using sight-reading as the basis for a lesson plan helps directors create lessons based on the students' needs and current skill levels.

Plus, sight-reading can be fun. We often lose sight of the fact that many kids sign up for band to play tunes. There is an inherent sense of satisfaction and enjoyment in playing all the way through a piece.

Reading a piece, all the way through, can make your pacing seem faster and can foster enhanced student enjoyment. Time flies when you play a new tune all the way through, and that same feeling rarely occurs when practicing how to start a concert F for 30 minutes.

What Should You Sight-read?

The choice of what to read shouldn't be difficult. You probably already have many resources that you can use as sight-reading material. Start with a rhythm line. Move to any unison line in a method book. Use sight-reading to introduce any exercise that will become a part of your daily drill or warm-up. Sight-read a duet.

(continued)

Developing Sight-reading Skills Year Round

When the students are ready, select an easy piece of music. As they develop, use a contest or festival tune from a previous year. Students always enjoy reading a new pep tune or a pop title where they already have a general familiarity with the music. As you work to take their skills to the next level, always try to meet the students where they are and give them what they need for success.

Guiding Students as They Sight-read

Try to establish a routine for sight-reading. Vary how much information you give the students. Give them more information at the beginning and less as they advance and gain confidence. Always try to bring their attention to the basic elements of the piece—the key signature, time signature, tempo, style, etc. Point out who has the melody as well as who has the accompaniment. Go over any challenging rhythms and the roadmap for the piece—repeats, endings, DS, DC, Coda, etc.

Keep in mind that this is a learning process—go slow so that students can process and react. It's okay if you need to regroup frequently, but try to establish the idea that you have to keep going and that everyone is responsible for their own part. For this to be successful, you should try to provide enough framework that most students can find their way through the piece.

Tips for UIL Sight-reading Evaluation

If sight-reading is part of an annual festival or contest that you participate in, incorporating sight-reading into your curriculum throughout the year will make that

evaluation less stressful. Another way to reduce stress is to make sure that you know the rules and format. Be comfortable in your knowledge of what you can or can't say and can or can't do during the contest. Research the contest website to locate and familiarize yourself with all available

resources. There is an abundance of information on the UIL Sight-reading Evaluation website. There you can find everything from the judging rubric to the instrumentation to the procedural script that you and your students will go through. Once you have done your homework, start to prepare your students for the process. Practice the process so that you will feel comfortable and practice the process so that your students will feel comfortable on the day of the contest. Prepare your students ahead of time for how to enter the room, any seating arrangement modifications from your concert set-up, who will play first/second parts, and assign percussion

instruments. Use any assistant directors to assist with getting students from stage to sight-reading, organizing students in the room, and following up on percussion students. Do your best to be calm and professional to instill confidence in your students. After their performance, thank them for their efforts.

Sight-reading can be a very beneficial part of your music curriculum. It is a great way for students to experience and refine their musical skills and concepts. Best of all, sight-reading often will give students the confidence to incorporate their ensemble skills into your musical performances.

With a plan in place and a mindset dedicated to developing sight-reading skills year-round, you can improve your ensemble's musical literacy and build the confidence of the individual musicians. Perhaps the biggest benefit is that the students are responsible for processing, evaluating and adjusting their performance in real time.

Asa Burk is the Associate Director of Bands at Argyle High School. Over his 25 year career he has taught at middle school, junior high, and high school. His bands have been selected to perform at the Midwest Clinic as well as advanced to the state level of the honor band process.

Mind the Ornaments: Setting Your Students Up for Audition Success with Flams, Ruffs and Rolls

Jordan Stern

As the new school year begins and we are preoccupied with marching band, we also need to focus on setting our students up for audition success. In many years of judging percussion auditions, I have observed a large variance in how students approach concert style ornaments on the snare drum, and that success with these ornaments has usually correlated with the students' overall success at the audition. The following suggestions may help you in helping your students refine their orchestral snare drum ornaments.

Begin with the End in Mind: Creating an Ideal Aural Image for Orchestral Snare Drum

As with any instrument in the band, it is important for the teacher to possess a precise aural concept of the concert snare drum. In my opinion, the ideal sound image of the orchestral snare drum is the playing of Elden "Buster" Bailey, who was a long time member of the New York Philharmonic Orchestra. Encourage your students to listen to the recordings of the New York Philharmonic under the direction of Leonard Bernstein, for example Rimsky-Korsakov's *Scheherazade* and *Capriccio Espagnol*, and Nielsen's *Clarinet Concerto* to hear particular examples of Bailey's fine snare drumming.

Buzz Rolls: Creating the Illusion of a Long Tone

The purpose of a buzz roll is to create a sustained sound that is ideally

as smooth and beautiful as a cellist's *arco* legato. The buzz roll actually creates the *illusion* of a long tone, with many strikes of the drum in quick succession causing the heads and snare units to continuously vibrate. Unlike the metered, exact subdivided sound we strive to create with a double stroke roll, a buzz roll should sound like white noise, much like tearing a piece of paper in half. In concert style audition music, a student should employ buzz rolls unless double-stroke rolls are specifically indicated.

There are two main schools of thought when it comes to concert style snare drum rolls. Some players choose to let the sticks bounce more times on pianissimo rolls (i.e. around 6-7 bounces per stroke) than they would on fortissimo rolls (i.e. between 3-4 bounces per stroke). Other players strive for 3 bounces per stroke on every roll they play, regardless of the dynamic. I prefer the aforementioned style in which the density of the roll is variable, depending on the dynamic.

To work on refining the buzz roll, encourage your students to play a few free bounces, in which they strike the drum, relax the hand, and then let

the stick bounce until it runs out of energy. Then, ask them to play some "dead strokes," in which they put a firm squeeze on the fulcrum and push the stick down onto the head without rebounding back off of the head. Next, explain that a good buzz

A good buzz stroke requires the student to employ their fingers, wrist and arm simultaneously. The fingers help to control the initial squeeze of the fulcrum, the wrist helps to motivate the initial stroke, and the arm provides a follow-through motion.

feels somewhere between these two extremes. Austin Symphony timpanist Tony Edwards teaches a "squeeze and release" technique. This technique involves squeezing firmly on the fulcrum at the moment of impact with the drum, but then immediately

relaxing in order to let the stick bounce as many times as possible. A good buzz stroke requires the student to employ their fingers, wrist and arm simultaneously. The fingers help to control the initial squeeze of the fulcrum, the wrist helps to motivate the initial stroke, and the arm provides a follow-through motion (continuing to push-downwards towards the head after the fulcrum has been relaxed, in order to extend the length of the buzz).

Encourage your students to practice letting the release of one stick's buzz overlap or dovetail with the initiation of the next stick's onset at a slow tempo. This helps them to understand

Mind the Ornaments: Setting Your Students Up for Audition Success with Flams, Ruffs and Rolls

the concept of keeping the snares constantly vibrating. I use the following exercise to teach this concept of overlap (see Fig. 1.)

FIGURE 1:

♩ = 80

mf

R L R L R L R L R L R L R L etc.

Try to let the buzzes overlap slightly, especially on the slower subdivisions. Make all of the bounces within each buzz stroke as similar in volume and stick height as possible. Many young players make the first strike of the buzz too loud and high off the drum, which makes it difficult to create an even roll that is free from “bumps” (keep it low).

Another important factor in determining the sound quality of a buzz roll is the speed of the subdivision that forms the base rhythm (or check pattern) of a roll. Take a look at the following example (Fig. 2) at this tempo (quarter note = 100).

FIGURE 2:

♩ = 100

f

Many of our students will almost always default to a sixteenth-note subdivision on buzz rolls, but at this tempo this is not preferred (see Fig. 3).

FIGURE 3:

R R L R L R R L R L R L R L R L R

At this tempo (Q=100) and dynamic (forte), a sixteenth-note subdivision works reasonably well, but may not be the best choice. The body of sound in each roll could benefit from adding one more stroke, as seen in the following check pattern (see Fig. 4):

FIGURE 4:

R L R L R L R L R L R L R L R L R

Using the three and five note groups of buzzes seen in the example above will have two benefits. First, the rolls will gain energy and vibrancy with the additional strokes, and the students' buzzes will not have to be quite as long as they would be with two and four note groups. Secondly, the fact that there are an odd number of notes in the subdivision can help to create the illusion of a long tone, due to the fact that one hand is not playing exactly half of the subdivision. Our brains are always searching for patterns, and if one hand is slightly louder than the other in an even-numbered subdivision it may be easier to hear the unevenness due to the fact that it creates a familiar rhythm (such as two eighth notes) compared to the unfamiliar rhythm created by half of an odd-numbered subdivision (such as the 1st, 3rd and 5th notes of a five-let).

Mind the Ornaments: Setting Your Students Up for Audition Success with Flams, Ruffs and Rolls

Experiment with different subdivisions to help your students to find the base rhythm (or check pattern) that will help them to sound the best. This may yield different results for different players. You can help your students to strive for a continuous vibration of the batter head, the resonant head, and the snare units by making sure that your school's equipment is well-tuned and maintained.

Flams and Ruffs: "Adding ornaments to the tree"

I was recently discussing concert snare drum ornamentation with Jeremy Branson, who is the associate principal percussionist in the Pittsburgh Symphony. He tells his students that grace notes in flams or ruffs are like the ornaments on a Christmas tree, simply decorating and adding to the overall big picture, with

the tree itself being the primary note that the grace notes lead to. This imagery may help your students to understand that first and foremost, the primary note needs to be played with great sound quality and solid timing.


When teaching students to play concert style flams, point out that they may have to play a more open style of flam than they are used to playing in marching band. Keep the flam as open as possible without letting it sound like two separate notes. Imagine a flam as merely a "thicker" sounding stroke. A common problem that young players may have with their flams is that they lift their grace note up from the resting position before they let it fall. This will often create a flam that is far too open. Another challenging issue is when students "force" the primary note down towards the drum, rather than letting the stick fall naturally. This may create a flam that "pops," with the grace note striking at the same time as the primary note.

The following exercise is useful when refining flam technique (see Fig. 5):

FIGURE 5:



The player should start with the grace note low to the drum (about 1 cm off the head) and the primary note at a higher height (around 9 inches). The player then should drop straight down from the resting position with the grace note hand and play 4 taps (being sure not to lift the stick up before it drops down to strike). To create the flam, the player merely lets the primary stroke fall towards the drum *at precisely the same moment* that the grace note begins to fall. The flam is simply created by the disparity of distance between the drum and the right and left hand respectively.



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We can further “ornament our tree” by playing two or three grace notes that lead to a primary note, producing a *three-stroke ruff* or a *four-stroke ruff* (see Fig. 6).

FIGURE 6:



Encourage your students to try to crescendo the grace notes into the primary note, rather than simply playing two or three soft grace notes into a louder primary note. These grace notes should be played as quickly as possible without losing their clarity of articulation. There are many

different possible stickings for a four-stroke ruff. When playing at very loud dynamic levels, it can be useful to use a single-stroked sticking (lrlR or rlrL), but in my opinion a good “default” sticking should contain a double stroke, such as rllR or rllR. The following exercise meters out the 4 stroke ruff in various subdivisions that gradually compress the ruff, and could help your students to create clear, even grace notes that have musical direction. (See Fig. 7 below.)

This year in both the TMEA and ATSSB études, the ornaments that I have discussed figure quite prominently in the music. Take the time to work on these ornaments both within the context of the audition music and in various exercises to help your students to have a successful, happy audition.

FIGURE 7: Open to compressed rhythmic ruff exercise



Jordan Stern is a lecturer on the faculty of the Texas State University School of Music and currently serves as the Marching Percussion Coordinator for the Bobcat Marching Band. He also teaches music education courses at Texas State. Jordan previously worked as an Associate Band Director at Claudia Taylor Johnson and William Brennan High Schools. During his tenure at Johnson, the marching band distinguished itself with such honors as 1st place at the Bands of America San Antonio Super Regional, 3rd place at the U.I.L. 6A State Marching Contest, and was a recipient of the John Philip Sousa Foundation Sudler Shield. As a concert band director, his ensembles at Brennan and Johnson consistently received first division ratings at UIL Concert and Sight Reading contest. Jordan also has been on the percussion staff at Winston Churchill High School and the Crossmen Drum and Bugle Corps. As a private teacher, Jordan has enjoyed helping many students develop into successful performers over the years. Since 2006, 13 of his students have been placed into the TMEA All-State ensembles, with his students winning the first chair at All-State auditions in 2014, 2015 and 2016. In addition, 4 of his students have won first place at the Percussive Arts Society International Convention Solo Marimba Competition. His students have also been finalists at the Great Plains Marimba Festival and Northwestern International Percussion Competition. Mr. Stern is an active arranger and composer, writing for both percussion and wind band. While at William Brennan High School, Jordan composed the School Song and Fight Song, and arranged for the marching winds and percussion. Jordan has also arranged for the marching bands of Texas State University, Claudia Taylor Johnson, Ronald Reagan, Winston Churchill, Cedar Park, Mustang (OK), Plano, Foster, and Gregory Portland High School, among others. He is on the design staff for 5 Points Percussion Ensemble, who was a WGI Independent Open Finalist in 2016. Jordan Stern received Bachelors degrees from Texas State University in Percussion Performance and Music Studies with Teacher Certification, as well as a Masters Degree in Music Education. His percussion teachers have included Genaro Gonzalez, Tony Edwards, Matt Strauss, and Thomas Burritt. Jordan has performed as a member of the Concord Blue Devils Drum and Bugle Corps, and spent several summers at orchestral festivals, including the Round Top Festival Institute and the Texas Music Festival. He has also performed with the Texas Mozart Festival Orchestra, Austin Symphony Orchestra, National Repertory Orchestra, and Midland-Odessa Symphony Orchestra.

Developing and Implementing a Marching Band Fundamentals Program

Brent Biskup and Jana Harvey

The process of implementing a marching band fundamentals program can be daunting. We've all gone down the road of teaching the students to play in place, teaching drill without music, and eventually becoming frustrated when the band doesn't sound good when we ask students to do both simultaneously. In reality learning to play and move is a completely new skill for most students. It's not comfortable, it's not easy, and it really doesn't make a whole lot of logical sense. Most musical instruments are not designed to be played while moving. Therefore, we must approach the fundamental development just as a middle school director approaches a 6th grade beginner class. The students are "beginners" of marching while playing and need a logical progression that layers their skill development.

The first step in beginning band is teaching students to sit properly in a chair. Correct hand position, breathing structures, tone production, articulation, flexibility, technique, and music literature eventually follow. The marching training can follow the same progression. Students should learn how to stand correctly with correct hand position and instrument carriage, followed by a definition of leg shape moving forward and backward, and definition of the initiation and completion of movement. These concepts are the basis of the visual fundamentals program and should be the major focus early on. Just

as a student must sit up and use proper hand position in beginner band, a student must stand correctly and use proper horn carriage when learning to move and play. The basic fundamentals are **non-negotiable** and are continually emphasized with early skill development.

The next step is a movement-based approach. This can be very intimidating to most band directors. Students need to learn to use their bodies through movement development. The implementation of basic dance fundamentals pays great dividends with marching technique and musical expression. Simple plié, relevé, and tondué dance exercises explored each day help the students learn proper balance and postural techniques. Many local dance studios are happy to come in and work with students, or searching for basic movement exercises on *Youtube* can be an answer. Many students in our band programs have grown up with dance. A simple *Youtube* video demonstrated and taught by a student to the rest of the group can be enough to begin the movement-based training. While working on these exercises, understand perfection is not the goal. The development and understanding of movement is the ultimate goal leading to better control, flexibility, strength, and presence. This process takes time, but eventually students gain balance control and develop the ability to play on the move with much more confidence.

As you begin to work through the visual side of the program, you must also begin to develop and define your musical sound. As we begin to work on the music side of things, students are set up in an arc form. All of the visual details matter in this form. The arc is always symmetrical based on the mid-point and intervals between all of the students are equal. It is important that students start to realize that there is importance in the details. This will help their level of visual awareness in the drill. The arc allows us to change the listening environment from the traditional concert band set-up. As the listening environment in the marching band is constantly changing, it is important to push students outside of their comfort zone from the beginning. Many times, they will feel like they are playing all by themselves. This is a great opportunity for students to address individual playing issues and develop confidence playing in the full ensemble.

The fundamental exercises that are used outside with the marching band are many of the same that are used inside. Long tones, technique, articulation, and timing should all be addressed in the music fundamental program. There are many great exercises that address all of these concepts and any will work for the marching ensemble. Volume production is a concept that should also be taught during this music time. It is important that students are being

Developing and Implementing a Marching Band Fundamentals Program

asked to perform simple exercises at different volumes so that they are able to replicate that within the music. This can be an uncomfortable process for a lot of directors. Many students will not sound their best at louder volumes when you begin this part of your fundamental program. Remember, they also did not sound their best when they started working on articulation or technique. A large volume of air into the instrument with no tension in the body is a difficult concept for most students and will take time to work through.

The merging of the visual and music program is the key to success of any marching band. Realizing that students are never standing still on the field, it is imperative to have them play and move early on as much as possible. While rehearsing in the horn

arc, students should be asked to marc-time and perform step-outs almost immediately. Having them stand still and perform an exercise as a reference of what it should be, and then having them marc-time and perform the same exercise trying to replicate what it sounded like when they are still is a great way to introduce moving in the arc. Students should also play as soon as possible in the visual block. Taking simple visual exercises and adding music fundamentals is invaluable. Adjust either the visual or music phrase so that the two exercises match and have students perform visual and music fundamentals simultaneously. “Tracking” musical excerpts from the show in a visual block is another great way to make students more comfortable with playing and moving. Sometimes the battle is not the “dot,” but rather getting them to play and move their feet in time. Using the entire field grid and varying the exercises will heighten students’ visual and musical awareness. Continue to put emphasis on the fundamental development rather than perfect execution of the exercise. When the students begin to achieve without concentration, change the exercise.

The marching band fundamental program is a lot to tackle. Having a curriculum plan and being patient is key. Most of us would never start a concert band rehearsal without spending time on daily drill. Marching band must be approached the same way. Continue your visual and music fundamental program the entire season and push students past their comfort zone. Remember, learning to play and move is a new concept for students entering the high school band. They will not be great the first time, but with persistence and fundamental focus they will meet your expectation.

Brent Biskup is the Director of Bands at Flower Mound High School in Dallas. He began his teaching career in 2001 and has been with the Lewisville ISD since 2004. He holds a Bachelors degree in Music Education from the University of Colorado and Masters from Southern Oregon University.

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The Flower Mound Band Program is comprised of nearly 400 students with 5 concert bands, 2 marching bands, 2 winter guards, numerous percussion ensembles, and jazz bands. Under Mr. Biskup's direction the band has been awarded numerous state, national, and international awards. The Flower Mound Marching Band was a 2014 Grand National Finalist, a 2015 BOA Regional and Super Regional Champion, and the 2016 Texas State Marching Contest Champion. The Wind Symphony placed 4th and 2nd in the two most recent Texas Music Educators Honor Band competitions, and performed at the 69th annual Midwest International Band and Orchestra Clinic in 2015. Mr. Biskup was also named the 2016 Flower Mound High School Teacher of the Year. Brent and his wife Amelie live in Flower Mound with their three sons Beau (6), Myles (3), and Quinn (1).

Jana Harvey was named Associate Director of Bands at Flower Mound High School in June of 2012. Prior to her appointment at Flower Mound, Ms. Harvey served as the Associate Director of Bands at Plano East Senior High and Director of Bands at Clark High School, both located in Plano, TX. Bands under her direction have consistently been awarded the "Sweepstakes Award" for Superior Ratings in the UIL Marching, Concert and Sight Reading

Competitions and have been named "Best in Class" at nationally adjudicated festivals throughout the U.S. The Flower Mound Wind Symphony was named a finalist in the Class 5A Honor Band competition by the TMEA in 2014 and was named "Runner-Up" in the 2016 6A Honor Band competition. The Flower Mound Wind Symphony was a featured performing group at the 69th annual Midwest Clinic. The Flower Mound HS Marching Band has been named a finalist and champion in the BOA Texas regional and super regional competitions. In the fall of 2014, Flower Mound attended the BOA Grand National Championships in Indianapolis, IN where they placed 6th in the nation among a very competitive field of marching bands. Most recently, the Flower Mound Marching Band was named the 2016 6A Texas State Champion. In 2004, Ms. Harvey was named Clark High School's "Teacher of the Year" and honored by the PTA with the life membership award. In 2005, Ms. Harvey was selected for induction into the American School Band Directors Association, which honors outstanding band directors in the U.S. Her professional affiliations include the TMEA, TBA, Tau Beta Sigma and Phi Beta Mu International Band Fraternity. Ms. Harvey maintains an active schedule as a clinician and adjudicator. She holds the Bachelor of Music Education degree from Texas Tech University.

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2017 TBA Prestigious Honors



Dr. Matthew McInturf
Bandmaster of the Year

Dr. 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. 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 and a Master of Music in Composition from the University of Houston. An advocate of new music, Dr. McInturf 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. He is a Past President of TBA, serves as Region Officer in TMEA, and served on the College Band Directors National Association Music Education Task Force and the Board of Advisors for the American Band College.



Rolando Molina
Meritorious Achievement Award

Rolando Molina was named head director at H.M. King High School in 1983 and remained there until his retirement in 2015. Under Molina's baton, the band won 31 sweepstakes awards and 54 students achieved All-state honors. The band was featured in the Orange Bowl in 2005 and the Cotton Bowl in 1999. Molina taught 68 students that are now music educators. He was the director of Mariachi Del Rey at H.M. King High School from 2005 to 2015 and currently is an officer for the Texas Association of Mariachi Educators. Molina was the director of the McAllen Town Band from 2005 to 2007. Other honors for Molina include induction into the TAMUK Band Hall of Fame and Phi Beta Mu Texas Bandmasters Hall of Fame, honorary Kappa Kappa Psi membership, and in 2013, Kingsville ISD named the new fine arts complex the "Rolando Molina Fine Arts Center."



Gabe Musella
Meritorious Achievement Award

Gabe Musella is in his 30th year of teaching, currently as Director of Bands at Spring High School. Bands under Mr. Musella's direction have earned UIL Sweepstakes in eight separate varsity and non-varsity categories and placed in the finals of the TMEA Honor Band competition. Among numerous awards, band ensembles have garnered five Midwest performance invitations since 2008, qualified to the finals of the Coltman Chamber Competition in Austin and performed at the MFA National Concert Festival. The marching band has qualified to the State Marching Contest at every opportunity since 2006. The Spring Music Department was recognized as a 2016 Grammy Signature School. The Spring Band was a Houston Symphony Residency School during the 2016-17 school year. Musella is a published composer with works being performed internationally. He has served as Guest Composer-in-Residence at UTEP, Texas Tech, and Columbus State University in Georgia. His compositions can be found on the Texas PML and on similar lists in several states.



Lee South
Meritorious Achievement Award

Now retired in East Texas, Lee South began his 43 years of teaching music in 1961. In 1966, he worked at R.L. Turner High School in Carrollton to establish a comprehensive private lesson program and in 1970, he carried that program to Irving High School. The resulting consistent sweepstakes band awards also reflected the excellent teaching of staff members. Irving HS had student teachers from North Texas State University each year and several graduates who have become band directors. Lee is proud of the many fine students who developed and maintained a lifelong love of music. After teaching two years at Tarleton State University and six years at Sherman High school, South returned to Irving High in 1987 where he maintained a very successful band program for seven more years. South's last ten years in Irving were spent teaching brass and strings in middle schools.



John Kline
Lifetime Administrator Achievement Award

John Kline is a 1973 graduate of Abilene Christian University where he received his Bachelor's Degree in Music Education. Kline also holds a Master's Degree in Music from Texas A&M-Commerce, and a Supervisor's Certification from the University of North Texas. Having served as a band director in the Mesquite ISD for 23 years, his bands at North Mesquite High School received numerous honors: finalist in the Parade of Champions Marching Contest seven years in a row, consistent UIL Sweepstakes winner, and Grand Champion Band at the Opryland Music Festival. Kline served as the Director of Fine Arts for the Mesquite ISD from 1995 until his retirement in 2013. Over his career, he was involved with several music and community organizations. He is past president of the Texas Music Administrators Conference, was named their Music Administrator of the Year in 2005-06 and in 1995, and was inducted into the Alpha Chapter of Phi Beta Mu. Currently retired, Kline is a Past President of the Dallas Magic Club and was named the Dallas Magician of the Year.



Willie Perez
Music Industry Award

TMF Tours and Travel was established in 2003 with a small daytime music festival at Super Splash Water Park in Edinburg, Texas. Through the years, TMF president Willie Perez saw a need for student travel that was affordable and offered services at a better price. Willie expanded the festival to include multiple weekends in each of the metroplex areas and has added overnight travel destination options throughout the U.S. and abroad. TMF rapidly grew into a leading tours and travel company for student groups in the state of Texas. Currently, TMF takes student groups into different parts of the world—most recently, they have gone to China, Italy, Hawaii, and Ireland. The company takes great pride in giving back to the music industry by providing student scholarships, sponsoring band contests and as well as co-sponsoring the RGV Hall of Fame and Region IVX Hall of Fame Banquets.



Marcus High School
Exemplary High School Band
Amanda Drinkwater, Director

Marcus High School is located in Flower Mound, Texas and is one of five high schools that make up the Lewisville ISD. The Marcus Cluster Band organizations collectively strive to instill a life-long love of music within each student member and have been awarded with numerous honors. The Wind Symphony was named a TMEA 5A Honor Band Finalist five times, performed at The Midwest Clinic twice and recognized five times as a National Wind Band Honors finalist. Marching ensembles have earned seven consecutive trips to the 5A/6A Texas State UIL Marching Contest, placing First five times. The band has been a consistent Bands of America finalist and recipient of various caption honors. The Marcus Band program was awarded the John Philip Sousa Foundation Sudler Shield for excellence in marching band performance in 2008 and the Sudler Flag for excellence in concert band performance in 2014 respectively. Currently in her 23rd year as a Texas music educator, Amanda Drinkwater has served as Director of Bands at Marcus since 2005. She received her academic training at Louisiana State University and at the University of Kansas in Music Education and Instrumental Conducting, respectively.



Driscoll Middle School
Exemplary Middle School Band
Richard Gonzalez, Director

Driscoll Middle School opened in 1992, and at the time, was the most northern middle school in North East ISD, the second largest district in San Antonio and the eighth largest in Texas. Known for its award winning schools, NEISD has multiple Blue Ribbon campuses and is rated as a recognized district by the Texas Education Agency. In 2016, North East ISD was named Best Communities for Music Education. Richard Gonzalez is the Director of Bands at Driscoll MS, a position he has held since 1998. Currently the Driscoll band program serves 200 band students. During Gonzalez' tenure as head director, the Driscoll Band has earned 18 consecutive UIL Sweepstakes Awards, stretching the streak to 25 years in a row for the school. In the TMEA State Honor Competition the Driscoll Bands have advanced to Area eight times and were named Honor Band Finalist four times. The Driscoll band staff and parents have hosted region auditions for 15 years. All band students participate in Solo & Ensemble contests. Many students from Driscoll have gone on to become music educators themselves.

2017 Malcolm Helm Memorial Endowed Scholarship Winner

Eduardo Garcia, Jr., The University of Texas - Austin

Eduardo Garcia Jr. is a fourth year senior at The University of Texas Austin. He is pursuing a degree in Instrumental Music Studies with the hopes of being a secondary school band director post graduation.

Eduardo is the son of Eduardo and Emilia Garcia and grew up in Los Fresnos, Texas in the Rio Grande Valley. Band played a large part of his high school years. He was part of the high school wind ensemble, served as Drum Major, and was a three-time TMEA All State Band member.

Now at UT, Eduardo is very involved in the Butler School of Music. He is a current section leader for the Longhorn Band, was a member of the Longhorn Pep Band, an active member of the Alpha Tau Chapter of Kappa Kappa Psi, and a member of the Wind Ensemble. He has been a part of the UT Wind Symphony and Symphony Band as well.

Active outside of the music school, Eduardo is the Vice President of Music in the Fine Arts Council, holds membership in the Gateway Scholars Program, and is a minister at the University Catholic Center. During time off from school, he teaches private music lessons in Los Fresnos and serves as a camp counselor for the Longhorn Music Camp.

Eduardo explains, "Music education has had a great impact on my life and it has inspired me to grow as a musician. I'm forever grateful for the Texas Bandmasters Association for this award and I can't wait to see what is in store!"



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AWARD ANNOUNCEMENTS: The Music & Arts Music Educator of the Year and its two runner-ups will be announced December 21st, 2017 at the annual Music & Arts Midwest reception. These finalists will be selected by a committee of retired music educators and famous music industry affiliates who reputable legacy in music education.

CHOOSING THE BEST REED

by Dr. Denise Gainey

Experienced reed players know that they are only as good as their weakest reed. We spend countless hours in search of the best reeds, and each of us has our own reed “voodoo” that we do to break in our reeds and cycle them in and out of our reed boxes so that we are always prepared and they sound their best. Cane is a product of nature, though, and it is not always consistent—not to mention that we also deal with the effects of barometric pressure, weather, and usage on our reed collection. What’s a woodwind player to do? Here are some tips to help choose the best of the bunch when going through boxes of reeds.

Look at the color of the reed. It should be a beautiful golden yellow color, with no green tinges and little if any brown markings. Reeds with a green tinge to them tend to sound “raw” when played, as the cane may have been harvested too soon. Too many dark spots on the bark of the reed can be indicators of a reed that will play with a harsher tone quality. The reed should also have a smooth surface and a bell-shaped heart to it that evenly thins out to the tip of the reed. However, these are just general tips—we’ve all played reeds that have had these variations in characteristics and still played beautifully. Play the strength of reed that gives you a clear, full tone, with good response in all registers of the instrument. Remember that reed strengths will vary between reed brands.

The most important tip? Find a reed brand of good quality cane with consistent profiling that works well with your mouthpiece, and have a lot of them on hand. Buy reeds by the box, and buy multiple boxes if at all possible. The more reeds you have on hand, the better your odds of always having reeds that will work well for you when you need them in performance. Young players should keep at least six to eight reeds broken in and rotating in their reed case at all times, while professionals will typically keep several reed cases going, often organizing their reeds by date first played, tendency to play softer or harder, or some other differentiating factor.

Breaking reeds in slowly and carefully has a huge impact on their ultimate sound and longevity. Make time in your practice routine to work on reeds daily, playing new reeds for only about ten minutes a day for the first week or so, gradually increasing the time. Doing this will build strength and consistency of response in the cane. On top of breaking in reeds and rotating them throughout your playing time, learn to adjust your reeds, sanding the back of the reed to remove warping issues, and using tools such as a traditional reed knife and 400 grain wet or dry sandpaper, a Reed Geek, or one of the other myriad of reed tools out there to balance the reed so that it responds best for your mouthpiece and embouchure.

DENISE A. GAINNEY is Professor of Clarinet and Instrumental Music Education at the University of Alabama at Birmingham. She serves as Secretary of the Board of the International Clarinet Association, Alabama State Chair of the ICA, and is an Artist for Backun Musical Services, D'Addario Woodwinds, and Silverstein Works.

HEAR A GREAT SOUND, CREATE A GREAT SOUND

by James Campbell

Composers and arrangers don't often give percussionists the same amount of information that they give to other musicians. They direct percussionists—when to start the sound, but not when to stop it. They offer ambiguous instruments like “cymbal” or “triangle” or “woodblock”—which one to pick? Personally, I have dozens of these instruments in my collection, and each one offers a different timbre, pitch, and duration.

This situation is true with every percussion instrument, implement, and technique. There are few standards in the world of percussion with new products being created every day. It is quite an intimidating task for the music educator, student, and even the professional performer to keep up-to-date with all the musical tools that are available to them. Percussionists are unique in this respect, as other wind and string instrumentalists play instruments of standard design and range with an accepted music notation.

Percussionists have to imagine the desired sound in their head (HEAR it) before they play (CREATE it); conceiving an aural image that they translate into a physical sound. Of course, they can also be directed by their conductor to create a specific sound that he is looking for as well.

It helps to deconstruct each musical passage by breaking it down into its components or musical elements. **Ask these questions about the music as it unfolds:**

- What is my function here?
- Does it reinforce the melody, color, accompany, or is it soloistic?
- Who else do I share this function with?
- Am I playing with woodwinds, brass, strings, or the full ensemble?
- Are these instruments in the high, medium, low, or all registers?
- Is the timbre bright or dark?
- Am I blending or contrasting?
- Do I want to be part of the overall sonority or stick out of the texture?
- Should my part be sustained or dry?

At each rehearsal, the percussionist should go through this sequence:

TEST – Try out a variety of instruments and mallets for each passage that matches your initial interpretation.

EVALUATE – Did you feel that the choices you made were working to create the desired sound?

ADJUST – If it didn't work, ask yourself what change in instruments, mallet choices, playing areas, or dampening techniques might give you the desired sound.

As a percussionist, you need to be aware of the context of your part and how to blend and balance with an ensemble. It's also the job of a percussionist to figure out what sound they want to make and then how to do it consistently.

JAMES CAMPBELL has received worldwide recognition as a performer, pedagogue and author, and is a respected figure in the development of the contemporary percussion ensemble. Currently Provost's Distinguished Service Professor of Music and Director of Percussion Studies at the University of Kentucky in Lexington, he also holds the positions of Principal Percussionist with the Lexington Philharmonic, drummer with the Kentucky Jazz Repertory Orchestra, and Past-President of the Percussive Arts Society. He is a member of the Drum Corps International Hall of Fame and the Bands of America Hall of Fame.

TAMING PITCH IN THE SAXOPHONE'S UPPER REGISTER

by Neal Postma

“The saxophone is the easiest instrument to learn.” I have heard this a thousand times, but I prefer, “The saxophone is the easiest instrument to play poorly.” Pitch in the high register of the instrument has a lot to do with this—these notes are not particularly difficult to squeeze out, but they are incredibly out of tune until tamed. Here are some tips to help you tackle this problem with your students.

First, you must understand the problem. For an octave key to function perfectly, it must be half the distance up the instrument from the lowest tone hole closed. So for all notes using an octave key to play perfectly in tune, we would need a separate octave vent for each note! Our compromise is having two vents that help the most notes. If an octave key is not in the right place, the note being played will be sharp. So naturally, the upper register of the instrument tends to play sharp. But this only applies if the saxophone is being played properly...

When I say properly, I mean using a developed embouchure with the correct reed strength (this correlates with the mouthpiece tip, but that is for another post!) A student playing on a stock mouthpiece with a 2 or 2 ½ reed will have a hard time taking on the upper register because the reeds are too soft to play above a B. The result will be a flat pitch. As the student develops their embouchure and moves up to a 3 reed, they will find the high range much easier to control, but sharp. In theory, there should be a time when their combination of reed strength and embouchure development will be in perfect balance to play these high notes in tune without having to think about it...but I have never seen it.

For younger students trying to take on this upper range with softer reeds, and an embouchure being developed in the process, have them attempt to play “high in the sound.” I never say bite, but rather, keep a very firm embouchure and a high tongue position. Unfortunately, if the reeds are too soft and their embouchure too weak, the student will likely never play these notes in tune. If the music is calling for a lot of upper notes, the students should be in a place where they are ready to move up in reed strength.

For students who are in a good place with their embouchure and reeds, have them first understand how much flexibility is in the upper notes. Have them work on bending the pitches as high and low as they can, utilizing both embouchure and tongue manipulation. Most high school students have the tendency to clamp down on these upper notes—work with them to make sure that they can still produce a good sound when playing deeper in the sound. They should spend some time with a tuner to see just how far down they need to pull each pitch. Then, of course, move them onto a tuning drone so they can train their ears. They will likely need some guidance when they first start working with these drones, a little assistance can go a long way!

Saxophonist and pedagogue NEAL POSTMA holds degrees from the University of Cincinnati College-Conservatory of Music (MM) and the University of Colorado (BM) and is currently a DMA Candidate at the University of South Carolina where he serves as an Instructor of Music Appreciation. He is also on the faculty of Claflin University teaching applied lessons on saxophone. As a concert saxophonist Neal has performed across the United States, Europe and Asia. He has given recitals at universities and various regional, national and international conferences.

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