

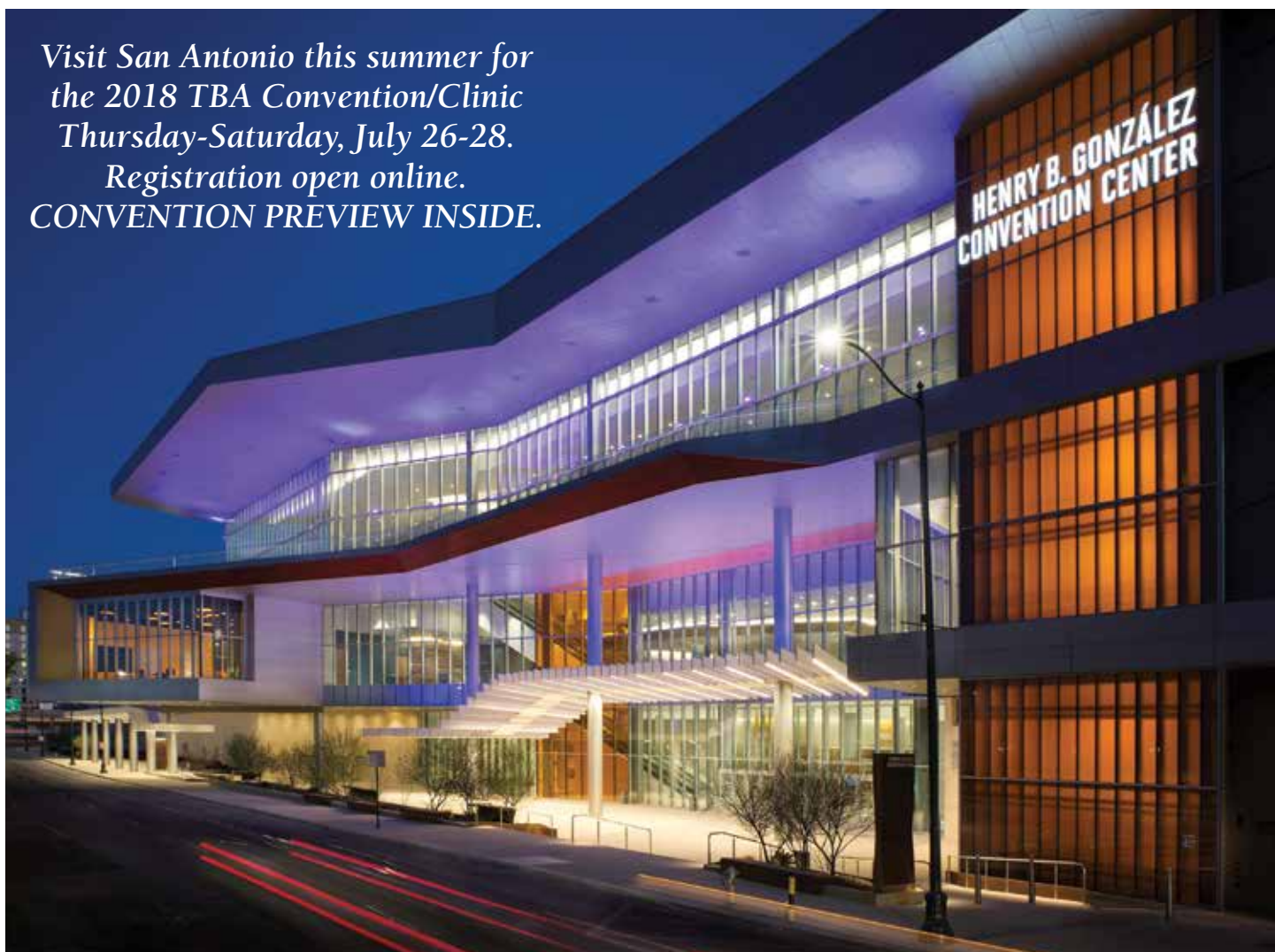
# Bandmasters Review



*An Educational Publication of the Texas Bandmasters Association*

April 2018 • Volume 19, Issue 3

Visit San Antonio this summer for  
the 2018 TBA Convention/Clinic  
Thursday-Saturday, July 26-28.  
Registration open online.  
**CONVENTION PREVIEW INSIDE.**



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# Bandmasters Review

An Educational Publication of the Texas Bandmasters Association

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*Attention TBA Members:*  
2018 TBA Convention/Clinic  
Thursday-Saturday, July 26-28  
San Antonio, Texas



Online pre-registration ends July 1.

Registration fee includes TBA Membership and admission to the convention.  
Spouses are registered on the TBA Active and Retired Members' form.

For best choices, secure your housing online by June 22.

Register for Student Day and Boosters online.

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

*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](http://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.

# TBA Bandmaster of the Year 2018

## Kenneth Capshaw

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Kenneth Capshaw was born in Silver City, New Mexico on September 8, 1947, and the Capshaw family moved to El Paso, Texas when he was two years old. He attended Bonham Elementary and Junior High Schools, and graduated from Burges High School in 1965, where he was a three-year Texas All-State trumpet player. Mr. Capshaw graduated from the University of New Mexico in 1972 with a bachelor's degree in Music Education.

Kenneth Capshaw is currently the Assistant Director of Bands at the University of Texas at El Paso. He has been involved in music education in the El Paso community for over forty years, and was a band director in the El Paso Independent School District for twenty-five years. He began his teaching career at Henderson Middle School in 1972, and taught band at Morehead Middle School and El Paso High School. He left the school district in 1981 for the business world, but resumed his teaching career in 1996 to begin a sixteen-year tenure at Coronado High School. The concert, jazz, and marching bands at all of his schools have been consistent sweepstakes winners. The Coronado High School Band received the

Texas Bandmasters Exemplary High School Band Award in July of 2012. Mr. Capshaw holds the assistant principal trumpet position with the El Paso Symphony Orchestra, and is a founding member of the forty-two year old El Paso Brass. He has been a guest soloist, clinician, and adjudicator throughout the Southwest for many years.

Mr. Capshaw is a member of the Texas Music Educator Association, Texas Bandmasters Association, Texas Music Adjudicators Association and Phi Beta Mu. He received the Band World Legion of Honor Award in October of 2010 and the Texas Bandmasters Meritorious Achievement Award in July of 2011. He was inducted into the Phi Beta Mu Texas Bandmasters Hall of Fame in July of 2013. Kenneth was elected to the American Bandmasters Association in March of 2016.

Kenneth and his wife, Louise, are proud parents of five children, and have seven beautiful young grandchildren along with two foster grandchildren. They are a branch of the very musical family founded by Ross Capshaw, former Director of Fine Arts in the El Paso Independent School District and member of the TBA Hall of Fame.



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# Collaboration May Be The Best Thing We Model For Our Students

## Phillip Clements, 2017-18 TBA Vice President

When you think about the complexity of music making in an ensemble setting there are many variables that must align in order for the desired product or outcome to be successful. Each participant has to be able to perform their part correctly and concurrently while being sensitive to the ever-changing musical landscape of tempo, dynamics, balance, style and intonation. When you consider all that is taking place, it is staggering to think that ensemble playing is even possible. Whether it is a large ensemble or chamber group, it is actually the highest form of collaboration.

Collaboration is defined as *the action of working with someone to produce or create something* and is used often in varying scenarios. When we are most effective as teachers, we collaborate on a daily basis with many different groups of people: students, faculty, support staff, parents; the list goes on.

In rehearsal, we are constantly collaborating with our students and helping them to collaborate with us and with each other. Teaching techniques such as questioning and directing listening are basic forms of collaboration. As we ask our students to collaborate, it is vital that we model collaboration for them both in and out of rehearsal. Yes, we are teaching students about music and music making, but we are also teaching them to become cooperative adults, employees and human beings.

Give some thought to what you demonstrate each day for your students outside of rehearsal. Do you show cooperation with other staff members, other members of the fine arts area, and other teachers within your school? Even when you disagree? Are you showing them how to effectively and maturely solve problems? Now ask yourself this: do you ask those things of them in rehearsal? Do you ask them to be selfless and cooperative; engaged and understanding of the bigger picture; compromising and

open to suggestion? *What we work so diligently each day in rehearsal to achieve is very much a microcosm of the way we would all like the world to work.*

Often we foster good relationships with those closest to us but do not expend the same energy in collaboration with those further removed from our daily teaching. I am fortunate to have wonderful colleagues within our Department of Music, both instrumental and vocal. We often work side by side on a number of musical endeavors and projects within the department. Over the years, we have begun to notice that our students within the instrumental and vocal areas have developed strong relationships and do the same. They see this collaboration modeled for them every day and it is intentional on our parts. With more than eighty-five percent of our students majoring in music education, we are hopeful that they have learned collaboration and will carry this level of cooperation into their own careers and to their future colleagues and students.

*As with any cultural change, you have to be intentional and to define what you want the outcome to be.* Take the time to discuss collaboration with your students and how it functions in the rehearsal environment. Model collaboration for them in and outside of the rehearsal. Seek opportunities to collaborate within your fine arts area and make sure that you discuss with your students how important it is to work together toward a common goal. You may soon find that you seek more collaborative opportunities and I'm willing to bet you may also notice your students doing the same.



# Passing the Torch: Strategies For Mentoring Student Teachers

**Daniel Allen, 2017-18 TBA Secretary**

I hope your Spring Semester has been a successful one. In thinking of topics for this article, I was reminded by someone that I and my long-time colleague, Bruce Beach, have had the honor and privilege to work with many student teachers over our 20 years here at Franklin H.S. I have so many fond memories of my student teaching experience and was blessed to have been with such great teachers: Steve Musser, Bill Centera, Royce Coatney, Sherry Miller, and David Cote.

Many of you have had or will have the opportunity to work with student teachers. I want to discuss some important ideas and strategies that will hopefully help you in your mentorship of future music educators. Just a thought before we begin—the time a student teacher spends with you will have a lifetime of influence on their teaching career and the future of music education in Texas.

Here are some thoughts and suggestions:

## **Know Your Role as a Supervising Teacher**

- This is an INCREDIBLE opportunity to share ideas and can be an awesome chance for you to learn a few things too!

- Remember that you will need to set aside some time to sit down with your student teacher and discuss things from the day's rehearsals and events. That one on one time will be GREATLY APPRECIATED by your student teacher.

- Your student teacher is wanting to have a great educational experience, so it's probably not a good idea to

have them constantly copying music, organizing the music library, going on a Starbuck's run, or just sitting idly by and doing nothing.

## **Getting Started**

- On the first few days, help your student teacher get acclimated to the campus. Introduce them to the principal and front office staff, head custodian, campus security, and the other Fine Arts teachers in your area.

- Make sure to get them any required items they might need such as a campus ID/badge, parking sticker, Teacher Handbook, and any necessary online access.

- Make them aware of school district dress code for teachers. Remind them to dress appropriately.

- Check to see if they need to sign in daily or perhaps some other type of procedure that your campus/district might have in place for student teachers.

- Many universities will ask the supervising teachers to maintain an online assessment and attendance record. This might require a bit of time for you to set up and remember to do the required assessments on a timely basis.

- For the first week, maybe two, let the student teacher observe your rehearsals. This will allow them to get to know your daily routines and to take notes on what they are hearing and seeing. It is very important to have a debrief at the end of the day to go over their observations and to answer any of their questions. Encourage them to write down questions as they think of them during the day.

## **Rehearsal Strategies**

- Eventually, your student teacher will need the opportunity to run a full rehearsal. To

help prepare for this, take it one step at a time. You could start by having them work with individuals or small groups on specific things that you indicate. Make sure to follow up with the student teacher afterwards.

- To prepare for the student teacher's first few full ensemble rehearsals, schedule time for you both to sit down together and develop the lesson plan. Since this is the first rehearsal, it might be a good idea to ease them into it. Maybe start by having them go through the warm-up/daily drill, and then progress into adding one or more pieces of music. Keep things simple and not complicated at first. This will help the student teacher develop confidence and overcome the anxiety of those first few times standing in front of students. It is a good idea to let the students know ahead of time that the student teacher will be doing part of the rehearsal. I would recommend giving very detailed rehearsal plans at first to help guide them. Again, debriefing with the student teacher afterwards will be very important.

- If possible, allow multiple rehearsal opportunities throughout the semester: individual, small group, sectionals, guard rehearsal, mariachi rehearsal, Sight Reading process, jazz





band, or any other ensemble rehearsals you might have at your school. Avoid having them work with only their specific instrument.

- Be present and observant during their rehearsals. It is perfectly OK to “chime in” occasionally to supplement the teaching but try to avoid taking the entire rehearsal over. The Student teacher needs to have the podium time.

### Debriefing and Providing Feedback

- As I have mentioned before, debriefing and providing feedback is critical for the student teacher’s growth. Sooner is better when giving this feedback. If possible, do this the same day the student teacher rehearses or works with students.

- You are the primary supervising teacher, but if you have multiple directors on your staff, please feel free and allow them to give feedback to the student teacher as well.

- “Praise in public/criticize in private”. Compliment the student teacher in front of the students and staff. When you are in the office away from others, especially students, then you can deal with areas where there needs to be growth.

- Use the P-S-P method when giving feedback. This stands for POSITIVE-SUGGESTION-POSITIVE. Look for the good first, then offer suggestions for improvement, followed by positive reinforcement when you see improvement.

- Video a rehearsal and watch it together. Pausing and commenting when necessary. Recordings never lie!!

### Other Important Considerations

- Encourage the student teacher to attend UIL and other contest/festivals. If it is a pre-UIL contest, they might be allowed to go sit in the Sight Reading room and observe. This is an awesome learning opportunity. They do need to go with you and your band to contest and experience that from a director’s point of view.

- Have them attend Booster meetings. Spend some time talking with them about the importance of Booster clubs and parent support. If your Booster club has a set of By Laws, give them a copy and go over that with them.

- Discuss band finances. Depending on your situation, this might be only through your school, or only through your Booster club, or a combination of both. This is an

*(continued on next page)*



The Conn-Selmer Division of Education, led by Vice President of Education, **Tim Lautzenheiser**, seeks to provide **resources** and **support** to music educators worldwide.



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## Passing the Torch: Strategies For Mentoring Student Teachers

area that is usually not discussed enough in our university classes. Go over budgeting, staffing, inventory, supply, or any other financial related items.

- Point out teaching resources: websites, apps, music publishing companies, music industry partners, music teaching associations (TBA, TMEA, TMAA, etc.).

- As a supervising teacher, you might also need some additional guidance. Always feel free to reach out to your mentors and other teachers that have had experience working with student teachers.

- I have always given our student teachers a flash drive with sample files from my many years of teaching. This would include handbooks, lesson plans, schedules, calendars, itineraries, leadership applications, student recommendation letters, or any other important files that could provide a template for their future use.

## Following Through-Be A Continuing Resource for Your Student Teacher

- Provide recommendation letters.
- Help with employment applications.
- Introduce them to all the Music Supervisors in your area.
- Encourage them to call or email you whenever they have a question or just want to bounce some ideas off you.
- Make sure YOU reach out to them once they have finished Student Teaching with you just to check in to see how they are doing.

In closing, I hope this article is helpful to you as a supervising teacher or perhaps you are reading this and about to become a student teacher yourself. We are so fortunate to have such a strong history of incredible band directors in Texas. Helping prepare and mentor student teachers is your opportunity to continue the growth of music education and pass the torch to the next generation. I look forward to seeing you this summer at the convention!!

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# WIN A TRIP TO TBA 2018!

**DEADLINE: MAY 4, 2018  
11:59 PM CST**

## ***Encourage your students to enter the TBA Student Melody Competition Sponsored by the KHS America Academic Alliance***

Students in the state of Texas in grades 6-12 can enter

### **GRAND PRIZE**

Round trip transportation will be provided for the winning student and one parent/guardian along with the ***student's band director*** to San Antonio

Stay at the beautiful ***Marriott Riverwalk*** from July 26-28 and be part of the 2018 TBA Convention

Winning melody will be used as thematic material for a new piece to be premiered by the ***USAF Band of the West***

For more information visit ***AcademicAlliance.com/Melody-Competition***



# 71<sup>st</sup> Annual TBA Convention/Clinic

## Thursday-Saturday, July 26-28 • San Antonio, Texas

### Pre-register by July 1

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.

### Secure Your Hotel

*For best availability and immediate confirmation, make your reservation by June 22, 2018 on the TBA website [www.texasbandmasters.org](http://www.texasbandmasters.org).*

TBA has negotiated special convention rates at hotels near the Henry B. Gonzalez 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 Orchid Events at 866-748-9562.

### TBA Academy - Thursday, July 26

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

- beginning their teaching career in the Fall 2018
- with limited teaching experience
- new to Texas.

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

**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.

**COST:** For directors beginning their teaching career in the Fall 2018: \$85 Academy Fee, includes lunch. All beginning teachers attending the Academy will receive a One Year TBA Active Membership and 2018 Convention Registration FREE! - a \$170 value.

**COST:** For directors with teaching experience and those new to Texas in the Fall 2018: 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)

### Student Day

Friday, July 27

*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, Fran Kick and Frank Ticheli, admittance to TMEA and ATSSB All-State Music Clinics and a College Fair. Also students will hear music performed by the Austin Symphonic Band and The Moanin' Frogs Saxophone Ensemble. 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 \$15 per student.

### Band Boosters

Friday, July 27

*Sponsored by Conn-Selmer, Inc.*

Bring your Band Boosters to the convention 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. Register online or download the Booster registration form from the TBA website and mail it in with payment. Boosters may also register at the Convention/Clinic this summer.

## **TBA Barbeque Dinner - Saturday, July 28 • 6 - 9:00 p.m.**

The annual TBA Barbeque Dinner 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 28 • 5:00 p.m. La Villita Plaza Nacional area**

### **Fun Run/Health Walk Thursday, July 26 • 7:00 a.m.**

All proceeds from the 5K Fun Run/Health Walk 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:** \$10 pre-registration; \$15 race day.  
**CONTACT:** Sue Fletcher 979-836-1125 or 31rlee@gmail.com

### **Golf Tournament Thursday, July 26**

**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 6 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 26**

**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:** David Rollins 806-215-1170  
[davidrollins.dr@gmail.com](mailto:davidrollins.dr@gmail.com)

## **For TBA Spouses and Family**

### **Annual Spouses Luncheon Friday, July 27**

TBA Spouse President Reagan Portillo 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.

### **Spouses Painting Party - Friday, July 27**

We had so much fun painting last year, we decided to do it again! Be sure to come to the second Spouses Painting Party in the LDR following the Luncheon. 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!

### **An Excursion to The Pearl Saturday, July 28**

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.** New at The Pearl since last year is the Bottling Department's Food Hall, built on the original site of the brewery's bottling department. Vendors at the Food Hall include a variety of local emerging chefs who offer "a creative spin on traditional fare." 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).



# Clinics Designed for All Directors

*The Three E's of Rehearsal:  
Better Ways to Work Your Band*  
Richard Floyd, Featured Clinician

*Do You Hear What I Hear?*  
Richard Floyd, Featured Clinician and  
Austin Symphonic Band demo group

*...Acadiana*  
Frank Ticheli, Featured Composer and  
Austin Symphonic Band demo group

*Three Maestros: An Informal Discussion*  
Richard Floyd, Cheryl Floyd,  
Frank Ticheli  
(Moderator: Dr. Tim Lautzenheiser)

*Assessing Students in the Cloud –  
Any Time, Anywhere, Any Device*  
Jim Frankel

*Avoiding Trouble at Work – Understanding  
the Ins and Outs of Finances, Hiring, and  
Administrative Expectations*  
Jeff King, Cody Myers, Peter Warshaw

*Creating a Culture of Excellence in  
Your 2nd and 3rd Bands*  
Bryn Roberts, Brittney Cook

*Creating the Engaged Listener*  
Dr. Bradley Genevro

*Cultivating Student Ownership  
of the Product*  
Gabe Musella, Jason Smith

*Developing a Successful Concert Band*  
Shane Goforth and  
Northshore HS Band demo group

*Doing “Within” When You’re Doing  
“Without”! Practical Scoring Solutions  
for Small Bands*  
William Owens and  
Eastland HS Band demo group

*Getting the Most from Your  
Harmony Director*  
Jordan Stern and  
Johnson HS Band demo group

*Girl Power! – The Impact of Women  
Composers on the Wind Band*  
June Bearden, Carter Biggers,  
Carol Chambers

*How to Style a March*  
Doice Grant, Larry Ward

*Legal Concerns for the Music Educator*  
Carol Simpson

*Mirror, Mirror on the Wall...*  
Dr. Tim Lautzenheiser

*New Charms Layout and Features*  
Paul Brown

*Planning Every Rehearsal for Maximum  
Effect – If it Isn't Written Down,  
it Won't Happen!*  
Joe Munoz

*Saxophone Idol*  
Kirk Whalum

*Stepping Up to the Plate*  
Jason Hargrave

*Successful Programming and  
Performing with a Small Band*  
Mary Ellen Cavitt, Beth Bronk

*Success Without Self-Sacrifice:  
Balancing Work & Home*  
Darcy Vogt Williams, Jenna Yee

*Strauss on Snare*  
Matthew Strauss

*The Good, the Bad, and the Ugly of  
40 years in the Band Business*  
Bill Watson

*Town Hall Meeting*  
Dr. Gary Garner, Eddie Green  
(Moderator: Michael Roberts)

*TTESS: Beyond Proficient –  
Maximizing Student Engagement in  
Your Band Rehearsal*  
David Jennison, Brigitte Parsons

*Using Diamond Balancing for Band*  
Rory Davis and  
Johnson HS/Tejeda MS Bands  
demo group

*Clinics are subject to change.  
Visit [www.texasbandmasters.org](http://www.texasbandmasters.org) for updates.*

## Exhibit Hall

Plan to visit the Exhibit Hall with over 600 industry-related booths and thank them for supporting TBA as a Business Member and Exhibitor. Exhibit Hall hours:

**Friday, July 27: 9am - 6pm**

**Saturday, July: 28 9am - 4pm**

*Exclusive Exhibit Hall Times:*  
Friday, 9-11 a.m. & 2:30-4:30 p.m.  
Saturday, 9-10:30 a.m. & 1-3 p.m.

## Convention Performances

**“The President’s Own”  
United States Marine Band**

**The U.S. Air Force Band of the West**

**Austin Symphonic Band**

**Sugar Land Winds**

**Marine Band  
Chamber Music Ensembles**

**The Moanin’ Frogs  
Saxophone Ensemble**

**Edcouch Elsa High School  
Mariachi Juvenil Azteca**

**Rio Grande Valley Jazz Orchestra**

**Phi Beta Mu Directors Reading Band**

**Heart of Texas Reading Band**

# Clinics Designed for MS Directors

*Middle School My Way*  
Cheryl Floyd, Featured Clinician

*Picking Pieces for Picky People*  
Cheryl Floyd, Featured Clinician

*Building a Successful Middle School Program*  
Corey Graves, Robert Herrings

*Creating a Successful Title I Middle School  
Instrumental Program*  
Christopher Gonzales and Michael Warny

*It Takes a Village:  
Creative Classroom Management Strategies*  
Anderia Troutman, Jennifer Rogers, Lauren Ambeau

*Jazz for Your Middle School Band*  
James Hairston, Raul Escobedo and  
Lamar MS Jazz Band demo group

*Successfully Setting Up Beginners in the First Semester:  
Brass*  
Asa Burk, Chris Meredith

*Successfully Setting Up Beginners in the First Semester:  
Woodwind*  
Kathy Johnson, Alicia DeSoto

*Teaching Beginner Oboe*  
Jessica Maus, Serena Finnigan

*Teaching Beginner Bassoon*  
Nicola Chappell, Lorna Quintanar, Chris Sebesta,

*Teaching Beginner Flute*  
Alicia DeSoto, Katie Lewis, Nicki Neugent

*Teaching Beginner Horn*  
Dena Laurel, Amber Moore

*Teaching Beginner Euphonium/Tuba*  
Chris Pineda, Jason Wallace, Michelle Hanegan

*Teaching Heterogeneous Beginning Band Classes*  
Alyssa Grey

*The IPS: The Beginning Band Guide to Success*  
James Hairston and Raul Escobedo

# Clinics Designed for HS Directors

*Developing a Successful Marching Program*  
Steve Wessels, Evan VanDoren, Chris Yee and  
Cedar Park HS Marching Band Demo Group

*Developing Your Marching Percussion Section*  
Roland Chavez, Marcus Neudigate and  
Cedar Park HS Percussion Demo Group

*Developing Your Color Guard*  
Justin Sullivan and  
Cedar Park HS Color Guard Demo Group

*Marching Band to Marching Art: Ways to Elevate Your Band  
Program into the World of Pageantry*  
Jim Cude, Seth Thomas and  
Whitesboro HS Marching Band Demo Group

*NEW THIS YEAR - 5 Part Clinic Series!*  
*"The Complete Marching Season"*  
#1-Spring Semester-Planning to Succeed  
Bob Chreste, Jeremy Spicer  
#2 Summer Band-Systems and Processes are the Key  
Robert Selaiden  
#3 The Fall Semester-ALL Things Matter  
Mike Howard  
#4 The Cleaning Process-Excellence is in the Detail  
Bob Chreste  
#5 Student Leadership-If a Student Can, They Should  
Jeremy Spicer

*Creating a Great Friday Night Football Game Experience!*  
Garth Gundersen, Larry Wade, Roman Lechuga

*Health and Wellness for Marching Band*  
Melissa Hatheway Lewis

*Integrating Electronics into Your Marching Band Show  
to Enhance Effect*  
Alan Sharps, Jarrett Lipman, Dan Dowling,  
Jordan Stern, Robert Lozano

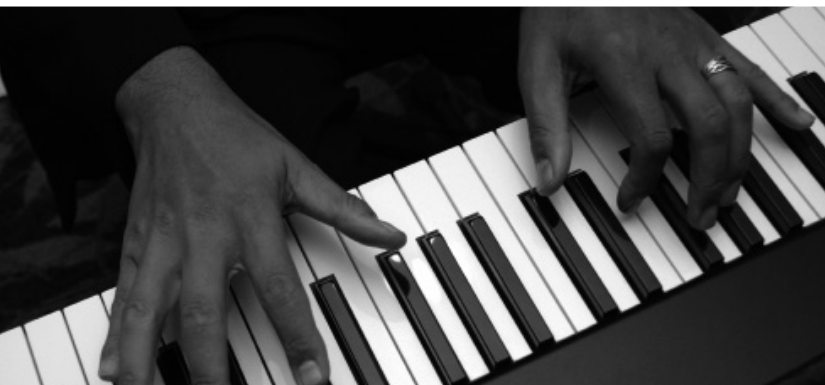
*Preparing and Presenting a Five Year Plan*  
Kathy Johnson, Michael Lemish

*Resources for Your Jazz Band*  
Ronnie Rios and Rio Grande Valley Jazz Orchestra

*Mariachi Clinics (Presented by TAME)*  
*Aligning the Elements For A Successful Mariachi Program*  
Mario Ferrer, Michael Sital

*Mariachi Classrooms Beyond Pedagogy:  
Ideas, Materials and Resources*  
Adrian Padilla, Marcos Garcia, Mirelle Acuña

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# Band Benefits . . . and More!

**Dr. Tim Lautzenheiser**

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*The following is a sound-byte from a chapter written for the “Teaching Music Through Performance in Band” series. Many have said the message has awakened parents, administrators, counselors, etc., and created a forum to discuss the importance of our band culture. Might I suggest you can cut-’n-paste any segment of the article and share it via newsletters, program notes, Facebook posts, etc. You can find the article online at [texasbandmasters.org/resources/bandmasters\\_review.php](http://texasbandmasters.org/resources/bandmasters_review.php).*

There are countless reasons to “be in band.” From my narrow perspective, the number one reason is to “make music.” The intrinsic benefits of self-expression are beyond measure. Simply put: WE MAKE MUSIC TO MAKE MUSIC. This in itself \*is\* the reason to embrace music learning and music making. With that said, it is often difficult to explain/express the values of band (and every other aspect of school music programs) to someone who has not experienced this one-of-a-kind universal language. The only way to truly understand the priceless rewards of conveying feeling, passion, intensity, humanness via the art form of music is to be a part of it—not a bystander who “appreciates it,” but a contributing “personality” to the musical stage (even in solo fashion).

While everyone has the propensity to make music, those who have not tapped the inherent talent often look at other spin-off values that are harvested as the result of the requisite commitment and dedication to music. While I caution this is not the justification for any form of music education, the following logic can (and often does) bring the non-music-maker into the conversation. This opens the dialogue about the critical importance of music as a key aspect of the positive growth and development of each and every child.

Through music learning we teach:

- An understanding of QUALITY as well as the rewards of QUANTITY.
- Behavior based on ETHICS as well as the importance of obeying the RULES.
- Respect for AUTHORITY as opposed to fear of DOMINATION.
- A working WISDOM as well as a solid transcript of ACHIEVEMENT.
- An ongoing development of INNER PEACE as well as a workable plan for personal SECURITY.

## **QUALITY - QUANTITY**

Our educational system is heavily focused on assessment/testing. We measure the success and/or failure of the learning process through a series of evaluations. Clearly there has to be a scale to review, benchmark, and monitor the teaching process; it’s the way we determine LEARNING. All too often, the numerical outcome becomes an end within itself and it tells us very little about the pragmatic value of the class material. Shouldn’t we be more concerned how this “subject matter” is relevant? We must ask, “Can the ‘quantitative results’ be integrated into the student’s lives to promote better living, learning, and being?”

Music, by nature, triggers both the cognitive and affective mind. Not only does the young artist experience the input of facts and figures, but he/she simultaneously

develops an appreciation for art. **We don’t make music to get to the end of the musical composition; we make music to make music.** The personal reward is not the final evaluation (as in a quantity-driven curriculum), but rather the intrinsic satisfaction generated as a result of MUSIC-MAKING. Music teaches an appreciation for QUALITY as well as an understanding of QUANTITY.

## **ETHICS - RULES**

For the survival of mankind and the perpetuation of our communal form of living we must have RULES to ensure the welfare of the community members. For the safety of the drivers on our highways, we have speed limit RULES, and if these restrictions are not properly observed a penalty is assigned to the violator. Society protects itself with guardians (law enforcement), spokespersons (attorneys), and interpreters (judges, juries) to guarantee we live in harmony while still enjoying freedom of choice. Although altruistic, it is feasible there could be a society absent of rules if each individual believed, practiced, and lived an agreed code of ethics. In principle, the members of the group/community/BAND would be responsible for his/her behavior as it related to the welfare of the community/BAND. The responsibility for “harmony, balance, and blend”

## **Band Benefits . . . and More!**

then falls on the shoulders of the individual rather than a policing agent. The choice for “doing what is right” is based on ethical understanding rather than the fear of admonishment.

The band culture (by design, by nature) requires each musician to behave in an ETHICAL fashion. **While there are certainly rules and regulations, the very fundamental structure of program excellence is based on the individual self-discipline contributed to achieve the group’s goals.** These are the character values we seek in every leadership role. BAND is shaping the lives of our “leaders of tomorrow” through the ethical habits they establish each day in the rehearsal setting.

### **AUTHORITY - DOMINATION**

We often muse about “the podium” being one of the last bastions of a unilateral leadership position. Yet we know a social order cannot move forward without efficient and effective decision-making. Band members quickly learn to focus on the band director’s thoughts, instructions, and suggestions. The welfare/success of the band is (figuratively and literally) in the hands of the band director. **Unlike many organizations where a committee reviews every choice, the band world (accustomed to a fast-paced schedule of practices and performances) requires a LEADER/DIRECTOR who will make the call and move forward accordingly.** Band members do not have time to argue or discuss the band director’s choices. Quite the contrary, they have learned to embrace and support the power of the authority figure and trust the director’s decisions will be in the best interest of the group. Healthy, happy societies are not solely based on the individual opinions of the members, but rather on the mutual understanding of the importance of UNITY and the willingness to make personal sacrifices and contributions (time, effort, energy) to the agreed mission. The power base of the leader (the authority, the band director) is supported by the cooperative contributions of the followers (the band members). When the “respect for AUTHORITY” overrides the “fear of DOMINATION,” it establishes a positive

atmosphere that opens the unlimited possibilities of the group’s synergistic potential and it is virtually unlimited.

Domination, by intent, discourages creative thinking. The emphasis is on obedience (often “blind obedience”) that supports the choices of the leader. As opposed to encouraging “creative thinking,” the environment of domination dictates “*what* to think” rather than “*how* to think.” It rewards compliance (agreement and conformity) without the consideration for the welfare of the followers. Authority, on the other hand, encourages creative thinking while focusing on the importance of cooperation and the ability of the members to “agree to disagree” while still moving forward to sustain and promote the group’s agenda.

### **WISDOM - ACHIEVEMENT**

Our educational community continues to increase the testing component as an end-all for knowledge comprehension. The subtle implication is, “If it cannot be assessed, it is not worthy of academic consideration.” Of what value is all this rigorous data-exchange if it is not applicable to the individual’s life? **Now there is research indicating we can only remember and access the information we reinforce in our daily habits. Content (information) without context (an understanding of the benefits) is a dead-end street. The value of learning is not WHAT we know, but WHAT WE CAN DO with what we know.** Memorizing a long list of anything for the mere purpose of passing the test is an exercise in memorization, nothing more. Information recall is not the key to MASTERY; being able to see the RELEVANT-VALUE of the information is the key, AND it should be the focal point of the educational process. If we are only going to credit the value of higher test scores, we’re doomed to be a world of facts and figures. Certainly the quantitative aspect of LEARNING is crucial, however should we not be concerned about the qualitative value? Isn’t this the very reason we choose to learn in the first place?

Being in the band deals with both achievement (a measurable set of disciplines and guidelines) and wisdom

## **Band Benefits . . . and More!**

(learning that will support a positive, purposeful lifestyle). Band is one of the few areas of the school day that supports expression as well as impression. Music learning embraces all forms of cognitive learning and goes a step further by integrating the data into the human soul: EMOTION. Music reinforces the principles and ideals that have a significant and lasting effect on the way we choose to live. It teaches the ability to work with others, nourishes the love of learning, encourages cultural awareness, promotes cooperative flexibility in a communal climate, develops self-discipline, extends understanding, etc. All the while it does have standards and it can be assessed. There ARE testing evaluations that measure ACHIEVEMENT, and there IS solid testimony that evidences the WISDOM gained impacts the welfare of the learner. Simply put: band makes better human beings and makes human beings better.

### **INNER PEACE - SECURITY**

We humans continue along the pathway of SECURING various things to promote personal happiness. Whether it is a new car, a college education, a house, a boat, a job, a title, or any other extrinsic reward. The chase (and the race) for goal attainment is threaded into every aspect of the educational docket. When and where do we come to the point of personal satisfaction, the payoff, the joy of living life, and the very reason we choose to educate ourselves in the first place? Is success measured by what

we have or who we are? Are we training students to “focus on high test scores,” or teaching students to “enjoy a life filled with personal satisfaction?” These are serious questions, for they determine the learner’s mind-maps. Is the student connected to the product (the grade at the end of the semester) or the process (the holistic experience of blending intelligence, aesthetics, and emotion)? It’s not about “just knowing the right answers.” **It’s about “using the right answers” for what they can yield as a reference to meeting the challenges of daily living.**

Every individual must determine his/her personal criteria for happiness. Nobody can (nor should) dictate what brings pleasure and joy to the human spirit. Whether dealing with short term goals or long term goals, we often become so goal-driven we ignore or simply don’t recognize the importance of enjoying the journey as we attain our given goals—the very reason for WHY WE EXIST. Band offers a new paradigm of learning. The music IS the reason, it IS the reward, it IS the substance, and it IS the payoff. The means and the extremes are one in the same. We do not play music to get to the end of it; we play it to make music. In fact if we are truly “connected to the process” we do not want the music to end, or the rehearsal to stop, or the concert to be finished. We acquire and develop a desire for expressing our inner thoughts and feelings through the music. We become artists and enjoy the highest form of personal satisfaction, CREATIVE EXPRESSION, the

## **“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 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.*



# Artist Teachers

Richard Floyd, 2018 TBA Featured Clinician

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*“I have come to believe that a great teacher is a great artist and that there are as few great artist teachers as there are any other great artists. Teaching might be the greatest of the arts since the medium is the human mind and spirit.”*

—JOHN STEINBECK

So what is it you do everyday? What goes on in your “band director’s world”? Certainly a significant portion of your day is spent expanding your students’ skill sets. It’s all about fingerings, embouchures, rhythm precision, critical listening, tonal beauty and so on. It’s the requisites we address daily in an effort to facilitate the technical mastery of a piece of music: the nuts and bolts stuff. When you are not doing that, you are posting grades, meeting with parents, ordering buses, pleasing administrators and creating lesson plans. You know, completing those limitless tasks that no one told you about in college. Ah...the life of a band director!

Wait a minute...what’s missing? In that entire list of responsibilities, duties and tasks, any reference to the art of making music is missing. There is no mention of the core principle that remains the foundation and underpinning of all things music education. **If we do not inspire students to make, love, appreciate and embrace heart-felt music (not notes and rhythms) for a lifetime then we have fallen short in our quest to fulfill the ultimate mission for why we have music in our schools in the first place.**

Let’s look at it another way. If you look at the list of offerings for

any music educator conference or professional development program you will see countless clinics on rehearsal techniques, instrument pedagogy, time management, the care and feeding of band parents, cutting edge technology, the latest system for rhythmic mastery, and beginner recruitment. Certainly these are all important topics for exploration. However in the entire conference program, there will be far fewer sessions that focus on the subjective artistry of our profession or the intangible properties of music that give it true meaning and value. As one looks through the conference program it would be easy to conclude that our priorities are possibly skewed somewhat towards the *craft* of what we do as opposed to the *art* of what we do.

Let me submit to you two reasons why all of the above might be true. First, there is the clear reality that the craft is objectively measurable. The notes are right or they are wrong. The rhythm is right or to some degree it is flawed. The chord is in tune or it is defective. The same applies to logistical and administrative tasks. We have completed them or we have not. All that is required is a checklist or a rubric and a methodical, disciplined approach to measuring progress. We thus become comfortable with the notion that if you can’t measure it, it

doesn’t count. There is also a degree of comfort (or lack of same) knowing that measurable progress is being made. Stuff is getting done. It feels good and it is easy to quantify.

Secondly there is that “eight hundred pound gorilla in the room” that falls under the heading of auditions, chair placements and contests. In truth, virtually every activity in which we are engaged is accompanied by a scoring system or a rubric for evaluation or assessment. Look at our calendars. Like it or not, we spend an inordinate amount of time teaching to the test. Tragically, those tests rarely—if ever—measure to what extent the students are truly emotionally engaged in music making or developing a passion for music that will accompany them throughout their life journey.

Personally I find myself thinking more and more about the reality that we are all subject to and victims of our culture. There are a multitude of definitions for the word “culture” including the customary beliefs of a group of people, a shared set of attitudes, values, goals and practices or a set of values, conventions or social practices associated with a particular field or activity. If I reflect on my life’s journey and turn back the clock to the late 1950s when I was a high school band member in Richardson, Texas, I realize that so much of what we do has not changed or evolved that much. In the 1950s we went to marching contest, concert and sight-reading contest, solo and ensemble contest and rounded out the year

## Artist Teachers

with all region and all state band auditions. Somewhere in there we performed a couple of obligatory concerts for the parents and community. Today I would propose that the only thing that has really changed in Texas over the past five decades is perhaps the addition of the honor band selection process and more sophisticated rubrics and scoring systems for all things competitive. Certainly we have refined our approaches to pedagogy, pushed the envelope in terms of technical dexterity, embraced many developments in technology, and yes, enriched our repertoire. All good! Unfortunately, at the end of the day, we are essentially still “teaching to the test” and measuring our successes and failures with the same means we have embraced for decade. In short, we are victims of our culture.

Am I proposing a radical change in our culture? Absolutely not! So much of what we do has served us well, but I would submit to you that if we want to firmly establish ourselves in the mainstream of essential education we need to “get to the art of the matter.” We need to be more engaged with the emotional elements of music and the intangible essence of why music is core to a well-rounded education.

So what to do? I think there are a number of strategies that can help us enhance our focus and perhaps expand our culture to embrace the artistry of what we do as passionately as we embrace the craft of what we do.

***First and foremost we must accept the reality that you can have craft without art, but you can't have art without craft.*** ‘Nough said! The nuts and bolts must be addressed. Yes, they do count, but they are not the end result or culmination of our efforts. This is not an incremental process that follows a predetermined predictable regimen. Band in tune...check! Rhythms correct...check! Balance addressed...check! Tone quality

refined...check! OK, it a week until contest so let's start making some music. How sad.

Let's begin with the premise that we don't wait until a child is potty trained, can walk and talk, tie his/her own shoes and feed him/herself before we introduce that child to the abstract but incomparable, human qualities of love,

respect, selflessness, compassion and so on. I would argue that is exactly what we do when we worship at the altar of accuracy, precision and craft without any deference to the human, emotional, artistic qualities of music. I submit to you the notion that we should be about the business of artistry and “making music” from the very beginning.

So what can we do to recalibrate our trajectory? What are some elements in our culture that we can tweak to deepen the musical experiences of our students? In short, how do we cut through the clutter of notes and rhythms and give students a truly musical moment?

One possibility is to consider slightly modifying our point of view when standing before our students in a rehearsal setting. To be honest I resist the temptation of going to a rehearsal obsessed with technique, rhythm, tuning or any other elements of craft. While important—and yes, essential—they are not my first priority. As a result I like to believe that my ears hear differently. I am immediately listening to and for the music. How does it go? What are the musical qualities and emotional underpinning that must be paramount if we are to go beyond the notes on the page and give our students “goose bump moments” that are the essence of musical artistry? My quest is to instill those emotional qualities in the students from the very beginning even as I address the objective, quantifiable and measurable issues of musical performance.

**TBA Featured Clinician  
Richard Floyd  
will present  
“The Three E’s of Rehearsal:  
Better Ways to  
Work Your Band”  
and  
“Do You Hear  
What I Hear?”  
with the Austin Symphonic  
Band demo group  
at the TBA convention.**

## Artist Teachers

I think one way to do this, at least for me, is to offer guidance in a musical context as I rehearse. I strive to include subjective, emotional adjectives to justify the need for objective refinement. The goal always is to give students an artistic, emotional reason for correcting flaws. Here are a few examples:

Instead of saying “Crescendo more leading up to Letter B” perhaps reframe the comment to something like, “Let the dynamics of the music grow in anticipation of the majestic Eb chord at Letter B. And, when we arrive at Letter B make sure there is beauty in your sound.” Yes, it’s a few more words, but they paint a picture of what we hope to achieve musically. It has been my experience that students retain more if your challenges are presented with a musical purpose.

Or possibly, instead of “Clarinets, you are rushing the phrase that begins in Measure 34” consider, “Clarinets take more time and love every note beginning in Measure 34.”

Or maybe an alternative to “Brass, don’t be so loud and heavy at Letter C” might be, “Brass, can you play with less volume and let the music dance with happiness.”

In summary, strive to use words that are filled with feelings and emotions that instill an awareness of the humanness of the music as opposed to the dispassionate approach of simply chipping away at obvious flaws. For some this must be an acquired skill but it is well worth the effort.

Another strategy one might embrace is the utilization of the bountiful, technological resources at our fingertips. I couldn’t imagine preparing Frank Ticheli’s *Cajun Folk Songs* without the students hearing the original Lomax recordings of the haunting melodies that served as the inspiration for this Grade III masterpiece. Such resources are out there. Playing Eric Whitacre’s *Lux Arumque* or *Sleep* without exposing students to the powerful text or the virtual choir performances of these pieces is incomprehensible. How could you rehearse and perform *Movement For Rosa* without encountering accounts and footage of the events that were the stimulus for this emotional work? Or how could you begin the process of learning *Do Not Go*

*Gentle Into That Good Night* without hearing that timeless poem by Dylan Thomas read by Richard Burton, and that the piece was written to honor the loss of a young life. The opportunities for artistic enrichment and human connections are limitless. They should be core to our message to students.

One other thought I would submit to you would be the notion of occasionally performing easier music. You heard me. Play less technically challenging music. Prepare and perform music that is expressive rather than impressive. Instead of continually ratcheting up the technical performance demands from time to time, prepare a piece that simply allows students to enjoy their musicianship. Select a piece of music that is immediately accessible without repetitive drill and tedious attention to technique, range and tuning issues. Repertoire under this heading affords students the opportunity to immediately explore the interpretive beauty and expressive qualities of the music.

When we are together at the TBA Convention/Clinic this July, I hope to expand and explore in greater depth those strategies we might employ to elevate what we share with our students to the highest level of artistry. Together we can deepen our culture and our students will be the beneficiaries. I hope you will join me.

I began this rambling with a quote from John Steinbeck. Let me close with an excerpt from the equally inspiring words of the composer Warren Benson.

**....I wish I could hear more wind conductors  
and instrumental teachers, using better and  
larger vocabulary that relate to beauty,  
to gentleness, strength and power  
...the exultation of great happiness  
...the sweetness and purity of lullabies  
....the resonance of history  
...bringing something to life from cold print  
...living music  
...moving music.**

—WARREN BENSON

# 2018 TBA Featured Clinicians and Composer



**RICHARD & CHERYL FLOYD**  
Featured Clinicians



Photo credit: Charlie Gasco

**FRANK TICHELI**  
Featured Composer

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# Recording Your Band To Better Ensemble Outcomes

**Dr. Bradley Genevro**

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Every day I take the podium, I work towards achieving higher performance outcomes and musicianship for my ensembles. Often, I think the ensemble can attain these outcomes by us simply having more instructional time. With extra time, I can teach them how to play better in tune, how to play more stylistically accurate or even to play with better balance and dynamics. Then, at the end of the day, the ensemble does not elevate their level of performance to what I had expected of them. I, like all of us, sit and try to figure out why it played out the way it did. What did we do, or not do, that created a disconnect between our goals and outcomes? Have you ever considered this happens not because we have failed to provide accurate information but, instead, we failed to provide an opportunity for our students, and ourselves, to access the complete information that is present at each and every rehearsal? With many of us holding rehearsals in a room that is acoustically less than perfect, why should we not take advantage of using recording devices that, in many cases, can hear better than we or our students can?

I was very fortunate to have my mentors instill the importance of recording rehearsals early on in my career as a conductor and teacher. I realized that my recording device could hear better than I could in my rehearsal room. I started recording my rehearsals and, upon listening and analyzing, realized how much more efficient I could be in rehearsal using those recordings as a resource.

Not only from a pedagogical standpoint, but it also assisted me in being more aware of the broader scope of developing the ensemble's musicianship. The way I thought a phrase sounded while conducting and being part of the physical process of music making, was, in many cases, not accurate when sitting and listening to it objectively. On the podium, I was shaping the phrase a certain way but, upon further review by listening to the recording, it was not translating correctly to the listener. It is much like our recorded voice. Most of us do like to listen to our recorded voice, because it does not sound like us to ourselves. Once you start recording rehearsals and listening, you will find that, in many cases, how you thought it sounded is not exactly how it actually sounds. I also became aware that I would get so focused on a specific issue that I was unaware of egregious mistakes happening in other areas. The recording device does not lie. It tells you like it is. If the ensemble is out of tune, it will tell you. If balance is not good, you will hear it. If your ensemble tone is inconsistent, it will be very apparent to you and everyone listening. The first step in fixing a problem is to admit there is one. With the initiation of recording my rehearsals, I realized there was so much I could do to make myself better and, in turn, my ensemble better.

Initially, I exclusively listened to the rehearsal recordings. Each rehearsal recording was a treasure-trove of information that would assist me in

planning the next rehearsal as well as pinpointing deficiencies in our ensemble development pertaining to tone, intonation, balance, blend, rhythmic clarity, articulation, style, and phrasing. All of this information was extremely useful and was paramount in assisting me in achieving our ensemble goals. Excited about getting to work and using this newly discovered resource, I started recording every rehearsal and began using those recordings as a means of rehearsal planning and preparation. There were immediate changes in our ensemble. We began playing with better and more consistent tone, intonation, balance and blend, but it was very slow in developing. It was one where students looked and waited for me to tell them what they needed to do to make it better. Many times, I would ask for the ensemble to alter the way they played a particular passage only to have them, in their minds, do it that way I asked for it only to have me respond, "no, that is not it." I would be met by confused looks from the ensemble. I never quite understood why the confusion and blank looks. I moved from the podium back to where the students were sitting and was amazed at what I heard. It sounded nothing like what I was hearing from the front of the ensemble. How could they achieve what I was asking them to do, if they could not hear the differences I was referring to? It wasn't until I brought principal players up to the front of the room and played a passage for them from the conductor's perspective,

## Recording Your Band To Better Ensemble Outcomes

where they finally heard what I was hearing. Their “light bulb” reaction was telling and needed to be replicated, but how? How could I provide the students access to how it sounded from the front of the ensemble all of the time. In my mind, that was the next critical step in our ensemble development.

Then, I realized the simplicity of the answer to that question. I already have access to pertinent information, I just needed to create a way to disseminate that information to the individual ensemble members. My first goal was to be able to play a recording back to the ensemble in rehearsal as soon as they performed it. In many ways, a musician can make significant changes in their performance if they have the ability to access how it sounded as soon as they finished playing a particular passage. Technology has made this process much easier than it was twenty years ago. We have our recording device synched with our speakers in the rehearsal room and it was as simple as taking the recording device out of record mode and then hitting play. They did not have to listen to me tell them what was wrong, they could actually hear what was not correct for themselves. In the initial rehearsals doing this, I was always directing their listening. I would assist them by focusing their listening on a specific concept that we needed to correct. Through that process of directed listening, the ensemble members were able to enhance their listening skills in a way that allowed them to increase their awareness of our ensemble concepts and, in turn, made them more efficient at correcting ensemble deficiencies. Allowing them access to their rehearsal recordings provided the ability to listen without performing. It gave them a much more objective view of their current performance level and what they needed to do to raise that level.

With everyone’s VERY limited rehearsal time, I needed to create another way for our students to access rehearsal recordings outside of the rehearsal time. If we played their recordings back to them in rehearsal after every run, it would have the students not playing enough in our rehearsal. So, the next step was providing access for them on evenings and weekends. With the use of one of many available programs/apps, I could post all of my rehearsal recordings for the ensemble to access. The availability of these recordings would allow section leaders access to the information needed to plan sectional time from week to week. In addition, I could use those recordings as a way to have each student create a self-assessment plan for themselves and section in ensemble playing. That self-assessment plan could also be part of a larger outcomes/reflection paper. These activities would provide students with enhanced listening and awareness skill sets that would help to refine and focus their musicianship at a much faster pace than using traditional rehearsal methods.

Recording rehearsals/performances and making them available for you and your students will allow you to become more efficient in rehearsals and, in turn, will allow your ensemble to achieve at a higher level of performance. The enhanced awareness and listening skills of your students will continue to improve as they have a heightened sense of individual performance. A better, more informed performer will elevate the ensemble’s outcomes and musicianship. Instead of complaining about limited rehearsal time, it is more important to find ways to assist our students in accessing the information that is available at every rehearsal. That most challenging part will be being willing to listen to that first rehearsal and embracing how your ensemble sounds through that recording device. Press record, share with your students and observe the individual and ensemble growth of exponential proportions.

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# Elevate Your Level of READINESS: A Method for Effective Score Study

Dr. Brett A. Richardson

## Introduction

In preparing for the spring semester, most of us probably spent time browsing through the UIL Prescribed Music List (PML), trusty publisher catalogs, or our local print music provider's inventory of band scores, all in preparation for the UIL Concert and Sight-Reading Evaluation or Spring Festival season. This kind of research is a good thing, a much-needed change of pace after the challenges of the first semester of a beginner band year or taxing marching band season.

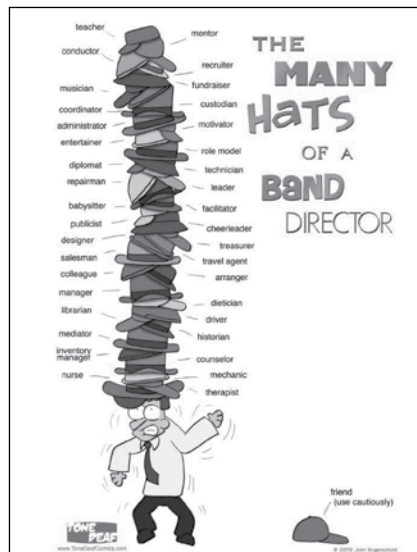
Speaking from experience, the next and necessary step after score selection—score study—seldom receives the attention it deserves, a victim of the myriad responsibilities placed on administrators of a comprehensive music program. These responsibilities include:

- Parent/teacher conferences
- E-mails, phone calls, social media, and networking obligations, etc.
- Fundraising efforts and trip planning
- Collaborative meetings with other staff members
- Marching show planning
- Community performances and pep rallies
- State-mandated testing activities (tutoring or “pullouts”)

In reading this list, I am reminded of one of John Bogenschütz's *Tone Deaf* comics, showing a music teacher, knees buckling from the weight of *umpteen* hats balanced on his head, each hat representing a different role.

*The Many Hats of the Band Director* by John Bogenschütz (2012) © Tone Deaf Comics. Used with permission. Please check out John's work at [www.tonedeaftcomics.com](http://www.tonedeaftcomics.com)

It is an unfortunate reality that sometimes these tasks preempt score study. While we understand that in our current educational climate, these tasks are not going to disappear, but we must also *insist* on our right as conductors to prepare curriculum adequately for our students. Ultimately, our repertoire is the curriculum, and for our students to achieve success in both rehearsal and performance, we must develop a clear understanding of the repertoire before the students play it. Simply put, learning the score at the same time as the students is a recipe for failure. So, repeat after me: “The more obstacles I let get in the way of adequate score study, the more my students are affected negatively in a rehearsal setting.” Put another way, when we fail to prepare, we prepare to fail. In this article I propose an approach to score study, focused on efficiently digesting the information provided in the score, so that we can maximize the time with our students and get to the *art* sooner.



## Scratching the Surface

Countless methods of score study have been described over time and this approach is not intended to supersede ones you deem effective. For undergraduate student conductors, I encourage you to adopt the methods that your teachers advocate, making them your tools of choice as you begin your career. Glean what you can from the method proposed here and incorporate whatever best fits your teaching sensibilities. For more seasoned music educators, you already have methods of score study and score marking that have worked for you for many years. No need to reinvent the wheel! My aim is to articulate the goals of score study and ways of attaining those objectives when time is limited. Furthermore, my hope is that this technique will give conductors at all levels a chance to reflect, try new methods, or refine existing ones. In all honesty, this process, in combination with the prescribed time limits, works best with grade I-III scores because of their relative brevity and accessibility. I have found that using this method provides a good initial understanding of pieces of any grade level. Finally, be mindful of the following as we begin our explanation of the method:

1. Every method of score study and score marking is personal.
2. You must mark your scores in a way that best fits your needs as a conductor and rehearsal technician.
3. Finally, however you mark your scores, each mark must be meaningful, and you must be able to understand it during rehearsal and performance.

## Elevate Your Level of Readiness: A Method for Effective Score Study

### Known Commodities and Needed Materials

When it comes to score study and score marking, there are two known commodities to consider: the time we have to study and the repertoire. Time, as we have already established, is at a premium, which means that we might have to begin our score study in a planning period during the school day. The first order of business, then, is to define the amount of time needed for the proposed method of study. Many music educators operate within two school schedules: either (1) a seven- or eight-period day with 40-50-minute periods or (2) a block schedule comprised of four one-and-a-half-hour periods, which allows for two 45-minute half-periods per block. For the sake of argument, let's define one planning period (in either school schedule) to be 42-45 minutes in length.

Secondly, Texas' governing body for interscholastic competitions and activities (UIL) defines the eligible repertoire for our annual Concert and Sight-Reading Evaluation at both the middle and high school levels. Also, a committee of well-respected music educators, selected by the UIL, determines this repertoire listed on the PML. We owe a debt to these fine educators for identifying some of the best repertoire from the copious literature now available to bands at all levels. Let's first collect some materials to aid us in this journey. The materials needed include:

- Any clean, well-lit, flat surface
- Straightedge or 12" ruler
- Erasable pencils in black, red, yellow, and blue
- Music dictionary
  - Harnsberger, L.C. *Essential Dictionary of Music: Pocket Size Book*. 2nd ed. Los Angeles: Alfred Music, Pub. 1996. (approx. \$7.00)
  - Oxford Dictionary of Music* as a smartphone app (approx. \$10.00)
- Metronome
- Clock or time keeping device
- Scores

A good smartphone will combine many of these functions. Just make sure you put it in "Airplane Mode" to avoid distractions like email and social media. Once you have collected these materials, we can begin the process

of efficiently digesting the scores we have chosen. With all our materials accessible, let's calibrate our mindset for the important work in front of us.

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### *Elevate Your Level of READINESS*

**"It is not often that a man can make opportunities for himself. But he can put himself in such shape that when or if the opportunities come, he is ready."** —Theodore Roosevelt

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We all hope that the magic of making music happens at some point in every rehearsal, but in reality we never know exactly when those moments will occur. That is why we need to be ready at a moment's notice with a thorough understanding of the repertoire in the event that the performers meet us in the rehearsal room with the appropriate level of preparation. In those moments, we as conductors have the potential to get past the "nuts and bolts" of tone development or rhythmic precision and to share with our student musicians the beauty present in all grade levels of band repertoire. How do we prepare ourselves for those moments? We proceed in this order over a 42-45 minute period:

### *The R.E.A.D.I.N.E.S.S. Method*

1. **Read** every word in the score. (5 min.)
2. **Explore** form and structure. (5 min.)
3. **Analyze** key areas and important cadences. (5-7 min.)
4. **Delineate** important entrances and emotional arrivals. (5 min.)
5. **Indicate** significant changes in dynamics and articulation. (5 min.)
6. **Notate** and translate challenging rhythmic figures. (5 min.)
7. **Evaluate** areas that should be addressed early in the rehearsal process. (5 min.)
8. **Systematically** craft and...
9. ...**Successfully** prepare the rehearsal plan. (5-7min.)

In my experience, tackling the question of "Where do I start?" has been one of the initial obstacles of efficient score study. A conductor could start anywhere, but setting out on our journey with a global view and proceeding to smaller, more specific areas is an effective way of breaking down scores early in the process.



# Elevate Your Level of Readiness: A Method for Effective Score Study

## Digging Deeper

We begin the process by *reading every word in the score*. What do we learn from this? We might discover:

- Title
- Historical information and time period
- Date of composition
- Composer biography
- Instrumentation and orchestration
- Score layout and order of instruments
- Transposed Score or Score in C?
- Key and time signatures
- *Solo/soli* versus *Tutti* markings
- Mutes or extended/special performance techniques
- Is the piece programmatic? Does it tell a story?
- Reason for the commission or creation of the work

Next, we *explore form and structure*. Knowing the form can assist in rehearsal planning by suggesting smaller sections to work on throughout the rehearsal process. Some may refer to this as “chunking.” Marking “chunks” within a piece can make works of any size more approachable and help everyone involved in the rehearsal prepare in a more tactical way. Furthermore, understanding overall architecture can inspire more musical decisions throughout the rehearsal process. For example, if Chunk C is an exact recurrence of Chunk A, there should be implications for a conductor related to tempo, style, and dynamics. In the same vein, understanding form can help us determine if the structure is predictable or innovative, allowing us to share the craft of composition with our students. (Incidentally, remember that more advanced pieces often have more

### Example 1: Marking form



A snippet of a musical score for woodwinds. The instruments listed are Flute/Oboe (Fl/Obo), Clarinet (Cl.), Bassoon (B.C.), and Bassoon (Bsn). A blue vertical line marks the beginning of a section, and a blue letter 'A' is written above the staff. The number '9' is written in a box above the Flute/Oboe staff. The score shows several measures of music with dynamic markings like '(2x only)' and 'p'.

advanced forms.) To mark form within the score, use a blue pencil and ruler and delineate sections. (Example 1) I recommend using Roman numerals or capital letters. Don't be intimidated by this part of the process; remember what you learned from your undergraduate *Form and Analysis* course to piece this together.

Third, we *analyze key areas and important cadences*, which indicate peaks, valleys, and other emotional arrivals within the work. Understanding key centers, scales, and modes used in the work can also help the conductor with:

- Chordal or vertical intonation
- Linear intonation within the melody
- Student pitch tendencies
- Chromatic alterations, otherwise known as “color notes”

I recommend that conductors, especially less experienced ones, spell chords in concert pitch (in traditional black pencil), which can help to solidify transpositions. You should also consider whether Roman numeral analysis is more beneficial in your preparation than strict chord analysis, similar to jazz notation. (Example 2) If you feel that it is necessary to understand the function and motion of a certain chord sequence, then Roman numeral analysis is the way to go, but no rule says you have to do this. In simpler terms, ask yourself, “Will it help me teach this piece?” If so, do it!

### Example 2: Chord analysis



A snippet of a musical score for percussion instruments. The instruments listed are Hi-hat (Hi), Tom/Tam (Tbn/Tar), Tuba, Bells, Snare Drum/Bass Drum (SD/BD), and Cymbal/Trigon (Cym/Trgl). The score shows several measures of music with dynamic markings like '(2x only)' and 'p'. Handwritten annotations in blue ink include 'CM', 'B', 'dim', 'R.A.', and 'd of aeolium'. At the bottom, there is a Roman numeral analysis: 'D E F G A B C D'. The number '3' is written in the bottom right corner.



## Elevate Your Level of Readiness: A Method for Effective Score Study

Example 4: Indicating changes in dynamics and phrasing

The image shows a page of a musical score for a band, with staves for Flute/Oboe (Fl/Obo), Clarinet (Cl), Bassoon (B. C.), Bassoon (Bson), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), and Concert Band (Con.). The score is annotated with various markings. A large blue letter 'A' is written at the top left. Red wavy lines are drawn across the top of the saxophone staves, indicating phrasing. Yellow arrows point to specific notes in the saxophone parts, with the word 'legato' written in red next to them. The word 'p' (piano) is written in red in several places, indicating dynamics. The number '9' is written in a box at the top left of the first staff. The number '1' is written in a box at the top right of the first staff. The word 'p' is written in red at the bottom left of the first staff.

### Plan Your Work and Work Your Plan

A dear mentor often told me, "... sometimes you have to plan a rehearsal based on *musical triage*," and frankly, the less developed the ensemble, the truer that is. Anyone who has been around an emergency room for a while understands that *triage* involves treating patients in an order based on the severity of their condition. Too often we want to discuss shape and nuance before the students understand rhythms or play accurate pitches. This is the musical equivalent of treating a sprained ankle before a compound leg fracture. Once we have marked our scores and developed a better understanding of the work, we have to determine what needs the most attention first in rehearsal.

To determine our priorities, rank the words below in order of importance:

- Tone Quality
- Correct Rhythms
- Correct Notes
- Balance & Blend
- Intonation
- Precision
- Articulation
- Dynamics
- Tempo
- Nuance

This activity always resonated with me because what I value in rehearsal would change over time. And as I get older, some things continue to change. Some directors may have a highly developed varsity band that consistently plays with good tone quality and musicality, so addressing nuance and shaping can occur earlier in the rehearsal process. Many

other directors have the opportunity to work with less developed players, where "pushing the right button" is more of a chronic issue. Either way, we have to determine the order in which we need to tackle the issues that are standing in the way of a superior concert performance. I encourage you to put these words in order in an effort to determine what you "tackle" first.

Finally, after we have determined what musical challenges need to be addressed, we ***systematically craft and successfully execute a rehearsal plan.***

I contend that 80-90% of the success we achieve in rehearsal is based on our rehearsal plan. Although the specific issues we address in rehearsal change from time to time, there are a few "essential truths" that should guide our daily rehearsal planning.

First, all plans should be time-based, where every minute is accounted for in the plan. Class may start at 10:05, but does that mean Concert F starts at that time? Probably not. Even if we account for the five-minute passing period to set up instruments and allot two minutes for personal warm-up before Daily Drill, we might be starting Concert F at 10:07. Have we considered if Announcements, the *Pledge of Allegiance*, or moment of silent reflection occurs during our

## Elevate Your Level of Readiness: A Method for Effective Score Study

band period? We also have to find an appropriate time to end rehearsal to allow for a calm, efficient breakdown of our instruments and transition to the next class. This all needs to be accounted for when determining the amount of time we need to spend on each piece. Teachers just starting their careers may not have all the rehearsal tools of a veteran teacher with thirty-plus years of experience, but all of us have control of our rehearsal time and can choose what we work on and for how long.

Secondly, include in your plan a time when you peel away each layer in a work. Playing through large chunks with your group has value at the start of a rehearsal, but the nitty-gritty work cannot be completed until we isolate each part. This may be partially “covered” in sectionals or pass-offs, but performing these sections layer by layer in large rehearsal not only exposes the part and places it on a more public stage, but also helps instill ensemble awareness of the parts the student musicians should listen for.

In addition, an effective conductor knows which parts (and which individuals) they are rehearsing *before* the rehearsal. A significant portion of my rehearsal plan is listing the following: MEASURE – INSTRUMENT – ISSUE/ CHALLENGE. After determining the “chunk,” I make my list of what layer to peel away and then, in rehearsal, address the issue using a specific “request structure,” another method inherited from a mentor:

- WHO – Gets the students’ attention.
- WHERE – Directs the student to the area of focus.
- WHAT – What do we need to fix?
- HOW – The solution.

In a rehearsal, this structure may sound like this: “Flutes and Clarinets...measure 4...we aren’t connecting the quarter notes from beats 3 to 4...use a more legato tongue at that spot...again...” We then wash-and-repeat this process throughout the rehearsal and after having isolated the layer, we assemble the parts again to see how they fit together, and proceed to the next item on our list.

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### Putting a “Bow” on It

One crucial variable has not received much attention in this article: the students. I often ask myself these kinds of questions when I clinic a school group: Are they getting enough meals at home? Are they compelled to work another job after sectionals to support their family? Is this piece too hard for them? Which of these students are being bullied? The list of questions is endless and the answers are difficult and often far beyond our control as conductors. In an effort to provide at least one worthwhile musical experience every day for my students, I choose to control what I can control. I commit to score study, plan my rehearsals, and try to bring high-level energy to every rehearsal each day. If you mark your scores meticulously and develop intentional, purposeful rehearsal plans, you will elevate your level of readiness and pave the way towards higher-level performances with your student ensembles.

### Note from the Author

This article is distilled from several clinics presented at music education conferences and university campuses around the country. I extend my sincere gratitude to Dr. Kevin Salfen, my colleague at the University of the Incarnate Word, for his contributions as an editor. Many thanks to the Texas Bandmasters Association, Mike Brashear, Executive Director; members of the Texas Music Educators Association; and the music education students at Texas State University and the University of the Incarnate Word for allowing me to refine these thoughts before publishing. Finally, I extend heartfelt gratitude to the master teachers whose ideas permeate this article and changed my teaching for the better.



## CREATIVE TIPS FOR EFFECTIVE METRONOME USE – A GUIDE FOR ANY INSTRUMENT (PART 2)

by Jim Bailey

A metronome is an invaluable tool for musicians seeking to develop solid time and feel. However, musicians often struggle to achieve a healthy balance between a stimulating routine and a mind-numbing experience. This tool serves us well in its traditional use (following the click), but it may be time to explore a more creative and artistic approach. In this article, I will present easy and effective alternatives to developing good time using a metronome.

Many people think that using a metronome means turning it on at the beginning of your practice session and off at the end. In this case, you are using the metronome as a crutch more than a tool. It is often easy to spot students who fall prey to this, because they can play a musical excerpt with a metronome very well until it is shut off and they are asked to play it again while maintaining tempo on their own. Their ability to feel steady pulse is hindered because they are more used to playing time with the metronome than keeping time themselves. Here are a few suggestions to help enrich your time with a metronome:

1. Hit more than just the standard times.\*
2. Rhythms, like harmonies, need to be resolved. Let's face it, syncopations scare a lot of musicians.\*
3. Swingin' with the met - set the metronome to a comfortable tempo and play your favorite exercise or etude with the click representing the upbeat.\*
4. Interacting vs. Mimicking – Instead of replicating the rhythms or beats given to you by a metronome (like 8th notes and 16th notes), try interacting with it. In other words, create simply rhythmic polyrhythms (like 2 over 3) by setting the metronome to one division and playing in the other division. Play a passage of 8th notes while triplets are set on the metronome (or the reverse). Now you are not just playing to the metronome, you are playing with it!
5. Rehearsing odd meters with a metronome is one of the best ways to solidify time and feel. Try practicing 7/8 or 5/8 to a metronome set on quarter notes. You will find that the quarter note falls on the downbeat at the beginning of each odd measures and on the upbeat ("&" counts) at the beginning of the even numbered measures. This will provide a longer phrase for you when dealing with odd meters, which tends to be more musical.

There are many more ways you can create a more effective and engaging experience with the metronome. Be creative and most of all... have fun!!!

**\*This article is a continued from *Bandmasters Review*, Dec. 2017. Descriptions of #1-3 are written in Part 1. The complete article can be found online at [www.texasbandmasters.org/resources/bandmasters\\_review.php](http://www.texasbandmasters.org/resources/bandmasters_review.php).**

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## CREATING STANDARD ARTICULATION CONCEPTS FOR THE DEVELOPING PERCUSSIONIST (PART 2)

by James Campbell

Discussing the differences between articulations and styles can be confusing to young percussionists. The following guidelines will provide you with strategies to achieve proper stylistic blend with others.

**LEGATO: A directive to perform a certain passage of a composition in a smooth, graceful, connected style.**

- Maintain a light touch on the mallets at the grip point (fulcrum).
- Use a very fluid, full stroke with a natural rebound to create a legato start.
- Allow the percussion instruments to sustain naturally.
- As the percussionist gains experience, softer implements and changes in playing area (center, edge, tonal area on drums; center, nodal, off-center on keyboards) will enhance the legato articulation.

**STACCATO: A style of playing notes in a light, detached, and distinct manner.**

- Maintain a firm touch on the mallets at the grip point (fulcrum).
- Use a very quick down stroke with a quick, up stroke to create a staccato start.
- Quicker strokes are brighter, more emphasized. As the percussionist gains experience, dampening, harder implements, and changes in playing area will enhance the staccato articulation. The use of "dead-strokes" or quasi dead-strokes can be effective on some instruments.

**TENUTO: A directive to perform a certain note or chord of a composition in a sustained manner for its full duration.**

- Maintain a full, supportive grip on the mallets, in the entire hand.
- Use a slow down stroke with a small up stroke with added weight from the arm to create a tenuto start.
- Think about the striking angle for tenuto strokes. The use of a glancing motion can be an effective enhancement to the tone produced.
- As the percussionist gains experience, softer implements and changes in the playing angle will enhance the tenuto articulation.

**MARCATO: A style of playing that means marked, accented or stressed with a slight separation between notes.**

- Maintain a full, supportive grip on the mallets, in the entire hand.
- Use a quick down stroke with a quick up stroke with added weight from the arm to create a marcato start.
- As the percussionist gains experience, harder implements, partial dampening and/or changes in playing area will enhance the marcato style.

Additional Resource: *The Drum and Percussion Cookbook*, Meredith Music Publications.

**This article is a continued from *Bandmasters Review*, Dec. 2017. The complete article can be found at [www.texasbandmasters.org/resources/bandmasters\\_review.php](http://www.texasbandmasters.org/resources/bandmasters_review.php).**

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## ALTO SAXOPHONE— TO THE SIDE OR BETWEEN THE LEGS?

by Neal Postma

**H**onestly, this is one of the more debated questions in the saxophone pedagogy world. This is more debated than brands of saxophone to start on, what reed strengths to play on, mouthpiece choices, etc. And it draws some very passionate arguments. Here is my take and the reasons I have to support them.

Let's start with alto sax, the others will be discussed later. More important than where you put the saxophone to play is what it does with your body as a result. You want the mouthpiece to enter the mouth without having to bend your neck to the side, up or down. At the same time, your wrists should not be obstructed or resting on the leg. Beginner players are generally smaller, so if they put the horn between their legs, the lower stack of keys will be too low. As a result, the student will cock their wrist to reach the keys because their leg is in the way. For these students, I have them

put their horn to the side of their leg. As a student grows, their legs get bigger, so if they keep the saxophone to the side, the angle gets bigger and bigger. Eventually, it will be the point that they will need to turn or cock their head to reach the saxophone. At this point, they are likely tall enough that they can place it between their legs without obstructing the wrist.

So, in short, I believe that both are used depending on the size of the student. Tenor and baritone, however, always to the side! This is not disputed like alto. These horns are far too big to put between the legs.



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