



Bandmasters Review

*An Educational Publication of the
Texas Bandmasters Association*

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Bandmasters Review

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TBA publishes these educational articles for your use in the classroom and rehearsal hall and to share with your students as you wish. The opinions and teaching methods are those of the authors and not necessarily shared by all members of the TBA staff and Board of Directors.

BANDMASTERS REVIEW is an educational publication of the Texas Bandmasters Association. The magazine's purpose is to assist TBA members in achieving the highest standards of instrumental music education. **BANDMASTERS REVIEW** is a quarterly publication and is mailed to current Active/Retired and Business Members of TBA. If your address has changed, please contact the Texas Bandmasters Association office: 1002 Central Parkway South, San Antonio, TX 78232
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Mission Statement

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

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



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



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



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



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



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

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Be Thankful and Pay it Forward

Phillip Clements, 2018-19 TBA President Elect



As we enter the Holiday Season and our thoughts turn to the things that we are thankful for in our personal and professional lives, it is important to remember that we are members of a wonderful profession. We are all fortunate that as music educators we are connected in a very personal way. You can almost always find a common connection with a colleague, acquaintance, or even a teacher you just met. How many conversations have you had that contained comments like these? “My roommate studied with that teacher during their undergraduate degree”, “She used to work for the person I student taught with”, and “We were in All-State Band together”. The list goes on and on. We are brought together by our love for music, but it is the people who connect us.

We are all indeed fortunate to be music educators and to have had so many wonderful people that have helped us along the way. While it is sometimes hard to remember all of the teachers, colleagues and mentors that have had an influence on you as music educators, I encourage you to reach out to those who have helped you along the way and thank them for all they have done and meant to you. You know as teachers that something as simple as a thank you from your students goes such a long way in igniting and sustaining your passion for teaching. Take the time to send a text, email, or better yet, pick up the phone or write a note to those who have made a difference

in your career and life. It

will mean more to them that you could possibly imagine.

Just as you can never truly repay your parents for all that they did, you can never come close to repaying your mentors and those who have had an influence on you during your journey as a teacher. However, you can honor them by being an influence and a mentor for the next generation. You can pay it forward! As mentors to your students, you continue to create the next link in the chain. You can be the person they will remember years from now as the teacher who influenced them the most. You probably don't realize what a daily effect you have on your students. A caring comment, a nudge in the right direction or away from the wrong one, an inspirational musical moment—these things all make a difference. As you work so hard to create great ensembles, remember to take the time to teach the individual. Take the time to be a mentor, and to help those students who put their trust in you every day. Remember, we are teaching PEOPLE about music.

We should all also take time to be thankful that we live in such a wonderful state where band and music education flourish. Be thankful for music and for your ability to impact the lives of so many students and have a joyous Holiday Season!

The Gift of Service

Daniel Allen, 2018-19 TBA Treasurer



At this time of year, we all tend to be in a giving frame of mind. Service is a great opportunity to give back to our profession...and there are ways to serve in many capacities and at many different levels. "To Lead is to Serve" is one of those axioms that I have heard forever; even going back to my high school Drum Major camp days listening to Dr. Tim speak to many eager student leaders. And it is SO very true!!

As a Band Director, we have so many avenues in which service is needed. Here are a few suggestions:

At Your Campus

Most schools have a Campus Improvement Team (CIT) consisting of teachers, administrators, and parents. Depending on the district, this body sets campus wide policy and helps guide many campus based decisions. Having a voice on this committee can definitely help promote and defend Fine Arts at your campus. Hey, you might even get a free lunch whenever the CIT has a meeting!!

Other campus based committees might be available and having the Band Director on board shows the other teachers and administration that you are a TEAM PLAYER and have a vested interest in things outside of Band. This helps build relationships with Admin and fellow teachers that can benefit you and your program in the future.

At The Region Level

This is where I learned so much in my first five to ten years of teaching. I started off helping someone that was organizing an all region band. Then, a few years later, I was the organizer. It was great to coordinate with the clinician and I learned so much from working with them throughout the Region Clinic/Concert. Doing this also helped me to learn better ways to organize, communicate, and manage time.

Another opportunity is helping with All Region auditions. Yes, we are required to attend the auditions if we have students entered, but I highly encourage you to get on a judging panel or at least volunteer to be a monitor. This is a huge learning opportunity especially for younger directors. The Region Band Chair will GREATLY appreciate having extra judges on hand. And, if you don't end up being needed to judge or monitor, you can offer to stick around and help out with things in the contest office.

TMEA has several elected Region Officer positions that you could consider. These positions are elected at the Spring Meeting every two years. What a great chance for you to not only serve your fellow music educators, but also represent the Region at the State level.

The TMEA Mentoring program is another opportunity for you to work with a younger director and help provide an instant "phone call away" resource. This can be such a rewarding experience by getting to share ideas and learn new things yourself from another colleague.

UIL has the Music Advisory Committee made up of members from each region. This committee has input to UIL on many important matters and again, allows an opportunity for you to share ideas from your local region to the State UIL Office.

TBA also has the Region Rep position which is selected by your TBA Board Member every two years. If you are interested in this opportunity, please reach out to your TBA Board Member and let them know.

At The State Level

For both the TMEA and TBA conventions, there are MANY service opportunities available. This could include helping monitor or preside over a clinic, actually presenting a clinic, judging All State Auditions, assisting with Honor Band listening sessions, helping with tabulation during the All State auditions, assisting with the All State Student registration, assisting with the Member Registration, and these are just a few ideas.

These conventions are a huge undertaking and being involved not only helps make things run smoothly, but provides you with so many networking and learning opportunities.

As you prepare for your Spring Semester, take a few moments and think about how the **Gift of Service can inspire, encourage, uplift, recharge, and help others while doing the SAME for YOU.**

I hope to see you at the TMEA convention and at the TBA Convention/Clinic next July!!

Malcolm Helm Scholarship Fund

TBA would like to thank **Sue Fletcher** for her ongoing work with the TBA Fun Run. All of the proceeds from this activity are donated to the Malcolm Helm Scholarship Fund. This year we would like to recognize the following companies for their support as sponsors of this event:

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Also this year TBA thanks the **Vidor High School Mighty Pirate Marching Band** for their contribution to the Helm Scholarship. Each week this band presented their visiting bands a basket of candy and a letter stating Vidor's donation to the Helm Scholarship in honor of the visiting school. What a great way for a band program to contribute to future band directors through our scholarship fund!

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TBA News

Michael Brashear, TBA Executive Director



As we approach the Holiday Season, this is a wonderful time to reflect on all the successes of the fall semester. For those involved in the marching band arena, congratulations on a wonderful season and for the positive impact you have on your students, parents and community. I am always amazed at the quality of the groups at the UIL State Championship. Not only are the shows more creative each year, the movement and playing skills on display continue to get better and better! We are happy to recognize those groups who performed at state beginning on page 27.

For middle school directors, congratulations on your achievements this semester with your performing bands and beginners. In my opinion, the most important work that takes place in our band world happens in middle school. This is where students form their playing habits and attitudes that follow them throughout their band careers. We all know of successful band students who were encouraged at just the right moment by their middle school director. If not for that encouragement, the student might quit and never be able to reach their potential. Thank you to all the middle school directors whose motto is NEVER, NEVER, NEVER GIVE UP on any student.

Several groups from Texas will be performing at The Midwest Clinic in Chicago on December 19-22. Being selected to perform at Midwest is a huge honor and will be a highlight in the careers of all those performing. In addition to the student groups from Texas, two of our best community bands will also be showcased. We are looking forward to hearing these Texas groups at Midwest. See

page 25 as we recognize the Texas Midwest performances. In addition to these groups, several Texas band directors will be presenting clinics at Midwest. Congratulations to Midwest President Richard Crain and the entire board and staff on another great convention.

One of the highlights of 2018 TBA Convention/Clinic was our association with Young Band Directors of Texas (YBDT). I wish all of these young directors success as you prepare for your spring semester. YOU are making a tremendous positive impact on your students. Remember to reach out to the many directors who are willing to serve as mentors. One of the reasons that Texas has so many great bands is that, as directors, we are willing to share our information and best practices. The article on page 21 for First Year Directors will be helpful as you enter next semester. In our September *Bandmasters Review*, we published a wonderful article from YBDT, but failed to credit Katie Fehr for submitting the article. The corrected article is available on our website under the Resources tab.

I hope you enjoy reading the many wonderful, informative articles in this magazine. You will find a broad lineup of topics that should interest new and experienced directors for both middle school and high school programs. I wish you a Happy Holiday Season! Get lots of rest, have lots of fun with family and friends, and recharge for your best spring semester ever!

Mark Your 2019 Calendar:

February 11 • TBA convention registration opens online

February 2 • Professional Development Clinic

March 9 • Professional Development Clinic

July 25-27 • TBA Convention/Clinic

Exploring the Process of Vertical Tuning

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Richard L. Saucedo

During my tenure as a band director, I was always thrilled when my students had great moments of “side to side” or horizontal tuning. The idea of listening in trios helped a bunch as well, but one concept that truly made a difference in terms of resonance and sonority was the realization by the students that they needed to listen *down* through the ensemble. While listening down, they were constantly on the audio lookout for anchor pitches from which they could tune, such as roots of the chords

in tubas or low woodwinds, but they were also listening for harmonies, especially those harmonies that were used in accompanying any melodies they might be playing within their own sections. The more successful the players became at applying these listening skills, the better the group sounded, no matter what style of piece we were attempting.

As a young director, I was often satisfied if the melodic material was played with beautiful tone as well as in tune, but I also wanted the chords

and the supporting material to sound just as good and as resonant. Where I missed the boat at times was the relationship between all the above. In other words, I never really got the supporting harmonies AND the melodic (as well as counter melodic lines) to really gel in terms of bottom to top sonority, resonance and tuning.

Fast forward to the present. Even though I’m retired, I am honored to have numerous opportunities to conduct honor bands and all-state bands around the country and even



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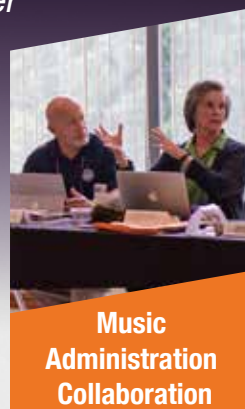
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Exploring the Process of Vertical Tuning

internationally. While working with these groups, I spend more time than ever trying to get students to do a bit more vertical tuning, even with very little rehearsal time. (Which to say the least is always a bit of a challenge.) It can be done, but only with a bit of patience and a lot of persistence. My favorite comments from students after honor band concerts usually have something to do with the expectations of sound quality, blend and tuning during rehearsals. Even though they often felt overwhelmed by those expectations, they believed the work paid off when they experienced goosebumps during the performance because of the sonority, resonance and overtones produced by the group.

One of the things I'm doing more and more of these days is using an A and B format to separate the players in each section. Let's say, for example, that the flutes are playing some melodic material in the key of Eb Major. After dividing the group into A and B players, I have the A folks play the actual written melody while the B folks are sustaining an Eb Concert drone at the same time. (Note that you could also use an electronic drone to help aid the B players.) While doing this, ask the A players to relate what they're playing in the melody to the Eb Concert drone. Is the melody more Eb scalar or are their outlines of chords in Eb major? You'll be amazed at the difference in pitch awareness by the A players (and you'll probably hear them bring the pitch down). Of course, it's important that the B players holding out the Eb drone are keeping their pitch in tune to provide a solid foundation for the A players, but at the same time, the B players should be listening to how the role of the Eb Concert might change a bit as the melody goes in and out of Eb Major. Either way, the bottom line is that the students playing the melody are starting the process of listening to the root of the key center on which their melody is based, which

Either way, the bottom line is that the students playing the melody are starting the process of listening to the root of the key center on which their melody is based, which is bound to help the listening process overall.

is bound to help the listening process overall. Of course, you should then switch roles so that the B players are on the melody and the A players are playing the Eb drone. Depending on the melody, you might also have the drone be the 5th of the key or even sustain the root and the 5th.

There are infinite combinations of drones that you might use to help students better listen for key centers and harmonies that effect their melodic material.

The next step is to find a group of students who are playing a melody or countermelody on top of a chord progression. For example, let's say the saxes and horns are playing a glorious melody over the top of some wonderful chords in the low brass/low woodwinds. Have the players listen to the chord progression and then actually hum or sing the progression along with those who play it. At some point, the melody folks should be able to hum the progression on their own and form the chords themselves without the actual low brass/woodwinds playing. Have the B players hum or sing the chord progression while the A players are singing the melody. Switch roles like above so that everyone gets the same opportunities to develop their ears. Even if they can't sing it perfectly, the resulting ear training will go a long way towards getting your group to the level of tuning, resonance and sonority that you're looking for. Again, electronic drones during the singing process will significantly aid the listening process.

Now here's the really good news! Since we don't have lots of time in our rehearsals to do these kinds of things, we need only pick a few places in each piece we're playing to work these concepts. In other words, use only as needed to get your group to the appropriate level of performance. However, do not skip steps if your group needs to spend more time developing listening skills. Probably the best thing we could do is use chorales to teach these listening

Exploring the Process of Vertical Tuning

concepts so that our students incorporate the process of vertical tuning on their own, each and every time they play. In my experience, I've found that if students can use "just tuning" on simple major and minor triads, their ears automatically move to the next level in terms of awareness. If you can get them listening to more extended chords, all the better! There are many resources on the web if you need reminders about how to tune your winds via "just tuning."

Thanks for reading and please share your own vertical tuning success stories via email so I can keep learning as well. Best wishes to all for a wonderful fall/winter season with your groups!

Probably the best thing we could do is use chorales to teach these listening concepts so that our students incorporate the process of vertical tuning on their own, each and every time they play. In my experience, I've found that if students can use "just tuning" on simple major and minor triads, their ears automatically move to the next level in terms of awareness.

Richard L. Saucedo retired in 2013 as Director of Bands and Performing Arts Department Chairman at the William H. Duke Center for the Performing Arts at Carmel High School in Carmel, Indiana. During his 31-year tenure, Carmel bands received numerous state, regional and national honors in the areas of concert band, jazz band and marching band. Under his direction, Carmel's Wind Symphony I performed at the Music for All National Concert Band Festival three times (1992, 1999, and 2004) and was named the Indiana State Champion Concert Band under his baton most recently in 2013. The group also performed at the Midwest Band and Orchestra Clinic in Chicago during December of 2005. Carmel Jazz Ensembles won numerous awards at jazz festivals in Indiana and throughout the Midwest. The Carmel Marching Greyhounds finished in the top ten at the Bands of America Grand National Championship for 17 years under Saucedo and were named BOA National Champions in the fall of 2005 and again in 2012. The Marching Band was the Indiana Class A State Champion four times. The Indiana Bandmasters Association named Mr. Saucedo Indiana's "Bandmaster of the Year" for 1998-99 and he was named the "Outstanding Music Educator" in the state of Indiana for 2010 by the Indiana Music Educators Association. Mr. Saucedo's accomplishments have been highlighted in articles by HALFTIME and SCHOOL BAND AND ORCHESTRA Magazines. He was inducted into the Music for All "Hall of Fame" in 2015.

Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, choral arrangements, concert band works and orchestral compositions. He is currently on the writing staff at Hal Leonard Publishing. His concert band works have been performed all over the world by middle school and high school bands as well as by college and university groups.

Mr. Saucedo travels the world as an adjudicator, keynote speaker, clinician and guest conductor. He will be a guest conductor, clinician or commission composer in over 25 different states and 4 countries during the 2018-19 school year. Mr. Saucedo is an educational consultant and assistant chief judge for Music for All/Bands of America and is a senior clinician for the Conn-Selmer Division of Education.

Mr. Saucedo did his undergraduate work at Indiana University in Bloomington and finished his master's degree at Butler University in Indianapolis. He is also an aviation enthusiast and a certified private pilot. Mr. Saucedo is married to his wife Sarah and is most proud of his two children. His daughter, Carmen, received a degree in elementary education from Ball State University. His son, Ethan, is currently in 6th grade and plays basketball as well as studying privately on piano and percussion.

Road Signs For Personal Success

Dr. Tim Lautzenheiser

As we traverse our personal and professional journeys, we are constantly adjusting to make certain (metaphorically) we stay on course and avoid as many of those pesky potholes along life's highway as possible. We heed various "road signs" to aid in arriving at our chosen destination safe and sound.

Below are ten suggested "road signs" to help us along the way...adjust accordingly:

1 *Maturity is the ability to understand how our behavior impacts those around us.*

The profound wisdom in this statement is the key to success for so many people, and unfortunately it is the reason so many fail. Before taking action, simply stop and think, "How will this impact all those around me?" That is ultimately the essence of caring.

2 *The question isn't, "Can one person make a difference?" The question is, "What kind of difference will one person make?"*

We all make a difference. Our very presence in any situation is part of the present-moment tapestry. Something as simple as saying "Thank you" will make a difference, and side-stepping a compliment will make a difference as well. What kind of difference do you want to make?

3 *If we accept less than excellence, that's exactly what we will get.*

Our mind leads us in the direction of our most dominant thoughts. Do we see ourselves achieving excellence in all aspects of our lives? What is our self-talk telling us to do? Successful people believe they will be successful, and it all starts with: We become what we think we are.

4 *We are contagious.*

Everything from our attitudes to our work ethic is contagious. Thus, the statement: We become like the people we hang around. Not only are we susceptible to mirroring the personalities of others, but others are equally as susceptible to who we are. The ultimate question is: Do you want people to get what you have?

5 *Persistence alone is omnipotent.*

Nothing can take the place of time on task. Those who achieve their goals know one of the most important aspects of the process is to emphatically stay the course. Each challenge offers an opportunity to discover a way to embrace reality and creatively find ways to come to workable resolutions. Simply never give up, or more appropriately: Give up giving up.

6 *It's not what you CAN do, it's not what you will DO, but it's what you DO DO that counts.*

From potential to intention to follow-through: We get trapped into thinking intention is outcome; we deceive ourselves into thinking by merely intending to do something we have accomplished our goal. Even the *plan* to do it is still not the key. The payoff is in the *doing* of it.

7 *Learn to agree to disagree.*

Allow others to have their thoughts, beliefs, and opinions, and don't make them wrong in the process. We grow by learning and accepting the knowledge and experiences others bring to the table. Embrace unknowing and respect those who see things differently...there is little time for disagreement...just agree to disagree.

8 *Argue for your limitations and you get to own them.*

Self-fulfilling prophecy. There are reasons and there are results; choose results. We often limit our own possibilities by convincing ourselves we don't have what it takes. Yet if you look at so many of our heroes, they are/were just ordinary people who refused to accept any limitations. Become your own hero.

9 *Don't complain to someone who can't fix it; don't listen to someone complain unless you can fix it.*

This pointless exercise consumes an inordinate amount of time in our lives. Why would someone complain to a plumber about a toothache? This is true of everything that is part of our daily routine. Communicate with those who can make a positive difference. Simply avoid negative rhetoric and gossip.

Road Signs For Personal Success

10 *Communication isn't what we SAY that counts; it's what people GET that counts.*

In a world of cyberspace communication and social media, it is a common error to think everyone has successfully connected with our communication. It doesn't make any difference what we say unless the listener not only RECEIVES the communication but—more importantly—understands it. It is a bold reminder of the importance of clear, concise personalized communication concerning everything we say and do.

We have chosen a profession where we are constantly working with people, whether it is our students, parent boosters, administrators, community leaders, etc. Hopefully the above suggested “road signs” will offer some “travel tips” to make your expedition worthy and enjoyable.

Dr. Tim Lautzenheiser taught at Northern Michigan University, University of Missouri, and New Mexico State University where he developed highly acclaimed groups in both instrumental and vocal music. Following his tenure in the college band directing world, he spent three years with McCormick's Enterprises working as Executive Director of Bands of America. In 1981, Tim created Attitude Concepts for Today, Inc., an organization designed to manage the many requests for teacher inservice workshops, student leadership seminars, and convention speaking engagements focusing on the area of effective leadership training. After thirty-plus years of clinic presentations, some three million students have experienced one of his popular sessions. Tim presently serves as Vice President of Education for Conn-Selmer, Inc. He is a nationally recognized voice touting the importance of arts education for every child. His books, produced by G.I.A. Publications, Inc., continue to be bestsellers in the educational community. He is also co-author of popular band method, *Essential Elements*, as well as the Senior Educational Consultant for Hal Leonard, Inc. Tim is also the Senior Educational Advisor for Music for All, and NAMM (The National Association of Music Merchants). He holds degrees from Ball State University and the University of Alabama. In 1995 he was awarded an Honorary Doctorate from the VanderCook College of Music. He continues to teach as an adjunct faculty member at Ball State University, Indiana-Purdue/Ft. Wayne University, and Butler University. In addition, he is a member of the Midwest Clinic Board of Directors and the Western International Band Clinic/American Band College Board of Directors. He is presently the Chair of the National Association for Music Education Music Honor Society (Tri-M).

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Musical Excellence: The Hallmark of Texas Bands

Bradley N. Kent, D.M.A., UIL State Director of Music

Most Texas band directors and directors from around the country have traditionally felt the hallmark of Texas marching bands is their musical excellence. Specifically, the exceptional tone quality, technical facility, ensemble skills, and artistry are some of the most notable characteristics. Every year this excellence is on display at the state marching band championships and during the countless other performances given by our bands throughout the fall. How have we established these high standards, expectations, and performance levels? And, how do we not only maintain these high standards, but also continue to grow?

Historically, the implementation of a well-balanced curriculum, combined with exemplary teaching and strong stakeholder support, has probably contributed most significantly to the success of Texas bands. When asked what constitutes a well-balanced curriculum, most responses would likely relate to the development of the individual musician, which, in turn should facilitate the enjoyment of high-quality music making. Remember the adage, “If you want a better band, develop better players.” Let’s take a moment to reflect on the concept of development of the individual musician.

Wind players are taught how to play their instruments while seated in a chair. Proper posture, hand position,

embouchure, and breath control are among the basic tenants of learning how to play a wind instrument. The development of these concepts is a lifelong pursuit, requiring patience, diligence, and meticulous attention to detail.

Most band students begin receiving instruction in sixth grade, spend a few years developing their craft at the middle school or junior high level, then continue on to high school in ninth grade. Most high schools introduce marching band into the curriculum during the fall semester, coinciding with football season.

Instruction begins at some point in the summer and students are taught how to play their instruments and move their feet at the same time. We put a uniform on them, have them memorize their music, teach them marching and other choreography that goes with the music and then ask them to do all this while simultaneously playing their instruments. Coupled with the extreme Texas heat, this

process can be overwhelming to the young musician. However, when taught correctly, marching band is a skill most can achieve. With the exception of an occasional parade or football playoff game, marching band season usually concludes sometime in November after the band’s final contest or football game. At this point in the year, bands typically transition into concert season.

How does concert band contribute to the development of the individual musician? Concert band allows students to play their instruments

**“If you want a better band, develop better players.”
Concert band allows students to play their instruments in a temperature-controlled environment without the task of simultaneous physical choreography. Additionally, we have the opportunity to explore an immense body of literature and focus our efforts exclusively on making music.**

in a temperature-controlled environment without the task of simultaneous physical choreography. Additionally, we have the opportunity to explore an immense body of literature and focus our efforts exclusively on making music. The transition to concert band sometime in November also affords band programs the opportunity to spend the majority of the school year on

Musical Excellence: The Hallmark of Texas Bands

concert ensemble skills, solos, and small ensembles, which all allow for the maximum development of the individual musician. It is this “season” of our curriculum that, when done correctly, should define the high level of achievement in our programs. In other words, most believe that “concert season” is our foundation for musical excellence.

I recognize there is a very delicate balance between marching band and concert band. My fear is that if we ever do anything to damage this delicate balance the intended and unintended consequences could be detrimental and irreversible to the excellence we have spent over a century cultivating. There have—and always will be—temptations to have our wind players spend more of the school year

and curriculum on marching band than concert band. Please understand I believe wholeheartedly that marching band holds an important place in a well-balanced high school band curriculum. However, I also strongly believe that we should never lose sight of what got us to where we are today, lest we run the risk of losing the hallmark of our Texas bands.

In conclusion, during this time of “concert season” I encourage my colleagues throughout the state to keep your efforts focused solely on the development of the young musicians in your program through the vast body of concert literature available for large ensembles, small ensembles, and soloists.

Dr. Bradley Kent serves as State Director of Music for the University Interscholastic League, where he oversees a system that provides educational competition for some 750,000 student participants in Texas. Prior to his UIL appointment, he held the position of Director of Fine Arts for the Richardson ISD, where he was the administrator for all Band, Choir, Orchestra, Visual Art, and Theatre programs. Dr. Kent began his career as a band director in the Lewisville ISD and went on to serve on the faculties of Texas A&M University at Commerce and Lamar University. Ensembles under his direction have performed at the Midwest Clinic, the Texas Music Educators Association Clinic/Convention, the College Band Directors National Association Conferences, and the Texas Bandmasters Association Convention. He has presented guest lectures and clinics across Texas and at events such as the International Wind Music History Conference, the Midwest Clinic, the Texas Bandmasters Association Convention, the College Band Directors National Association Conference, and the Texas Music Educators Association Clinic/Convention. Dr. Kent also maintains an active conducting schedule, including serving as Conductor and Music Director of the newly formed Texas Youth Wind Symphony, a group comprised of high school musicians from throughout the greater Austin, TX area. Dr. Kent holds the Doctor of Musical Arts degree and the Master of Music degree from The University of Texas at Austin, as well as the Bachelor of Music Education degree from Louisiana State University. He enjoys serving as both a clinician and evaluator for ensembles of all levels and is active as an advocate for the arts and arts education.

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Creating a Culture of Excellence in Your Second and Third Bands

Brittney Cook and Bryn Roberts

Our second and third bands should prepare our students to move up to the top band, but should also offer a wonderful band experience in and of themselves. Students should never have to wait until they are in the top band to experience excellence!

Similarities Between Non-varsity and Varsity Bands

Sometimes students in the non-varsity band can be sensitive to the perception that they are being looked down on or treated as unimportant. You can combat this impression by finding as many ways as possible to treat the non-varsity band the same as the varsity. This will also ensure that non-varsity students are adequately prepared for a smooth transition into the varsity band setting in the future.

- The same fundamental exercises can be used with all bands—whether this means all working out of the same book or using the same warm-up packet. Obviously these exercises can be modified (range, tempo, number of keys) to fit each ensemble's ability level, but it is important for students to know that all bands are working on the same skills.
- Similar vocabulary and language create a seamless transition between all the bands within the program. To accomplish this, the staff must confer and make deliberate decisions about how to teach specific concepts. What are the keywords used to explain ensemble balance and staccato vs. accented vs. marcato quarter notes? Each staff member can and will have their own way of reinforcing certain

concepts; however, a unified core of vocabulary will help solidify the student's understanding across all performing ensembles. If you asked a student in every band, "What is the purpose of us playing F Remington every day?" Will they give similar answers? Is the same concept being taught in every class? The higher bands will have more intricate listening assignments; however, the basic concepts should be the same across all bands.

- The same high expectations should be in place for all bands. Non-varsity bands can sound beautiful, be just as prepared for performances as the varsity band, and be successful at UIL. The level of literature performed by the non-varsity band will be lower, but the quality of the performance does not have to be. In order to reach this high level of achievement, the expectation for the non-varsity students must be the same as for the varsity students.

- If the varsity band does sectionals, outside-of-school rehearsals, and clinics, the non-varsity band should do the same. Don't be afraid to require a time commitment from these students! Students should know that all bands are equally important and all are working equally hard. If we treat

the non-varsity band as a part time commitment or a "blow-off" class, these students will be less invested in band, have a less positive experience in the program, and never reach their full potential as musicians.

- If the varsity band does objective sheets or pass-offs, do the same with the non-varsity band but tailor the material to fit their needs and ability level.
- Region band preparation is one of the most important things that we do all year to develop our students as individual musicians. This process can be tailored so that all students can participate at a level that is beneficial for them. Maybe some students learn only the region scales and not the etudes. Others learn shorter cuts from the region etudes. Others learn a different set of easier etudes and some students in the non-varsity band will be ready for full participation in the region audition process. However, by modifying this process to fit the various levels of our students, we give all students the opportunity to grow as musicians throughout the fall through their participation in learning the material.

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Creating a Culture of Excellence in Your Second and Third Bands

Differences Between Non-varsity and Varsity Bands

A notable difference between varsity and non-varsity bands is the need for more fundamentals, theory, rhythm, and sight-reading with the younger bands. In addition, as the director of a non-varsity band you must know your audience and know with what details they need additional help.

- Make essential rhythmic practice more interesting by being creative and making it a game! When counting a rhythm chart, have the students count the rests instead of the notes. Have the woodwinds count notes and the brass count rests. Split into groups and count even/odd measures. Play/count the entire page with different responsibilities for each section. Add scales to the rhythm chart: each note or each measure is the next note up/down in the scale. Students love the team or contest idea—use different groups each day: brass/woodwind, girls/boys, shoelace color, glasses/no glasses, etc.

- Make sight-reading more fun with variety and by using recognizable songs. Instead of using the same method of sight-reading on a daily basis, change it up: sight-reading books, exercises written in Finale, new pieces, etc. By using different methods, sight-reading becomes more exciting and less monotonous. A great way to keep sight-reading fun is to put familiar songs into music notation software—BUT, put subtle rhythm or note changes into the song. This will ensure that they are actually **READING** the music and not simply playing what they know. This method is a win-win.

The director wins because the students sight-read and are excited about it. The students win because they go home and excitedly tell their parents that they played “Baby Shark” in band.

- Non-varsity band students may take longer to master concepts and to pass off objectives. Objective sheets can

be the same for all bands but have different expectations for passing off, such as lower tempos or a longer period of time in which to pass off the objective. However, a beautiful tone, good hand position, correct notes, correct rhythms, accurate articulation, precise intonation, etc. are imperative for students in all bands.

- Non-varsity bands require a significant amount of time to be spent on the small details of being in band.

- Young bands need time spent on instrument maintenance. Take five minutes in a sectional once a month to ensure that brass slides and valves have been maintained. Check woodwind mouthpieces and reeds.

- Spend time discussing trip and concert itineraries. Can the students answer very specific questions? Where are we putting our cases? How are we lining them up? How are you carrying your instrument and binder? What is the first thing we will play on the stage? Arming the students with knowledge will decrease questions and anxiety on the performance day.

- Spend time with uniform guidelines and expectations. What does an all-black dress shoe look like? What does it feel like performing in a bow tie? Wear bow ties during a sectional so that the students can experience wearing one prior to the concert!

It is important for students to know that all bands are working on the same skills.

Similar vocabulary and language create a seamless transition between all the bands within the program.

The same high expectations should be in place for all bands.

It is imperative that you know your non-varsity audience. Where does band rank on your student's list of priorities?

Creating a Culture of Excellence in Your Second and Third Bands

■ Communication is key for young bands—emails, flyers, newsletters, Remind, Twitter, Instagram, Facebook. It is amazing that with all the ways we communicate, some people will still stay “Well, I didn’t know.” The best way to ensure that the students are digesting the information you are distributing is to ask questions. What time does the bus leave? Does your ride know that you need to be somewhere on Saturday?

● It is imperative that you know your non-varsity audience. Where does band rank on your student’s list of priorities? It is perfectly acceptable for sports to be the student’s number one priority. It is perfectly acceptable for band to rank 3, 4, or 5 on their list of priorities. As long as they are showing up, meeting the requirements of the class, and participating, all is well!! Band programs NEED solid, non-varsity band kids. These students show up, have good attitudes, love band, and are rock-solid on their third clarinet/trumpet/trombone parts. You need to know your audience - if the majority of your ensemble has band ranking as 4 or 5 on their list, set high standards but know that you may not be able to push them to play the world’s most challenging UIL program. By knowing your audience, you will also be able to identify your “workers” - the ambitious students who have dreams of moving up to a higher ensemble. You can feed these workers with growth opportunities: invitations to an upper band’s sectional, participation in the Region band process, invitation to perform with the upper band, etc.

Repertoire for the Non-varsity Band

Young band music often gets criticized for “sounding the same” or not having many “good choices.” There are GREAT young band choices available; however, you may have to search a little harder to find them.

● As a starting point for picking new music, what skills are you hoping the students gain from playing it? Are they learning new rhythms, new time signatures, new key

signatures, section exposure, independent playing, etc.? Will the piece in question provide interest for the students and the audience? If the piece you are selecting does not provide anything new or challenging for the students, what is the reason you are picking it?

● When selecting UIL music for non-varsity bands, remember that for UIL good is good. You are not being judged on how difficult or challenging the piece is. The easiest grade one and the hardest grade five can be performed EQUALLY WELL! Even a grade one can be played in tune, in balance, in time, with clear articulation, with transparency, and with high musicality. A grade one played with ALL of those things leads to an impressive and beautiful performance! There is not an Honor Band competition for non-varsity bands. What are you trying to accomplish by playing a grade level higher? Non-varsity band students are NOT going to gain the skills needed to move into the varsity band because they played a hard UIL program. They are going to gain those skills through individual fundamentals, scales/thirds/arpeggios, solo contests, and ensemble contests. By picking an achievable UIL program, you can spend sectional time working on fine tuning the achievable UIL pieces (phrasing, tuning, dynamics, style, matching articulation, etc.) in addition to working on all the other things needed to further their individual musicianship.

● Utilize your winter and spring concerts to explore more challenging music. Use your winter concert to introduce a concept that the students will see in their UIL music. By scaffolding this information, the learning process for the UIL music will move faster. For the spring concert, try incorporating a harder piece that includes a “varsity band concept.” This could be a piece with an advanced time or key signature, advanced rhythm, or advanced range. Through the sectional time you gained by choosing an achievable UIL program and working on other skills, the students will be prepared to handle the higher degree of difficulty.

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Creating a Culture of Excellence in Your Second and Third Bands

- Score study is ESSENTIAL when picking young band pieces. Because of the limited range of young band students, you will often get some “wonky” orchestrations in young band music. When looking at a potential piece, look at the major cadence points.

- What is the orchestration for those major cadence points?

- How many students do you have on each part - how many root/third/fifth will your ensemble have on that cadence point?

- Is the third of a major chord on a note with a super sharp tendency for that instrument?

- Is the fifth of a major chord on a note with a flat tendency for that instrument?

- Is it possible to easily rewrite it? When rewriting cadence points, ensure that you do not change the chord structure. You are simply swapping notes around to put the instruments on a note that can easily achieve the tuning needed for that chord.

It truly is the second and third bands that determine the strength and depth of a band program. By creating a culture of excellence in these bands, we can give these non-varsity students a tremendous band experience and prepare them to move up and contribute to the top band in the future.

Brittney Cook is the Associate Band Director at Briarhill Middle School. She teaches the Concert Band, assists with the Symphonic Band and teaches beginner woodwind classes. From 2010-16, Ms. Cook was the Assistant Band Director at Byrd Middle School in Duncanville, Texas. While at Byrd Middle School, she taught the Symphonic II band, assisted with the Symphonic I and Symphonic III band, and taught a 7th grade beginner woodwind class. In addition to her responsibilities at Byrd, she taught 6th grade beginner woodwind classes at Daniel Intermediate and assisted with the Duncanville High School Marching Band. In 2015, the Byrd Symphonic I band placed 4th in the TMEA CCC Honor Band Competition. The Byrd Symphonic I band was also named a National Winner in the Mark of Excellence National Wind Band Competition in 2012, 2014 and 2015.

Ms. Cook earned her Bachelor of Music Education from Northwestern State University of Louisiana. As a student at NSU, Ms. Cook was a four year member of the NSU Wind Symphony and the Natchitoches-Northwestern Symphony Orchestra, and the principal piccolo player of these groups for three years. She also performed with many chamber ensembles and served as the Head Drum Major of the Spirit of Northwestern Marching Band. Ms. Cook was also a three-time member of the CBDNA Louisiana All-State Intercollegiate Band.

A native of the Dallas-Fort Worth area, Ms. Cook graduated from Lamar High School where she was a member of the Lamar Symphony Orchestra, named the 2004-2005 TMEA Honor Full Orchestra. Ms. Cook remains an active musician in the DFW area. She currently plays flute for the Mesquite Symphony Orchestra. She also plays in many local community bands and in pit orchestras. Ms. Cook has also presented clinics on Flute Pedagogy at the TMEA and TBA Convention/Clinics. Ms. Cook holds professional memberships in the Texas Music Educators Association, the Texas Bandmasters Association, the National Flute Society and the Texas Flute Society.

Bryn Roberts is the Assistant Band Director at Reedy High School in Frisco ISD, where she conducts the Wind Symphony and Symphonic Band. Ms. Roberts has been at Reedy since the school opened in 2015. Before coming to Reedy, Ms. Roberts spent seven years as an Assistant Band Director and Color Guard Director at Westlake High School in Austin. During her time at Westlake, the marching band advanced to the UIL State Marching Contest four times, making finals three of those times. They also made the finals at the BOA San Antonio Super Regional four times. In 2012, they won the Sudler Shield, recognizing outstanding marching bands. The Westlake Wind Ensemble was selected to play at the Midwest Band and Orchestra Clinic in Chicago in 2013. In addition, all four Westlake concert bands received Sweepstakes awards at UIL Concert and Sightreading Contest for six consecutive years, and all four bands performed at Carnegie Hall in 2009 and 2013. All thirteen years of Ms. Roberts' career have been spent directing 2nd, 3rd, and 4th bands.

Ms. Roberts graduated Summa Cum Laude from Texas Tech University in 2005 with a Bachelor of Music and received a Master of Music Education from Texas Tech in 2014. She has presented clinics at The Midwest Clinic, the Texas Music Educators Association convention, and the Texas Bandmasters Association convention. She has had articles published in the Southwestern Musician and online with Texas Music Education Research, the SmartMusic blog, and Band Directors Talk Shop.

Teaching Mallet Instruments: Let's Start Differently!

Dr. Yi-Jan (Rachel) Liu

Throughout my years of teaching percussion students how to play mallet instruments in North Texas, I have consistently come across a few common problems. While students easily identify notes on the page and the instrument, and can perform technical exercises well, their sight-reading skills are weak and they are slow to learn solos, region etudes, and ensemble music, often needing to memorize them in order to play. Such issues can be alleviated by utilizing a different approach when teaching mallet instruments to beginner percussionists.

If you examine mallet music for middle school and high school bands, the segments of melodies are commonly written in groups of notes with a “stepwise” motion. Training students to read stepwise melodies is essential and practical. However, more often than not, instructors teach note identification using a space-line system: F-A-C-E for spaces and E-B-D-G-F for lines on staves in treble clef. Students learn note names as the first seven letters of the alphabet (A-B-C-D-E-F-G), which is in stepwise order.

Example 1



Then they move on to the space-line system. The space-line system of learning notes does not support the concept of stepwise motion, causing some trouble for students learning new music.

I have observed students who were taught using the space-line system and found that many have a tendency to focus on the “individual” note. These students do not see the relationship from one note to another, which presents two problems. First, while students can identify notes with little difficulty, they may play the notes in the wrong octave. Second, it takes more time to figure out following notes. For example, when reading a dyad, D and E, noted on the fourth line and fifth space in treble clef, students already know D. However, they may not recognize that E is immediately next because they rely on the space-line system to find out that E is in the fourth space (although it is really just one step away from D on the keyboard).

DESIGNING THE CURRICULUM FOR TEACHING MALLET INSTRUMENTS

Teaching students note-reading skills and providing ample training in technical exercises are equally important in a successful curriculum for teaching mallet instruments. Technical exercises develop the kinetic movements on mallet instruments that are necessary to accurately execute a musical passage. The following content explores a few methods that are helpful in enhancing students’ reading skills and lists examples of technique exercises that are complimentary to one’s sight-reading ability and learning process.

Reading Skills

1. Stepwise Motion

Piano pedagogy is a good place to start when seeking a better method of teaching beginner percussionists. Many piano pedagogical books for beginners start with playing one pitch on the piano and then move to the pitch’s “neighbor” tones gradually, in a stepwise motion, either higher or lower (Example 1). This trains a student to adapt to the instrument: physically feeling the layout and intervals between the keys. It is similar to teaching small children how to walk on a staircase one step at a time. Once physically accustomed to the size of each step, children gain the ability to skip one or two steps as they move up or down the staircase.

Teaching Mallet Instruments: Let's start differently!

Knowing the layout and intervals between keys is especially essential to a mallet instrument player since the player does not physically touch the instrument with his fingers but uses mallets instead. When students learn to move from one note to the next in a stepwise motion, they develop a sense of physical realization of the keyboard and improve accuracy with peripheral vision ability.

The stepwise motion method may seem like a slow process in the beginning but with time and practice, it gets easier. Once a student recognizes the initial pitch, he can then identify following notes by using letters, either forwards or backwards depending on the direction of the melody, and move his hands in the correct direction on the keyboard. Once students know what a stepwise melody looks like and how to move in a stepwise motion on the keyboard, they can apply this logic to any grouping of a stepwise-motion melody.

2. Skips

Reading notes that move in skips is more difficult than reading notes in stepwise motion. Since the proportion of lines and spaces of a staff is set, each interval has a distinguished image on a staff that generally corresponds to a relative distance on the instrument (Example 2).

Example 2



The distances seen in the score are relative to the actual distance between the hands. Although stepwise and skips have different distances, there is one easy rule to follow (most of the time): the farther the distances between notes look on the page, the farther the distances between the hands are positioned.

Here, students can start learning the skip of third then move on to other intervals. When they are familiar with reading and playing some scalar patterns, skip of thirds can be added to exercises (Example 3). Then, the visual patterns of “arpeggio” or “broken chord” can be examined.

Example 3



Teaching Mallet Instruments: Let's start differently!

Technique Exercises

When teachers work on reading skills, it is also essential to teach fundamental technique exercises to students. For example, exercises such as tetra-chords, scales, and green scales are great for muscle memory when playing stepwise melodies. Patterns of skip exercises are often constructed upon scalar passages. Here a student can start with double stops of these skips and then do variations based on it (Example 4). Note that the technical exercises should be transposed in different keys. Another important figure of skips is the “arpeggio” which should be introduced as well.

Example 4



Teaching Mallet Instruments: Let's start differently!

Patterns Are Friends

There are often repeated patterns in music for mallet instruments but recognizing these patterns require some experience. Repeated patterns can be melodic figures of a few measures long or sometimes just some groups of a few notes (Example 6). They can also be figures moving in melodic sequences (Example 7). Once patterns are identified and analyzed, players can learn the piece faster and choose appropriate sticking to help with execution and consistency. Identifying patterns ultimately helps with the memorization and phrasing of a piece.

There are great method books available for teaching beginners mallet instruments: *Fundamental Method for Mallets* by Mitchell Peters, *Simple Steps to Successful Beginning Percussion* by Kennan Wylie, and *A Fresh Approach to Mallet Percussion* by Mark Wessels. These books expound upon concepts discussed earlier and include fundamental technical exercises. When using these books, teachers should relate the technical exercises to reading music, and teach students to identify the patterns of melodies. It ultimately helps students learn mallet music much more efficiently on their own!

Example 6: excerpt from Allegro, Sonata for Violin in F Major, HWV 370 by G. F. Handel



Example 7: Morris Goldenberg, Modern School for Xylophone, Marimba, Vibraphone Etude XXXV, mm. 7-12



Dr. Yi-Jan (Rachel) Liu holds a doctorate of musical arts degree in percussion performance from University of North Texas where she also received her master's degree. She has been an active musician and has presented recitals, clinics, and master classes at different venues. In 2017, Dr. Liu has won the 2nd place and the reward of best interpretation at the Australian Marimba Competition in Melbourne, Australia. Dr. Liu also has significant teaching experience at different levels ranging from college to high school and middle school. Currently, she teaches percussion lessons at both the middle and high school levels in the Dallas-Fort Worth metropolitan area.

Dr. Liu is endorsed with Innovative Percussion.

Ten Guidelines for First Year Ensemble Directors

Dr. Brad Meyer

1. TAKE CARE OF YOURSELF:

Eat healthily, sleep at least 6-8 hours, and exercise. Taking care of yourself takes time, but the time you put into keeping yourself healthy will allow you to stay more mentally focused and physically energized throughout your day. Make time for yourself. Also, plan free time and vacations the way you schedule your rehearsals. Free time helps you recharge/re-energize yourself and will help you avoid burn out at your job.

2. COMMUNICATE SAFELY AND EFFECTIVELY:

Learn which way students/parents receive communication best (GroupMe, Remind, etc.) and use it. Take the time to become proficient in whatever method of parent/student communication your program uses, and use it consistently – whether it is weekly Charms emails, regular Google Classroom announcements, or nightly Remind101s. Always remember: group-oriented communicating is much safer for you as an instructor than one-on-one communication, which can lead to inappropriate communication (or at least the appearance of inappropriate communication). A good rule-of-thumb for any written communication is to never write anything you would not feel comfortable discussing in a deposition.

3. SCHEDULE WISELY:

Use calendars (and calendar apps) constantly, consistently, and effectively. Your iCal/Google Calendar/Fantastical 2/Calendars 5/Outlook/Timepage should look like a piece of art. Schedule in travel time, color coordinate your calendars (personal vs. professional vs. school-related, etc.), and put in deadlines (TMEA submissions, TSSEC deadlines, grant/funding deadlines, etc.). Many calendar apps can be shared with students/parents/administrators/colleagues to help avoid rehearsal/performance conflicts.

4. MAKE LISTS, LOTS OF LISTS:

Use Wunderlist/Notes and make different categories: current concert repertoire, future concert repertoire, future chamber ensemble repertoire, conference clinic topics, article topics, possible future clinicians, potential students (with all their contact information and family names), instrument needs, to-do lists, ensemble goals (1-year, 3-year, 5-year, and 10-year), etc. Having your lists organized and easily available at all times will allow you to have more “ah-ha” moments that you can record, which will help you and your ensemble progress more quickly. The more you can plan ahead for your ensembles and yourself, the more direction and focus you and your program will have towards your goals.

5. LEARN TO DELEGATE:

In the beginning of your job/career, you will need to do a lot of things yourself, but the more you can delegate small tasks (restringing marimbas, loading cases, setting up chairs and stands, etc.), the more attention and energy you can give to big-picture items. Establish easy-to-follow systems for how you want your program to work. Also, having student leaders can be an effective way of getting tons of small tasks accomplished while also giving students a hierarchy that allows them to advance among their peers.

6. DON'T LET A BAD LESSON/REHEARSAL/CONCERT RUIN YOUR DAY:

Learn what you could have done better from negative situations, but bringing home your work (especially the negative aspects) will only cause you and your relationships to suffer. Everyone needs to vent, and doing so in small amounts infrequently can be healthy; however, consistently discussing only the negative aspects of your job will result in a negative outlook on your job, be it you personally disliking your job or others believing that you do not like your job. Use friends, loved-ones, and family as a healthy sounding board, but then move forward. Focusing on the negative can easily become a living feedback loop of self-pity.

Ten Guidelines for First Year Ensemble Directors

7. BE YOUR STUDENTS' MENTOR, NOT THEIR FRIEND:

Students need a mentor much more than another friend. Sometimes it is hard to put students' long-term goals over their immediate need for validation/attention, but if students/young adults can learn how to be dedicated, have a consistent work-ethic, and overcome challenging hurdles (emotionally, mentally, and physically), they will more likely become successful, independent adults. Also, never give out your personal phone number to students, and know your school's/district's rules regarding text messaging and social media contact with students. This is important to protect you from losing your job and other damaging ramifications.

8. SHARE YOUR GROUP'S SUCCESS:

If you do not promote your group, who will? Use all the different types of media/social media (newspaper, blog, Facebook, Instagram, Twitter, etc.) to get your program in the public's eyes and ears. Make sure you are an advocate to all shareholders. Reach out to administration, colleagues, parents, and future students to share news of the growth, success, and accomplishments of your program. A lot of schools/districts have media outlets that can be harnessed for your program's benefit as well.

9. BE KIND TO EVERYONE:

It is easy to keep in mind the people you are directly involved with: students, colleagues, administration, etc.; however, some of the most important people to your program's success are the people that work behind the

scenes, sometimes known as a "support staff." Be kind and show respect to the transportation director, custodial staff, maintenance department, IT people, administrative assistants, etc. These people are the backbone of any great organization and can either make your day smooth so you can stay focused on the more music-related aspects of your job, or they can make your day a nightmare of logistical issues. Being a good person all the time to everyone is just a good rule of thumb for life, but it can be easy to overlook people that make your day-to-day life as easy as a support staff makes it.

10. FIND A MENTOR:

Almost every young ensemble director will have huge aspirations for their ensemble, and it can be easy to let your personal goals overshadow the actual needs of your group. Having an older, knowledgeable mentor will allow you to have someone to toss ideas around with and get information that only a person who has had many years doing what you are doing can help you avoid obstacles only a seasoned veteran would know. Things like deadlines for marching competitions/solo & ensemble come up much quicker than one might think. Funding for band trips might be trickier than one would have ever imagined. Scheduling marching band rehearsals might involve numerous administrative people and athletic coaches. Fortunately, most musicians and music educators enjoy helping each other. Your "rival band" might have a director who could be the most helpful person to you because "rival programs" often do similar activities and are in the same district with the same deadlines and policies.

Dr. Brad Meyer (www.Brad-Meyer.com) is a percussion educator, artist, and composer with an extensive and diverse background. He is the Director of Percussion Studies at Stephen F. Austin State University (Nacogdoches, TX). Dr. Meyer has been an active presenter/performer at numerous festivals and conventions, including: Midwest Band & Orchestra Clinic, Texas Music Educators Association's national convention, Percussive Arts Society's International Convention, and many others. He has written several compositions for snare drum, multi-percussion, and percussion ensemble published through Bachovich Publications.

Dr. Meyer is a proud endorsee of Yamaha Instruments, Zildjian Cymbals, Vic Firth Sticks and Mallets, Evans Drumheads, and Tycoon Percussion.

I like, I wish, I wonder...

Introspection and Evaluation of the Marching Season

Jeremy Spicer

“Begin with the end in mind” is an educational maxim that has been used for years in helping teachers develop lesson plans to improve the performance of their students. As the 2018 marching season comes to an end, we have a perfect opportunity to put this adage to use. As the season culminates, the question should be asked, “Is this where I want my students to be a year from today?”

It should go without saying, that some distance is necessary and essential. We should all take a week or two to rest our minds and recover. This much-deserved mental “pause” will offer clarity and perspective when making decisions for the future. One of my greatest mentors, Steve Wessels, Director of Bands at Cedar Park HS, would often post, “Decisions based on emotion (elation, sadness, anger, or anything in between) are often not the best choices.”

After a mental breather from the craziness that is marching season, but while everything is still fresh, I would encourage all of us to find time for introspection and evaluation of all aspects of the season so that a thoughtful plan can be put in place to ensure success in the future. I suggest that we take into consideration both the show content as well as the entire instructional process, from summer band to the culmination of our last rehearsal.

Prior to a detailed analysis of the season, I would suggest a simple thought-provoking exercise titled

“I like, I wish, I wonder...”. This is one of the best activities I have found for baseline introspection and can be used in a variety of circumstances.

I LIKE:

- *What are the foundational principals of my program that I do not wish to see changed?*
- *What are the aspects of the marching show that worked brilliantly that I do not want to see changed?*

I WISH:

What are the things I wished would have gone differently?

I WONDER:

I wonder what would happen if we did _____?

Although not a comprehensive evaluation of the season, this will provide a foundation for more exhaustive reflection and analysis.

Once this initial activity is completed, we must then dig in to the specifics of the season to determine where growth should occur. Listed below are possible questions to stir the introspection and evaluation process:

Show Design Evaluation

■ Musical Score

- Did the musical score fit the ability level of the ensemble?
- Did the musical score offer a conduit to elevate the technical and expressive performance abilities of the students?
- Did the musical score expose the students to the very best music repertoire possible?

- Did we feature the strengths of the ensemble while providing appropriate tools to develop our weaknesses?

- Did we feature the correct soloists and chamber ensembles?

- Did the musical score offer variety in generating effect?

- Did the musical score provide a vehicle to explore a range of emotion?

- Did the musical score provide thoughtful development, connection and evolution for any events planned throughout the production?

■ Drill

- Did the drill fit the ability level of the ensemble?

- Did the drill enhance or detract from the intent provided by the musical score?

- Was the drill staged so that the appropriate music instruments are in focus when needed?

- Was the drill coordinated between all sections to offer a unified concept presented over time?

- Was there an opportunity for variety in how the visual program developed (structured drill effects and organic development)?

■ Production Timeline

- If a design team was utilized, was the process collaborative and transparent?

- Were timelines adhered to from both the staff and designer perspective?

- Were edits, adjustments and changes welcomed?

I like, I wish, I wonder. . .

Introspection and Evaluation of the Marching Season

Staff Instruction and Student Performance Evaluation

- Was the summer band schedule set up to maximize the rehearsal time together while not going overboard on the time expectations for the students and staff? Essentially, were we able to find balance between work and play? - remembering that it is important to work “intelligently” as well as “hard.”

- Was our rehearsal calendar (during the school year) conducive to reaching the needs of the students?

- Was the communication within the staff collaborative and team-centric?

- Was the communication from the staff to the student leaders and students clear and transparent?

- Were systems, processes and procedures put in place to elevate both the day-to-day operations of the program as well as the performance abilities of the students?

- Were these expectations clearly communicated?

- Once explained, did the staff continually assess to ensure the students were doing what was being asked?

- Did we balance student achievement with physical and emotional health?

- Did we prioritize the appropriate musical and visual fundamentals to develop the skills necessary to ensure maximum student achievement and excellence?

- Were the students able to perform not only the technical aspects but also the expressive qualities of the music program?

- Did we as a staff expect performance beyond merely that of technical proficiency?

- Contests

- Did the contests we attended provide engaging performance opportunities AND an evaluation process that, over time, elevated the performance excellence of our students?

Future Show Design

- Is there a particular piece of music that I have always wanted to perform with my students?

- What skill sets, both musically and visually, do I want to feature in the future?

- Based on the answers above, what systems and process do I need to put in place this Spring to develop the necessary skills to ensure my students’ success (musically and visually)?

Evaluation, continuous improvement and a growth mindset are the essence of long-term growth and success. The thoughts and questions outlined above are intended as a framework to begin discussions on the marching season, but that discussion should not be limited to the subjects listed above. All facets of the organization should be continually reflected upon to ensure MUSIC is the foundation for everything we do while keeping our programs student-centered and forward thinking.

If you have any questions or if I can help in any way, please do not hesitate to contact me at jeremy@studentsleading.org or via my website www.studentsleading.org. I wish you the very best on the continued development of your marching band program.

Jeremy Spicer is the owner of SASI-The Leadership People, a student leadership education firm that focuses on the inspiration of young leaders. SASI believes that students become empowered to succeed when they are equipped with a deeper knowledge and understanding of people, organizations, systems, and processes. This concept is presented annually to thousands of students nationwide. Mr. Spicer also serves as the Associate Conductor of the Cedar Park Winds. Initially created to provide free concerts to Northwest Austin music students, the band also serves as an outlet for local music educators to continue developing their individual musicianship through performance. In its short existence, the band has grown rapidly in both size and quality and celebrated its 10-year anniversary with a performance at the 71st Annual Midwest Clinic. Mr. Spicer is the former Director of Bands at Vandegrift High School. While at Vandegrift, the staff and students worked to develop all aspects of musical artistry. The Wind Ensemble placed third at the 2013 Texas Music Educators Association State Honor Band Competition. The marching band was named the 2013 University Interscholastic League 4A State Marching Band Champion and was a consistent Class Champion and Finalist in Bands of America Competitions. Prior to his appointment at Vandegrift, Mr. Spicer served as Conductor of the Symphonic Band and Director of both the Marching and Jazz Ensembles at Cedar Park High School. During his tenure, the marching band was a consistent finalist at both the UIL State Marching Contest and BOA competitions, and is the 2006 recipient of the Sudler Shield. Mr. Spicer is active in the United States as a clinician and adjudicator.

2018 The Midwest Clinic Performances

Congratulations to these Texas schools who were selected to perform at The Midwest Clinic in Chicago.

BANDS

Texas Tech University Symphonic Wind Ensemble
Sarah McKoin • Lubbock

Cy-Fair High School Symphonic Band
Mark Veenstra • Cypress

Ronald Reagan High School Wind Ensemble
Dan Morrison • San Antonio

Crosby High School Symphonic Band
Kevin Knight • Crosby

Keller Middle School Wind Ensemble
Jedidiah Maus • Keller

Colleyville Middle School Honors Band
Lauren Jones • Colleyville

Shadow Ridge Middle School Honor Winds
Chris Meredith and Alicia DeSoto • Flower Mound

Carrollton Wind Symphony
Jim McDaniel • Carrollton

The Woodlands Concert Band
Paul J. Worosello • Spring

Rio Grande Valley Jazz Orchestra
Ronnie Rios • Harlingen

CHAMBER ENSEMBLES

Cypress-Fairbanks ISD Honor Clarinet Choir
Mark Edenfield, Shirley Holstien, and Mary Running
Houston

Round Rock High School Saxophone Choir
David Mobley • Austin

Marcus High School Percussion Ensemble
Kennan Wylie • Flower Mound

ORCHESTRAS

Round Rock High School Symphony Orchestra
Sandra Vandertulip • Round Rock

Stephen F. Austin High School Full Orchestra
Ann Victor and Ryan Demkovich • Sugar Land

Clear Lake High School Chamber Orchestra
Bryan Buffaloe and Kevin Black • Houston

Plano West Senior High School Chamber Orchestra
Ryan Ross and Amy Gross • Plano

McMeans Junior High Camerata Orchestra
Amy Williams • Katy

NAMMB Contest Awards

Congratulations to these bands and directors who had outstanding performances at the 2018 National Association of Military Marching Band Contest:



CLASS 2A

1st Place Timpson High School
2nd Place Carlisle High School
3rd Place Beckville High School

CLASS 3A

1st Place New Diana High School
2nd Place White Oak High School
3rd Place West Rusk High School

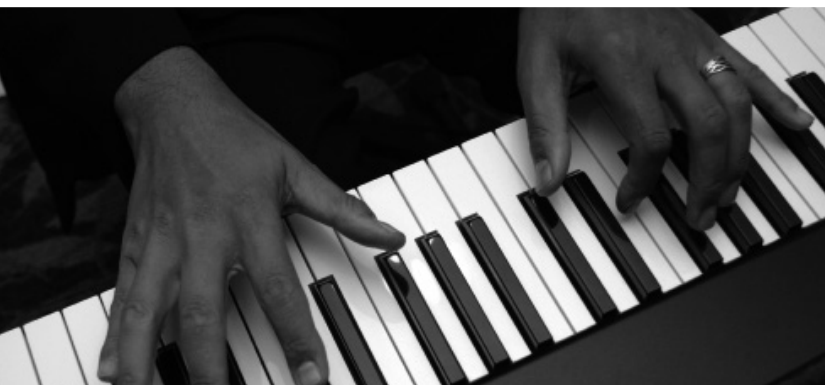
CLASS 4A

1st Place Spring Hill High School
2nd Place Henderson High School
3rd Place Brownsboro High School

CLASS 5A

1st Place Lindale High School
2nd Place Lufkin High School
3rd Place Cleveland High School

94
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Sam Ash
1924 - 2018



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Sam Ash

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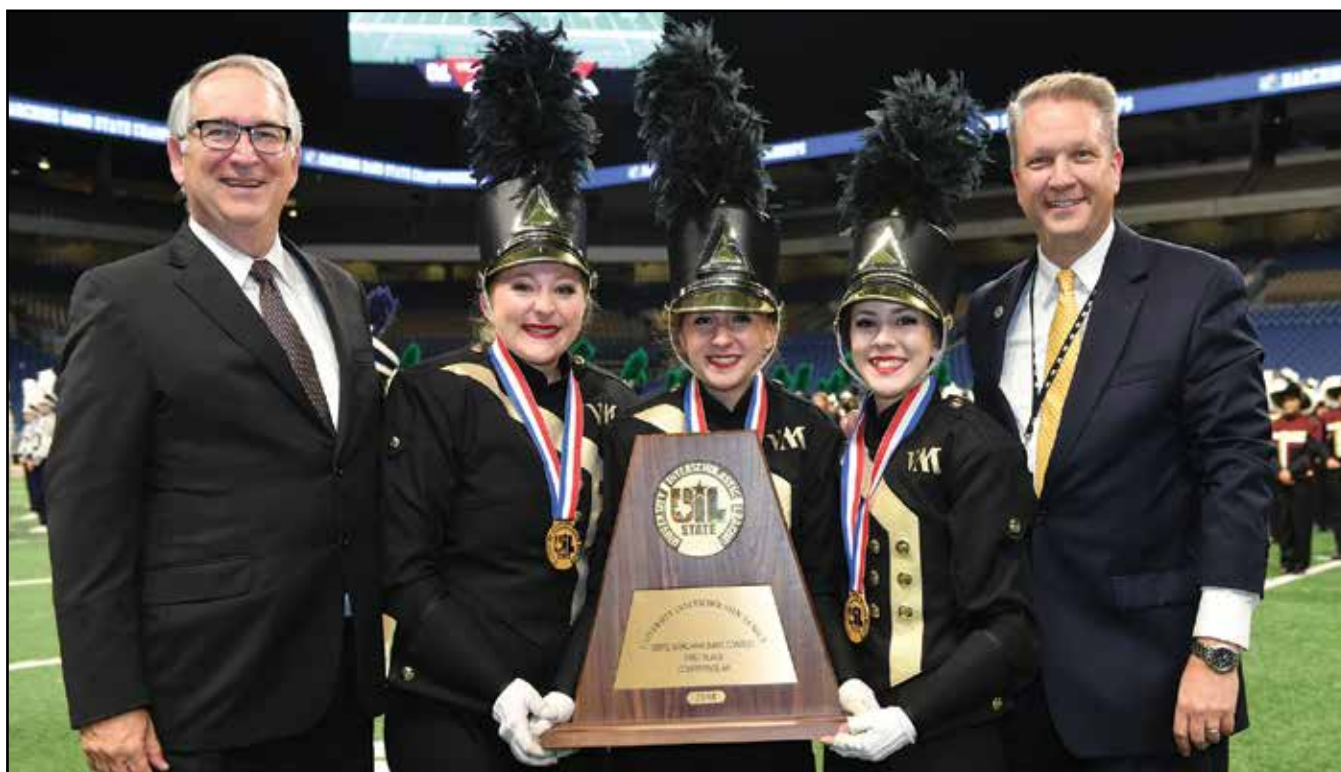
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The UIL Marching Contest State Champs

Congratulations to all who qualified to participate in the 2018 U.I.L. State Marching Band Contest. All of the bands who performed at State deserve special recognition. These bands have been practicing since last summer, working hard on their marching program. All have made their schools and community proud! The U.I.L. marching competition started in October with hundreds of bands competing at the Region level. The top bands were then chosen to compete at the Area level. Finally, the top 2A, 4A and 6A bands were chosen to compete for the coveted state title in November. Congratulations to these students and directors for their commitment to excellence.

Congratulations to all the 2A Bands and Directors who competed in the state competition:

Ben Bolt-Palito Blanco	Adan Salinas, Jr.	Price Carlisle	Chris Clifton
Charlotte	Anthony Castillo	Seymour	Scooter Miller
Falls City	Steven Wolf	Shiner	Zachary Sims
Forsan	Jim Rhodes	Sundown	Mike Glaze
Gladewater Union Grove ...	Brandon Garmon	Thorndale	Michael Powers
Hico	Christopher Wright	Thrall	Elizabeth Morrison
Honey Grove	James Edwards	Timpson	Rhonda Daniel
New Deal	David Speer	Valley Mills	Jon Schriver
Panhandle	Nick Stephenson		



Valley Mills HS
Director: Jon Schriver
Assistant: Stormy Semich
Drum Majors: Matalynn Thayer, Sara Chase, Brianna Sansom
Program Title: Out of the Shadows

Congratulations to all the 4A Bands and Directors who competed in the state competition:

Anna Justin Wallis
 Argyle..... Jason Bird
 Big Spring Rocky Harris
 Burnet Jason Jones
 Canton Mike Bartley
 Canyon..... Mike Sheffield
 China Spring..... Marc Nicholson
 Hidalgo Early College..... Jorge Lozano
 Kennedale Erol Oktay
 Lamar Fulshear Andrew Lee
 Longview Spring Hill Randy Kiser
 Lumberton Tim Pallone

Melissa Jerry Whorton
 Orange Little Cypress-Mauriceville.. Jose Ochoa
 Paris Charles Grissom
 Paris North Lamar Randy Jones
 Pecos..... Richard Cole
 Port Isabel..... Scott Hartsfield
 Rio Grande City Grulla Oscar Gonzalez
 Rio Hondo Juan Cantu
 River Oaks Castleberry..... Mario Morales
 Springtown..... Chris McLellan
 Wills Point Nick Kornegay



Canton HS
Director: Mike Bartley
Assistants: Kristopher Still, Christopher Downs, Leslie Kupetz
Drum Majors: Luke Slider, Bonnie Dyess
Program Title: Creed

Congratulations to all the 6A Bands and Directors who competed in the state competition:

Austin Bowie	Garth Gundersen	El Paso Pebble Hills.....	Maximo Sierra	Lewisville Marcus.....	Jeffrey D. Jones
Austin Fort Bend ISD	Ryan Demkovich	Fort Bend Clements	Daniel Galloway	Mesquite Horn	Todd Burke
Austin Vandegrift.....	Mike Howard	Galena Park North Shore ..	Shane Goforth	Pearland	Joe Munoz
Austin Westlake.....	Kerry Taylor	Harlingen	Maria Coronado/	Pearland Dawson.....	Aaron Brown
Brownsville Hanna	Dennis Ewing		Ronnie Rios	Pharr-San Juan-Alamo	John Garza
Cedar Park Vista Ridge.....	Bryan Christian	Jersey Village	Brett Nelson	Pflugerville Hendrickson...	Sean Phelan
Clute Brazoswood	Martin Montoya	Katy Seven Lakes.....	John Mays	Prosper.....	John Alstrin
Conroe Oak Ridge.....	Dana Pradervand	Katy Taylor.....	Mike Ary	Rockwall	Brandon Downs
Conroe The Woodlands....	Joni Perez	Katy	Terence Gorton	Round Rock Cedar Ridge..	John Peterson
Conroe Woodlands College Park		Keller	Mark McGahey	Round Rock	David Mobley
.....	Jeffrey Goring	Laredo Alexander	Joshua Martinez	San Antonio Johnson.....	Jarrett Lipman
Coppell	Gerry Miller	Laredo United	John Mallon	San Antonio Reagan	Dan Morrison
Cy-Fair	Mark Veenstra	Leander	Robert Selaidden	Waxahachie.....	Rich Armstrong
Duncanville	Mark Teal	Lewisville Flower Mound ..	Brent Biskup		
El Paso Montwood	Humberto Perez	Lewisville Hebron	Andy Sealy		



Cedar Park Vista Ridge HS

Director: Bryan Christian

Assistants: Hector Gil, Reid Atkinson, Erin Kosman, Zach Santos

Drum Majors: Alice Palmiere, Matthew Jenkins, Chloe Fritsche,

Abigail Jablon, Paige Cliffel

Program Title: Lost and Found

Bandmasters Review

Texas Bandmasters Association

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The Art and Craft of Band Conducting and Rehearsal

Saturday, February 2, 2019

9am - 4:30pm

Texas A&M University-Commerce

Emily Threinen (Dir of Bands Univ of Minnesota)
and Phillip Clements

SFA Conducting Symposium and TBA Clinics

Saturday, March 9, 2019 (tentative date)

9am - 4:30pm

Steven F. Austin State University

Clinicians to be determined