



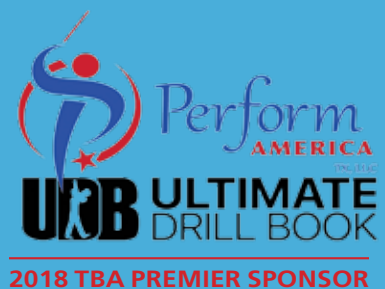
# Bandmasters Review

*An Educational Publication of the Texas Bandmasters Association*

JUNE 2018 • Volume 19, Issue 4

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**2018 TBA  
Convention/Clinic  
July 26-28**

*Convention Schedule  
on page 18!*



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# Bandmasters Review

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*Visit beautiful  
San Antonio!*

**2018 TBA Convention/Clinic  
July 26-28**

*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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## TBA 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.

# Greetings on Behalf of the TBA Board of Directors!

## Chico Portillo, 2017-18 TBA President

It's hard to believe that another school year has come and gone. I hope that yours was successful and that now you have time to relax a bit.

Over the last 70 years, your TBA Board of Directors has put together conventions to address the changing needs of band directors. We strive to stay current by bringing you the best clinics, meetings, and concerts possible. The annual convention also provides quality time for fellowship and family. Texas band directors truly understand that the TBA convention is a vital part of preparing ourselves professionally and socially to be ready for our students when school begins. Being with other directors validates our commitment to music education. Engagement and attendance at the convention fuels our love for everything that is band. Interaction with other teachers helps to perpetuate the value of our profession.

We must take care of and have a quest to better ourselves in order to reach the level of teaching we want to achieve. We must invest in ourselves because we are worth it and because our students deserve it. In doing so, we invest in our future while valuing our historical past.

Please read the TBA Mission Statement to the left. With that in mind, here are some of the highlights of this year's convention:

- Richard and Cheryl Floyd, Featured Clinicians
- Frank Ticheli, Featured Composer
- Bandmaster of the Year, Kenny Capshaw
- "The President's Own" U.S. Marine Band
- U.S. Air Force Bands of the West
- Austin Symphonic Band
- Sugarland Winds

- Heart of Texas Reading Band
- Rio Grande Valley Jazz Orchestra
- The Moanin' Frogs Saxophone Ensemble
- Edcouch Elsa High School Mariachi Juvenil Azteca
- Dr. Tim Lautzenheiser
- Eddie Green
- Dr. Gary Garner
- Dr. Bradley Genevro
- Willie Owens
- Fran Kick
- **A Middle School Track of Clinics presented by** Asa Burk, Alicia DeSoto, Cheryl Floyd, Corey Graves, Alyssa Grey, James Hairston, Robert Herrings, Kathy Johnson, Chris Merideth, Jennifer Rogers, and many more
- **A High School Track of Clinics presented by** Jim Cude, Carol Brittin Chambers, Shane Goforth, Garth Gunderson, Gary Markum, Gabe Musella, Ronnie Rios, Jordan Stern, TAME, the staff at Cedar Park High School and C.T. Johnson High School, and more
- **New this year: 5-Part Clinic Series:** The Complete Marching Season presented by Jeremy Spicer, Bob Chresti, Robert Selaiden and Mike Howard

In addition to these fantastic presenters and concerts, we will once again provide the highly successful TBA Student Day, the TBA Academy for New Band, Choir, and Orchestra Directors, and a Band Booster training day.

We look forward to seeing you in San Antonio July 26-28!



# TBA News

**Michael Brashear, TBA Executive Director**

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Congratulations on completing a very successful school year! Enjoy some time with family and friends this summer. Thank you for the huge positive impact you have on your students' lives daily!

Register for this summer's TBA Convention/Clinic **before July 1 to take advantage of the discounted pre-registration rate.** The convention is Thursday-Saturday, July 26-28. This is one year that you do not want to miss. Starting on page 18, you will find the convention schedule and information on convention activities. Our complete schedule with clinician bios and clinic descriptions is on our website. We are excited about the many wonderful opportunities planned for you.

## THANK YOU SPONSORS

I offer a special thanks to all of our business members and exhibitors for being with us again this year! Without you, we would not be able to present the largest summer music convention in the country. I am pleased to announce that **Perform America-Tx** and **Ultimate Drill Book**, Eddie Lopez-owner, is TBA's new Premier Sponsor. Continuing their sponsorships this year are Patron Sponsors **TMF Tours and Travel**, Willie Perez-owner, and **Conn-Selmer, Inc.**, John Stoner-President & CEO. Many other companies support TBA with continued sponsorships as well.

## TBA ACADEMY

One of TBA's primary goals is to assist new band directors as they begin their journey as teachers. Eight years ago, we introduced the **TBA Academy**. This summer will mark a milestone – more than 1000 directors have attended the Academy from 2011-2018! Brian Merrill has done a wonderful job as Academy Coordinator and he has a full curriculum designed again for Thursday, July 26. If you are a new director, or with little experience, I encourage you to visit our website and register for the TBA Academy.

## NEW PARTNERSHIP

TBA has entered into a partnership with an exciting new group of Texas band directors known as **Young Band Directors of Texas**. We are pleased to host a reception for this group on Thursday as well as present two clinics sponsored by YBDT. I am sure that as we welcome these new teachers to TBA, our organization will be stronger and our more experienced directors will be able to assist YBDT in their pursuit of excellence. See page 4 for an article describing their vision.

## STUDENT DAY - 10 YEARS STRONG!

Our **TBA Student Day**, coordinated by Frank Troyka, celebrates its 10th Anniversary this summer! Be sure to register your students for a full day on Friday which includes leadership training with Frank, Dr. Tim, and Fran Kick, as well as concert performances and a college fair. Have your students stay

and attend "The President's Own" U. S. Marine Band Concert on Friday at 7:30 p.m.

Don't forget to bring your **Band Boosters** for training with Dr. David Vandewalker on Friday as well.

I understand that you have choices to make on how you spend your time during the end of July—more summer vacation, planning, or marching band prep. I suggest that there is no better use of your time than attending the TBA Convention/Clinic with your entire staff. Come prepared to learn, be inspired, and get focused for your new school year. Become a better teacher at the convention and your students will benefit! See you in July!



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

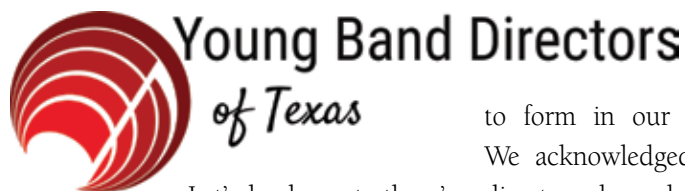
**Online pre-registration ends  
July 1. Registration fee includes  
TBA Membership and admission  
to the convention. Spouses are  
registered on the TBA Active  
and Retired Members' form.  
Register for TBA Academy,  
Student Day and Boosters online.**

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

# Spotlight on YBDT - Bridging the Gap

Amanda Vereen

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Let's be honest, there's a generation gap in our profession. Brand-new directors may start at the bottom of the food chain in a six-member band staff. These directors may spend their day coordinating electronics on the sideline, inputting music into *Finale* or listening to podcasts. On the other hand, there are master teachers who began their careers as the one and only director in a pre-internet world. These directors drove to neighboring towns to meet with friends, talk shop or receive comments on recordings of their bands. Their vision of what *could be* built Texas bands into the highly competitive and thriving activity that it is today. When you consider the changes in technology, public education, and music over the past fifty years, that pesky generation gap begins to feel more like an abyss.

In Summer 2017, I enrolled in a discussion-based graduate course with Dr. Keith Dye at Texas Tech University entitled, "Topics and Issues in Texas Band Education." Contrary to what you may expect, this was not an all-out venting session or a prescribed study of standards and repertoire. We covered many topics, perspectives, and even hosted video conferences with individuals like Brad Kent and Kay Vanlandingham. Due partially to the fact that all students in this course were female band directors in their first five years of teaching, a trend began

to form in our weekly discussions. We acknowledged that many young directors longed for guidance from others, but did not know how to find a mentor relationship or how to ask the right questions. Even more pressing, we recognized that so many brilliant and experienced band directors wanted to help others, but felt that their input wasn't desired or they weren't able to connect with younger directors in a way that was productive. These misgivings are not only standing in the way of progress, but are increasing the risk of band director burnout.

**Young Band Directors of Texas** started as a final project for grad school, but it has grown into so much more. Research for the project led to discussions with young band directors across the state about what would help them "stay in the game." When asked to identify the most applicable category of support, young directors responded unanimously with "all of them!"

*Help me with pedagogy, finances, health/wellness, mentorship, and work-life balance. Give me someone I can text when my rehearsal goes poorly, someone who knows what it's like to live alone in a dilapidated apartment, or maybe even a group of people who understand my lifestyle and passion.*

In an attempt to meet these needs, a final project turned into a professional

organization. In less than a year, YBDT boasts over 600 followers on Facebook. We have written articles, shared resources, hosted social events, led an online challenge group, and launched an early version of our virtual clinician program. We have a committee member representing each of the five regions: North, East, South, West, and Central Texas. These efforts are simply the tip of the iceberg when it comes to how we can best serve the newest recruits of our profession. This is an organization created for young band directors by young band directors. Our mission is to support our members in their first few years, so that they may serve as mentors to others and find a way to do what they love for as long as possible.

Looking toward the future, we are eager to partner with the Texas Bandmasters Association. The leadership of TBA has made it clear that they are dedicated to minimizing the generation gap and building connections among all band directors. With two YBDT clinics and a reception scheduled, the 2018 TBA Convention/Clinic is just the beginning. We look forward to getting young directors more involved with TBA—guiding them to use all available resources and finding innovative ways to communicate and grow. With the wealth of knowledge and expertise that exists among the ranks of today's music educators, we must embrace the needs of those around us and do everything in our power to help foster a lifelong love of music in them and their students.

# Persistence, Persistence, and More Persistence!

**Dr. Tim Lautzenheiser**

\* What is SUCCESS?

\* How do we define/determine SUCCESS

in our band world?

\* Moreover, how do we ATTAIN SUCCESS?

\* What is the pathway one must traverse to achieve the elusive destination we know as SUCCESS?

To borrow an equation from Angela Duckworth's wonderful book "GRIT":

$$\text{TALENT} + \text{EFFORT} = \text{SKILLS}$$
$$\text{SKILLS} + \text{EFFORT} = \text{ACHIEVEMENT}$$

As we can quickly ascertain, the common denominator is EFFORT. One can be "talented," one can be "skilled," but without the magic elixir of EFFORT the "achievement" (whatever it may be for each of us) will not be realized.

It would be logical (then) to simply conclude, "If I dedicate myself to a rigorous schedule of EFFORTING, my personal and professional goals will come to fruition." However, we all know - all too well - there is far more to it. It is not a quick and easy trip from *idea* to *outcome*.

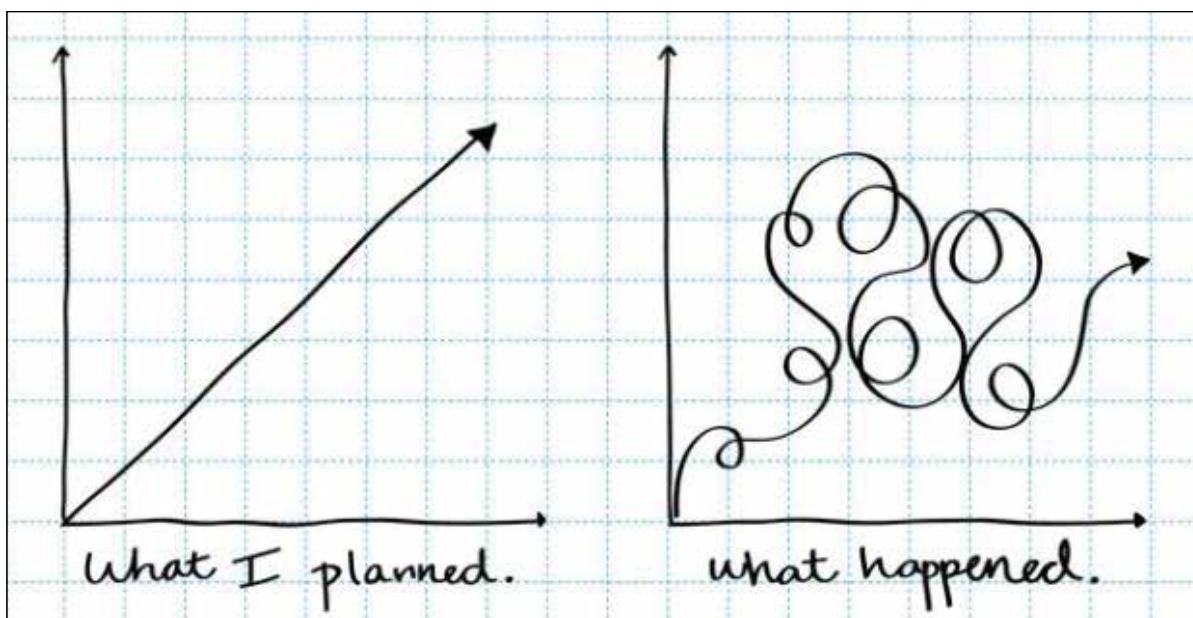
In fact, rarely does the planned course unfold as it was originally conceived. Please refer to the illustration below.

When things go awry, it is tempting to throw in the towel and turn our backs on the self-assigned goal(s)...even claiming (rationalizing!) that the original idea was not worthy and/or certainly not achievable. However what about those who always are at the pinnacle of their game? How do they get there and stay there? Are they always the benefactors

of good luck? What do they know/do that ensures their ongoing high level achievements?

Might I suggest all outstanding accomplishments are fueled by PERSISTENCE, or - if you will - "Giving up giving up." Are the many master teachers TALENTED? Of course they are. Are they SKILLED? Absolutely. Above all, they are PERSISTENT. They don't know any special shortcut or some secret code; they just stay "on it" and "at it" until they arrive at the road sign that reads: ACCOMPLISHMENT/SUCCESS!

**Dr. Tim will  
present "Mirror,  
Mirror on the  
Wall..."  
on July 26, 3 p.m.  
at the convention**



"What I planned. What happened." cartoon was created by Julia Gamolina

“The Iceberg Illusion” below may best explain what one can expect:



The Iceberg Illusion was created by Sylvia Duckworth

On my desk is a framed-quote from Calvin Coolidge; it serves as a BOLD reminder of the answer to the quartet of inquiries at the beginning of this article.

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

Time-and-time again such wisdom has served as a WAKE-UP call (a slap-in-the-face, if you will!), particularly when there was the temptation to retreat-in-defeat. For our programs, for our students, and for ourselves; PERSISTENCE IS THE KEY.

“STRIKE UP THE BAND!”



# Tuneful Teaching

**Cheryl Floyd, 2018 TBA Featured Clinician**

---

When our son Weston was 4 years old, he started taking Suzuki piano lessons. This significant milestone had a tremendous impact on me and recalibrated my approach to teaching our youngest students. You see, core to the Suzuki philosophy is listening to and learning familiar melodies, repetition, learning w/others and parental engagement.

We dutifully listened to all of the “Twinkle” variations, “Go Tell Aunt Rhody,” “French Song,” and so on in the car going to and from school each day. He then learned to play those same pieces and many more on the piano. As time went on we attended many studio recitals with the other Suzuki students and Weston was always looking forward to learning the next piece in the book! It was all about playing songs and making music. The craft, the technique, and the rhythms were simply an expectation for achieving the ultimate goal and that goal being having fun and making music!

Because of these early Suzuki experiences I have come to believe that it is both essential and priceless for students to play familiar melodies that their parents, siblings, and friends recognize as soon as possible. Over time I concluded that it was important to me that when my students took their instruments home for the first time that they could play several tunes by rote. These needed to be songs that only use 3-5 notes. Some of the songs that have worked for me are: “Hot Cross Buns,” “Merrily We Roll Along,” “French Song,” “Mary Had a Little Lamb,” “Lightly

Row, Shark Song” (Jaws), and, yes, sometimes even the bass line to “Louie, Louie!” To me this outcome became more important than meticulously learning expressionless lines from a book or mastering the perfect Concert F. In practice nearly all of this “tuneful learning” took place before the beginning book was ever opened. Even after instruction in the book began, I found it beneficial to continue some rote teaching.

Let’s look at it another way. Do you remember the first tune you ever learned on your instrument? I do! It was “Oats, Peas, Beans, and Barley Grow.” It was in the *Silver Burdett Beginning Band Method*. Why do I remember? Thank you to my teacher Vickie Cowles. She was a great singer, an equally competent saxophone player and she made playing songs fun. I also must confess that in 8th grade at Euless JH, my best friend and I wanted to drop choir. We loved band, but were no longer attracted to the choir class. But, then one day we came to choir class and our teacher passed out the Coca-Cola Song...you know “I’d Like to Teach the World to Sing”. Guess what? We stayed for the rest of the year because we really wanted to learn that song!

Let’s face it. Young students are more likely to practice a tune than an exercise! Why? Its fun! They can relate to it. They can share it with others. In truth, familiar melodies are an integral part of the human experience.

They give us cultural identity and they are at the epicenter of our musical comfort zone.

A beauty of “tuneful teaching” is the fact that you can put it in the most convenient, “user friendly” key for each instrument. There is no need to be in lock step with everyone playing the same notes at the same time. Parallel fifths? No problem. Melodies in 3rds? Be my guest. Everyone is playing

a recognizable song. How cool is that!

There are other benefits that are only limited by your imagination and creativity. I had a reluctant private flute student who was struggling with the top octave of the F concert scale. It was always a challenge to get him to learn something. So, I taught him to play “Snake Charmer” using third octave D-E-F. He thought it was fun, he learned it and then could play the top octave of the F scale effortlessly. Through repetition of a melody, he acquired the skill to be successful!

**At the convention,  
Cheryl will present  
“Rehearsal  
Strategies for  
the Young and the  
Restless” on  
July 26 at 1:30 p.m.  
and “Picking Pieces  
for Picky People” on  
July 27 at 1:30 p.m.**

**She will also join  
with Richard Floyd,  
Frank Ticheli, and Dr.  
Tim Lautzenheiser  
to present  
“Kindred Spirits” on  
July 26 at 9:30 a.m.**

## Tuneful Teaching

Later he did tell me that I had “tricked him” into learning the scale...and perhaps that was true!

But what happens after that beginning band year? That’s when students go in to concert bands of one guise or another. The strategy has to evolve. There are full band arrangements to learn. There are concerts to prepare. So, not everyone gets to play the melody all of the time. But everyone should get to play the melody some of the time. Thus it is essential that we balance our repertoire so that everyone gets to share in the joy of “playing the tune.” Yes, even the low reeds and tubas should get their moment in the spotlight.

Without doubt this challenge is more relevant for music in the Grade I - II – III categories where low voices traditionally play a secondary, supportive role. If you don’t believe that to be true then compare the flute, clarinet, and alto saxophone or trumpet part to the low reed, third trombone or tuba part in the vast majority of the music you are working on. The expectations and musical interest is dramatically different. This necessitates us picking music more carefully and wisely.

But, in truth even this is not enough. Can we be more creative? There has to be a more focused effort on the “tuneful needs” of everyone. What can you do? Perhaps you are learning a piece that depends heavily on the upper

voices for melodic content. Consider writing out those “tuneful moments” for the lower voices. Let the tubas practice the trumpet theme. Not only will it be fun for them (after all those guys are probably friends) but also the tubas will have a deeper awareness of how their accompaniment in the band arrangement supports the melody.

Here is a wonderful example of what I’m talking about. A number of years ago, tuba virtuoso Patrick Sheridan came to Austin to perform with the Austin Symphonic Band. He later performed with us at The Midwest Clinic in Chicago. While here he shared an early memory from his musical career. It seems that when he brought his tuba and band music home for the first time and started to practice, his mother, a singer, said, “This is unacceptable!” She immediately purchased a book of bass vocal solo arias for her young tuba

player to practice, recognizing the importance of melody in the musical development of her son. At least for Pat the rest was history.

However you address it make sure that “tuneful teaching” is paramount and an essential component of your teaching priorities. If you want students to continue to love to play their instrument, practice faithfully and grow from the experience then I encourage you to feed them a diet richly nourished with tuneful expectations.

**Let’s face it. Young students are more likely to practice a tune than an exercise! Why? They can relate to it. They can share it with others. In truth, familiar melodies are an integral part of the human experience.**

*Cheryl Floyd celebrated her twenty-fifth year as Director of Bands at Hill Country Middle School in Austin, Texas in May 2017 and retired after 35 years as a middle school band director/music educator. Mrs. Floyd is recognized nationally for her educational and musical achievements at the middle school level. In 1990 her Austin Murchison Middle School Band was the recipient of the coveted Sudler Cup Award presented to exemplary middle school band programs by the John Philip Sousa Foundation. The Hill Country Middle School Band presented performances at The Midwest Clinic in 1998 and 2006, Music For All’s National Concert Band Festival in Indianapolis in 2012, as well as the Western International Band Clinic in Seattle in November 2014. Her bands have been a finalist in the TMEA Honor Band Competition on 12 occasions. Throughout her career she has maintained a keen interest in commissioning new works for concert band and has collaborated with numerous internationally recognized composers. Mrs. Floyd enjoys an active schedule as a guest conductor, adjudicator, clinician, and author throughout the U.S. with engagements in over 20 states. In 1998 she served as one of the first women guest conductor of the United States Navy band in Washington, DC. She routinely serves as a conductor on the University of Texas at Austin band camp faculty and other summer music faculties as well. In 2003, Mrs. Floyd was elected to the American Bandmasters Association. When elected she was only the fifth female member of this 225 member organization and the first middle school band director to be invited to ABA membership. Since 1985 Cheryl has served as co-principal flute with the Austin Symphonic Band. In 2016, Mrs. Floyd was named a Yamaha Master Educator, one of only 18 in the nation. Paramount in her life is her twenty-four year trombone performance graduate of the University of Texas in Austin, and a graduate of the Icon Collective Electronic Music program in Burbank, California.*

# Thoughts From Larry Livingston

Larry Livingston

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## **SYMBIOSIS**

As a sophomore music education major, I distinctly recall William D. Revelli, Director of Bands at the University of Michigan, telling us, “Understand, if you invite me to guest conduct your high school band, I am going to want to hear your marching band as well.” Thus for him, the bands, all of them taken as one, were the grail. He was really talking about developing a symbiotic relationship across the spectrum of one’s work as a music educator, which for him meant band director. Any modern day thinking which separates the marching band, a “non-artistic” entity, from the concert band, an “artistic” entity, is the antithesis of the Revelli paradigm.

The marching band can be seen simply as a servo-mechanism for entertainment, the vehicle by which the community, the administration, the parents, and the coaches measure the quality of your program. But in a holistic model, it carries the same standards for performance excellence, discipline, and precision that is manifest in the concert band. I ask: Why is the marching band not also, and primarily, a machine for teaching how music works, how concepts which inhere in good music-making should apply to every musical endeavor?

## **CONCEPTUAL TEACHING**

If we are to succeed in the quest to instill valid, core concepts of music, we must ponder the methodology of how we teach. If we tell a clarinet section, “Do not rush in measure nine,” that is about obedience. If we

tell that same group, or better the entire ensemble, “Every time you have running notes in fast tempo music you will tend to rush,” this is a commitment to thinking in action. If the French horns see the dynamic marking, piano, but have thematic content, we may be inclined to say, “Play louder.” That request solves the immediate problem but does not center on concept. On the other hand, if we say, “Dynamics are entirely contextual. How loud or soft one plays is guided by the marking, but must also take into account big picture factors: Is what I am playing thematic or is it accompanimental? Is it new material? Do I have a moving line? Is my part likely to overwhelm or be lost in the shuffle?” Such input replaces circumstance with a larger notion, asks the student to become an arbiter, not merely, an executor of musical decisions; sets the student free to be a stand-alone performer, an active, cogitative participant in the band.

Conceptual teaching of musical ensembles is based on the same pedagogical strategy that the math teacher, the English teacher, and the science teacher invoke every day. They do so because the goal is long-term understanding and application of principles, not moment-to-moment hypothesizing. If we wish to set our students free to make music for the rest of their lives, do we not owe them a set of “how music works” ideas?

In the end, music is played by ear. A large concert band is really a chamber music ensemble on steroids.

A marching band is a mobile outdoor version of same. When the band program is built on a central rubric of ear-based understanding, not simple execution, the students are led to enlightenment and, thus, power. The goal is to teach conceptually rather than circumstantially, and to do it with such determination that the band does not need you any more.

## **TRANSCRIPTIONS**

In the old days, bands played orchestra transcriptions for two reasons. First, because they were wonderful music, albeit passed through the altering prism of bandstrations; and second, because of the paucity of quality band literature. Now, original music is plentiful, much of it playable by high school bands. But transcriptions remain a valuable resource. Our students can grow enormously by working on and studying the music of Tchaikovsky, Shostakovich, Wagner, et al, music the students are likely to hear at concerts. For decades professional bands in Europe have performed band arrangements of orchestral masterpieces. We are not committing a crime in doing so with our school bands, despite pressure to the contrary from the polemic of some collegiate wind ensemble leaders. We are providing a transcendent musical experience for our students. Of course, playing transcriptions must include a broader educational objective. Students should not only be made aware of the original orchestra version of each work, they should also be

## Thoughts From Larry Livingston

encouraged to watch it on YouTube, and/or attend concerts where it may be performed. Just playing transcriptions is not enough. Apropos, I cite an anecdote from The Midwest Clinic a few years ago. Two students outfitted in band uniforms, medals hanging off their jackets like badges of military distinction, came into Tower Records and were looking through the classical music bins. One pulled out a record jacket and remarked to his friend, "I did not know there was an orchestra version of *1812 Overture!*"

### BIG PICTURE

I send now a clarion call to consider the following:

- 1) Are we first, music educators, and second, band directors, or vice versa?
- 2) What percentage of the students in your school are doing music?
- 3) Do you teach from the perspective of the sage on the stage or the guide on the side?
- 4) Do you have a chamber music program? Do students run these ensembles?
- 5) Are you tracking the ongoing music-making of your graduates who are not pursuing careers in music?
- 6) Do you routinely use harmonic/theoretical analysis and musicological research in your score preparation?

7) Do you periodically ask your peers to observe your teaching and make positive but candid evaluations?

8) Do you encourage or allow your students to study a secondary instrument?

9) Do you have an orchestra in your school? Why not?

### THOUGHTS BEYOND LINCOLNSHIRE POSY

Can you teach guitar, mariachi, country fiddle, composition, improvisation, jazz, strings, rock and roll, or keyboard? Our students today are musical omnivores, purveyors of styles and genres on a broader and more diverse scale than ever before. Imagine a school in which more than fifty percent of the students are involved in music in some form, playing it, composing it, improvising it. Now imagine a school whose students are engaged in music-making not limited to traditional band literature but also akin to what might be found on their mp3 players. Imagine being the über manager of such an eclectic musical enterprise. Imagine the impact on/in the school, the band room transformed into a dynamic theater for musical exploration, the likelihood that graduates will keep doing music. Fantasy? Heretical? Unrealistic? Perhaps Yes to points one and three, and for some, dangerously close to Yes for number 2. Nonetheless, just imagine...

*Larry Livingston is a distinguished conductor, educator, and administrator, and a highly respected motivational speaker. The founding Music Director of the Illinois Chamber Orchestra, Livingston has appeared with the Houston Symphony and in the Los Angeles Philharmonic Green Umbrella Series. He has conducted at the Festival de Musique in Evian, France, and has led the Stockholm Wind Orchestra, as well as the Leopoldinum Chamber, Chopin Academy, and Wroclaw Philharmonic Orchestras in Poland. He served as Music Director of the Pan Pacific Festival Orchestras in Sydney, participated in the International Jazz Festival in Rome, and conducted electro-acoustic ensemble concerts in Tokyo under the auspices of Yamaha International. Mr. Livingston has led the American Youth Symphony Orchestra, the Young Musicians Foundation Orchestra, the USC Thornton Chamber and Symphony Orchestras in Los Angeles, the USC Thornton Contemporary Music Ensemble in Berlin, and served on the jury for the renowned Besancon International Conducting Competition in Besancon, France.*

*A graduate of the University of Michigan, Mr. Livingston received the Alumnus of the Year Award from the University of Michigan School of Music in 1988. Mr. Livingston served as Vice President and Music Director of the New England Conservatory of Music in Boston, where he was also Conductor of the Symphony Orchestra and, subsequently, became Dean of the Shepherd School of Music and Elma Schneider Professor at Rice University in Houston. From 1986 until 2002, Mr. Livingston was Dean of the USC Flora L. Thornton School of Music, where he is Chair of the Conducting Department. The first music administrator accepted into the Harvard University Executive Education Program, he is a recipient of the Life in the Arts Award from Idyllwild Arts and an Outstanding Teacher Award from the USC Center for Religion. From 2008 to 2015, Mr. Livingston was Director of Educational Initiatives for the Guitar Center where he leads the national educational quest, ALL IN.*

*Larry Livingston was the 2017 TBA Featured Clinician and is an Educational Clinician for the Conn-Selmer Corporation.*

# Rehearsal Strategies Employing The Yamaha Harmony Director Keyboard

Jordan Stern

Refining ensemble intonation can be a challenging task for even the most seasoned band director. One of the most mystifying aspects of tuning is the concept of Just Intonation, in which the intervals are taken from the harmonic series, rather than based on equal temperament (ET). Fortunately, tools such as the Yamaha Harmony Director keyboard exist that make it easier to apply the concept of *Just Intonation* to ensemble training. This article will describe some different ensemble rehearsal applications for the Yamaha Harmony Director.

For more in-depth information pertaining to Just Intonation and tuning of wind instruments, I recommend the book *Tuning for Wind Instruments: A Roadmap to Successful Intonation* by Shelley Jagow (published by Meredith Music Publications).

In order to get the most out of these exercises, the band director should be knowledgeable in proper techniques to “bend” pitches properly on each instrument. (i.e., lipping up or down, adjusting the shape/size of the oral cavity, alternate fingerings, air direction on the flute, “shading” open holes on the clarinet, etc.). In general, it is easier to bend pitches downward than upward. Also, it is very valuable for the director to be knowledgeable of the tuning tendencies of the different notes on each instrument. For instance, when playing notes based on the fifth partial of the harmonic series on a brass instrument, the pitch naturally will be 13.7 cents flat. This is useful when playing major thirds

(which should be played 13.7 cents flat to ET), but a hindrance when playing minor thirds (Which should be played 16 cents sharp to ET).

## Application # 1 – Drones

One of the simplest ways to use the Yamaha Harmony Director (HD) is to sustain a drone note for the ensemble to use as a tuning reference. The teacher can push the hold button on the HD, and then play the keyboard to sustain any note or combination of notes. The use of a drone is especially recommended for playing a fixed-pitch interval tuning exercise, such as a Remington exercise. The second note should be compared to the sound of the drone, and placed where it sounds most *resonant* and *consonant*. Have your students listen for *beats of interference* between their pitch and the sound of the drone.

The following details will help to make tuning Remington exercises against a drone more efficient:

■ **Do not play the drone too loudly.** We want to use the drone as a reference point, not as a substitute for an internal representation of pitch.

■ **Incorporate singing.** The ensemble can sing the exercise while fingering the instrument to help strengthen paired associations

between intervals and fingerings. It should also be easier for the students to hear the drone while singing than it is while playing as a full band. Sing using a simple syllable, such as Doo.

■ **Split the Woodwinds and Brass up in a question and answer setting.** Rather than having the ensemble play in unison against the drone, have the brass and woodwinds

take turns. This will make it easier for the students to hear the drone, and will help the director accurately assess the intonation and tone quality of each choir. It may also be advisable to split the choirs even further. For example, upper brass could sing while low brass play.

■ **Have the students provide the drone.**

You can have the students split into A's and B's, with one group singing or playing the drone, and the others singing or playing the exercise. This promotes the skill of listening to each other, rather than to the keyboard.

■ **Remove the aspect of rhythm.** Treat each note of the exercise as a fermata in order to give the students time to experiment with adjusting pitch and finding where the interval sounds the most resonant and free from beats of interference. Once your students form strong habits, go back to playing the exercise in rhythm.

**Hear more from Jordan Stern at the convention on July 26, 1:30 p.m.: “Refining Ensemble Intonation Using the Yamaha Harmony Director” with a Demo Group from Johnson HS performing some of the exercises discussed here.**

## Rehearsal Strategies Employing The Yamaha Harmony Director Keyboard

■ **Try to avoid using the drone function and metronome function at the same time.** Some students may have a difficult time attending aurally to a fixed drone and a metronome click at the same time. Instead, try conducting, so that pitch matching is taken care of with the sense of hearing and time reference is done with the sense of sight.

■ **Assess your students' ability to hear beats of interference.** Have students play one at a time or in small groups against the drone. Alternatively, the teacher can model on a wind instrument against the drone. Have the students who are not playing hold their right hand at chest level, and use the hand to show the speed of any beats of interference that they hear between the drone and the player(s). Make sure the students know that as the beats become slower, the closer they are to playing the interval in tune.

■ **Avoid overwhelming your students with superfluous information.** It may be fascinating that the major third should be tuned 13.7 cents lower than ET, but that fact itself has little bearing on playing the interval in tune. Instead, try telling your students that they will need to center that note lower than they would normally, and then prompt them to make it sound resonant and beatless against the drone.

### Application # 2 – The Exemplar Chord

Many ensembles play the note Concert F many times a day during rehearsal because for most instruments, it is a note that is easy to play in-tune (with the notable exception of Alto and Bari Saxes) that can be used as a good example of ensemble tone quality. Band directors have often found success by referencing a problematic note (such as concert B) against concert F, and prompting their students to try to achieve the same centered tone quality on this note that they achieve on their concert F.

It is also possible for the band to have an exemplar chord, which they can use as a good example to compare against other chords. Here is an example of a B flat major chord that I scored in such a way that it is naturally resonant and in-tune. All of the instruments playing the third of the chord are on notes that are naturally flat on

their instrument, with all of the roots and fifths on notes that are naturally quite stable.

The image shows a musical score for a B-flat major chord in 4/4 time. The score is divided into two systems. The first system includes Flute, Oboe, Bassoon, Clarinet in Bb, Bass Clarinet, Alto Sax, Tenor Sax, and Baritone Sax. The second system includes Trumpet in Bb, Horn in F, Trombone, Euphonium, and Tuba. Each instrument part shows a single note on a staff, representing the chord. The notes are Bb, D, and F. Fingerings are indicated: 3 for Alto Sax Bb, 5 for Tenor Sax D, and R for Baritone Sax F. Similar fingerings are shown for the other instruments.

This chord should be refined by tuning each chord member against a drone from the HD, and then memorized. You can then place this exemplar chord next to any other chord that your band is working on in a “comparison exercise.” The band should sustain the exemplar chord for 4 counts, rest for 4 counts, and then sustain another chord for 4 counts, which can be taken from a band’s concert repertoire or chosen by the director for the sake of exercise. The ensemble should strive to make the second chord as resonant, balanced and in-tune as the exemplar chord.

### Application # 3 – The Audiation Sequence with the Circle of Fourths

The term *audiation* was coined by music educator Edwin Gordon to refer to the act of imagining a sound that is not physically present. The following sequence will provide pitch internalization opportunities.

- Step One: Teacher sounds a pitch for 4 counts on the HD
- Step Two: The student audiates, or mentally rehearses the pitch for 4 counts
- Step Three: The student sings the pitch for 4 counts

## Rehearsal Strategies Employing The Yamaha Harmony Director Keyboard

Step Four: The student audiates once again as they prepare to play their instrument

Step Five: The student plays the pitch for 4 counts

Try applying this drill to a single note, or to a sequence of notes such as the circle of fourths. In his book, *The Creative Director: Alternative Rehearsal Techniques* (published by Meredith Music Publications), Edward Lisk suggests playing long tones through the circle of fourths progression. Try this first in unison, until the band is able to achieve a centered sound on all 12 chromatic pitches.

A more advanced version of this exercise involves splitting the band into two, three or four groups, with the groups playing different notes that form a chordal sonority. The band could start with simple open fifths (i.e., one group beginning on concert B flat, and the other on concert F). The director can utilize the audiation sequence as written above, or omit steps two and three. Once the band can play the sonority of the perfect fifth with beatless tuning through the circle of fourths, split the ensemble into three different groups in order to play major or minor triads. The following suggestions may be useful:

■ At first, always have the lowermost voices (Tubas, Bass Trombone, Low Reeds) play the root of the chord.

■ Make sure the group playing the third of the chord knows whether they are centering lower (Major triads) or higher (Minor triads) than ET.

■ Some chords will naturally be much easier to play beautifully than others. Be persistent with the more difficult chords (i.e., B Major, G flat Major), perhaps comparing them to the exemplar chord from Application #2.

■ Once three-note chords are played successfully, the ensemble can explore four-note sonorities, such as seventh chords. The Dominant seventh is one of the most important sonorities to spend time on. It is beyond the scope of this article to discuss the intricacies of tuning and balancing seventh chords (see Jagow's *Tuning for Wind Instruments: A Roadmap to Successful Intonation* for more

information on this very important subject). The ensemble can also explore sonorities such as Major triads with an added sixth or ninth scale degree.

■ The goal should be for the ensemble to become familiar with a variety of different vertical sonorities, with the director encouraging them to be flexible with their balance and intonation in order to make each chord sound as resonant and colorful as possible.

### Application # 4 – Three-Note Chorales

Part	Scale Degrees	Suggested Instrumentation
Soprano	8-7-8	Flute, Cl. 1, A. Sax 1, Tpt. 1, Euphonium
Alto	6-5-5	Oboe, Cl. 2, A Sax 2, Tpt. 2, Horn 1, Tbn. 1
Tenor	4-2-3	Cl. 3, Tenor Sax, Bsn. 1, Tpt. 3, Horn 2, Tbn. 2
Bass	4-5-1	Tuba, Bass Cl., Bari. Sax, Bsn. 2, Bass Tbn.

The three-note chorale is a useful vehicle to help students refine chordal intonation. The exercise can be taught by rote, with the students finding their notes based on scale degrees in a given key. The key of B flat is a logical starting point.

Direct your students to center scale degrees 3, 6 and 7 lower than they would with ET. The adjustments to scale degrees 2, 4 and 5 are relatively small, so the teacher should use their discretion in regards to how much information to supply their students about these scale degrees.

The ensemble can learn each different part in unison, with the teacher modeling as appropriate on the HD keyboard (making sure that the HD is set to Pure major in the appropriate key). The audiation sequence from Application #3 can be applied, giving the students a chance to audiate these justly intoned intervals. When these melodic lines are performed with Just Intonation, they may sound a little out of tune to the students' ears that are likely more accustomed to ET. The following suggestions may be helpful:

(continued)

## Rehearsal Strategies Employing The Yamaha Harmony Director Keyboard

■ Have the ensemble work on two voice parts at a time, starting with Soprano-Bass. Prompt the students to listen to the counterpoint between the two lines, and try to make the tuning beatless and the sound as colorful and free from extraneous noise as possible.

■ Try having the students perform the three-note chorale for the class in different quartet settings (i.e., trumpet, horn, trombone, tuba; or two alto saxes, tenor sax, bari sax). You could have the students participate in a fun competition in class to see which quartet can play the

three-note chorale the most beautifully, with the students acting as judges.

■ Try having the band play the chorale with only one player per instrument part (One 1st trumpet, one 2nd trumpet, etc.). Then have the full band imitate the clarity that they heard in the context of one player per part.

Hopefully these rehearsal applications for the Yamaha HD keyboard will inspire you to come up with your own variations to best fit your ensemble and your repertoire. I'll see you this summer at the 2018 TBA Convention/Clinic.

*Jordan Stern is a lecturer on the Music Education faculty of the Texas State University School of Music. His responsibilities include teaching methods courses, teaching a course on arranging for concert band, instructing the Bobcat Marching Band Drumline, and supervising student teachers. He previously worked as an Associate Band Director at Claudia Taylor Johnson and William Brennan High Schools. During his tenure at Johnson, the*

*marching band distinguished itself with such honors as 1st place at the Bands of America San Antonio Super Regional, 3rd place at the U.I.L. 6A State Marching Contest, and was a recipient of the John Philip Sousa Foundation Sudler Shield. As a concert band director, his ensembles at Brennan and Johnson consistently received first division ratings at UIL Concert and Sight Reading contest. Jordan Stern received Bachelors degrees from Texas State University in Percussion Performance and Music Studies with Teacher Certification, as well as a Masters Degree in Music Education.*

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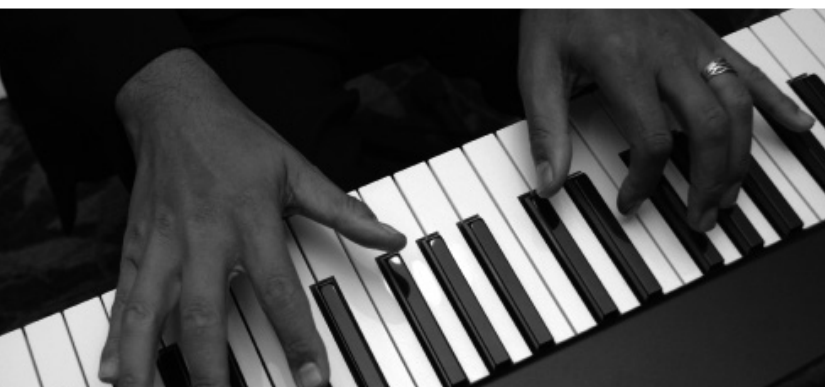
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Photo (L-R): Harry Connick Jr. Band Members: Jerry Weldon, Lucien Barbarin and Mark Braud

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# KHS America Announces 2018 TBA Melody Competition Winner



Congratulations to Jose Salinas, freshman at Glenda Dawson High School in Pearland, TX, for being selected as the winner of the 2018 TBA Student Melody Competition. Mr. Salinas began playing the tenor trombone in 6th grade band and plays the bass trombone in his high school wind ensemble. Jose also plays the piano and likes to compose music. He recently wrote a piece for his high school choir. In addition to playing in his school's ensembles, Jose is a member of the Houston Youth Symphony and studies Music Theory.

Jose's winning melody, titled "Inevitable," will be used as thematic material for a new wind ensemble piece composed by Grammy nominated composer Rick DeJonge. The resulting piece will be premiered by the United States Air Force Band of the West on Thursday, July 26 at 7:30 p.m. in the Lila Cockrell Theatre during the annual Texas Bandmasters Association Convention/Clinic. As the composer of the selected melody, Jose and his parents, along with his band director Ryan Agard, will travel to San Antonio and be given accommodations at the Marriott Riverwalk. They will attend this premiere performance, all courtesy of the KHS America Academic Alliance.

The 2018 Student Melody Competition received 76 entries submitted by 6th-12th grade students from across the state of Texas. A panel comprised of KHS America Academic Alliance musicians, educators, composers and industry professionals initially narrowed the

field to three finalists before selecting the winning melody. The 2nd and 3rd place melodies will be featured on the Jupiter website and Jupiter Facebook page, with one being posted each week starting on Monday, May 21 and continuing through Monday, May 28.



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# 2018 Convention/Clinic Schedule of Events

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

## WEDNESDAY, JULY 25

1:00 PM - 6:00 PM

TMAA Ad Hoc Marching Band Study Committee  
Room: CC 218  
Presider: Mark McGahey

7:00 PM - 9:30 PM

TMEA/UII Music Advisory Committee Meeting  
Room: CC 212, CC 213  
Presiders: Dr. Bradley Kent, Andy Sealy

## THURSDAY, JULY 26

7:00 AM

TBA Fun Run/Health Walk  
Start time 7:00 AM (Registration at 6:30 AM)  
Grand Hyatt  
Coordinator: Sue Fletcher

TBA Golf Tournament

Registration at 7:00 AM - Shotgun starts at 8:00 AM  
The Quarry Golf Club  
444 E. Basse Rd. San Antonio 78209  
Coordinator: Ruben Adame

TMEA Honor Band Panel Chairs Meeting

Room: CC 208  
Presider: John Carroll, TMEA Band Division Vice President

8:00 AM

TMEA Honor Band Judges Meeting  
Room: CC 208  
Presider: John Carroll, TMEA Band Division Vice President

ATSSB Outstanding Performance Series Judges Meeting

Room: CC 004  
Presider: Collin Anderson, OPS State Chair  
Sponsor: ATSSB

8:30 AM

ATSSB Outstanding Performance Series  
Presider: Collin Anderson, OPS State Chair  
Room: CC 004  
Class 1C (8:30 AM)  
Class 3A (11:00 AM)  
Room: CC 005  
Class 2C (8:30 AM)  
Class 1A/2A (11:00 AM) followed by SARC Meeting  
Room: CC 218 - Class 4A (8:30 AM)  
Room: CC Green Room - ATSSB Office  
Sponsor: ATSSB

8:30 AM

TMEA Honor Band Sessions  
Room: CC 205 - Class 6A  
Room: CC 206 - Class 4A  
Room: CC 207 - Class 1A/2A  
Room: CC 213 - Class 1C  
Room: CC 208 - TMEA Office  
Sponsor: TMEA

8:30 AM - 5:00 PM

Convention/Clinic Registration  
Room: Convention Center Lobby

8:30 AM - 6:00 PM

TBA Academy for New Band, Choir, and Orchestra Directors  
Room: Bridge Hall  
8:30 AM Registration  
9:00 AM Opening Session  
Coordinator: Brian Merrill  
Sponsors: Festivals of Music/Music in the Parks, Fruhauf Uniforms Inc., Mark of Excellence/National Wind Band Honors, Stanbury Uniforms, Inc.

9:00 AM

TBA Tennis Tournament  
Registration and Start time 9:00 AM  
Blossom Tennis Center – NEISD Athletic Complex  
12002 Jones-Maltsberger Rd. San Antonio 78216  
Coordinator: David Rollins

**MS** Clinics designed for Middle School directors.  
**HS** Clinics designed for High School directors.  
**C** Clinics designed for College Music Students.  
**GT** Attendees may earn Gifted and Talented Professional Development Credit by attending clinics designated by this symbol.

**CPE Credit - Download your personal CPE Credit Form after the convention at [www.texasbandmasters.org](http://www.texasbandmasters.org).**

**9:30 AM - 10:30 AM****How to Get the Resources Needed for Your Program:  
Developing, Implementing, and Sustaining a 5 Year Plan**Room: CC 216 **MS HS**

Clinicians: Kathy Johnson, Michael Lemish

**Kindred Spirits**Room: CC 214AB **MS HS GT**Clinicians: Cheryl Floyd-*Featured Clinician*, Richard Floyd-*Featured Clinician*, Frank Ticheli-*Featured Composer*, Dr. Tim Lautzenheiser

Sponsors: Director's Choice-Music Across Texas, The Foundation for Music Education, National Wind Band Honors

**Slow and Steady Wins the Race**Room: CC 214CD **MS**

Clinicians: Corey Graves, Robert Herrings

**San Antonio Jazz Orchestra—New Jazz Music  
Reading Session**

Room: CC 217ABC

Organizers: George DeRocher, Roland Sandoval

**10:00 AM - 1:00 PM****TMAA Executive Committee**

Room: CC 212

President: Jeff Turner

Sponsor: TMAA

**10:00 AM - 10:00 PM****Childcare Provided by Kids Quest**

Room: CC 209 &amp; 211

Free of Charge. No meals provided.

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**11:00 AM - 12:00 NOON****Foundations for Fantastic Flutes**Room: CC 214AB **MS**

Clinicians: Alicia DeSoto, Katie Lewis, Nicole Neugent

**Maximizing Student Engagement, Advocating for Your  
Program and Getting the Most out of the T-TESS Process**Room: CC 217ABC **MS HS**

Clinicians: David Jennison, Brigitte Parsons

Demonstration Group: Canyon Vista MS

**Presenting the New Charms Screen Layout and Features**Room: CC 217D **MS HS**

Clinician: Paul Brown

Sponsor: Charms

***The Complete Marching Season - Part 1:  
The Spring Semester - Planning to Succeed***Room: CC 214CD **HS**

Clinicians: Bob Chrest, Jeremy Spicer

**1:00 PM - 5:30 PM****TMEA All-State Jazz Audition Music**Room: CC 216 **HS GT**

President: John Carroll, TMEA Band Division Vice President

1:00 PM Drums

Clinician:

1:30 PM Trumpet

Clinician:

2:00 PM Bass

Clinician:

2:30 PM Guitar

Clinician:

3:00 PM Improvisation

Clinician:

3:30 PM Saxophone

Clinician:

4:00 PM Piano

Clinician:

4:30 PM Tenor Trombone

Clinician:

5:00 PM Bass Trombone

Clinician:

Sponsor: TJEA

**1:30 PM - 2:30 PM****A New Wrinkle on an Old Idea: Using Diamonds to  
Balance Your Ensemble**Room: CC 217ABC **MS HS**

Clinician: Rory Davis

Demonstration Group: Johnson HS, Tejada MS, Tex Hill MS  
(Northeast ISD)**Legal Concerns for the Music Educator**Room: CC 217D **MS HS**

Clinician: Dr. Carol Simpson

**Rehearsal Strategies for the Young and the Restless**Room: CC 214CD **MS**Clinician: Cheryl Floyd-*Featured Clinician*

Sponsors: Director's Choice-Music Across Texas, The Foundation for Music Education, National Wind Band Honors

***The Complete Marching Season - Part 2:  
Summer Band - Systems and Processes are the Key!***Room: CC 214AB **HS**

Clinician: Robert Selaiden

**1:30 PM - 3:30 PM****TMAA Marching Band Judging Workshop**

Room: CC 212

President: Steve Wessels

(Registration fee required.)

Sponsor: TMAA

***At the convention, download the Guidebook App to your Smartphone for  
simple, easy access to all convention events from your phone!***

3:00 PM - 4:00 PM

**Beginning Oboe: Fundamentals for Your Future Oboists**

Room: CC 217D **MS**

Clinicians: Serena Finnigan, Jessica Maus

**Creating a Great Friday Night Football Game Experience!**

Room: CC 214AB **HS**

Clinicians: Garth Gundersen, Roman Lechuga, Larry Wade

**Mirror, Mirror on the Wall...**

Room: CC 214CD **MS HS GT**

Clinician: Dr. Tim Lautzenheiser

Sponsor: Conn-Selmer Inc.

**Refining Ensemble Intonation Using the Yamaha Harmony Director**

Room: CC 217ABC **MS HS GT**

Clinician: Jordan Stern

Demonstration Group: Johnson HS (Northeast ISD)

**Student Teaching IS Your First Job: Building Your Professional Reputation While Still in College**

Room: CC 004 **C**

Clinician: Frank Troyka

3:00 PM - 5:00 PM

**UIL Mariachi Committee Meeting**

Room: CC 218

Presider: Dr. Bradley Kent

3:00 PM - 6:00 PM

**TBA Job Placement Assistance**

Room: Across from CC 214

Organizers: Al and Jan Sturchio

4:00 PM - 6:00 PM

**TMAA Concert Band Judging Workshop**

Room: CC 212

Presider: James L. Drew

(Registration fee required.)

Sponsor: TMAA

4:30 PM - 5:30 PM

**Doing "Within" When You're Doing "Without"!  
Practical Scoring Solutions for Small Bands**

Room: CC 217ABC **MS HS**

Clinician: William Owens

Demonstration Group: Eastland HS

Sponsor: ATSSB

**Mariachi Classrooms Beyond Pedagogy: Ideas, Materials and Resources**

Room: CC 217D **MS HS**

Clinicians: Mirelle Acuña, Marcos Garcia, Adrian Padilla

Sponsor: TAME

4:30 PM - 5:30 PM

**Planning for Success with Bands of America System of Competition**

Room: CC 214AB **HS**

Clinician: Gary Markham

Sponsor: Bands of America

**Solid Start: Setting up Beginning Band Woodwind Students for Success in the First Semester**

Room: CC 214CD **MS**

Clinicians: Alicia DeSoto, Kathy Johnson

**The College Student as a Private Teacher**

Room: CC 004 **C**

Clinician: Frank Troyka

5:45 PM - 6:30 PM

**TBA Reception**

Room: LDR (Lonesome Dove Room)

*TBA invites Young Band Directors of Texas, TBA Academy Members, and TBA College Students to a meet and greet reception.*

7:15 PM

**TBA Board of Directors Award Program**

Lila Cockrell Theatre

Presider: Chico Portillo, TBA President

7:30 PM

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Saturday: 9:00 AM - 10:30 AM and  
1:00 PM - 3:00 PM

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

## FRIDAY, JULY 27

7:00 AM - 8:00 AM

Phi Beta Mu Meeting and Breakfast

Room: Marriott Riverwalk, Salon C

Host: Steven Moore

7:30 AM - 5:00 PM

Convention/Clinic Registration

Room: Convention Center Lobby

7:30 AM - 5:00 PM

Student Day

Room: Stars At Night Ballroom

7:30 AM Registration

8:00 AM Opening Session

Clinician: Frank Troyka

Sponsor: Conn-Selmer, Inc.

7:30 AM - 10:00 PM

Childcare Provided by Kids Quest

Room: CC 209 & 211

Free of Charge. No meals provided.

Sponsors: Pride of Texas Music Festivals, World View Travel

8:00 AM - 9:00 AM

And Then There Were Two...

Room: CC 217ABC **MS HS**

Clinicians: Dr. Gary Garner, Eddie Green, Michael Roberts

Moderator

Creating a Culture of Excellence in Your 2nd and 3rd Bands

Room: CC 214AB **MS HS**

Clinicians: Brittney Cook, Bryn Roberts

Integrating Electronics into Your Marching Band Show - Perspectives of the C.T. Johnson H.S. Band Staff

Room: CC 207 **HS**

Clinicians: Daniel Dowling, Jarrett Lipman, Rob Lozano, Alan Sharps, Jordan Stern

Introducing the TMAC Individual Student Music Assessment of Knowledge and Skills

Room: CC 206

Clinicians: Dr. Keith Dye, Dinah Menger

Sponsor: TMAC

Solid Start: Setting up Beginning Band Brass Students for Success in the First Semester

Room: CC 214CD **MS**

Clinicians: Asa Burk, Chris Meredith

Telling the Story: Utilizing The Color Guard To Enhance Your Show

Room: Exhibit Hall 4B **HS**

Clinician: Justin Sullivan

Demonstration Group: Cedar Park HS Color Guard

8:00 AM - 9:00 AM

TMEA Region Jazz Coordinator Meeting

Room: CC 218

Presider: Sarah Roberts

Product Showcase

Company: Educational Travel Adventures

Title: How To Plan A Successful Performance Trip

Presenters: Michael Holzer and Michelle Gordon

Room: CC 216

8:00 AM - 10:00 AM

TMAA Committee on Standards of Adjudication and Performance Practices

Room: CC 205

Presider: Jeff Turner

Sponsor: TMAA

8:00 AM - 6:00 PM

Strategic Plans for a Successful Booster Club

Room: CC 217D

Clinician: Dr. David W. Vandewalker

Sponsor: Conn-Selmer, Inc.

8:00 AM - 8:00 PM

TBA Commuters Lounge

Room: CC 208

9:00 AM - 10:00 AM

NAMMB Membership Meeting

Room: CC 213

Presider: Jim Jones

9:00 AM - 11:00 AM

Exclusive Exhibit Hall Time

Room: Exhibit Hall 3/4A

(Entrance by badge only.)

ATSSB All State Audition Music **HS GT**

CC Room: 305

9:00 AM Percussion

Clinician: John Rice, Professional Percussionist

9:30 AM Flute

Clinician: Kathy Daniel, Sam Houston State University

10:00 AM Clarinet

Clinician: Dr. Tricia Card, Sam Houston State University

10:30 AM Bass Clarinet

Clinician: David Berndt, First Colony Middle School

11:00 AM Bassoon

Clinician: Dr. Nathan Koch, Sam Houston State University

CC Room: 303

10:30 AM Oboe

Clinician: Season Summers, Sam Houston State University

Sponsor: ATSSB

**9:00 AM - 11:00 AM****TMEA All State Audition Music HS GT**

CC Room: 302

9:00 AM Percussion

Clinician: Juan Mendoza, McMurry University

9:30 AM Tuba

Clinician: Dr. Scott Roeder, UT/Rio Grande Valley

10:00 AM Cornet/Trumpet

Clinician: Jacob Walburn, Stephen F. Austin State University

CC Room: 303

9:00 AM Flute/Piccolo

Clinician: Shauna Thompson, Texas Christian University

9:30 AM Oboe/English Horn

Clinician: Sally Bohls, Private Instructor

10:00 AM Bassoon/Contra Bassoon

Clinician: Dr. Nathan Koch, Sam Houston State University

Sponsor: TMEA

**9:00 AM - 6:00 PM****Exhibit Hall Open**

Room: Exhibit Hall 3/4A

(Entrance by badge only.)

**TBA Job Placement Assistance**

Room: Across from CC 214

Organizers: Al and Jan Sturchio

**9:30 AM - 10:30 AM****Product Showcase**

Company: MakeMusic, Inc.

Title: Help Students Prepare for Auditions with SmartMusic

Presenter: Giovanna Cruz

Room: CC 216

**10:30 AM - 12:00 NOON****PHI BETA MU DIRECTORS BAND—NEW CONCERT  
MUSIC READING SESSION—GRADES 1, 2, 3**

Room: CC 217ABC

Organizer: Steven Moore

Technology Facilitator: June Bearden

Conductors:

Fred Allen - Grade 3 (10:30 AM-11:00 AM)

Kenny Capshaw - Grade 2 (11:00 AM-11:30 AM)

Robert Herrings - Grade 1 (11:30 AM-12:00 NOON)

Sponsor: Phi Beta Mu

**11:00 AM - 12:00 NOON****A Team Approach to Teaching a Successful  
Marching Band**Room: Exhibit Hall 4B **HS**

Clinicians: Steve Wessels, Evan VanDoren, Christopher Yee

Demonstration Group: Cedar Park HS Band

**Infusing Student Leadership Development  
Year-round**Room: CC 214AB **MS HS GT**

Clinician: Fran Kick

Sponsors: Drum Corps International, Music for All

**11:00 AM - 12:00 NOON****Stepping Up to the Plate**Room: CC 206 **MS HS**

Clinician: Jason Hargrave

Sponsor: Music &amp; Arts

**The Good, the Bad, and the Ugly of 38 years in the  
Band Business**Room: CC 214CD **MS HS**

Clinician: Bill Watson

Sponsor: American Classic Tours &amp; Music Festivals

**The IPS: The Beginning Band Guide to Success**Room: CC 207 **MS**

Clinicians: James Hairston, Raul Escobedo

**Texas Jazz Educators Association Open Membership  
Meeting**

Room: CC 205

President: Sarah Roberts

**Product Showcase**

Company: Walton Music (A division of GIA Publication)

Title: Walton Music Reading Session

Presenter: Susan LaBarr

Room: CC 216

**11:00 AM - 12:00 NOON****AUSTIN SYMPHONIC BAND CONCERT**

Lila Cockrell Theatre

Richard Floyd, Conductor

**11:30 AM - 1:30 PM****Spouses Luncheon**

Room: LDR (Lonesome Dove Room)

Luncheon Host: Reagan Portillo -TBA Spouses Division President

Entrance by ticket only. All seated guests, including children,  
must have a ticket.

Free Childcare in Room: CC 209 &amp; 211

Sponsors: Fruhauf Uniforms Inc., Stanbury Uniforms, Inc.

**12:00 NOON - 1:00 PM****TBA Nominating Committee Luncheon**

Room: CC 005

Host: Chico Portillo, TBA President

**TBA Past Presidents and Past Bandmasters of the Year  
Luncheon**

Room: CC 220 Cantilever Room

Host: Jeff King, TBA Past President

**TBA Region Reps Luncheon**

Room: CC 004

Host: John Morrison, TBA President Elect

**12:00 NOON - 3:00 PM****TMEA All Region Band Luncheon/Training**

Room: Marriott Riverwalk

Sponsor: TMEA



**12:30 PM - 1:30 PM**

**Women Band Directors International Meeting - Texas Chapter**

Room: CC 205  
 Presider: June Bearden, President  
 Sponsor: WBDI

**1:00 PM - 2:00 PM**

**Product Showcase**

Company: Fine Arts Travel  
 Title: Planning the Perfect Trip to Orlando!  
 Presenter: Ryan Cavazos  
 Room: CC 216

**1:00 PM - 3:00 PM**

**Texas Community College Band Directors Association General Membership Meeting**

Room: CC 218  
 Presider: Todd Quinlan

**1:30 PM - 2:30 PM**

**A Tonal Obsession - Pursuing the Perfection of our Musical Voice**

Room: CC 217ABC **MS HS**  
 Clinician: Shane Goforth  
 Demonstration Group: North Shore Senior High Wind Ensemble

**Beginner Bassoon Toolbox-A Guide to Starting Successful Bassoonists**

Room: CC 206 **MS**  
 Clinicians: Nicki Chappell, Lorna Quintanar, Christopher Sebesta

**Building a Quality Marching Percussion Ensemble Sound**

Room: Exhibit Hall 4B **HS**  
 Clinicians: Roland Chavez, Marcus Neudigate  
 Demonstration Group: Cedar Park HS Drum Line

**Picking Pieces for Picky People**

Room: CC 214AB **MS**  
 Clinicians: Cheryl Floyd-Featured Clinician  
 Sponsors: Director's Choice-Music Across Texas, The Foundation for Music Education, National Wind Band Honors

**The Complete Marching Season - Part 3: The Fall Semester: ALL Things Matter**

Room: CC 214CD **HS**  
 Clinician: Mike Howard

**What Does a Mentor Relationship Mean to You?**

Room: CC 207 **MS HS**  
 Clinicians: James Coffman, Gabe Musella, Greg White, Jollette Wine  
 Sponsor: Young Band Directors of Texas

**1:30 PM - 2:30 PM**  
**SUGAR LAND WINDS BAND CONCERT**

Lila Cockrell Theatre  
 Larry Matysiak, Rick Yancey - Conductors

**1:30 PM - 3:30 PM**

**ATSSB All State Audition Music HS GT**

CC Room: 305  
 1:30 PM Tuba/Euphonium  
 Clinician: Everett Hinote, University of Saint Thomas  
 2:00 PM Trombone  
 Clinician: Ben Osborne, Sam Houston State University  
 2:30 PM French Horn  
 Clinician: Ronald Todd, Pin Oak Middle School  
 3:00 PM Saxophone  
 Clinician: Dr. Scott Plugge, Sam Houston State University  
 CC Room: 303  
 3:00 PM Trumpet  
 Clinician: Wesley Smith, Professional Musician  
 Sponsor: ATSSB

**TMEA All State Audition Music HS GT**

CC Room: 302  
 1:30 PM Bass Trombone  
 Clinician: Brian Kauk, University of Houston  
 2:00 PM French Horn  
 Clinician: Richard Lambrecht, University of Texas El Paso  
 2:30 PM Tenor Trombone  
 Clinician: John Shanks, West Texas A&M University  
 3:00 PM Euphonium  
 Clinician: Daniel Chapa, Stephen F. Austin State University  
 CC Room: 303  
 1:30 PM Soprano Clarinets  
 Clinician: Kristin Ward, Abilene Christian University  
 2:00 PM Saxophones  
 Clinician: Jordan Freeman, University of Texas Permian Basin/Nimitz MS  
 2:30 PM Low Clarinets  
 Clinician: Gary Whitman, Texas Christian University  
 Sponsor: TMEA

**Phi Beta Mu Chat Room (see page 27)**

Room: CC 212 **MS HS**  
 Presiders: Joe Clark and Priscilla Bell  
*Bring your questions for these master teachers. Attendees are free to ask questions outside these topics.*  
 1:30 PM – Brian Merrill: Giving Back: Service as a Music Educator  
 2:00 PM – Sherry Poteet: The First Three Years are CRUCIAL! Setting Your Beginning Through Middle School Program Up for Success  
 2:30 PM – Bill Watson: Successful Concert Band Preparation - How to Get It Done!  
 3:00 PM – Amanda Drinkwater: Ideas on How to Design Your Marching Band Program for Success  
 Sponsor: Perform America-TX/Ultimate Drill Book

**2:00 PM - 3:30 PM**

**UIL Band Sight-Reading Committee**

Room: CC 004  
 Presider: Dr. Bradley Kent

**2:30 PM - 3:30 PM**

**Product Showcase**

Company: BandDirectorsTalkShop.com  
 Title: Teaching Through Games in Middle School Band  
 Presenter: Tamarie Sayger  
 Room: CC 216

**2:30 PM - 4:30 PM**  
**Exclusive Exhibit Hall Time**  
Room: Exhibit Hall 3/4A  
(Entrance by badge only.)

**3:00 PM - 4:00 PM**  
**TBA College Advisory Meeting**  
Room: CC 205  
Presenter: Phillip Clements

**3:30 PM - 4:30 PM**  
**ATSSB General Session**  
Room: CC 213  
Presenter: Mike Bartley, ATSSB President

**4:00 PM - 5:00 PM**  
**Product Showcase**  
Company: QuaverMusic.com  
Title: Teach Old Songs with New Tricks: Engaging Pieces for your Elementary Choir  
Presenter: Alyssa Avenatti  
Room: CC 216

**4:00 PM - 5:30 PM**  
**UIL PML Committee**  
Room: CC 004  
Presenter: Dr. Bradley Kent

**4:00 PM - 6:00 PM**  
**Texas Association of Mariachi Educators Business Meeting**  
Room: CC 212  
Presenter: Mirelle Y. Acuña

**Texas Music Administrators Conference Business Meeting**  
Room: CC 210  
Presenter: Pat Moreno

**4:30 PM - 5:30 PM**

**Assessing Students in the Cloud - Any Time, Anywhere, Any Device**  
Room: CC 206 **MS HS**  
Clinician: Dr. Keith Dye  
Sponsor: MusicFirst

**Beginning Euphonium & Tuba: Make It Good to Make It Last**  
Room: CC 207 **MS**  
Clinicians: Michelle Hanegan, Chris Pineda, Jason Wallace

**Do You Hear What I Hear?**  
Room: CC 217ABC **MS HS GT**  
Clinician: Richard Floyd-Featured Clinician  
Demonstration Group: Austin Symphonic Band  
Sponsors: Director's Choice-Music Across Texas, The Foundation for Music Education, National Wind Band Honors

**4:30 PM - 5:30 PM**

**It Takes a Village: Creative Classroom Management Strategies**  
Room: CC 214CD **MS**  
Clinicians: Anderia Troutman, Jennifer Rogers, Lauren Ambeau

**The Complete Marching Season - Part 4: The Cleaning Process: Excellence is in the Details**  
Room: Exhibit Hall 4B **HS**  
Clinician: Bob Chreste  
Demonstration Group: Audience members are invited to participate

**Using Multi-Media to Enhance Your Band Concerts**  
Room: CC 214AB **MS HS**  
Clinician: Gabe Musella, Jason Smith  
Demonstration Group: Spring HS Band

**5:00 PM - 6:15 PM**  
**TMEA State Board Training**  
Room: CC 220  
Sponsor: TMEA

**7:30 PM**  
**"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND CONCERT**  
Lila Cockrell Theatre  
Colonel Jason K. Fettig, Director  
Sponsor: The United States Marines

### **Spouses Luncheon/Painting Extravaganza**

The Annual Spouses Luncheon will be held in the Lonesome Dove Room on **Friday, July 26**. Enjoy great food, music, entertainment, door prizes, and meet up with TBA friends. A luncheon ticket is included in Spouse \$50 registration. Spouses are invited to stay after the luncheon for a *Painting Extravaganza*, hosted by the TBA Spouses Board.

### **New Adventures at The Pearl**

On **Saturday, July 27**, Spouses and family members are invited to hop on the free shuttle to the The Pearl. Home to restaurants, cafes, coffee shops, bakeries, unique shopping, a book store, and a Farmer's Market, this popular destination developed around the original Pearl Brewery on the northernmost end of the Museum Reach of the Riverwalk. The TBA shuttle will make several round trips to and from the Convention Center on Saturday. Participants must sign up at the Spouses Booth in the Registration Area.

*See page 32 for more information on these family activities.*

# SATURDAY, JULY 28

7:00 AM - 8:00 AM

Fellowship of Christian Musicians Devotional

Room: CC 212

Host: Rory Davis

7:30 AM - 3:00 PM

Convention/Clinic Registration

Room: Convention Center Lobby

7:30 AM - 6:00 PM

Childcare Provided by Kids Quest

Room: CC 209 & 211

Free of Charge. No meals provided.

Sponsors: Pride of Texas Music Festivals, World View Travel

8:00 AM - 9:00 AM

**Beginner Horn Show and Tell**

Room: CC 214AB **MS**

Clinicians: Dena Laurel, Amber Moore

**Health and Wellness Concerns for Marching Band**

Room: CC 205 **HS**

Clinician: Melissa Lewis

**Strauss on Snare**

Room: CC 207 **MS HS**

Clinician: Matthew Strauss

Sponsor: D'Addario, Promark and Evans Drumheads

**The Modern Musical Mystery: How do I Style a March?**

Room: CC 206 **MS HS**

Clinicians: Doice Grant, Larry Ward

Sponsor: NAMMB

**The Three E's of Rehearsal - Better Ways To Work Your Band**

Room: CC 217ABC **MS HS**

Clinician: Richard Floyd-*Featured Clinician*

Sponsors: Director's Choice-Music Across Texas, The Foundation for Music Education, National Wind Band Honors

**TMEA Audition Tabulation Training**

Room: CC 213

Presenter: Frank Coachman

Sponsor: TMEA

**Product Showcase**

Company: MakeMusic, Inc.

Title: Plan Ahead with New SmartMusic Units

Presenter: Giovanna Cruz

Room: CC 216

8:00 AM - 8:00 PM

TBA Commuters Lounge

Room: CC 208

9:00 AM - 10:00 AM

**Learning and Perfecting Drill with Ultimate Drill Book**

Room: Exhibit Hall 4B **HS**

Clinicians: Josh Gall, Luke Gall, Eddie Lopez

Sponsor: Ultimate Drill Book

9:00 AM - 10:30 AM

**Exclusive Exhibit Hall Time**

Room: Exhibit Hall 3/4A

(Entrance by badge only.)

9:00 AM - 4:00 PM

Exhibit Hall Open

Room: Exhibit Hall 3/4A

(Entrance by badge only.)

9:00 AM - 5:00 PM

**TBA Job Placement Assistance**

Room: Across from CC 214

Organizers: Al and Jan Sturchio

9:30 AM - 10:30 AM

**Product Showcase**

Company: Adventure Percussion

Title: Instant Percussion Ensemble!

Presenters: Yale Snyder and Gary Mallinson

Room: CC 216

**Product Showcase**

Company: Luck's Music Library

Title: Old Becoming New: Little Known "Gems" of the String Orchestra Repertoire

Presenter: Dr. Sandra Dackow

Room: CC 007

10:30 AM - 11:30 AM

**Avoiding Trouble at Work –Understanding the Ins and Outs of Finances, Hiring, and Administrative Expectations**

Room: CC 206 **MS HS**

Clinicians: Jeff King, Cody Myers, Peter Warshaw

Sponsor: Phi Beta Mu

**Creating a Successful Title I Middle School Program**

Room: CC 214AB **MS**

Clinicians: Christopher Gonzales, Michael Warny

**Girl Power! - The Impact and Influence of Females on the Wind Band**

Room: CC 207 **MS HS**

Clinicians: June Bearden, Dr. Carter Biggers, Carol Brittin Chambers

Sponsor: Women Band Directors International

**Let The Good Times Roll: Ticheli's Trilogy of Cajun Inspired Works**

Room: CC 217ABC **MS HS GT**

Clinician: Frank Ticheli-*Featured Composer*

Demonstration Group: Austin Symphonic Band

Sponsors: Director's Choice-Music Across Texas, The Foundation for Music Education, National Wind Band Honors

**Marching Band to Marching Art: Moving into the World of Pageantry**

Room: Exhibit Hall 4B **HS**

Clinicians: Jim Cude, Seth Thomas

Demonstration Group: Whitesboro High School

**The Undefined Career**

Room: CC 205 **MS HS**

Clinician: Bob Magnuson

Sponsor: Dan Ryder Field Drills

**10:30 AM - 11:30 AM**  
**UNITED STATES MARINE BAND CHAMBER CONCERT**  
CC 214CD  
Sponsor: The United States Marines

**11:00 AM - 12:00 NOON**  
**Product Showcase**  
Company: Green Light Group Tours  
Title: How to Plan a Successful Group Tour  
Presenter: Apryl Black  
Room: CC 216

**12:00 NOON - 1:15 PM**  
**TBA Active & Retired Members Luncheon and Business Meeting**  
Room: Exhibit Hall 4B  
(Entrance by Active or Retired Member Badge only.)  
Host: Chico Portillo, TBA President  
Sponsors: Festivals of Music/Music in the Parks, Fruhauf Uniforms Inc., Stanbury Uniforms, Inc.

**1:00 PM - 2:00 PM**  
**Product Showcase**  
Company: Tempo Press  
Title: Getting More Done in Less Time with the Expressive Orchestra Series  
Presenter: Dr. Michael Alexander  
Room: CC 216

**1:00 PM - 3:00 PM**  
**Exclusive Exhibit Hall Time**  
Room: Exhibit Hall 3/4A  
(Entrance by badge only.)

**2:00 PM - 3:00 PM**  
**Texas Bandmasters Hall of Fame Induction Ceremony I**  
Room: Marriott Riverwalk Salon C  
Inductees: Robert Brandenberger, Billy Brawn, Robert Bryant, Jose R. Cadena, Robert Ferguson, and Kenneth L. Griffin  
Host: Steven Moore  
Sponsor: Phi Beta Mu

**2:00 PM - 3:00 PM**  
**HEART OF TEXAS—NEW CONCERT MUSIC READING SESSION—GRADES 3, 4, 5**  
Room: CC 217ABC  
Conductors: Mark Rogers, Mike Olson

**2:30 PM - 3:30 PM**  
**Product Showcase**  
Company: MakeMusic, Inc.  
Title: Make the Connection Between Rehearsal and Home Practice with SmartMusic  
Presenter: Giovanna Cruz  
Room: CC 216

**3:00 PM - 4:00 PM**

**Creating the Engaged Listener**  
Room: CC 214AB **MS HS GT**  
Clinician: Dr. Bradley Genevro

**Heterogenous Beginning Band**  
Room: CC 206 **MS**  
Clinician: Alyssa Grey

**Success Without Self-Sacrifice: Balancing Work & Home**  
Room: CC 205 **MS HS**  
Clinicians: Darcy Vogt Williams, Jenna Yee, Alex Ortega

**The Complete Marching Season - Part 5: Student Leadership:**  
Room: CC 207 **HS GT**  
Clinician: Jeremy Spicer

**Texas Bandmasters Hall of Fame Induction Ceremony II**  
Room: Marriott Riverwalk Salon C  
Inductees: Don Haynes Jr., Ron Hufstader, James Marioneaux, Larry Matysiak, Glen Ivan Oliver Jr., and Thomas Waggoner  
Host: Steven Moore  
Sponsor: Phi Beta Mu

**TMEA JH/MS Band, Choir and Orchestra Coordinators Meeting**  
Room: CC 210, CC 212, CC213  
Co-Presiders: John Carroll, Derrick Brookins, Brian Coatney  
Sponsor: TMEA

**3:00 PM - 4:00 PM**  
**THE MOANIN' FROGS CONCERT**  
CC 214CD  
Sponsor: Conn-Selmer, Inc.

**3:30 PM - 4:30 PM**  
**Building a Middle School Jazz Program**  
Room: CC 217ABC **MS**  
Clinicians: James Hairston, Raul Escobedo  
Demonstration Group: Lamar Middle School The Jazz Factory

**4:00 PM - 5:00 PM**  
**Product Showcase**  
Company: MusicFirst  
Title: Assessment for Any Music Program with MusicFirst: Be Your Own Best Advocate  
Presenter: Dr. Keith Dye  
Room: CC 216

***CPE Credit - Download your personal CPE Credit Form after the convention at [www.texasbandmasters.org](http://www.texasbandmasters.org).***

4:30 PM - 5:30 PM

## Aligning The Elements For A Successful Mariachi Program

Room: CC 214AB **MS HS**

Clinicians: Mario Ferrer Jr., Marcos Garcia, Michael Sital

Demonstration Group: Edcouch-Elsa High School Mariachi group

Sponsor: TAME

## Making the Big Band a School's Best Friend

Room: CC 217ABC **MS HS**

Clinician: Ronnie Rios

Demonstration Group: Rio Grande Valley Jazz Orchestra

## Planning Every Rehearsal for Maximum Effect - If It's Not Written Down, It Won't Happen

Room: CC 206 **MS HS**

Clinician: Joe Muñoz

Sponsor: Phi Beta Mu

## Successful Programming and Performing with a Small Band

Room: CC 207 **MS HS**

Clinicians: Beth Bronk, Dr. Mary Ellen Cavitt

## Three Essentials for Young Band Directors

Room: CC 214CD **MS HS**

Clinicians: Amanda Enriquez, Katie Fehr, Allison Speziale, Tyler Simon, Amanda Vereen

Sponsor: Young Band Directors of Texas

5:00 PM

## Bobby Goff Memorial Washer Chunkin'

Room: La Villita, Plaza Nacional

6:30 PM

## TBA Barbeque

Room: Convention Center River Level, Lonesome Dove Room

Free River Boat rides included with admission. Entertainment by Rio Grande Valley Big Band, Ronnie Rios, Director, The Moanin' Frogs, Edcouch-Elsa High School Mariachi group, face painting, balloon artist, and jugglers.

Entrance by ticket only for all guests including children.

Extra tickets may be purchased for \$12 at the TBA Registration Area.

Sponsors: Festivals of Music/Music in the Parks, Fred J Miller Inc., Stanbury Uniforms, Inc.



# Phi Beta Mu Chat Room

## Friday, July 26, 1:30 - 3:30 pm

*Sponsored by Perform America-TX/Ultimate Drill Book*

The Chat Room Sessions are designed to be fast paced, 30-minute question and answer opportunities between the attendees and a master-clinician. Often times a very informative clinic will cover a wide range of great topics for attendees but will leave little time towards the end for questions. These questions coming from the audience members are great opportunities to connect with other directors, confirm similar thoughts/concerns, and also provide feedback for the clinician on how well their topic was understood and how they could improve.

The Chat Room picks up where these great clinics left off. Sometimes referred to as the "After-Clinic Clinic," these sessions bring these master-clinicians back for 30 minutes to only answer questions. Each Chat Room Session will have a broad-ranging title as a suggested line of possible questions,

but attendees are free to ask questions outside these topics as well. Titles are only meant to describe the clinician's area of expertise and to allow the attendees to prepare questions in advance.

**CHAT ROOM - Friday, July 26, Room: CC 212**

**1:30 p.m. – Brian Merrill:** "Giving Back: Service as a Music Educator"

**2:00 p.m. – Sherry Poteet:** "The First Three Years are CRUCIAL! Setting Your Beginning Through Middle School Program Up for Success"

**2:30 p.m. – Bill Watson:** "Successful Concert Band Preparation - How to Get It Done!!"

**3:00 p.m. – Amanda Drinkwater:** "Ideas on How to Design Your Marching Band Program for Success"

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# Texas Bandmasters Hall of Fame

**Scott Coulson - Secretary-Treasurer, Alpha Chapter, Phi Beta Mu**

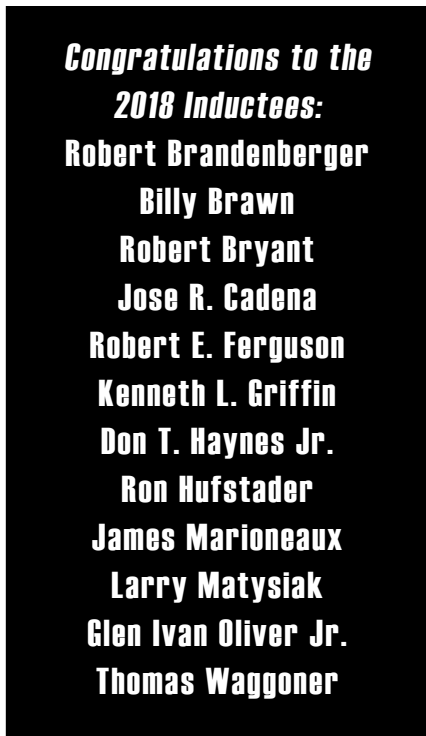
On behalf of the membership of the Alpha Chapter of Phi Beta Mu, I cordially invite you to attend this year's Texas Bandmasters Hall of Fame ceremonies. They will be held on Saturday, July 28 at the Marriott Riverwalk Hotel, Salons A, B, and C.

The two ceremonies for the Class of 2018 will be held as follows:

2:00 PM - Robert Brandenberger, Billy Brawn, Robert Bryant, Jose R. Cadena, Robert E. Ferguson, and Kenneth L. Griffin

3:00 PM - Don T. Haynes Jr., Ron Hufstader, James Marioneaux, Larry Matysiak, Glen Ivan Oliver Jr., and Thomas Waggoner

Membership in the Hall of Fame originates with nominations received from a variety of sources. There is a standing committee that investigates potential candidates that are received from the general public, music educators, and Phi Beta Mu members. Candidates do not have to be a member of Phi Beta Mu to be eligible. Requirements are that the candidate is at least 65 years of age (or deceased) and retired, have taught a minimum of 10 years in the state of Texas, and have produced and maintained a consistently outstanding band program. You may acquire nomination forms from the Hall of Fame Committee chair Barbara Lambrecht at [bglambrecht@utep.edu](mailto:bglambrecht@utep.edu) or contact me, Scott Coulson, at [sscoulson@gmail.com](mailto:sscoulson@gmail.com) and I will be happy to send you one.



We feel this is one of the premier events of the TBA Convention/Clinic. We recognize the contributions of music educators who have made a difference in the bands of Texas. I invite you to visit the Phi Beta Mu web site (which can be accessed on the TMEA web page) to view the biographies of past inductees—this is a wealth of band history. These eminent men and women made our band programs today possible. You will be inspired by their commitment to

excellence and their perseverance in overcoming obstacles.

Phi Beta Mu will be sponsoring two clinics at TBA. (1) *“Avoiding Trouble at Work—Understanding the Ins and Outs of Finances, Hiring, and Administrative Expectations”* and the selected presenters will be three excellent administrators representing different regions in our state: Peter Warshaw from Leander ISD, Jeff King from Irving ISD, and Cody Myers from Amarillo ISD. (2) *“Planning Every Rehearsal for Maximum Effect—If it isn’t written down, it won’t happen!”* The clinician will be Joseph Munoz from Pearland High School.

Additionally, I invite you to hear the *Phi Beta Mu Directors Band for New Concert Music*. Grade 3 music-conducted by Fred Allen (10:30-11:00 AM); Grade 2 music-conducted by Kenny Capshaw (11:00-11:30 AM); and Grade 1 music-conducted by Robert Herrings (11:30-12:00 AM) on Friday, July 27 in Room CC217ABC.

And finally, the *Phi Beta Mu Chat Room* will make its debut at TBA featuring four outstanding music educators: Brian Merrill, Sherry Poteet, Bill Watson, and Amanda Drinkwater. The Chat Room will be open from 1:30-3:30 PM on Friday, July 27 in Room CC212. (See page 27 for more information on the Chat Room.)

See you in San Antonio!





# 2018 TBA Convention/Clinic

## Thursday-Friday, July 26-28

### Pre-registration Ends 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.

### Hotel Reservations

To make hotel reservations for the convention or if you have questions regarding your reservation, contact Orchid Events, 866-748-9562.

### TBA Barbeque Dinner - Saturday, July 28

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



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## Fun Run/Health Walk - Thursday, July 26

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 register at 6:30 a.m. on race day.

TIME: 7:00 a.m.

LOCATION: Grand Hyatt

FEE: \$10 pre-registration; \$15 race day.

CONTACT: Sue Fletcher 979-836-1125 or [31rlee@gmail.com](mailto: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 Rd. 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: 9:00 a.m. to 2:00 p.m.

LOCATION: Blossom Tennis Center, NEISD Athletic Complex

FEE: \$5; bring a new can of balls

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

## Student Day - Friday, July 27

*Sponsored by Conn-Selmer, Inc.*

High school and middle school students are invited to attend the TBA 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. Students will hear music performed by the Austin Symphonic Band and The Moanin' Frogs Saxophone Ensemble. 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.

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## **TBA Academy** **Thursday, July 26**

*Sponsored by Festivals of Music/  
Music in the Parks, Fruhauf  
Uniforms Inc., Mark of Excellence/  
National Wind Band Honors,  
Stanbury Uniforms, Inc.*

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 CC 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)

## **TBA Spouses and Family** **Spouses Luncheon** **and Painting Extravaganza - Friday, July 27**

The Annual Spouses Luncheon will be held in the Lonesome Dove Room (LDR) on the River Level of the Convention Center. Enjoy great food, music, entertainment, door prizes, and meet up with TBA friends. A luncheon ticket is included in Spouse \$50 registration.

Spouses are invited to stay after the luncheon in the Lonesome Dove Room for a **Painting Extravaganza**, hosted by the TBA Spouses Board. Spouse Board members will demonstrate new techniques to create a "Blossom Burst" while everyone continues to visit with TBA friends and family. The Painting Extravaganza is included with the luncheon ticket. Tea, lemonade, and water will be served.



## **New Adventures at The Pearl** **Saturday, July 28**

Spouses and family members are invited to hop on the free shuttle to the International Office of Urban Land Institute 2017-18 award winning shopping and dining area, **The Pearl**. Home to restaurants, cafes, coffee shops, bakeries, unique shopping, a book store, and a Farmer's Market, this popular destination developed around the original Pearl Brewery on the northernmost end of the Museum Reach of the Riverwalk.

New this summer at The Pearl is "The Bottling Department," built on the original site of the brewery's bottling department from 1886-2001. This building houses six restaurants and features dining experiences and products. Also new is a summer program, "Olé San Antonio," celebrating Spanish heritage in San Antonio commemorating the city's 300th anniversary. This exciting program will include activities and events that highlight the four areas of gastronomy, music and dance, arts, and architecture. This special tri-centennial program is planned only for this summer.

The TBA shuttle will make several round trips to and from the Convention Center throughout the day, but **participants must sign up at the Spouses Booth in the Registration Area.**

For more information on The Pearl, visit [tpearl.com](http://tpearl.com).

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# Bandmasters Review

## Texas Bandmasters Association

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

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

**NOW IS THE TIME TO REGISTER**

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

**PRE-REGISTRATION IS AVAILABLE THROUGH JULY 1.** Cost is \$145 for Active and \$70 for Retired. After July 1, register on-site: \$170 for Active and \$75 for Retired.

**SPOUSES** who wish to attend the TBA Convention/Clinic may register on the same form as their (Active or Retired TBA member) spouse. Spouses attending the Luncheon must **PRE-REGISTER BY JULY 1** to ensure a place at this event. Cost is \$50.

**COLLEGE** students may register online for \$25.

**TBA ACADEMY, Thursday, July 26** - Pre-register online or register on-site.

**STUDENT DAY, Friday, July 27** - Submit a ticket request for your students on the TBA website.

**BAND BOOSTER TRAINING, Friday, July 27** - Download the booster registration form from the TBA website and mail it in with payment, \$100 per school with unlimited number of participants. Boosters may also register on-site.

**HOTEL RESERVATIONS** - Contact Orchid Events at 866-748-9562.