

Bandmasters Review



An Educational Publication of the Texas Bandmasters Association

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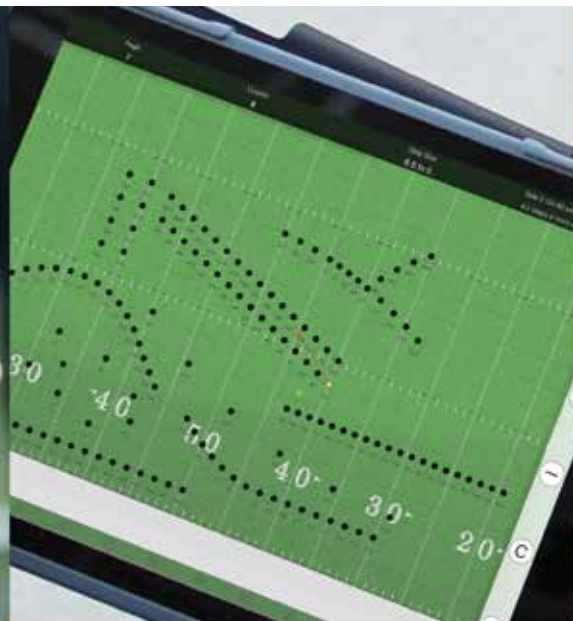
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2018-19 TBA Board of Directors (L-R): Michael Brashear, John Morrison, Phillip Clements, Roland Sandoval, Daniel Allen, George Little, Reagan Brumley, Chico Portillo

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

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

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

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



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



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



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



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



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

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Back To School

John Morrison, 2018-19 TBA President



Welcome back! School is in full swing, your halftime shows are beginning to take shape and beginners will soon be filling your band halls with the ever popular “Hot Cross Buns”. Now is the time to mark your calendars to join us for #TBA2019 on July 25-27, 2019. Highlights for #TBA2019 will include Featured Clinician Jerry Junkin from the Dallas Winds and The University of Texas at Austin, Featured Composer John Mackey, the U.S. Army Field Band from Washington D.C. and The Boston Brass. You can also count on a fantastic lineup of clinics and performances as well as the ever-popular Student Day and College Track offerings. Please visit the TBA website if you have a clinic or clinician recommendation. We’d love to hear from you!

There was no beginning, middle and ending to a school year like there was for 2017-2018. As I write my article this month it was exactly one year ago that my community, and many of yours, was in full recovery mode from Hurricane Harvey. The call to serve was answered by many and while several of you are still putting the pieces back together, many are back to their routines. Spring Break of 2018 had us glued to the news of the Channelview

High School Band bus accident on their return to Texas from

a band trip to Disney World. While it appears that the accident was the result of a medical emergency that ultimately took the life of the bus driver, the healing within that community has been

ongoing. The story of band directors Shane Goforth of North Shore HS and Kevin Knight of Crosby HS pulling together to take the Channelview top band to UIL C&SR while the director was recovering from injuries sustained during the accident, were inspiring. Finally, the tragedy of the school shootings at Santa Fe High School at the end of the year shook many of us to our core. The mere idea that instruments would need to be borrowed from surrounding schools to even be able to provide a band with

instruments for their own graduation ceremonies is unimaginable. Can you imagine your band hall taped off like a crime scene? Santa Fe’s was!

Fast forward to the start of school for 2018 and what do we come back to? New guidelines, policies, practices designed to create a “safer” school environment. Metal

If ever there was any advice for me to give my peers, it would be to “stay the course” and continue to provide for your community what they desire most—a quality band experience. Your ability to press forward and provide a place for students to connect with each other and build a skill as a musician is a necessary component for us to make progress as a society.

Back To School

detectors are more present, security vestibules are being built at the fronts of schools to check in visitors, doors are locked more than ever and constantly checked to see that they remain locked and schools are now holding active shooter drills. Clear backpacks for school children and clear bag policies for athletic stadiums are also now the norm. To think that I was at a meeting recently to discuss typical logistics for hosting UIL marching band contest, and we had to come up with a plan for how to enforce these clear bag policies for a marching band contest. This conversation about school and student safety summed up many of our first two weeks of school.

I hope that our students continue to find that their schools, and most especially their band halls, will always be a “safe” place for them. If ever there was any advice for

me to give my peers, it would be to “stay the course” and continue to provide for your community what they desire most; a quality band experience. Your ability to press forward and provide a place for students to connect with each other and build a skill as a musician is a necessary component for us to make progress as a society. One thing that hasn’t changed over time is the healing power of music. The ability for us to pass on that deeper appreciation of music through our lessons and our “lessons” in the band hall that will ensure that we continue to teach empathy for others and drives us to be more compassionate community members. Be the difference!

All my best for an “extra ordinary” 2018-2019 school year!

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From the Board

Reagan Brumley, 2018-19 TBA Sergeant at Arms



On behalf of my wife, Cayce, and our daughters, Scarlett and Noelle, please accept our family's thanks in advance for the opportunity to serve you over the coming years as a member of the Texas Bandmasters Association Board of Directors. I fell madly in love with our profession many years ago and want nothing more than to give something back to it, though it can be only a fraction of what it has given to me.

In contemplating the many wonderful experiences I had at the 2018 TBA convention and how they might help me be at my best for my students this school year, I was drawn back to the same word over and over again; *legacy*. I was overwhelmed with gratitude for the legacy left by Eddie Green and Gary Garner while sitting in their joint clinic hearing them talk about their formative years as teachers and experiences that have guided them through the years. I was struck with the same sense of reverence I've had since I was an aspiring band director every time I had the privilege of stopping to shake hands with an older director whose work I have strived to emulate with my own students. In both the formal clinic setting and in chance encounters in the exhibits, I found myself learning new things—from pedagogical methods to issues I need to know and think about concerning literature I'm considering

for my students from masters of the craft who have blazed the trail for the rest of us. After lots of thought about these great directors and their own teaching legacies, I found myself with feelings of not only gratitude for their work and willingness to share, but with a spirit of obligation and inspiration to do my very best to carry on the unique and exceptional legacy of Texas bands and their amazing directors. Carrying on this legacy can be done in many ways, with the thoughts below being just a few:

Think of the directors who inspired you to pursue this noble profession often, and do your best to incorporate their best traits into your work with your students. This is especially useful on tough days, and has helped me work through frustration over seemingly endless tasks that don't really involve teaching and get me back in touch with what I fell in love with: great music and imparting its wonders to students.

Always have band director heroes, which can only be gained by regularly listening to or viewing recordings of the work of the legends in our field. If you have identified those heroes, reach out to them. I have invited countless heroes of mine to a meal to just talk with them and learn, and I have yet to find one who wasn't glad to be asked and completely forthcoming with their information.

Give intentional thought to your own legacy. When you put the baton away for the last time, what will your students, band parents, and colleagues have taken from you? This is a daunting question with which to grapple. There are many days that I don't like the answers I come up with when considering this about myself, but the act of taking inventory of what my legacy would be if I stopped teaching today forces me to hold myself to account, both as a pedagogue and more importantly, as someone who impacts the schooling of many children every day.

I truly hope that you are as excited about another school year working with students as I am. We all know we'll have some incredible highs through the year and some days you wish not to repeat, but in both cases, keep reflecting on the legacy of this special profession of ours and let your place in it continue to inspire you, and thus, your students. My best wishes for a fruitful school year for you!

From the Board

Chico Portillo, 2018-19 TBA Past President



Greetings everyone! I hope that your year is off to a wonderful start. The 2018 convention was very successful and I am proud to announce that the attendance for the clinics was at an all-time high. We are blessed that our best educators are willing to share their wisdom to advance music education throughout our state.

I want to thank featured clinicians Richard and Cheryl Floyd and featured composer Frank Ticheli for reminding us all that excellence comes from the emotions that we first experience as musicians and that everything else stems from that. I want to acknowledge the many other fantastic clinicians who provided us with the nuts and bolts of how to offer quality instruction to our students. There were concerts that wowed us and brought to mind the very reason we chose this profession. Lastly, I want to express my sincerest gratitude to

I want to thank featured clinicians Richard and Cheryl Floyd and featured composer Frank Ticheli for reminding us all that excellence comes from the emotions that we first experience as musicians and that everything else stems from that.

our exhibitors and sponsors who help provide the professional development opportunities we enjoy and for providing us with the products that we need.

We will continue to tweak our convention to meet the needs of the directors around the state. TBA President John Morrison is already planning an excellent convention for 2019. I invite you to share your ideas with your region representatives as to what you would like to see next year. We will continue to provide quality programs like the TBA Academy for new teachers and Student Day for our high school students.

Each year brings about transition and change. This year we bid farewell to Past President Jeff King and wife Leslie. They have been tireless servants to TBA as well as superb mentors and great friends. I would like to welcome Reagan and Cayce Brumley

to the TBA Board. They will make great contributions to our organization.

Serving the band directors of Texas has been one of the most rewarding experiences in my career. I thank all of the people behind and in front of the scenes who made the convention a huge success. It has been an honor and a privilege to work with the TBA board of directors, the TBA spouse's board and Executive Director Mike Brashear and Priscilla Brashear. Thank you to Robin Tovar and Justin Young who work in the TBA office all year to make the convention a reality. I would also like to recognize the tireless work from the members of the convention staff that make it a very special event.

Best wishes to you for a successful year!

Talk Less and Teach More



2018 TBA PATRON SPONSOR

Dr. Charles T. Menghini

Teaching the millennial generation (or for those of you teaching at the middle or elementary level where the new buzz term is the iGen or Gen Z) comes with it some real challenges. There has never been a time when more activities are competing for their time. If the activities are not enough to contend with, we have technology, and more specifically, smartphones. Various studies suggest the average teenager texts over 100 times per day. This does not begin to take into account how much time is spent on social media or online gaming.

I point this out because I am convinced that our students are more

visually conscious than ever. The fact they are spending so much time texting and playing games on their phones indicates they are getting more and more of their information visually. In other words, students may not be listening to what you are saying, but they are sure watching every move you make.

So, with an emphasis on talking less while we teach, here are 10 things you can easily incorporate into your teaching that will aid in increasing your effectiveness.

1. Record your rehearsals and do a time analysis of how you spend your time. Have a stopwatch and log

the amount of time you play and the amount of time you stop. Indicate the length of each segment (playing or talking). Indicate if your talking was instructional, disciplinary or other. At the end of class, total up the number of segments for each and total up the amount of time spent playing vs. talking. Then review it carefully. Did you play for 15 seconds and talk for two minutes? At the end of your class, hopefully you will have played a minimum of 70 to 75 % of the allotted instructional time. Remember, it is time *on* task and not time *at* task.

2. Start and end your class on time. We are musicians, and we expect beat



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Talk Less and Teach More

one of the music to occur on beat one. Make sure you are ready to begin class immediately. Be prepared, have everything ready to go. Order of rehearsal on the board or projector. Define rehearsal goals. At the end of class be sure to allow students ample time to put their instruments and equipment away in order to get to their next class or activity on time.

3. Condition your student to respond to your arm motions from day one. There is no need to snap your fingers or worse yet, beat your baton on your music stand. It may take a few attempts to get them to follow you, but it will be well worth the investment.

4. Be specific when giving instructions. Be clear and logical. Begin with the instrument or section. Next, identify the nearest rehearsal letter or measure number and direct them to the measure(s) of concern. Identify the note(s), rhythm(s), dynamic, articulation, etc. that are in question. Tell them what you heard and let them know verbally or by modeling how you want the area performed.

5. Tell them exactly what to write in their music. Circling something only calls attention to the spot. Having students write in a sharp or flat before the note, placing an “X” through an existing dynamic and marking a new one, or placing an up or down arrow to remind them of intonation tendencies gives them specific information.

6. Do not change your mind. If you find that you indicate you want to start at letter C but really wanted to start at letter B, don’t change your mind. Start at letter C, play a bit and then stop and take it back to letter B. Changing your mind can be confusing to players.

7. Do not talk too long with your hands in set position. We get the students ready to start and then ask the trumpets if they have their mutes ready. We ask, “Who is playing cymbals?” We remind the saxophones to watch this time. The list goes on and on. Soon the instruments fall from the set or playing position, When you do finally start, you will find that there were many missed entrances or bad attacks. We have conditioned our student to ignore our set position.

Think of a track sprinter getting ready to get in the blocks to run the 100-meter dash. The starter calls “Runners to your mark.” Here the director stands on the podium, gives final instruction or reminder with hands to side. Students get ready, instruments in approximate playing position. “Set.” Director raises hands up to set position. Track starters do not keep runners in the set position for too long, or their muscles tighten up or cramp. Same for musicians. Smooth muscles around the shoulders begin to tire and hurt. One to two seconds is sufficient. “Go.” Director breathes while giving the prep beat and the music starts. You may have to try this a couple of times to get everyone on board, but once it becomes the norm, you will be amazed at the results.

8. Look at your musicians by keeping your head out of the score. Know your music well enough that you do not need to constantly look at it. Maintaining eye contact with your students keeps them accountable and on task.

9. Use whiteboards or other visuals to explain or clarify information. A picture is worth a thousand words.

10. Have an occasional non-verbal rehearsal. Nobody speaks, and all instructions are mimed with minimal amounts of information presented on the whiteboard or projected. You don’t even have to let them know it is going to happen. Just don’t speak or let them know that you have lost your voice. The intensity in the room will be high, and the students will have a great time.

Keeping your speech to a minimum in your rehearsals will help maximize efficiency and lead to increased enjoyment in the music making process for your students.

Dr. Charles T. Menghini is a Senior Educational Consultant for Conn-Selmer and is a Co-Author of the Essential Elements Band Method published by Hal Leonard. Dr. Menghini is President Emeritus of VanderCook College of Music in Chicago. He served as Director of Bands from 1994 to 2017 and President his final 13 years there. A native of Iron Mountain, Michigan, Menghini earned degrees from the University of Missouri-Columbia and the University of Missouri-Kansas City where he earned his Doctorate in Wind Band Conducting. He credits Dr. Tim Lautzenheiser, Gary Green and Gary Hill as being most influential in his career. Prior to his appointment at VanderCook, Menghini taught high school band for 18 years in Missouri and Kansas. He serves as an educational member of the Music Achievement Council for NAMM and remains active as a clinician and conductor.

TBA News

Michael Brashear, TBA Executive Director



I hope you have had your best start ever for a school year! By this time, the TBA Convention/Clinic is a distant memory and you are busy attending football games, pep rallies, booster meetings, back to school night, and fall concerts along with many hours of rehearsals with your students. Whether you teach high school marching band, middle school band, or beginner band, you are making a tremendous impact on each and every student. I hope in all the “busy-ness” of being a band director, you are able to take time to enjoy the music making with your students.

I am happy to report that the TBA Convention/Clinic was a huge success in every way. I offer a special thanks to each clinician, demonstration group, reading band, concert band, jazz band, and mariachi group who were featured at the convention. TBA attendees benefited from the hard work that went into the preparation for the clinics and concerts. This year, convention attendees spent more than 19,000 hours in clinics and concerts—and many more in the exhibit hall!

Even with the later TBA date and early start for some marching programs, our attendance matched previous years! Several directors started summer band and still made time to attend TBA to take advantage of the great concerts and to earn several hours of CPE Credit. One exciting aspect of this year was the partnership between TBA and YBDT-Young Band Directors of Texas. We look forward to furthering this relationship in years to come. Good luck to all the new teachers this year!

One characteristic of the TBA Convention that sets us apart is our emphasis on creating a “family atmosphere”. Congratulations to our Spouse Board for helping us meet this goal. The Spouse Luncheon, Painting Party and tours to The Pearl were a huge success this year. We continue to have many families attend our BBQ and enjoy the boat rides, balloon artists, and face painting as well as the entertainment. Consider bringing the entire family to TBA next summer!

I want to thank our business members and exhibitors whose

continued support of TBA allows us to present the largest summer band convention in the country. Our exhibit hall displays the very latest in products used in the band world. I offer special recognition to our Premier Sponsor Perform America/Ultimate Drill Book, and our Patron Sponsors TMF Tour & Travel and Conn-Selmer. All of our sponsors and exhibitors are listed on our website and I encourage you to remember these businesses as you make purchases for your band programs this year.

I hope you enjoy this *Bandmasters Review*—**this edition marks the 20th Anniversary for our publication!** Check the TBA website for archives of many years of BMR magazine articles and convention handouts. There is a wealth of information available for you to download and print. Have a great Fall Semester!

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Beginning Oboe: Fundamentals for Your Future Oboists

Serena Finnigan

Band directors everywhere crave an oboist that has a mature sound and the skills to be a soloist in the ensemble. This starts with selecting students with the right personality traits or qualities. Look for a student who looks you in the eye and follows instructions well, enjoys homework, likes being the center of attention, wants to practice an instrument, possible piano background, and the patience to handle steeper learning curves. When testing them on the instrument ask them: What subjects do you struggle with the most? Are you a neat and organized person? Are you someone who likes individual or group work? These questions can help narrow down the pool of applicants. Parental support is also a huge factor in playing a double reed instrument. Discuss with them the initial and monthly costs required for oboe.

Physical factors can also play a part in selecting a student. Detrimental physical factors can include double joints, hand size, pronounced underbite, short upper lip, and inability to match sung pitches. Non-detrimental factors would be braces or facial structure.

Equipment: All instruments should have full conservatory key system. When purchasing instruments for your school, the following models are recommended:

FOX Renard 333 - plastic, beginner model

FOX 300 - plastic, full conservatory

FOX 450 - option of plastic top joint, bottom joint grenadilla wood

Loree AK - professional

Reeds: Students should play on homemade reeds. If you have a private teacher that makes reeds, start using the teacher reeds right away. Having at least three working reeds in your case at one time is ideal. Students need to have a reed case that holds at least 6-8 reeds. Oboe reed companies like *bocalmajoritystore.com*, *wildflowerreeds.com* and *obonik.com* offer a monthly reed package ensuring that your students will have new reeds every 3-4 weeks. Rotating and using a different reed daily will increase the lifespan of each reed.

Private Lessons: Have your potential teacher play for you and ask yourself, "Do I like their tone?" Ask them to outline a curriculum and a method book that they would implement for each level of student. Watch them teach a lesson either live or via video. This gives you a insight into their process and teaching style. If a private lesson teacher is not available for your oboists, it is recommend that the band director build time into their sectional schedule to meet with oboe students individually on a weekly basis.

The First Two Weeks: Before giving the students a reed to play on, do some prep work with straws and balloons. Cut a normal sized straw to about the length of an oboe reed, then attach a balloon to one end. Start with an inhalation on the word "WOAH" and then blow through the straw simulating the feeling of blowing through a reed and the back pressure associated with playing. Using the straw is also a great way to teach students to keep the center of their lips soft and the corners firm in regard to embouchure. It also shows how fast or slow the student is blowing which will correlate to sound on the oboe reed.

Embouchure: Start by saying the syllable "ooo" with the teeth apart. Place the reed (or straw) on the bottom lip and the close the top lip around the reed. Students should be able to see the pink of both the top and bottom lip. If the lips are completely lost and only skin is showing students will more than likely play sharp and be biting the reed. The dry part of the lip should touch the reed and lips should close with equal pressure all the way around. Common embouchure pitfalls are bunching chin, squeezing top and bottom lip together and not using "corners in", as well as teeth being too closed.

Reed Pitch: A common misconception about reed pitch is that it should be a "C." It should actually CROW a "C" which means when your lips are on the thread of the reed and you blow with an open throat and stable air you should get a double octave C. A stable, functioning reed should play between an Ab/G# and an A natural. Oboists should feel like only the tip of the reed is in their mouth at all times. If more of the reeds begins to slip into the mouth the sound will become metallic sounding and sharp.

Beginning Oboe: Fundamentals for Your Future Oboists

First Notes: Beginning oboists should start in the middle of the oboe on B natural, A, and G. It is very easy to play “recorder” three-note songs and keep them interested while maintaining good habits in hand position or embouchure. When adding the right hand, go down the oboe naturally adding F#, E natural and D. This will set them up to easily learn the first octave of the D major scale.

Beginner Class Boot Camp by Sally Bohls and Jennifer Auerbach is a method book you can use to teach oboe and bassoons separately or together and is not written for full band instruction.

Articulation: Teach articulation as soon as students can make a steady sound with a correct embouchure. Go back to your balloon and straws and have students blow up the balloon while articulating. If students stop their air, the balloon will stop blowing up! If they use continuous air, the balloon will continue inflating! The “tu” syllable is best as the tip of the tongue touches the tip of the reed. One should feel both blades of the reed when articulating.

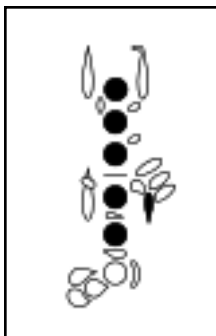
Vibrato: Vibrato is best taught once students can play with a good tone and air support. Common pitfalls of vibrato are not using enough air or letting embouchure move. Build a habit of adding vibrato to all long notes, and start incorporating it into your music early. Listening to recordings of your private teacher and other professionals are great ways to emulate vibrato.

Alternate Fingerings/Oboe Specific Technique

Hierarchy of The Three Fs - *Teach in this order!*

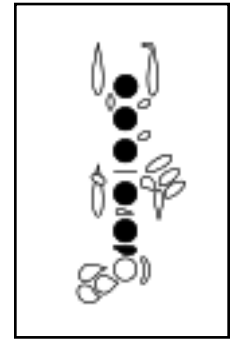
#1 - Left F (teach early - even before Regular F)

- Most commonly used in band due to method books and key signatures/scales (Bb, Eb)
- Use when preceded or followed by a C#/Db, D, or Eb



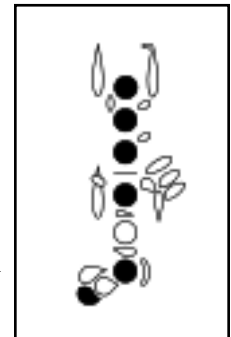
#2 - Regular F (Banana key-most commonly nicknamed)

- Use in Chromatic, F and C scales



#3 - Forked F (worst tone and tuning on most oboes)

- Use in Ab, Db key signatures/scales
- Use in patterns that obligate both pinkies before or after the F



Half Hole Technique

- Roll 1st finger to uncover hole of B key
- Only roll enough to uncover, common for students to roll too much
- Practice playing Low C#, D, and Eb to Half Hole C#, D, and Eb by moving only first finger in rolling motion

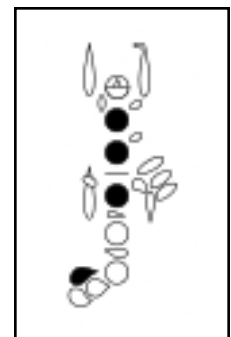
Chromatic Scale Technique

- Low C to C# Chromatic- rocking motion. Use second knuckle for the C and tip of pinkie for C#
- Low B to Bb- rocking motion. When playing low Bb you can also hold down the B key; Press pinkie between Bb and B key pressing both at once, rock pickie to B key and let off the Bb key to play B

High Note Fingerings

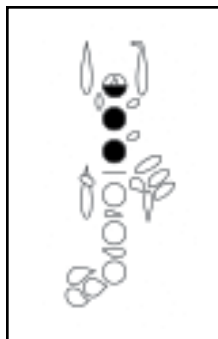
All subject to tuning for your specific instrument and private lesson teacher preference!

High C#/Db, often not played correctly! (LH - Index finger UP!)

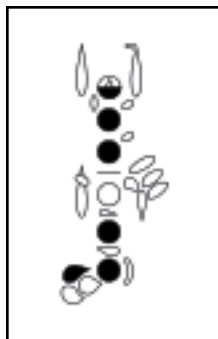


Beginning Oboe: Fundamentals for Your Future Oboists

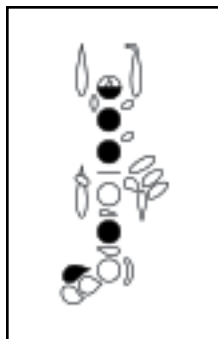
High D has several options, as a beginner it is best to stick with one. As the player advances, switching to a fingering that is more stable with accurate tuning is best.



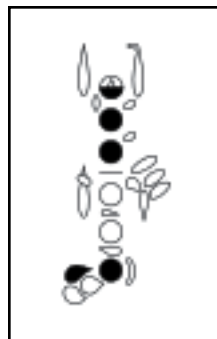
General Pedagogy Book
Fingering - tendency is
quite sharp



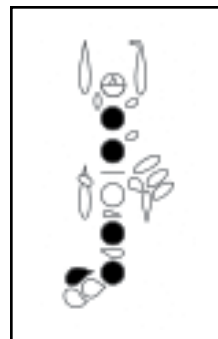
Full High D



Full High D Opt. 1

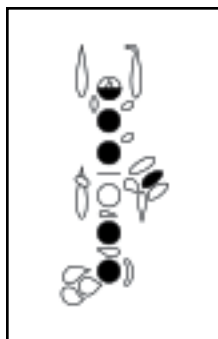


Full High D Opt. 2

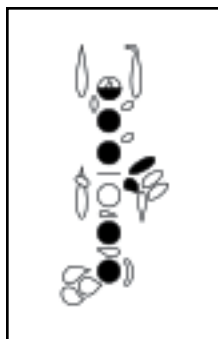


Full High D NO Half-Hole

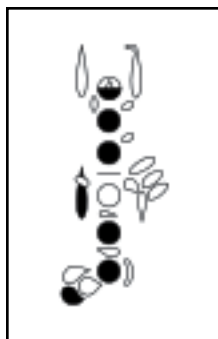
High D \sharp /Eb and E



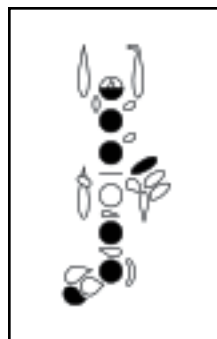
High D \sharp /Eb - LH Pinky is
most commonly on the
wrong key! Attributes
to pitch issues.



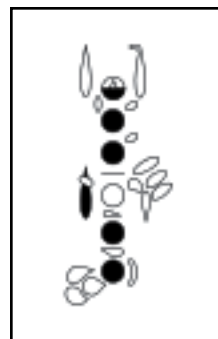
High E LH
• Use in the F Major scale
• Use when approaching
or descending to a C \sharp /Db



High E RH
• Use in Chromatic Scale
• Use when approaching
or descending to a D \sharp /Eb



High E Combo - Not
often utilized! Use as
a last resort!



High E Short - Used
in fast passages and
pinky changes

Oboe is not an easy instrument to teach or learn. Therefore, be patient and willing to go slow. The goal is to prevent bad habits that students will need to overcome later in their playing.

Serena Finnigan is a middle school band director in Central Texas and recently joined the faculty at Wiley Middle School in Leander ISD. Mrs. Finnigan's teaching responsibilities include teaching the Symphonic Band, Beginning Double Reeds, Flute, Euphonium and assists with the Wind Ensemble and Concert Bands. In addition to teaching, she coordinates the woodwind curriculum for the Rouse HS Band Cluster, sixth through twelfth grade. Mrs. Finnigan holds a Master's degree in Oboe Performance from the Butler School of Music at the University of Texas, Austin and a Bachelor's degree in Music Education and Oboe Performance from the Cincinnati College-Conservatory of Music. She began her teaching career as a private lesson instructor in the Austin area during her time at the University of Texas, Austin and then continued teaching after moving to Guadalajara, Mexico. While in Mexico she was the oboe professor at the Universidad de Guadalajara, Jalisco and also taught elementary music and middle school band at the International American School Foundation of Guadalajara, Jalisco. Once returning from Mexico, Mrs. Finnigan taught at Sam Houston State University in Huntsville as the adjunct professor of oboe. Wanting to be closer to her husband she decided to stay in Austin and began her Texas teaching career in Austin ISD. Most recently she taught at Canyon Vista Middle School in Round Rock ISD. Mrs. Finnigan is a current member of the TMEA, TBA, International Double Reed Society and alumni of Sigma Alpha Iota, Sigma A Province. She also just completed her 13th year as second oboist in the Corpus Christi Symphony.

TBA Academy 2018

Brian Merrill

All day Thursday at this past summer's convention, as directors listened to recordings, attended clinics and concerts, and got reacquainted with colleagues from around the state, over 150 young teachers and directors new to Texas took part in the eighth year of the TBA Academy for New Band, Choir, and Orchestra Directors. The Academy is an intensive, daylong session that connects the dots between university training and the expectations on the job. Topics included classroom management, discipline and motivation, legal issues facing music teachers, communicating with administration, the role of TMEA, UIL and TEA, professional growth, proper money management, professionalism, and taking care of your personal finances. Special thanks to the Academy's "All-Star" faculty: Brad Kent, Robert Floyd, Rob Myers, Steve White, Jeremy Strickland, Robert Herrings, Rick Ghinelli, Carol Simpson, Amanda Drinkwater, and Tim Lautzenheiser. Additional thanks to Chico Portillo, Pam Elrod Huffman, Christina Bires, Mike Bartley, Amanda Vereen, Mike Brashear, Sharon Lutz, and Academy Coordinator Brian Merrill.

The TBA Academy will be back again for 2019! Everyone involved in the hiring of new teachers should encourage attendance to the Academy. Young directors that have been through this training are better prepared to assume the professional responsibilities of a music educator.

Some of this year's attendees had this to say:

"The TBA Academy is an invaluable resource for all young teachers. The comprehensiveness of the clinics has helped me to feel more confident than ever about all of the facets of not just teaching band, but in leading a professional life as a young adult. This academy is a must-attend!"

—Alex Hedden

"Without the mentorship and knowledge of the TBA Academy, I would not have turned out to be as strong of a teacher as I am today. Not only did I feel more confident for my first year of teaching, but I learned how to truly inspire my students to reach for the stars."

—Samantha Muller

"I attended the 2018 TBA Academy as I was about to go into my second year of teaching. It offered information on a variety of topics... some of which I didn't even know I needed! Ultimately, the experience was wonderful with highly qualified speakers and relevant information. I would recommend it to anyone!"

—Emelia Johnston

"The financial presentation was very helpful! Afterward, I felt less overwhelmed about money and more certain that I can manage it as a new teacher!"

—Kayla Crowley

Band Directors: Difference-Makers At the Highest Level

Dr. Tim Lautzenheiser

After presenting countless professional development programs for ALL educators, I'm firmly convinced there is no individual in the school setting who has the wherewithal to impact the lives of his/her students more than a music teacher. Band directors spend countless hours with their students and, by design, the band director becomes far more than "the person on the podium." Arguably, the band director could well be the most influential educator for the students who choose to be a part of the program.

While I may not see the day when music is a requisite subject of the academic/mandated curriculum, it is ever-apparent there will come a time when the undeniable evidence of THE VALUE OF MUSIC dictates this important reality. In the meantime we have to embrace the responsibility of sharing the good news with all the decision-makers who are part of every child's educational journey. Ultimately: MUSIC IS A PLACE FOR EVERYONE!

Eric Jensen, research author on brain-based learning, writes, "Music is part of our biological heritage and is hard-wired into our genes as a survival strategy." (Jensen, E. 2001, *Arts with the Brain in Mind*, p.15.)

Recruitment and retention are the key components to the positive growth of every band programs. As a dear friend said, "I can't teach them music if they aren't in my music classes."

Our educational system is heavily focused on assessment/testing. We measure the success and/or failure of the learning process through a series of evaluations. We must ask, "Can the 'quantitative results' be integrated into the students' lives to promote better living, learning, and being?" This very inquiry is all the more reason to bring MUSIC to every child, for we know the priceless value of the musical journey.

Music, by nature, triggers both the cognitive and affective mind. Not only does the young artist experience the input of facts and figures, but he/she simultaneously develops an appreciation for art. We don't make music to get to the end of the musical composition; **we make music to make music**. The reward is NOT the final evaluation (as

in a quantity-driven curriculum), but rather the intrinsic satisfaction generated as a result of MUSIC-MAKING. Music teaches an appreciation for QUALITY as well as an understanding of QUANTITY.

WHY MUSIC? WHY BAND?

- Music lifts our spirits.
- Music helps us share our inner thoughts and feelings with a vocabulary beyond the common word.
- Music avails us to emotions we otherwise will suppress or ignore.
- Music is a universal language.
- Music makes life worth living by bringing joy to our soul.

These are all well and good and a resounding "AMEN!" is extended by this author, however it is often difficult to express the importance of music-making to someone who has never made music. The only way one can truly explain and understand music is *with* music; *it is a language unto itself*.

If we are to convince non-music makers about the importance of music-learning, we may have to put the recruitment spotlight on essential human wants and needs:

- Music has a direct impact on academic achievement.
- Music creates a forum for healthy human exchange.
- Music enhances perceptual motor skills.
- Music supports the qualities needed to survive and thrive in the modern day society.

Music is NOT a frill subject or a fringe activity, but music-study is a microcosm of society bringing the vital disciplines of high level achievement to the ensemble experience. In other words: music learning for the sake of music; and music learning for the sake of life. What better way to prepare for a successful future?

Do parents, administrators, community leaders, and teachers of other disciplines understand - even know - this information? Are we as music educators sharing this extraordinary news with our educational partners?

Perhaps instead of being overly cautious about emphasizing the extrinsic benefits of music education,

Band Directors: Difference-Makers At the Highest Level

we might consider SHOUTING this news to every caring-sharing parent, to every administrator who seeks a better school environment, and to every student who wants to enjoy a life of happiness and success. We want to reach ALL students so they can become the benefactors of the LANGUAGE OF MUSIC. We know we have the most convincing recruitment information available to bring EVERYONE to our rehearsal rooms: The “learned outcome” of music study is a certain success blueprint. What parent

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

would or could say NO once he/she understands the immeasurable value of music-learning and music-making?

MUSIC CREATES SUCCESSFUL PEOPLE.

It is evident the *art of music* and *the music of art* can and should be experienced by every student. The time has come, the time is now.

STRIKE UP THE BAND!

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Infusing Student Leadership Development Year-round: It's all about the follow up!

Fran Kick

What if you could have more student-initiated leadership in your band program throughout the year? Rather than just selecting a few student leaders before marching band, imagine what your program might look like if you could infuse leadership development (and followership development) throughout all your ensembles?

You certainly can grow, develop, and encourage more students to make things happen—whether they have a leadership title or not—all year long. With some simple strategic planning on your part, there are many moments on your band's calendar when *preparing the students AND following up with the students* increases opportunities to develop more leadership beyond the marching band season.

WARNING! There are three reasons NONE of this will work for you! While John Medina would remind us “everyone's brain is wired differently,” we're all creatures of habit. Sometimes those old habits get in the way of creating new habits. Check out Destin Sandlin's “Backwards Bicycle” video at <https://youtu.be/MFzDaBzBIL0> and you'll understand why we sometimes say it's “**too hard to change!**” While you're there on YouTube, watch <https://youtu.be/Y7XW-mewUm8> which illustrates the second reason you might NOT do any of this: because I'm “**too busy to change!**” After all, developing student leadership sometimes seems like herding cats <https://youtu.be/Pk7yqlTMvp8> which might be the third reason NOT to do this: because I'm “**too tired to change!**”

During our presentation at the 2018 TBA Convention/Clinic, directors played a micro-lesson on how to be positive and constructive vs. negative and critical. Doing short, simple, pragmatic exercises like this prepares students on how to interact, communicate, and help each other. After brainstorming ideas and prioritizing those ideas during the clinic session, the directors shared these ideas:

1. Before starting small ensembles in April, meet with the ensemble leaders to talk about effective rehearsal strategies and how to work with people and communicate effectively.

2. As soon as school starts, assign leadership roles to as many of my middle school band students as possible and practical so students take more ownership.

3. Mentally prepare 7th-graders turning into 8th-graders to be leaders directly following UIL. Let them know that they will be the new helm of the ship for our future.

4. Once per quarter, work with and model for middle school section leaders one-on-one as well as in small sectionals so that they can see effective ways to teach and share with their peers.

5. In December - January, develop chamber groups with coaching sessions using upper classmen, or area college students, so they can experience first-hand an example of “how to do small ensemble work.”

6. Create a one-day or weekend-long Leadership Camp before solo/ensemble time to teach students how to rehearse as a group. Teach students how to use a metronome in small ensemble rehearsal. Also teach a framework for how those rehearsals can be structured.

7. Utilizing a Paris Conservatory-style masterclass, give solo and ensemble performance opportunities with students providing feedback to their peers. Coach students on listening to and reacting to performances—including concert etiquette as audience members.

8. Utilize 8th-grade students and high school students to assist the 7th-grade students in the all-region etude preparation process starting in September.

9. Train some trusted students how to input data and take care of other administrative duties by the third week of classes.

10. In late-April, have high school students teach 7th- and 8th-grade students about marching, so they are not scared to join marching band in the future.

Infusing Student Leadership Development Year-round: It's all about the follow up!

11. Teach high school students how to run private lessons for middle school students starting in October and November.

Notice the trend contained within all these ideas as they relate to better **preparing students** to lead and follow.

We also know what Marshall Goldsmith would remind us: **follow-up contact is key to reinforcing leadership development**. While he works with adults in companies, his findings have implications for students in bands. Strong correlations exist between the degree of follow-up and any perceived change in leadership effectiveness.

“Continual contact with colleagues regarding development issues is so effective it can succeed even without a large, formal program. The key to changing behavior is “learning to learn” from those around us, and then modifying our behavior on the basis of their suggestions. If the organization can teach the leader to reach out to co-workers, to listen and learn, and to focus on continuous development, both the leader and the organization will benefit. After all, by following up with colleagues, a leader demonstrates a commitment to self-improvement—and a determination to get better. This process does not have to take a lot of time or money. There’s something far more valuable: contact.”

What if you video recorded a short one-on-one teaching moment and provided feedback to your students? What if you could track rehearsal time vs. sectional time vs. one-on-one private lesson time? How could you coach students to help memorize music with follow-up accountability check-offs? https://youtu.be/aOFarL_pyzY

You get the idea. Prepare your students to lead better and follow better all year long then follow up, follow up, follow up.

References

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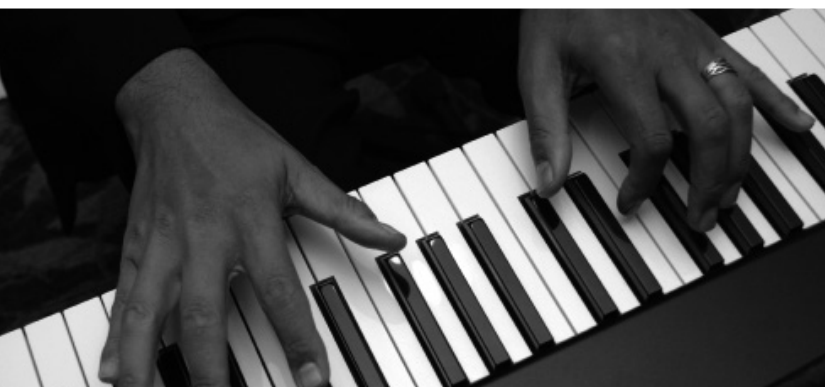
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Fran Kick is an author, educational consultant and pro-fessional speaker who knows What Makes Kids KICK! He is the creator and presenter of KICK IT IN, a series of self-motivational personal leadership presentations and materials. Since taking an educational leave of absence from teaching band at Centerville High School (Ohio), he has developed his part-time speaking adventure into a full-time mission. Every year Fran presents programs across the U.S. and Canada to thousands of college/university, high school, junior high/middle school students, plus the many people who work with them. Since 1998, Fran has served as the leadership coordinator with the Music for All Summer Symposium <http://www.kickitin.com/boa/>. He also works with Drum Corps International every summer to help music students, their directors and parents Kick Start their season with DCI! <http://www.kickitin.com/dci/>

Outside the music education world, he works with schools, associations, conventions and corporate organizations who are actively engaged in teaching and reaching today’s kids. Fran speaks at many state, regional and national conferences about What Makes Kids KICK and how they can KICK IT IN & TAKE THE LEAD. He has his B.A. in Music Education and a M.A. in Educational Psychology. His involvement with TBA has been graciously sponsored in part by Drum Corps International and Music for All.

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2018 Malcolm Helm Memorial Endowed Scholarship Winner

Taylor Gaskins is in her senior year as a Music Education major at the University of North Texas. Taylor, a 2015 graduate of Vandegrift High School, studies clarinet with Professor Daryl Coad and music education with Professor Dennis Fisher, Dr. Nicholas Williams, and Dr. Donna Emmanuel. She served on the Green Brigade Marching Band leadership team as the Student Assistant for Marketing and Student Engagement, a section leader, and a field technician. Taylor has performed with both the Symphonic Band and Wind Ensemble during her tenure at UNT. Additionally, she thoroughly enjoyed performing as a featured bass clarinetist on “Giroux: Shine”, a CD of Julie Giroux’s compositions released in April 2018.

Taylor currently serves as the Recording Secretary for the Phi Tau Chapter of Mu Phi Epsilon and holds membership in both Pi Kappa Lambda and Phi Kappa Phi. Outside of school, Taylor is the lead counselor and social media chair for UNT’s ClarEssentials Summer Workshop, maintains a private studio at Melissa Middle School in Melissa ISD, and is a marching technician for Timber Creek High School in Keller ISD. In addition to the Helm Scholarship, Taylor is a 2015 recipient of the TMEA Executive Board Scholarship.

When not in a practice room, in class, in rehearsal, or teaching, Taylor can be found attempting to play ukulele, writing short stories, attending Tuesday night collegiate services at her church, spending time with her friends, Skyping her family, or thinking about dessert. She hopes to teach middle school band in Texas after graduating in May 2019 and plans to encourage her students to pursue excellence and define the standard in all they do.

Taylor would like to thank her parents for their incredible support, for many years of music lessons, and for tolerating her beginning clarinet sounds, along with her friends and all of the music educators in her life for their guidance, instruction, and mentorship. Without their encouragement, her life would look quite different... and distinctly less musical! These teachers include Amy Allison, Chris Yee, Carter Matschek, Jeremy Spicer, Mike Howard, Stephanie Grote, Katherine VanDoren, Gary Meyer, Michael Zook, Julie Linder-Gaulin, John Parker, and Dodie Morris.



2018 TBA Student Melody Competition



Congratulations to Jose Salinas, freshman at Glenda Dawson High School in Pearland, 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,” was used as thematic material for a new wind ensemble piece composed by Grammy nominated composer Rick DeJonge. The resulting piece was premiered by the U.S.

Air Force Band of the West at the TBA Convention/Clinic this summer. The 2018 TBA Student Melody Competition received 76 entries submitted by 6th-12th grade Texas students. 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. Jose and his parents, along with his band director Ryan Agard, were given accommodations at the Marriott Riverwalk to attend this premiere performance, all courtesy of the KHS America Academic Alliance.

The Top 10 Things To Do Right Now To Clean Your Marching Band

Bob Chreste

Now that many of us are knee-deep in marching season, we are always looking for ways to make our bands better. The following ten tips are not necessarily in a specific order of importance. All of these tips have equal importance to help create a cleaner and more successful marching band.

#10 – Create Stagger Breathing Parts

Stagger breathing is an important part of creating the “wall of sound” with your marching band. This is helpful not only for you impact moments, but for keeping energy in the sound throughout all of your phrases. Since the brass section is the most audible part of the wind section, they should be your primary focus for creating stagger breathing parts. It’s recommended that you break each part into three parts. For example: Trumpet 1A, Trumpet 1B, Trumpet 1C, Trumpet 2A, Trumpet 2B, Trumpet 2C, etc. The tempo and volume will dictate how long each student should play on one breath. Generally, a student should play for 7-10 beats before a breath. If their part is rhythmic, they should leave out notes to breathe. If their part is more long note based, they should sneak out, take a breath, and then sneak back in. Students should not “clip” notes off to breathe on bar lines. Creating similar parts for all of

the As, all of the Bs, and all of the Cs can make rehearsing stagger breathing more efficient.

#9 – Choose the “Hits”

Choose approximately five moments in your show that you will allow the students to expand their comfort zone dynamically. The students must be allowed out discover where the point is that their tone begins to distort. These should be the only moments in the show where they get to push their volume to create a dynamic impact. All other moments of the show can be brought down to focus on contrast, clarity, style, balance, etc. These “hits” must be rehearsed on a daily basis, and can be done only on air. It is possible to play loud with quality; however, it takes daily practice and patience from the band director.

#8 – Do the Math

In order to help clean your drill, “do the math” to figure out subsets to help your students understand step size and pathways. You can use the yard lines as your reference points to help give the students a checkpoint during the middle of a set. By helping students figure out their yard line crossing counts, this will give them the ability to create a more even step size. As students learn to be more consistent with their step size, the drill will become more readable.

#7 – Create Show Exercises

We all do music fundamentals and marching fundamentals to develop our student’s skills. By creating exercises based on aspects of your show, you can further develop necessary skills for your show. If you have a few rhythms that are either repetitive or that many of your students must be able to play well, create an articulation or style exercise. It can be done on either Concert F or Bb and then you can choose to repeat it ascending or descending. It’s also recommended that immediately following the exercise, the students play through the actual excerpt that the exercise is based off of. If you have specific dynamic effects that occur, you can create a long tone exercise to mimic those dynamic effects. Again, immediately following the exercise, the students should play through the excerpt that the exercise is based off of.

#6 – Adjust Your Setup

Rather than having your band always warmup in their section, create a mixed setup so that they are not standing near someone that plays the same instrument. This will no longer allow the students to “hide” in their section. For the director, it will be easier to provide feedback to a specific student since it will be more obvious where a comment is needed. If four trumpets are standing together and one student is not matching style with

The Top 10 Things to Do Right Now To Clean Your Marching Band

the others, you may not know which student needs help. If the four trumpets are spread out across your room, it will be obvious who needs help. This will also allow the director to know which students are not contributing at the appropriate dynamic level to create proper balance. Other options for adjusting your setup would be to warmup in an actual drill page. Find one of your challenging drill pages to help the students become more comfortable in that environment.

#5 – Use Click Tracks

A click track is an MP3 of just a metronome or a metronome with the music. If you have tempo changes in one of your productions, a click track with metronome only can be incredibly useful since the tempo change will always be the same and doesn't require a staff member or student to change the metronome at a specific time. It's best to create click tracks for all of the sets in your show so that you can always start at any set in your show. Click tracks that also have the music playing can be a very useful tool for learning drill or cleaning drill with the winds on air. They can also be a good rehearsal tool for your color guard/dance team or your front ensemble to help them always rehearse with the wind music playing.

#4 – Go Outside During Class

Moving and playing is a skill that must be developed through repetition. If you have access to your rehearsal field during classes, then you are very lucky. Take advantage of the opportunity to focus more on the individual students in that class. You may not be able to “clean” all of your pictures, but you will be able to “clean” the individual musicians. Be prepared for things to not sound the same as when the entire marching band is on the field. But know that what you hear in class is actually happening when the full band is there. If you do not have access to a field, then

try to setup a parade block in your parking lot or on the track. You can develop the skill of moving and playing by tracking while working on fundamentals or show music. Again, be prepared for things to sound very different than when they are standing still inside. This is why the students need to develop the skill of moving and playing.

#3 – Always Move Your Feet

With the exception of the pep tunes, the students should always move their feet. This includes all fundamentals and all

show music. Unless you are working on actual concert band music, put away the chairs and have the students stand in class and mark time for everything. In addition to marking time, students are encouraged to do a step-out at phrase or set changes. When choosing tempos for fundamentals, choose tempos that are used during the marching show to further reinforce necessary skills. The students must understand how their music relates to their feet. Rather than telling them to put their feet with the music, they should be told to put their feet with the metronome (or drum major hands) and then play with their feet.



#2 – Edit the Drill

There are many sets in our show that just need reps and information in order to clean. More than likely, there are also some sets that will either never be clean, or the payoff is not worth the amount of time that it will take to clean. The audience does not know what each set is supposed to be, they only know whether it looks right. Feel free to adjust your drill for better student achievement. A few things that usually create “dirt” in the drill are large step sizes, direction changes in the middle of a set, and 90 degree slides. It may take some creativity, but rather than fighting a losing battle, save some time by making adjustments to the drill.

The Top 10 Things to Do Right Now To Clean Your Marching Band

#1 – Edit the Music

As band directors, we know what the students are and are not capable of doing well. Whether you have a custom written show, or one that is purchased “off the shelf,” we know the abilities of our students. It becomes our responsibility to ensure that our students can sound good on whatever they are asked to do. One of the freedoms of marching band is that the judges do not follow a score like they would during concert season. We are free to make changes at our discretion to help the band sound better. Much like the drill edits, we must make decisions on whether or not the payoff is worth the amount of time that it will take to clean. Often times what may sound good on a MIDI recording may not ever sound good with an actual marching band. Sixteenth note runs are always exciting, but getting large numbers of students throughout your entire band program to play them perfectly is often an unrealistic goal. This often occurs in the woodwinds, while the brass are playing fortissimo whole notes. This can be easily edited by having the keyboards in the front ensemble play the runs while the winds focus on playing a loud chord in tune. If you have issues with balance based

on staging in the drill, you may look at re-orchestrating the phrase to create a better balance. This may take some creativity, but will alleviate the frustration of continual balance problems. Another thing that may lead to improper balance, is the range that the instruments are written in. Have the students play in ranges that they are comfortable in and that project well outdoors. Finally, it's important to ensure that all students on the field are able to contribute. This may mean that modified parts are written for the students that are still developing their ability to move and play at the same time. It's important for their development that they are given an opportunity to improve their skills instead of being told to not play at all.

The tips above are intended as a tool to help improve your marching band during the middle of the season. Some of these may be implemented at the beginning of summer band rehearsals to expedite the progress of your students. If you have any questions about any of the tips listed above, please email Bob Chreste at bcbandsolutions@gmail.com. Have a great rest of your season!

Bob Chreste is the Director of Bands at Weiss High School in Pflugerville, Texas. Prior to starting the Weiss band program in 2017, Mr. Chreste was the Director of Bands at Stephen F. Austin High School in Sugar Land, Texas where he helped the marching band qualify for the UIL State Marching Contest twice. Before that, Bob was an associate band director at Cedar Park High School. Under his direction, the marching band won numerous BOA Regional class championships, was a finalist at the 2010 BOA Grand National Championships, and was named the 2011 UIL 4A State Marching Band Champion. Prior to Cedar Park, Bob began his teaching career as an associate band director at Berkner High School in Richardson. Mr. Chreste is currently on the brass faculty for the Bluecoats Drum & Bugle Corps based in Canton, OH. He spent several years on the brass faculty for the Carolina Crown Drum & Bugle Corps based in Fort Mill, SC. Bob has also served in a caption head role for both The Cadets and the Santa Clara Vanguard Drum & Bugle Corps. Bob is also an active music arranger, drill writer, and clinician in Texas with his own small business, BC Band Solutions, which provides services for band programs across the United States. Mr. Chreste is an active clinician and adjudicator across the country for both marching bands and concert bands. He has also recently become a judge for the Winds Division of Winter Guard International. Bob received his Bachelor of Music degree from the University of Houston in 2000 and his Master of Music degree from Sam Houston State University in 2003. Bob's professional affiliations include TMEA, TBA, TMAA, the Association of Texas Professional Educators, and Phi Mu Alpha Sinfonia.

2018 TBA Prestigious Honors



Kenneth Capshaw
Bandmaster of the Year

Kenneth Capshaw is currently the Assistant Director of Bands at the University of Texas at El Paso. He has been involved in music education in the El Paso community for over forty years, and was a band director in the El Paso Independent School District for twenty-five years. He began his teaching career at Henderson Middle School in 1972, and taught band at Morehead Middle School and El Paso High School. He left the school district in 1981 for the business world, but resumed his teaching career in 1996 to begin a sixteen-year tenure at Coronado High School. The concert, jazz, and marching bands at all of his schools have been consistent sweepstakes winners. The Coronado High School Band received the TBA Exemplary High School Band Award in July of 2012. Mr. Capshaw holds the assistant principal trumpet position with the El Paso Symphony Orchestra, and is a founding member of the forty-two year old El Paso Brass. He has been a guest soloist, clinician, and adjudicator throughout the Southwest for many years.



John Carroll
Meritorious Achievement Award

John Carroll is in his 23rd year as Associate Band Director at Permian High School and is in his 41st year as a proud Texas band director. He is also the adjunct percussion teacher at Odessa College. Bands under his direction have been consistent Sweepstakes Awards winners as well as First Division recipients at UIL contests and winners in class awards at spring festivals. During Mr. Carroll's tenure at Permian, the marching drum line and Percussion Ensemble have won numerous contests and awards. In 2011, the Percussion Ensemble participated in the Sandy Feldstein National Percussion Festival. John has served as both the Region Band Chair and the Region president of Region 6, Area A/B Honor Band Listening Center Chair, several TMEA and Phi Beta Mu committees, served as the All-State Band Organizer and Percussion Organizer on numerous occasions, and is currently TMEA State Band Vice-President. He also holds membership in TMAA and is on the Educational Team of the Vic Firth Stick and Mallet Company. John received the Marcia Zoffuto Hero Award and the 2017 Permian HS Outstanding Master Teacher of the Year Award.



Van Ragsdale, ASCAP
Meritorious Achievement Award

Texas Bandmaster Hall of Fame member Van B. Ragsdale has had a lifelong passion for playing in, directing, and consulting with bands. During his 33 years as an active band director, Van's bands earned numerous awards, including two Texas State Honor Band: John B. Hood Junior High School of Odessa and Robert E. Lee High School of Midland. He offers a popular workshop for band directors, has served the TMEA in Region roles and state-wide committees, and is on the faculty at Texas A&M University-Commerce as an adjunct professor of music education. Honors include the National Band Association's Citation of Excellence, the Distinguished Alumni Award from Eastern New Mexico University, and five years as the elected International President of Phi Beta Mu. A former President of Peak Music Festivals, he retains membership on its Board of Directors. Van was awarded membership in the prestigious American Society of Composers, Authors & Publishers (A.S.C.A.P.) and has published over a dozen band works which have been performed throughout the world.



Steve Wessels
Meritorious Achievement Award

Steve Michael Wessels is in his twenty-first year at Cedar Park High School and fifteenth year as Director of Bands at Cedar Park High School in the Leander Independent School District. This is his thirty-third year as a Texas Music Educator. During his tenure at Cedar Park, the band has won UIL 4A/5A State Marching Contest in 2001, 2011, 2015 and 2017, UIL 5A Silver 2004, UIL 4A Silver 2013, BOA Grand Nationals Finalist 2010 and 2016, numerous Marching Festival Championships, Concert Music Festivals, UIL Sweepstakes all 20 years, and TMEA Honor Band finalist 4A/5A 2002, 2007, 2012, 2018 and 2014 TMEA Honor Band. Steve is an active adjudicator for festivals and competitions in marching and concert related events. His professional affiliations include Phi Beta Mu, Texas Music Educators Association, Texas Bandmasters Association and Texas Music Adjudicators Association Vice-President Marching.

2018 TBA Prestigious Honors



George Jones
Lifetime Administrator Achievement

Raised in Illinois, George W. Jones was mentored by the original “Leader of the Band,” Lawrence Fogelberg who was immortalized in song by his son, Dan. Following graduation from Illinois Wesleyan University, he was offered a full scholarship to attend Southern Methodist University, where he served as the Graduate Assistant Conductor of the Wind Ensemble under the legendary Howard Dunn who he credits with teaching him the “Texas way” of doing things. In 1977, George began his career with Garland ISD: first at Memorial MS, then 13 years at Lakeview Centennial HS, followed by serving as the first band director at Rowlett HS where he wrote the school’s Alma Mater and Fight Song. In 1997, he was appointed Director of Visual and Performing Arts (VAPA) and remains in that role as a constant advocate for the arts in education. He has served as the chairman of the Metroplex Music Supervisors as well as President of the Texas Music Administrators Conference. In 2012, he was named the TMAC Music Administrator of the Year. He is an active member of TMEA, TBA, TMAA, and Phi Beta Mu-Alpha Chapter. George is a Lifetime Member of the PTA and has conducted the Richardson Community Band for 34 years.



Julianne Romeo
Music Industry Award

While attending Northwestern University as a piano performance major, Julianne Romeo had the “eye opening” experience of working with one of the first full electronic music labs in the country. After graduation, she toured for awhile with her two sisters and then began teaching private lessons at Murphy’s Music where she first helped demonstrate (and later sell) new synthesizers and technology. In 1993 Julie was hired by Brook Mays Music and exhibited at her first TBA convention in 1994. During her 15 years at Brook Mays, she facilitated hundreds of workshops and clinics across the country. Julie also served on the Advisory Board of the College Music Society and TI:ME, Technology Institute of Music Educators. In 2000, she became the Vice President of Market Development for Brook Mays Music. Julie’s passion for music and technology led to the start of Romeo Music in August 2006. The company has grown and continues to add staff to service the music education community and provide innovative technology, products, and solutions accompanied by thoughtful, personalized service for dedicated educators at all levels.



Lopez High School, Brownsville
Exemplary High School Band
George Trevino, Director

Since the school opened in 1993, the Lopez High School band program has had numerous individual and ensemble achievements including several representatives in the TMEA All-State performing organizations. The Lobo Marching Band performs at all football games and numerous contests, advancing to the UIL 4A and 5A State Marching Contest eight times and has been a state finalist twice. Concert and Symphonic bands enjoy a long history of high marks at UIL competitions. The Lopez Indoor Drumline and Color Guard have competed in the Texas Educational Color Guard Association contests and have ranked consistently in the top three in their division. The Winter Guard took the state championship three times. Lopez HS band students also have the opportunity to take classes in piano, guitar, choir, mariachi and music theory. They are strongly encouraged to participate in the TMEA region audition process. The Lopez band staff believes that by learning the various aspects of solo performance techniques, the student’s musical foundation will be strengthened.



Henry Middle School, Leander ISD
Exemplary Middle School Band
Robert Herrings, Director

The band program at Henry Middle School serves more than 330 students. Since the school opened in 2002, the Artie Henry bands have been consistent UIL Sweepstakes winners, and have been well-represented at Solo and Ensemble contest, TMEA All-Region Band and Region Orchestra auditions. The HMS Band Program was named the 2010, 2014 and 2018 Texas Class CCC Honor Band. Other honors include the John Philip Sousa Foundation Sudler Silver Cup Award and Texas Chapter of the American School Band Director’s Association Outstanding Band Program Award. The bands have received invitations to play at Western International Band Clinic, The Midwest Clinic, and the Percussive Arts Society International Convention. To improve their individual skills and musicianship, all students in the HMS Band program attend weekly section rehearsals, and many students take advantage of the opportunity for private lessons through the LISD Private Lesson Program.

TBA-YBDT Partnership, An Immediate Success



Katie Fehr

“This is a great thing that you are doing,” the conference attendee said to the presenter. And, indeed, looking across the room as the session ended, one could see dozens of directors staying after the session to talk with new friends and to catch up with colleagues from across the state. Most of the conversations seemed informal, but connections were being made, ideas exchanged. Young Band Directors of Texas (YBDT) and, more importantly, the band directors in attendance, already were reaping the benefit of YBDT’s new partnership with the Texas Bandmasters Association.

Founded in the fall of 2017, YBDT’s mission is to reduce director burnout. Almost all members of the music profession at times feel isolated, frustrated, and overwhelmed. Studies indicate that music educators with less than seven years of experience, are most

likely to leave the profession because of these pressures. The transition from college, where one has within their reach the guidance and support of a professor or a cooperating teacher, to the “real world” where one might have individual responsibility for a band or for an entire band program, can be daunting. Thankfully, there are many, established veteran directors that are willing to lend their knowledge and expertise. YBDT’s goals are to act as a research clearinghouse and to serve as a conduit for the connection of veteran director mentors to new director mentees.

At the 2018 Texas Bandmasters Association Convention/Clinic, YBDT officers presented two clinics and held several social events. The hundreds that attended were a diverse group, representing different school classifications, different stages of

classroom experience, and different geographic regions of Texas. The first clinic, *What Does a Mentor Relationship Mean to You?*, featured a mentor-mentee panel discussion. Among the topics addressed were the benefits to both parties in the mentor-mentee relationship, long-distance mentoring, beginner pedagogy and lesson planning, and how to program for UIL and other concerts. Audience response included such questions as “Is it too late to seek out a mentor?”-from a band director in his seventh year of teaching and “How can I get involved and help?”-from an established, veteran director.

Advisory Committee members from Young Band Directors of Texas led the second clinic. Entitled *Three Essentials for Young Band Directors*, the presentation addressed the crucial topics of guidance, balance, and



TBA-YBDT Partnership An Immediate Success

community, in resource acquisition and usage. Attendees jotted down notes as the presenters spoke on the practical and valuable topics that ranged from approaches on networking to recommendations for inexpensive, yet reliable, recording equipment. Knowing HOW to set yourself up for success seemed to be the central concern for new teachers. Respondents asked how to create a support/recourse network, how to balance career and personal life, what strategies were best for furthering professional development, and how to differentiate between reliable and unreliable resources.

TBA conference attendees responded positively to the sessions. One, Vincent Morris, had high praise for the organization: “YBDT’s first TBA convention went amazing! It provided young directors tools on how to be a better educator, but more importantly they have an opportunity to connect with directors from around the state who are in similar situations. They helped provide a voice that says ‘you are not alone.’ The clinic *Three Essentials of a Young Band Director* was extremely helpful, engaging and needed. It has propelled me to balance my life and remind me that I am a human and can do things other than band! Thankful for this group of people!”

Moving forward, Young Band Directors of Texas plans to transition from the designation of organization “followers” to organization “members” on FaceBook and Instagram. Directors should be able to register as members by October 2018. Additionally, YBDT is seeking applications for regional chairs in all geographical areas of Texas. The establishment of regional chairs will enable YBDT to further its stated mission by providing members with a support community in their area. Great things are happening with YBDT. Stay tuned for more to come, and message us about getting involved! And, again, thank you, Texas Bandmasters Association! We are looking forward to next year’s convention!

Katie Fehr is an assistant band director at Frenship High School in Wolfforth, TX. Ms. Fehr is a first year teacher and directs the Freshmen Band and assists with all other performing ensembles at the high school. She also assists the feeder middle school band programs with their beginner classes and advanced band rehearsals. Prior to beginning her teacher career, Ms. Fehr received her Bachelor’s in Music Education at Texas Tech University in Lubbock, TX and is currently pursuing a Master’s in Music Education. She student taught at Ronald Reagan High School and Barbara Bush Middle School in San Antonio, TX. Through the creation of YBDT, Ms. Fehr hopes to provide valuable resources and a sense of community for new band directors.

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Memories from the 2018 TBA Convention/Clinic



(L-R): A few of the 1300 attendees at Student Day. Featured Clinician Cheryl Floyd. A packed Exhibit Hall!



(L-R): Scenes from the barbeque dinner: Edcouch Elsa HS Mariachi. River boat rides. Face painting fun!



(L-R): Featured Composer Frank Ticheli conducts the U.S. Air Force Band of the West. James Bowie HS, Austin ISD Marching band clinic. Cedar Park HS percussion clinic. Featured Clinician Richard Floyd.



(L-R): Flute soloist Dr. Shauna Thompson plays with the Sugar Land Winds - Larry Matysiak and Rick Yancey, conductors. Dr. Tim Lautzenheiser speaks to the TBA Academy.



(L-R): Ronnie Rios and the Rio Grande Valley Jazz Orchestra. Roland Sandoval conducts the San Antonio Jazz Orchestra Reading Session.



(L-R): Reception for the TBA Academy and Young Band Directors of Texas. Colonel Jason K. Fettig conducts "The President's Own" U.S. Marine Band concert.



(L-R): Moanin' Frogs perform with the U.S. Air Force Band of the West. TBA Spouses show off their work at the Painting Party!



(L-R): Tito Carillo performs with the Austin Symphonic Band. Gary Garner and Eddie Green share experiences during their clinic.

Bandmasters Review

Texas Bandmasters Association

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Rescoring for Small Bands & Quality Classroom Management

Monday, October 8, 2018
8:30am - 4:00pm
Paschal HS, Ft Worth ISD
William Owens

Developing Objectives and Implementing a Successful Basics Program for Middle and High School Bands

Monday, October 8, 2018
8:30am - 4:00pm
Dawson HS, Pearland ISD
Brian Merrill

The Art and Craft of Band Conducting and Rehearsal

Saturday, February 2, 2019
9am - 4:30pm
Texas A&M University-Commerce
Emily Threinen (Dir of Bands Univ of Minnesota)
and Phillip Clements

SFA Conducting Symposium and TBA Clinics

Saturday, March 9, 2019 (tentative date)
9am - 4:30pm
Steven F. Austin State University
Clinicians to be determined
