

Bandmasters Review

*An Educational Publication of the
Texas Bandmasters Association*

December 2019 • Volume 21, Issue 2



*Seasons
Greetings
from TBA*



UAB ULTIMATE
DRILL BOOK

2019 TBA PREMIER SPONSOR



Conn & Selmer

2019 TBA PATRON SPONSORS



Texas Bands Score High in National Competitions

THE MIDWEST CLINIC

Eighteen Texas schools were asked to perform in Chicago at The Midwest Clinic in December. Over 18,000 music educators from all 50 states and 30 countries attend this annual conference.

CONCERT BANDS

L. V. BERKNER HIGH SCHOOL SYMPHONIC BAND I
Richardson • Jason Schayot, director

C. T. JOHNSON HIGH SCHOOL WIND ENSEMBLE
San Antonio • Jarrett Lipman, director

CEDAR PARK MIDDLE SCHOOL SYMPHONIC BAND
Cedar Park • Britni Dunn, director

CENTRAL JUNIOR HIGH SYMPHONIC BAND
Euless • Christine Belle Cumberledge, director

CLEMENTS HIGH SCHOOL SYMPHONIC BAND
Houston • Daniel Galloway, director

GRISHAM MIDDLE SCHOOL HONORS BAND
Austin • Liz Love & Jay Hagy, directors

KILLIAN MIDDLE SCHOOL HONORS BAND
Lewisville • Rob Chilton, director

JAZZ BANDS

BRADLEY MIDDLE SCHOOL JAZZ BAND
San Antonio • Karlos Elizondo, director

WAXAHACHIE HIGH SCHOOL JAZZ ORCHESTRA
Waxahachie • Rich Armstrong, director

CHAMBER ENSEMBLES

ARBOR CREEK MIDDLE SCHOOL SAXOPHONE ENSEMBLE
Carrollton • Rylon Guidry, director

MCCALLUM HIGH SCHOOL PERCUSSION ENSEMBLE
Austin • Matt Ehlers, director

TIMBER CREEK HIGH SCHOOL SAXOPHONE ENSEMBLE
Keller • Daniel Malacon, director

UNIVERSITY OF TEXAS-AUSTIN WIND ENSEMBLE PLAYERS
Austin • Jerry F. Junkin, director

W. CHURCHILL HIGH SCHOOL PERCUSSION ENSEMBLE
San Antonio • Colton Bean, director

ORCHESTRAS

GARCIA MIDDLE SCHOOL CAMERATA ORCHESTRA
Houston • Frances Weberpal & Giovanni Fuentes, directors

RONALD REAGAN HIGH SCHOOL CHAMBER ORCHESTRA
San Antonio • Sixto Elizondo IV, director

SOUTH MIDDLE SCHOOL SYMPHONY ORCHESTRA
Edinburg • Omar Estrella & Cassandra C. Sanchez, directors

WESTWOOD HIGH SCHOOL SYMPHONY ORCHESTRA
Austin • Joshua Thompson & Thomas Turpin, directors

BOA GRAND NATIONAL CHAMPIONSHIPS

Music for All's Bands of America Grand National Championships, presented by Yamaha, was held in Lucas Oil Stadium, Indianapolis, in November. The Championships is the annual competition between 95 of America's top high school level marching bands. Congratulations to the following Texas bands on their outstanding Finals Performances.

1st Place and Grand National Champion –
Vandegriff HS, TX • Mike Howard, director

2nd Place – Avon HS, IN

3rd Place – Hebron HS, TX • Andy Sealy, director

4th Place – Carmel HS, IN

5th Place – Leander HS, TX • Robert Selaiden, director

6th Place – C. T. Johnson HS, TX • Jarrett Lipman, director

7th Place – William Mason HS, OH

8th Place – The Woodlands HS, TX • Joni Perez, director

9th Place – Round Rock HS, TX • David Mobley, director

10th Place – Homestead HS, IN

11th Place – Union HS, OK

12th Place – Ayala HS, CA

Outstanding Music Performance – Hebron HS, TX

Outstanding Visual Performance – Avon HS, IN

Outstanding General Effect – Vandegriff HS, TX

NAMMB CONTEST

Congratulations to the bands who competed in the NAMMB (NATIONAL ASSOCIATION OF MILITARY MARCHING BANDS) Contest. The 2019 results are:

2A	1st Place	Timpson HS
	2nd Place	Beckville HS
	3rd Place	Carlisle HS
3A	1st Place	New Diana HS
	2nd Place	Hemphill HS
	3rd Place	Ore City HS
4A	1st Place	Spring Hill HS
	2nd Place	Carthage HS
	3rd Place	Pittsburg HS
5A	1st Place	Lufkin HS
	2nd Place	Cleveland HS
	3rd Place	Lindale HS
6A	1st Place	Longview HS
	2nd Place	Kingwood HS

Bandmasters Review

An Educational Publication of the Texas Bandmasters Association

Features

- 7 **Servant Leadership**
by Dr. Tim Lautzenheiser
- 8 **The Importance of Singing in All Music Classes**
by Marina McLerran
- 11 **Single Reed Success (Part 2)**
by Greg Countryman
- 15 **It Starts With You**
by Amanda Blackstone
- 17 **Levels of Thinking**
by Frank Troyka
- 20 **In Praise of Hearing Better**
by Fred J. Allen
- 21 **Having a Long Term Vision of How to Structure Your Program (Part 1)**
by Nathaniel Neugent
- 24 **Effecting Today's Music Students... Generally, with Technology**
by Albert Vela

TBA News

- 2 **Become the Expert**
by Roland Sandoval,
2019-20 TBA President Elect
- 4 **Perspective Makes a Difference!**
by George Little,
2019-20 TBA Treasurer
- 27 **The UIL Marching Contest State Champs**

The Bandmasters Review is mailed to TBA members four times a year. All the published educational articles can be found on the TBA website under Resources/Bandmasters Review. Feel free to share them with co-workers and students!

Mark Your 2020 Calendar

February 10 • TBA convention registration opens online

February 17 • Professional Development Clinic

February 19 • Professional Development Clinic

February 29 • Professional Development Clinic

July 23-25 • TBA Convention/Clinic in San Antonio

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 at:

1002 Central Parkway South, San Antonio, TX 78232
Phone: (210) 492-8878 • Fax: (210) 492-8996
www.texasbandmasters.org

Mission Statement

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

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



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



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



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



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



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

**TBA
Board of Directors
2019-20**

**Phillip Clements
President**

Texas A&M University-Commerce
P.O. Box 3011
Commerce, TX 75429
903-886-5285
phillip.clements@tamuc.edu

**Roland Sandoval
President Elect**

Department of Music-UTSA
1 UTSA Circle
San Antonio, TX 78249
210-737-8929
roljack@satx.rr.com

**Daniel Allen
Vice President**

Franklin High School
900 N. Resler
El Paso, TX 79912
915-236-2266
dallenep@aol.com

**George Little
Treasurer**

Lufkin High School
309 South Medford Drive
Lufkin, TX 75901
936-630-4134
glittle@lufkinisd.org

**Reagan Brumley
Secretary**

Highland Park High School
4220 Emerson
Dallas, TX 75205
214-780-3737
rabrumley@gmail.com

**Christopher Yee
Sergeant-at-Arms**

Cedar Park High School
2150 Cypress Creek Road
Cedar Park, TX 78613
512-570-1200
christopher.yee@leanderisd.org

**John Morrison
Past President**

Cypress-Fairbanks ISD
Secondary Music
10300 Jones Road, Suite 724
Houston, TX 77065
281-897-4042
john.morrison@cfisd.net

**Michael Brashear
Executive Director**

Texas Bandmasters Association
1002 Central Parkway South
San Antonio, TX 78232
210-492-8878
mbrashear@texasbandmasters.org

Become the Expert

Roland Sandoval, 2019-20 TBA President Elect



Standing in front of a band in the heat of a rehearsal can be invigorating, intense, exhilarating, and humbling all at the same time. It is all cool though...I have studied the art form since my middle school, high school and collegiate days and as a direct result I am the EXPERT for my students. That's right, my students have me as the "expert" that will bring them on this musical journey. They sit in front of me waiting for information on fingerings, embouchure, music history, melody, harmony, rhythm, texture, dynamics, articulations, tempo, timbre, tone structure, form, intonation, scales, consonance, dissonance, ornamentation, and expression. That expertise can also lead to those young musicians improving their language skills, test scores, self-esteem, listening skills, math skills, stress relief and creativity. Whew...Oh my!

Well, I have been teaching for over thirty years and I am no expert. When I realized that (over thirty years ago) it got deep. I came across a quote by Epictetus. It went something like this: **"It is impossible for a man to learn what he thinks he already knows."**

The music education you offer your students is for improving the lives of others and leaving your community and musical world better than you found it. That means a constant investment in yourself first. ***Become the expert.***

Believe your students will succeed because you have invested in learning from mentors that have walked the path before you...no matter how many years you have been teaching. Drive across

town or across the county to

watch how that person you admire teaches beginning horn, jazz improvisation, marching fundamentals, or warms up their band and so on. ***Become an expert by observing then applying.***

Try new things! This models enthusiasm and energy. Get out of your comfort zone and teach a concept with a new technique and maybe a new technology. We all have our "routines" but challenging yourself and your students in a new way will keep the rehearsal exciting. Picture this: Your students walk into a concert band rehearsal and you are set up in a circle... they walk in and they must sit next to a different instrument...your marching band run through is just the girls and then just the boys and so on. ***Become an expert by trying something new.***

Be awesome, energetic and cool. What? Absolutely take the journey to build a program every student on campus wants to be a part of. How do those programs that have over a hundred beginners or several hundred in their marching band get to that point and maintain them? They probably have a leader that is awesome because of the INFORMATION they offer. The educational environment is rich with information. The energy is high because of the confidence that the curriculum will work because the concepts come from the highest possible resources and if it doesn't, you are willing to change. I can't tell you how many times I ask the college students I work with about their middle school and high school experiences

Become the Expert

and they say they thought you (their band directors) were cool. Cool being professional, respectful, fair, level-headed, funny, caring, organized, friendly, approachable and compassionate. ***Become an expert at being a teacher that kids just must be a part of your organization.***

Inspire by introducing them to musical heroes old and new in as many performance opportunities as you can. Play composers from every decade that had an impact on band literature. Play transcriptions, new composers, young composers, female composers, and of course the legends that continue to have an important influence on our repertoire. Make sure they are listening to world class artists and world class wind bands and orchestras as part of your curriculum. ***Become an expert at creating a comprehensive and diverse musical experience*** for every member of your band program from 6th to 12th grade.

Run a great organization that your parents and administration appreciate. They appreciate the fantastic ways you communicate and all the options of communication you use. You are willing to listen, adjust and see the big picture. You have worked hard to build caring relationships for the benefit of every student and support of your community. Those observing see a strong work ethic and excellent preparation for every event from social to performance. ***Become an expert at the behind the scenes of your band program.***

Teach your students “why” learning music is so important. You not only are sharing with them what to do and how to do it...you must share why we make music at all. The “why” is the game changer to creating a musician that supports the art form and the arts for the rest of

their lives. They are the future patrons of the Broadway stages, symphony halls, live music venues, and your band programs. ***Become an expert at creating that emotional bond and life experiences that music brings to your students' lives.***

That brings me to my point of investing in yourself and an organization like the Texas Bandmasters Association. I wanted to be an expert so I could stand bravely in front of my class and give them my all. The summers I spent with my peers, my mentors, my teachers, my role models at the Texas “Summer Music” Convention sure paved the way to that goal. I saved my money all year long as a young teacher so I could get to this incredible opportunity for growth and

development. That investment never changed over the years. The TBA tradition started to include my family as well. I have learned from the BEST in our state and country. My family will be very honored to see you making that investment this summer as we celebrate another fantastic TBA convention in our beautiful city of San Antonio. ***Become an EXPERT...I'll be sitting right next to you trying as well!***

The music education you offer your students is for improving the lives of others and leaving your community and musical world better than you found it.

Absolutely take the journey to build a program every student on campus wants to be a part of.

..they thought you were cool... Cool being professional, respectful, fair, level-headed, funny, caring, organized, friendly, approachable and compassionate.

Run a great organization that your parents and administration appreciate.

Perspective Makes a Difference!

George Little, 2019-20 TBA Treasurer



I always enjoy when the seasons start to change. I love the first cold snap in the fall, and I love the first bits of warmth in the spring. However, I often find myself complaining when in the middle of a season. When I was a child and would complain about being too hot or too cold, my grandpa would always recite the same poem to me.

**As a rule, man's a fool.
When it's hot, he wants it cool.
When it's cool, he wants it hot.
Whatever it is, man wants it not.**

Grandpa was a very wise man. How true do those words ring in the ears of band directors?

"I'm sick of marching season!"

"I can't wait for solo and ensemble to be over with!"

"Another weekend of all-region/area/clinics and concerts!"

You get the idea.

What if we change the internal dialogue?

"I need to make sure that my marching band playing rehearsals are setting my students up for success after marching season!"

"Even though I am super busy, I am going to really focus on tone and consistency with my students during solo and ensemble prep!"

"I am so glad that my advanced students have an opportunity to learn quality literature and give a performance at this region clinic!"

My grandpa would be so proud of us!

I would like to encourage all of us to remember that the busy December, January, and February schedule is a crucial time in the scope and sequence of the band curriculum. What we do during the "off months" is paramount to the level of success we hope to achieve at UIL Concert and

Sight Reading in the spring, and even during marching season next school year.

Here is a checklist of a few things that will hopefully help you to plan your concert band rehearsals during the early part of the spring semester.

- Use daily drill to teach and reinforce important concepts at the beginning of each rehearsal. Daily drill is a great time to review the basics of tone production, balance, intonation, flexibility, articulations, etc. Vary your daily drill from day to day to keep things interesting.

- Make time to study your scores.

Can you sing every part, count every rhythm, and cue every entrance? The more you know before rehearsal, the more effective you will be in front of the band.

- Learn the pedagogical tendencies of each instrument. Start by learning the notes that are innately out of tune and solutions to fix those notes. Then, teach those tendencies and solutions to your students! (*Note my shameless plug for the TBA Professional Development clinic in February!*)

- Focus on teaching students to hear the problems with the music. It doesn't matter how well a teacher hears if their students can't hear issues and fix them as they perform.

- Record your band and make a list of things to fix based on what you hear from your recording. Oftentimes we struggle to hear problem spots in real time. Send your recording to a trusted mentor or colleague and ask them to make a list as well.

- Don't be afraid to ask questions! Call an experienced mentor, call a friend that plays an instrument you struggle to teach, eat lunch with your co-workers and talk shop!

- Invite guest clinicians to your band hall. Don't wait

Come to Tyler Junior College on Saturday, February 29 to learn pedagogical tendencies and solutions from Fred J. Allen in his TBA regional clinic, "Pedagogy from the Podium".

Perspective Makes a Difference!

until your students “know all of their notes and rhythms” to invite a guest. Bad habits form early in the learning process and take quite a while to correct.

- Don't forget to work on sight-reading. Count rhythms out loud often. Use previous years' UIL sight reading pieces to hone your skills at delivering instructions and to hone the students' skills at actively participating in the process.

- Plan for each rehearsal by writing down what you would like to work on ahead of time. To quote Benjamin Franklin, “By failing to prepare, you are preparing to fail.”

- Make sure that you are listening to your students individually. Having students pass music off one at a time for a band director or going down the row during

sectionals is very important.

Through all the preparation and expectations, remember that students are human beings with needs and feelings. We all have bad days and we all need encouragement. We all mess up (band directors included) and we all need reminders. Try not to let the process affect the relationships that so many of our students need far worse than they need a trophy.

Enjoy the upcoming break and good luck with your spring semester!



BAND PACKAGE

EXCLUSIVELY DESIGNED PACKAGE TO BRAND YOUR PROGRAM FOR MARCHING SEASON, EVENTS AND SCHOOL YEAR!

- CUSTOM ONLINE WEBSTORE TO SIMPLIFY YOUR APPAREL NEEDS

- BAND PACKAGE CAN BE CUSTOM MADE TO THE STANDARD OF YOUR PROGRAM

- ASK ABOUT A FREE SAMPLE JACKET & BAND PACKAGE

\$60 MEMBERS JACKET

- EMBROIDERED ART
- PERSONALIZATION OPTION AVAILABLE

ADDITIONAL SPIRIT WEAR OPTIONS AVAILABLE



LADIES CUT & COLORGUARD OPTIONS AVAILABLE



\$55 BAND PACKAGE INCLUDES:

- DRY FIT CUSTOM TSHIRT
- DRY FIT CUSTOM SHORTS
- EMBROIDERED POLO
- EMBROIDERED CAP
- EMBROIDERED JACKET (+\$60)



WWW.TMFCONNECT.NET (956) 984-4468





FEBRUARY 13, 8:00 PM



LILA COCKRELL THEATRE



Under the direction of Jerry Junkin, Dallas Winds will honor TMEA's Centennial with their performance, featuring works by Texas composers and trumpet soloist Dr. Brian Shaw.

WWW.TMEA.ORG/PRESIDENTSCONCERT

2020 TMEA PRESIDENT'S CONCERT

DEEP IN THE HEART OF TEXAS

THURSDAY, FEB. 13, 8 PM • LILA COCKRELL THEATRE
HENRY B. GONZÁLEZ CONVENTION CENTER

Purchase your \$20 tickets when you register to attend the convention or anytime following by returning to your TMEA record and adding this purchase. Pick up tickets at the Information Booth inside the Registration Hall.

Servant Leadership

Dr. Tim Lautzenheiser

Servant leadership is a leadership philosophy in which the main goal of the leader is to serve. The servant leader shares power, puts the needs of the people first and helps others develop and perform at the highest level possible.

From my perspective, working with any kind of leadership group is always a privilege and an honor. With it goes the daunting responsibility of making every effort to frame the given information in a way it resonates with the listener(s). We certainly are not “running short” of data concerning the landscape-of-leadership! One need look no further than the internet to find a plethora of information concerning “leadership success.” In fact, the last time I checked, there were over four billion connections to be sought focusing on leadership. That’s far more than anyone could possibly consume in a lifetime. SO...

- Where do we start?
- What do we emphasize?
- Who are the likely candidates?
- What philosophy do we use as the foundation?
- What are the parameters?
- How do we measure the results?
- Is there some simple/understandable blueprint we can use?

....and a myriad of other valid inquiries; it is never-ending!

After 40+ years of working with aspiring leaders, here are four tried-and-true cornerstones applicable to all who want to explore the highway of SERVANT LEADERSHIP. These road-signs have been tested throughout

history, and they are virtually foolproof in the quest to lead others to a worthy destination.

WE/US over I/ME: Putting the welfare of the group ahead of personal gains requires “taming-the-ego.” It means a permanent consideration filter of: *How will this decision/action impact my followers?* Moreover, it requires the servant leader to be more cognizant of every choice, to make careful decisions based on how the outcome will affect everyone within the given community. Simply put, the realization of: *If I do THIS, it will cause THAT.* (There’s a bit of THE GOLDEN RULE threaded throughout.)

ROLE MODELING: Arguably (still) one of the most effective forms of leadership is (role) modeling what is wanted/needed from the group members. It’s a matter of “walking the talk.” In our band world we always recognize the fact that the band is a reflection of the director. When there is a director change, there is a predictable change in the culture of the band. The followers reflect the leader.

PERSISTENCE: This can be interpreted many ways, but it ultimately comes back to: NOT GIVING UP. There are certainly circumstances that require resetting-the-compass, however persistence is the wherewithal to “stay the course of action” in spite of difficulties or oppositions. It is THE potent fuel for servant leaders. It could well be the piece of the puzzle separating *what is intended* from *what is achieved*.

INTEGRITY: Integrity means doing the right thing for the right reasons. It is about exuding an uncompromising behavior pattern focusing on strong moral and ethical principles and values. In the words of former Senator Alan K. Simpson: “If you have integrity, nothing else matters. If you don’t have integrity, nothing else matters.” The famous coach Lou Holtz frames it beautifully, “There is never a wrong time to do the right thing, there is never a right time to do the wrong thing.”

As we know, the list could go on forever; we could never exhaust the supply of positive character attributes that make up the outstanding servant leader. With that said, the above four pillars provide a tried-and-true starting point. They have stood the test of time. Let us pledge to continue to explore the ongoing pathway of excellence. When we do, ALL WIN... ALL!

“The things you do for yourself are gone when you are gone, but the things you do for others remain as your **legacy**.”
—Kalu Kalu

STRIKE UP THE BAND!

Following his tenure in the college band directing world, Dr. Tim Lautzenheiser created Attitude Concepts for Today, Inc. to manage the many requests for teacher inservice workshops, student leadership seminars, and convention speaking engagements focusing on the area of effective leadership training. Dr. 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. Tim is also the Senior Educational Advisor for Music for All, and NAMM (The National Association of Music Merchants). He continues to teach as an adjunct faculty member at Ball State University, Indiana-Purdue/Ft. Wayne University, and Butler University. He is also a member of the Midwest Clinic Board of Directors and the Western International Band Clinic/American Band College Board of Directors.

The Importance of Singing in ALL Music Classes

Marina McLerran

It is the goal of a professional musician to make playing an instrument or singing look effortless. This can only be achieved with years of intensive study and a well-developed ear. Teaching band and orchestra students how to sing will likely positively affect their aural skills, emotional health, confidence, and marketability.

What are aural skills?

Ear training is one of the most important aspects of music education since all musicians require the ability to hear and evaluate their performance. Individuals who select a music-related major in college will be required to take multiple semesters of an aural skills class (sometimes titled “sight-singing”) in order to perfect their “inner-ear.” David Loberg Code from the Western Michigan University School of Music describes aural skills studies as “a means of developing crucial musicianship skills.” He elaborates that the four main goals of this course are to enable students to understand what they hear, to hear what they see, to make corrections, and to better internalize music. It is necessary for music educators to first be able to look at a score and predict how it is supposed to sound in order to “detect and correct discrepancies” in rehearsals (Code), just as a professional performer must be constantly checking and re-checking their tuning and accuracy.

Professor Code shares that singing is beneficial because of its ability to strengthen one’s “inner performance” with “something concrete and physical.”

Creston Herron, Director of the award-winning Klein High School Orchestra (Klein, TX), believes that “kids will play as well as you expect them to” and that regular singing exercises help “to internalize pitch and improve aural skills.” These two musical concepts, he described as “equally important as the kinesthetic part of playing an instrument.” Herron explained that when students “understand what their function is” (within the harmonic structure), they are more likely to listen to the whole chord across the ensemble, rather than focusing only on their individual playing. Debbie Martin, the music instructor at Canyon Creek Elementary School (Austin, TX), also agrees that “instrumentalists who can sing on pitch are much more likely to play their instrument in tune” and requires all of her K-5 students to learn to use their voice. She also points out the benefits of learning proper posture, breath support, and how to balance with others through regular ensemble singing; three additional skills employed by all musicians.

Additional Benefits of Singing

Besides developing a stronger “inner ear,” singing in class also supports students’ emotional development and

leads to more confident musicians. Stacy Horn of *Time* magazine cites a 2005 study that yielded the conclusion that, regardless of tone quality, ensemble singing “can produce satisfying and therapeutic sensations” that may alleviate the effects of anxiety or stress. Horn cites several instances where researchers have examined the release of various anti-stress hormones, like oxytocin and endorphins, that occurred during a vocal performance. Oxytocin is a hormone that controls elements of the reproductive system and multiple human behaviors including recognition, trust-building, and management of anxiety (Society of Endocrinology). Endorphins are neurotransmitters, or “brain chemicals,” which “function to transmit electrical signals within the nervous system” (Stoppler). Once released, these chemicals act to alleviate feelings of pain or stress and can also boost the immune system (Stoppler).

In a 2017 study completed by Nicola Swain (Dunedin School of Medicine, New Zealand) and Sally Bodkin-Allen (Southern Institute of Technology, Invercargill), it was determined that a positive correlation exists between regular participation in vocal performance and increased self-confidence. For the purposes of the experiment, forty music educators who “self-identified as uncertain singers” were asked to regularly participate in either Acceptance and Commitment Therapy (ACT)

The Importance of Singing in ALL Music Classes

or group singing (Swain, Bodkin-Allen). While both therapies resulted in “significant improvements in singing confidence,” the group singing method “outperformed ACT on an overall rating of improvement in self-perceived tone-deafness” (Swain, Bodkin-Allen). Martin shares that singing is perhaps a superior form of therapy or community-building, since “you can do it anywhere and any time” without any equipment or cost. She uses regular voice-training to encourage her students to express their feelings and “be confident in their voices” and themselves.

Teaching instrumentalists to sing also enhances their marketability, should they choose to pursue music as a career. Skilled instrumentalists can make themselves more desirable to future college programs and employers by developing basic vocal abilities. In recent decades, there has also been a noticeable movement towards instrumental

compositions that include a vocal or auxiliary part. More often, all levels of band students are expected to sing, snap, clap, or stomp in regular concert repertoire. Examples of this rising trend include *Agincourt Hymn* by Daniel Bukvich, *Echoes of the Morning Trumpet* by John Prescott, and *Purgatorio* by Robert W. Smith. It is our responsibility, as educators, to properly equip our students for a career in music and give them a myriad of tools to make them as distinguishable from their peers as possible.

Implementing a Vocal Routine

Several directors of instrumental ensembles are hesitant to introduce singing into their classrooms for a variety of reasons—limited rehearsal time, doubts about the validity of singing lessons to instrumentalists, or a lack of confidence in their own abilities. However, Melodianne



NATIONAL YOUTH WIND ENSEMBLE



Guest Conductor
Col. Jason K. Fettig
“The President’s Own” Marine Band

APPLY TODAY

<http://giftsmovement.org/nywe>

nywe@giftsmovement.org



Guest Conductor
Dr. Kevin Sedatole
Michigan State University



The Importance of Singing in ALL Music Classes

Mallow, a distinguished clinician at the 2017 Texas Bandmasters Association Convention, said it best when she emphasized that directors “don’t have the time *NOT* to” teach strong fundamentals from the very beginning; ear training and self-awareness must be a priority for all levels of musicians.

In my own limited teaching experience, getting beginner band students to sing has taken very little convincing and has yielded musicians with heightened self-awareness, especially when it comes to tuning. Over the course of the school year (their first in band), I make it a point to have students periodically hum the tuning note (concert F) for intervals in between playing it. As the band’s warm up exercises become more advanced (for example, the Remington exercise), they are asked to hum more complex patterns of notes. It is important to explain to students regularly that, in order to achieve the highest level of musicianship, it is necessary to engage as many parts of the brain as possible during practice; getting them into the mindset that singing is something all musicians do.

About getting his high school orchestra students to sing, Mr. Herron shared that, assuming the students studied pitch-matching and solfege in elementary music, “you’re tapping into pre-existing knowledge (and an existing comfort level)” by employing these lessons in the ensemble setting. As part of their daily warm up, Herron requires his students to sing their major scales with the proper solfege (and coordinating hand signs) in thirds. The main focus of this exercise is tuning and a clear understanding of the function of each pitch within a chord. Herron also puts great emphasis on having clear intentions when it comes to phrasing and style, saying, “students will play it how they sing it.” Klein orchestra students are required to learn the words to a work or assign a plot to pieces without lyrics. Herron believes that

“words add imagery” which can make determining phrase endings or studying a new style more accessible.

At the elementary level, Ms. Martin explains that she uses a significant amount of echo singing and repetition to get students started. She employs the Kodaly Concept (http://kodaly.hu/zoltan_kodaly/kodaly_concept) which introduces the use of solfege in accessible intervals and becomes increasingly more difficult “when students are developmentally ready.” She reminds educators that the most important thing “is to make singing fun and to allow students to build confidence in their voices by using singing games and activities that encourage them to love and appreciate making music.”

Sources

Horn, Stacy. (2013). *Singing Changes Your Brain*. Time Magazine. Time, Inc. Web. 2 March, 2018. <http://ideas.time.com/2013/08/16/singing-changes-your-brain/>

Code, David Loberg. (2011). *Aural Skills Guide*. Western Michigan University, College of Fine Arts, School of Music. Web. 2 March, 2018. <https://wmich.edu/mus-theo/etg/why.html>

Society for Endocrinology, United Kingdom. (2015). *Oxytocin*. Web. 11 March, 2018. <http://www.yourhormones.info/hormones/oxytocin/>

Stoppler, Melissa Conrad. M.D. (2018). *Endorphins: Natural Pain and Stress Fighters*. MedicineNet. Web. 11 March, 2018. <https://www.medicinenet.com/script/main/art.asp?articlekey=55001>

Interview with Debbie Martin. K-5 Music. Canyon Creek Elementary School. Round Rock Independent School District. Austin, TX. 21 March, 2018.

Interview with Creston Herron. Director of the Klein High School Orchestra. Klein Independent School District. Klein, TX. 25 March, 2018.

Swain, Nicola. Bodkin-Allen, Sally. (2017). *Developing singing confidence in early childhood teachers using acceptance and commitment therapy and group singing: A randomized trial*. *Research Studies in Music Education*. Vol 39, Issue 1, pp. 109-120. Web. 24 March, 2017. <http://journals.sagepub.com/doi/>

Originally from Austin, TX, Marina McLerran is a clarinetist, music educator, and writer. After graduating from Stephen F. Austin State University in 2014 with a degree in Music Education, she served as an assistant band director in eastern Texas, where she primarily worked with middle and high school-aged students. In the summer of 2019, McLerran relocated to Miami, FL to begin earning a Masters of Music Education from the Frost School of Music at the University of Miami. In addition to her work for the McLerran Journal, McLerran has had her writing published in the Kansas Music Review (Kansas Music Educators Association), the Bandmasters Review (Texas Bandmasters Association), and the Florida Music Director (Florida Music Educators Association). She is also a charter member of the East Texas Chamber Winds, a non-profit group dedicated to the performance of “harmoniemusik”, established in 2016. By founding the McLerran Journal, she hopes to create a valuable reference for her fellow educators and encourage a spirit of learning.

Single Reed Success (Part 2)

Greg Countryman

This is Part 2 of an article titled “Single Reed Success”. Part 1, which covered hand position, embouchure and tone production, was published in the September issue of the Bandmasters Review. The handouts referenced in this article can be found on the TBA website: www.texasbandmasters.org. Select Resources / Publication Archives / Convention Handouts (on the left hand side) / “Single Reed Success”. This entire article, Parts 1 and 2, will also be archived on the website under Resources/Bandmasters Review.

Articulation

It is best to wait until the students can consistently produce a characteristic sound on several notes before attempting to introduce articulation. A step-by-step approach will help ensure the students are successful in learning to articulate correctly.

1. Have the students say their articulation syllable (de, dah, doe, tah, etc.) with a hand on their jaw to make sure it does not move. Initially, I would start the first note without using the tongue, because this allows the airstream to be established prior to the tongue being used. Example: ah.....dah.....dah.....dah

2. Have the students blow air through their embouchure and let the tongue move as if saying the articulation syllable. The tongue should not stop the air, but only briefly interrupt it – much like a finger flicking side to side through a stream of water from a sink faucet. The students can hold their palm in front of their mouth to feel the airstream as the tongue touches the roof of the mouth.

3. Have the students say their articulation syllable with the mouthpiece/barrel-neck in the mouth.

4. Have the students blow air through the mouthpiece/barrel-neck without making a tone and let the tongue move as if saying the articulation syllable.

Aspects to stress:

- The tongue touches the same place with the same strength each time.
- Touch the reed with one taste bud of the tongue. To demonstrate this, I usually have the students stick their tongue out and I touch the reed (assembled to the mouthpiece) to their tongue with a quick, light motion in the correct place.
- The tongue motion should be up and down and not back and forth.
- The top of the tip of the tongue should touch the tip of the reed from the bottom. Saxophones will need to touch the reed farther back on the tongue since the mouthpiece is farther in the mouth.
- The tongue should be down 99% of the time and only briefly touch the reed. The tongue should move like a snake striking or someone touching a hot stove with their finger.

5. Have the students start a sound on the mouthpiece/barrel-neck without the tongue and then start articulating after a steady sound is achieved.

Aspects to stress:

- Articulate the sound and not the reed.
- No extraneous sounds caused by the tongue touching too hard or too much tongue being used.
- The articulation should not change the sound in any way.
- The articulation will lack clarity and/or produce a pitch drop if the tongue touches below the tip of the reed. Due to the angle of the saxophone mouthpiece, and most bass clarinet mouthpieces, the student must keep the tip of the tongue down, so they do not get a “slap” tongue (touching with too much tongue surface).

Also stress the importance of the tongue touching the center of the reed. If the students touch to the left or right of center, it often causes a squeak and/or lack of clarity. The vibrations need to be interrupted equally left to right across the tip of the reed. See *Warm Up #1 on the TBA website which pertains to introducing articulation.*



Single Reed Success (Part 2)

Visual articulation examples - One continuous airstream and same sound (shape) throughout the airstream regardless of whether the students are tonguing or not.

8 count airstream – no tongue to start
--

Air first – no tongue to start, then add articulation				
--	--	--	--	--

Once the basic fundamentals (hand position, embouchure, tone production, articulation) have been introduced and the students can demonstrate them with acceptable proficiency, there are other fundamentals that should also be taught during the first year.

Other Important Clarinet Fundamentals

Register Key – Introduce the register key by having the students play a low C and then YOU, not the student, add the register key. If all the previous tone production fundamentals (embouchure, anchoring, vowel sound, etc.) are established correctly, the students should not need to change the embouchure or air to produce a centered and focused sound in the upper register on their first try. If the mouthpiece is not anchored to the top teeth correctly or the vowel sound (“eee”) is not correct, the upper note may not respond, be spread or flat in pitch. Have the students then add the register key themselves while playing the C. Once they can produce the C to G correctly, add fingers in the right hand one at a time while playing the lower note first and then adding the register key. *See Warm Up #3 on the TBA website for exercises to use.* Only play the first two notes of lines 1-6 at first. You can probably introduce #1-3 the first day and then add #4-6 one line at a time as the students are ready. Once they can play the first two notes of each line successfully and with a good sound, then you can add the remainder of the lines.

Conquering the break – The first finger in the left hand is the most important finger while learning to play the clarinet and must move correctly in order to be able to

play across the break smoothly. This finger should move side to side at the large knuckle like a windshield wiper. Students should hit near the bottom of the A key with the side of finger one at the first joint. To practice this, have the students slur from first finger F# to A and there should not be a G between the two notes. Another good exercise is to finger T123 + left pinky and then roll the first finger to the A key while keeping the other fingers down. This is not a real fingering and produces a sound like an “old timey” ambulance siren. This exercise teaches the fingers how to stay in place while rolling to the A key, so that later the fingers will stay in position as they hover over the holes. If the students are not voicing correctly, they may squeak when hitting the A key, so this exercise is also a good way to check voicing. In addition, teaching the students to play G, G# and A with the right hand down will make playing across the break much easier.

During the first year of playing, clarinets should learn to play from low E to high E (above the staff), both right and left fingerings for the pinkies and chromatic fingerings (F# - first finger and thumb + bottom 2 side keys; B natural/ top line F# - middle finger and 4 + ring key; Eb – T12 + bottom side key).

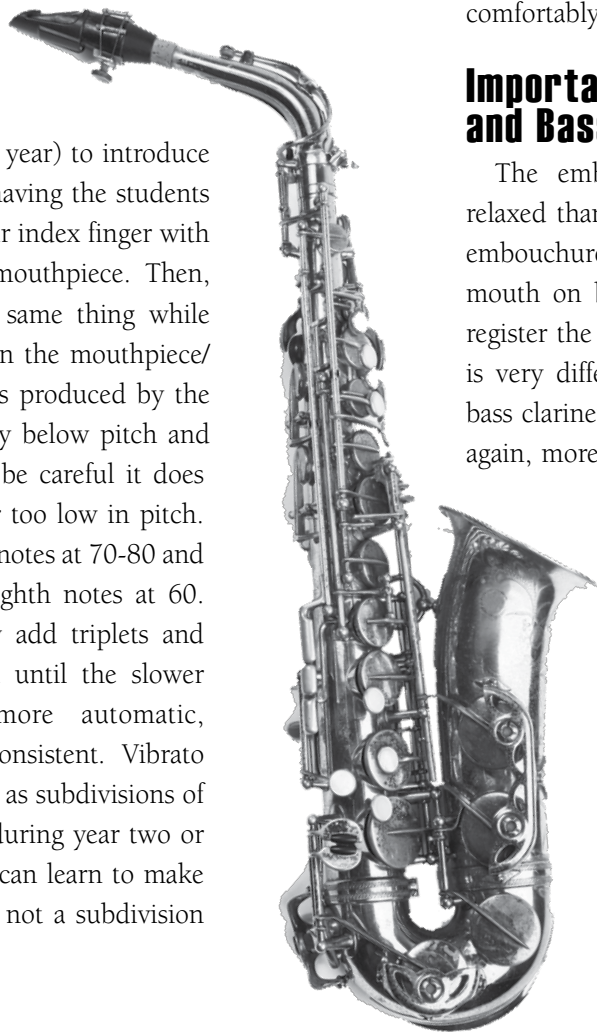
Other Important Saxophone Fundamentals

Palm Keys – Try to keep the correct left-hand shape as much as possible when using the palm keys to facilitate better technique in the future. The first palm key is depressed by collapsing the palm slightly. The second palm key is depressed with the second finger and the third palm key is depressed with the third finger.

Single Reed Success (Part 2)

Chromatic fingerings and Bis – Teach both fingerings for F# (middle finger and finger 4 + F# key with finger 6 in the right hand) and side C. I teach Bb as 12 + bottom side key first, but feel it is important that the students learn the Bis fingering (hitting both the B key and the key beneath it at the same time with the first finger) before the end of the first semester. The students may resist at first, but this is an important fingering for saxophone technique, so insist they learn to use it. Beginning saxophone students should be able to play the full range of the instrument during the first year.

Vibrato – The students need to be able to produce a consistent, resonant tone quality before introducing vibrato, so it is best to wait until the second semester (often near the end of the year) to introduce this skill. Start by having the students lightly chew on their index finger with it inserted like a mouthpiece. Then, have them do the same thing while producing a tone on the mouthpiece/neck. The vibrato is produced by the sound going slightly below pitch and then back up, but be careful it does not get too wide or too low in pitch. First, pulse quarter notes at 70-80 and then progress to eighth notes at 60. You will eventually add triplets and sixteenths, but not until the slower pulses become more automatic, comfortable and consistent. Vibrato must first be taught as subdivisions of the beat and then during year two or three, the students can learn to make the pulses free and not a subdivision of the beat.



Selecting Students for Tenor/Baritone Saxophone and Bass Clarinet

When selecting students for tenor/baritone saxophone and bass clarinet, do not put your weaker students on these instruments. They may be the only person playing their part, so the students playing these instruments must be strong rhythmically and confident players. Look for talented players who do not have a great tone quality on soprano clarinet or alto saxophone, or a student who has difficulty forming the embouchure for their current instrument. These students often sound terrific on the larger instruments and become outstanding players. Always check to make sure the student's hands are big enough to comfortably fit on the larger instruments.

Important Differences in Bb Soprano and Bass Clarinet

The embouchure on bass clarinet is much more relaxed than soprano clarinet and more like a saxophone embouchure. More mouthpiece must be inserted in the mouth on bass clarinet and when playing in the upper register the student must think of opening the jaw, which is very different from soprano clarinet. The airspeed on bass clarinet is generally slower than soprano clarinet and again, more like a saxophone. Bass clarinet does typically use a harder reed (3 ½ - 4 Vandoren) than the soprano clarinet.

Students often have difficulty playing in the upper register on bass clarinet and the best way to improve in this register is by practicing register key slurs. Be patient when first switching a student to bass clarinet, because it may take time for them to get the upper register to respond without slurring from the lower register. You must also make sure the students have a quality instrument, because many lower end bass clarinets will not play in the upper register regardless of the ability or experience of the player.

Single Reed Success (Part 2)

Important Differences in Alto, Tenor and Baritone Saxophone

Most students have little difficulty adjusting to the larger saxophones, since the differences in these three instruments is not significant. As the mouthpieces get larger, the student must take more mouthpiece in the mouth and the embouchure is more relaxed. Tenor saxophone players must understand their instrument is pitched in a different key from the alto and baritone saxophone. The alto saxophone bell should be pushed forward to the thigh on the right leg, but for tenor/baritone saxophone the instrument should hang at the hip. The larger saxophones do typically use a harder reed (3 ½ - 4 Vandoren) than the alto saxophone. Due to the tenor/baritone saxophone being much heavier instruments, a padded neck strap or harness is recommended. It is vital that the larger saxophones learn to blend inside the ensemble sound. Tenor saxophone should be inside the trombone/euphonium or bassoon sound and the baritone saxophone should be inside the tuba or bassoon sound.

Hopefully you will find some of the teaching strategies discussed in this article useful and can find ways to incorporate some of the ideas into your current teaching methods. If you have any questions or need further clarification, please don't hesitate to contact me at info@txmaa.org.

Greg Countryman retired in 2019 after being a band director in Texas for 35 years. For the last 18 years, he was Director of Bands at Fort Settlement Middle School in the Fort Bend ISD. He is a native of Decatur, Alabama, where his music career began under the direction of his father, Jerry Countryman. He earned his Bachelor of Music Education degree from Louisiana State University and a Master of Music Education degree from the University of Houston. The Fort Settlement Band has been a state finalist in the TMEA Honor Band Competition five times, chosen Best in Class at the Festival at the Falls ten times, a recipient of the National Wind Band Honors Award, awarded the 2009 Sousa Foundation's Sudler Cup, performed at the National Concert Band Festival in Indianapolis and was the 2012 Texas Bandmasters Association Exemplary Middle School Band Program. Mr. Countryman was previously Director of Bands at Quail Valley Middle School where the band was selected to perform at The Midwest Clinic in 2000 and chosen as the 2001 Texas Music Educators Association CCC Honor Band. Mr. Countryman has presented clinics at the TBA and TMEA conventions, The Midwest Clinic and for the TBA Professional Development Series. He served many years as the Middle School Band Coordinator for TMEA Region 13, is a Past President for the Texas chapter of the Phi Beta Mu International Bandmaster Fraternity and Past President of the Texas Music Adjudicators Association. Mr. Countryman is currently the Executive Secretary for the Texas Music Adjudicators Association and is an active clinician and adjudicator.

Make Plans for San Antonio!

TBA Convention/Clinic • July 23-25, 2020
Registration opens online February 10, 2020
www.texasbandmasters.org

It Starts With You



Amanda Blackstone

Texas Band Culture doesn't need to change, but it does need to improve. Isn't improvement what band in Texas is all about? Our programs have been reviewing, innovating, collaborating, and improving for over a century now. There is a reason why Texas bands continue to earn national and international acclaim; we have fine-tuned the art of fine-tuning. When it comes to excellence and success in our students, we hold nothing back. What about all that "other stuff" that happens when we're not on the podium or tower? How can we improve? In this article, I've listed a few small ideas that can make a positive impact on our band culture today.

Stay Home When You're Sick

Somewhere along the line, missing zero days of school became a badge of honor for band directors in Texas. Band directors are try-hards at heart, we don't want to miss rehearsal because there's so much to be done. Maybe we don't want to burden our coworkers with the workload, and we know that a typical sub can't handle it. We face the same amount of icky germs as a normal teacher and usually work longer hours, carry more stress, and encounter significantly more spit and mold. So why do we pretend to be superhuman?

If you want to help correct this tendency, it's pretty simple. Take a day off when you need one. Cover for your coworkers when they need one. Check in on the band directors in your life. Encourage rest and social time for

your younger colleagues. (Don't forget, they were raised in today's Texas Band Culture. They may not know how to stop "band-ing".) If you're feeling under the weather, go to the doctor and then stay home. Your students deserve your best and they won't get it if you don't feel your best.

Build Each Other Up

A career as a band director builds excellent critical listening and critical thinking skills. Unfortunately, it also fosters a nasty habit of critical speech. Have you ever spoken to a colleague immediately following a performance and been met with a list of problems to fix? This is part of Texas Band Culture; we like to get better. It's not uncommon for a band director to be sucked into the Fixing Problems Vortex. It may make your band sound a lot better, but it guarantees that the people around you will feel much worse.

The best people in our profession put significant effort into correcting this habit. There is no such thing as too much positivity. Recognizing something good that is happening in the rehearsal will go a long way. It's not just students that need positive reinforcement! If you want to *feel* more positive about what you're doing, *be* more positive about what you're doing. If that's too tough, then fake it 'til you make it. Your family, your friends, your colleagues, and your students will benefit from a renewed effort towards positivity.

Get a Life

It's okay to have a family and be a band director. It's okay to have a hobby and be a band director. It's okay to have pets and be a band director. It's okay to have a side-hustle and be a band director. It's okay to travel and be a band director. It's okay to go to church and be a band director. It's okay to be passionate about something other than band, while you're working as a band director!

Sometimes the phrase "It's Just Band" can seem like a curse word, but band shouldn't be your whole life. A fulfilling career is just a small part of a bigger picture of people, places, and activities that make you happy. Pursue your interests inside and outside of the band community. Discover ways to fill your cup, when band just isn't quite enough.

Check the Ego

When left unchecked, a band directing career is like lighter fluid to the ever-glowing fire of our own egos. If we aren't careful, we can lose sight of what really matters: the students and the music. Ego is a funny thing because it can be easily disguised as a service to others, when deep down we know that it's for us. We have the ability to pull the whole community into action: students, parents, teachers, friends, etc. It's on us to make sure that we are doing the right thing for the right reasons.

How to fix this problem? Well, it can't truly be fixed. We're human and we will always be victim to our own egos. However, it wouldn't hurt

It Starts With You

to check yourself occasionally. When you make a tough decision at work, ask yourself, "What was the heart behind that decision?" When I was having a tough time at work, my mentor shared a document with me that really changed my perspective. It was his daughter's *Why*. It was personal, heartwarming, and it was her reason for pursuing a career in music education. Take some time to write out your *Why*, read it and reflect on it when you can.

You may not agree with everything in this article. You may see these as hard truths that are better left unspoken. I'm a 26-year-old in my fifth year of teaching, what do I know? I know that Texas Band will get better and better. I know that I would like to teach music for the next 50 years of my life. And I know that if you try to improve on just one of these points, it can't hurt! Together, we can build a better Texas Band Culture.

Amanda Blackstone is an assistant band director at Farley Middle School in Hutto, Texas. She teaches beginning woodwind classes and the non-varsity band. Prior to becoming a Hutto Hippo, Amanda taught in Southlake, Texas at Carroll Middle School. She graduated from Texas Tech University in 2015 and is currently working towards earning a Master's degree in Music Education at Texas Tech. In her five years as a band director, Amanda has already observed the escalated burn-out rates of new band directors. Through the creation of Young Band Directors of Texas, she hopes to provide resources and a sense of community to new band directors so they can better serve the band programs of Texas.

Amanda Blackstone was the 2014 recipient of the TBA Malcolm Helm Memorial Endowed Scholarship.

SPECTACULAR SETTING FOR GROUP DINING



In an authentic 140-year-old cotton gin overlooking the Guadalupe River, this Texas original offers nine distinct dining areas with native stone fireplaces, lush surroundings and sweeping views of the river. With a wide menu variety, it has been the perfect getaway for a unique casual dining experience for large and small groups for over 40 years.

**(830) 625-0684 · GristmillRestaurant.com
Call (830) 515-1903 to book a party!**

**Gruene Historic District at New Braunfels, TX
1.5 miles from IH-35 between Austin in San Antonio**

Levels of Thinking

Frank Troyka

Something all of us hope to instill in our students is the ability for them to take responsibility for their own learning. As musicians, independence and interdependence are inherent in virtually everything we do. As a young teacher, I found myself trying to bear the burden for student achievement somewhat disproportionately. That is, I tried to do too much for them rather than challenge them to apply their own intellect and skills. What I saw as “help” was more of a hindrance. By not equipping them adequately with the tools to self-reflect, I was perpetuating their stagnation. How could I lead them toward leading themselves?

When conditions are right, people are susceptible to influence, and there are observable behaviors that can help us, the teachers, as well as our student leaders, understand how to interpret and alter those conditions, and to help others begin to lead themselves. This is where the seven LEVELS OF THINKING can make a difference. As I taught these to my students, there was an immediate transformation in the responsibility they took as individuals and that contributed to a positive shift in the culture.

As each of the LEVELS OF THINKING is delineated below, you’ll find two labels for each. The first is a formal designation, and the second, in quotes, is a common form that I would share with the students. I would refer to the levels of thinking often, particularly when there was a breakdown in concentration or when momentum was building. I encourage

you to read on and to take your time. I hope you’ll find them as impactful as I.

SEVEN LEVELS OF THINKING

LEVEL 1: DISENGAGEMENT

“Not thinking at all”

Level 1 thinkers aren’t really thinking at all. They may be disinterested or distracted by things that are more immediately satisfying. They are often detached mentally (daydreaming, off-task, sleeping, or even absent) and they learn mostly through repetition and trial-and-error. They tend not to feel any social responsibility to contribute to group efforts, especially in the presence of other Level 1 thinkers. Their complacency is reinforced through association, so a key to motivating them is to surround them with those who think on higher levels. Initially, this creates a kind of social isolation for them, but it can make them susceptible to the influence of those who are more engaged.

In rehearsal: Level 1 thinkers achieve minimally, if at all.

LEVEL 2: INTERMITTENT ENGAGEMENT

“Process only SOME of the instructions”

Level 2 thinkers are mentally engaged, but only sporadically. They are motivated not by a desire to learn as much as to earn rewards and avoid consequences. Their inability to achieve is not necessarily due to a lack of intellect or ability, but rather to a lack of sustained mental effort. They tend to succeed only when the demands are few, highly specific, and immediate, and they

often fail to see how their lack of focus impacts others. They may retain and apply some of the essential information delivered if those topics, in some way, have been given extra emphasis (bold print, italics, change in vocal inflection, incentives), paraphrased (often with the use of analogies and anecdotes), made more entertaining, or simply through repetition.

In rehearsal: Level 2 thinkers often miss instructions, thereby compromising the success of the rehearsal.

LEVEL 3: SUSTAINED ACTIVE ENGAGEMENT

“Process ALL of the instructions”

Level 3 thinkers are alert and in the moment. They are urgent without being anxious. They respond well to praise. They are task-oriented self-managers, processing and applying virtually all essential objectives that have been stressed or emphasized. They respond when things are quantified and straightforward. When they experience lapses in concentration, they rebound quickly because they focus on the task at hand and are not distracted by immediate setbacks. Level 3 thinkers tend to do well on multiple choice and objective tests because the options are narrowed and manageable. They often favor TO DO lists, and they value rewards, badges, ranks, and other measurable indicators of their success. Level 3 thinking is essential to creating a robust and healthy culture.

Lever 3 thinkers can become overwhelmed, however, if given too

Levels of Thinking

much information at once. They tend to be more successful when given a limited number of tasks with short term deadlines. When faced with long-range projects that are larger in scope, they may need help setting smaller, more immediately achievable goals to stay on track and stay motivated.

In rehearsal: Level 3 thinkers rarely miss instruction, thereby contributing positively to the culture as well as the success of the rehearsal.

LEVEL 4: CONSCIOUS ACCUMULATION OF KNOWLEDGE

“Apply previous information”

Level 4 thinkers intentionally apply previous information to the current situation. They connect with quality, and they work to develop and layer skills in pursuit of excellence for its own sake. Thinking and learning are intentional rather than byproducts of external rewards and consequences. As they accumulate knowledge and experience, they draw relationships between what was presented before and its relevance and impact on where things are headed. Though they still value honors and accolades, they don't require these to find their motivation.

As knowledge accumulates, so does the possibility of error. Level 4 thinkers take responsibility for their mistakes in anticipation of the satisfaction of overcoming them. This represents a significant change in thinking because it often delays gratification, and that foreshadows vision (a component of Level 7 thinking).

In rehearsal: Level 4 thinkers intentionally apply previous information without having to be reminded.

LEVEL 5: CONSCIOUS ANTICIPATION

“Figure out what's next”

Level 5 thinkers are keenly acclimated to a culture of learning. They identify not only as individual achievers, but when in a group setting, they see themselves as part of a community. They sense the motives, methods, strengths,

and shortcomings of their peers as well as their superiors. They synthesize prior learning with new information and then anticipate what will come next. This engages decision making and can create a feeling of independent ownership as well as partnership in the process. They can

withstand inconvenience and short-term failure in favor of an anticipated outcome. Because they are consistently engaged intellectually, Level 5 thinkers may appear reluctant during periods when results are uncertain, when there are breakdowns in procedures, or when things simply aren't working. They respond when those in charge acknowledge problems and share the rationale driving decision-making because it appeals to their intellect and sense of involvement. Simply stated, Level 5 thinkers are forward thinkers who

continuously look for more than just what they're given.

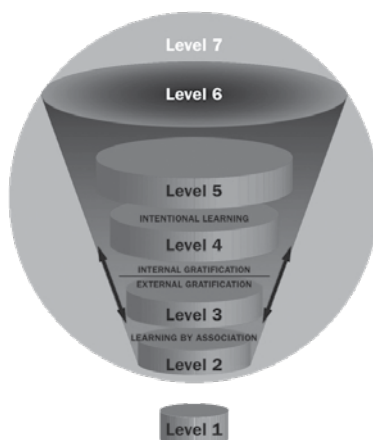
In rehearsal: Level 5 thinkers figure out where the teacher is going and work to get there first.

LEVEL 6: ADAPTIVE IMITATION

“Watch and copy” – “Listen and copy”

Up to this point, each level of thinking built progressively upon the preceding level, but Level 6 thinking isn't really a “level” at all because it isn't sequential, and it isn't necessarily tied to age, experience, or maturity. Adaptive imitation simply means that we imitate what we see, hear, and experience every day, first and foremost for survival, but also as a way of fitting into society.

We all develop into whomever we become through a combination of instinct and imitation. At the earliest age, we learn to walk in part because we see others walk, and we imitate. The motivation to walk is tied to the desire for independence. Thus, we avoid having to rely on others to provide for us what we might get for ourselves. We learn to speak because we hear others, and we imitate their speech patterns. In this case, the motivation is to further our independence through enhanced self-expression, giving



Levels of Thinking

rise to the ability to persuade, argue, demand, appease, relent, and interact more deeply. We learn about social boundaries based upon what we observe and how those behaviors are accepted or rejected.

Adaptive imitation is also the foundation of culture. When someone finds himself in a new environment, like when a student moves from junior high band to high school band, he will adopt the behaviors that help him fit in most quickly. He will come to value what earns approval. This is yet another reason why it's critical that student leaders in music always model enthusiasm, commitment, hard work, excellence, resilience, and respect. These traits cannot be circumvented in the pursuit of excellence. When these traits are widespread and part of the culture, newcomers adopt them as a way of securing their place in the group. By contrast, if they see apathy, complacency, inconsistency, negativity, etc., that's where they will find their social foothold. This is why Level 3 thinking (rarely missing instructions) is essential because errors become socially acceptable or unacceptable based upon the prevailing attitude.

In rehearsal: Level 6 thinkers learn by imitating others, behaving in accordance with what they see, hear, and experience every day.

LEVEL 7: INNOVATION AND VISION **"Create different ways of thinking"**

Level 7 thinkers are creative. In many ways, they become their own teachers. They are inventive and often discover new ways of approaching whatever they're doing, sparking their enthusiasm and fueling their resilience. They gain insight previously unrevealed and can consider things from different perspectives. When they work with others, they invent strategies that are unique, spontaneous, and visionary.

Similar to Level 6 thinking, Level 7 isn't necessarily dependent on moving sequentially through the other levels. There may be flashes of innovation and vision when one experiences "breakthroughs," and that's when new possibilities present themselves. Over time those Level 7

flashes become more frequent until they are absorbed into the overall pattern of thinking. Simply put, Level 7 thinkers aren't limited by what they've learned. They are the innovators, the game changers, the influencers.

In rehearsal: Level 7 thinkers thrive on creativity and change, and they are alert for ways to approach things differently.

Among our tasks as teachers is to challenge ourselves and our students to operate consistently at the highest level. When we find students slipping into old patterns of thought and behavior, we can use the LEVELS OF THINKING as a way to "dial it up" to a higher level, to the level they will come to expect of themselves through consistent application. When they CONSCIOUSLY choose to adopt the actions of a higher-level thinker, they start to BECOME a higher-level thinker. By understanding each of the seven levels, both we and our students will improve our own circumstances and be better equipped to empathize with others and help them rise to new levels of thinking and to greater success.

Frank Troyka is the retired Director of Bands and Coordinator of Fine Arts at Berkner HS in Richardson. He began his college career at Western Michigan University under the baton of Eddie Green and completed his undergraduate degree at the University of Texas at Arlington where he studied conducting with Ray Lichtenwalter and clarinet with Carol Jessup. In 1984, he student taught under Brian Gibbs at Forest Meadow Jr HS (Richardson) and under Malcolm Helm at Lake Highlands HS, where he began his professional career. In 2009 he received his Master of Music degree from Sam Houston State University under Matthew McInturf. A teacher for over 30 years, Frank came to Berkner in May 2006 following seven years as Director of Bands at Cypress Falls HS in Houston.

Frank is an active clinician, presenting workshops and professional development sessions across Texas, throughout the United States, and at international destinations. Currently, he is a Senior Educational Clinician with Conn-Selmer, Inc.; the Director of Education for System Blue, the educational arm of the Blue Devils Drum and Bugle Corps; and for The Midwest Clinic, he is the coordinator of the Generation Next track and co-founder of the Day One track. Among numerous honors, Frank was named the 2019 TBA Bandmaster of the Year.

Special thanks to Ben Underbrink, Garrett Lindholm, and Jacob Muzquiz for their contributions.

In Praise of Hearing Better

Fred J. Allen

At the height of one's career as a band director, having a hearing check-up can be daunting. After all, those of us who teach band count on our sense of hearing as one of our primary diagnostic tools. Furthermore, it is part of our collective identity as music educators—we are people who actively engage our hearing in every class and rehearsal.

“What will people think if I start wearing hearing aids?!”

Many of us, myself included, have made statements like this, “Those judges need to have their hearing aids checked.”

However, we would never ridicule someone who wears glasses or contact lenses. On the contrary, we would be horrified at the idea of someone driving who needs help correcting vision issues but doesn't wear corrective lenses.

We, as a society, must change our attitudes about hearing aids: people who wear hearing aids are doing something to improve their hearing! In the same way that glasses bring our vision up to standard, hearing aids do the same for our ability to process sounds. Our profession should lead the way in promoting the idea of good hearing health, both preventative and corrective.

There is another misconception we as music educators need to eradicate: people who wear hearing aids have a deficiency in hearing pitch. Pitch acuity and hearing loss are two different things. Many people who need hearing aids have lost

the ability to sort the frequencies of certain consonant sounds, but that is completely different than the ability to hear pitches, intervals and chords.

To quote Dr. Ross Tonini from an online article in the *Baylor College of Medicine News*, “Generally, it's assumed that rock and rollers are at greater risk for hearing loss, but it's actually classical musicians that have higher rates of noise-induced hearing loss.” www.bcm.edu/news/ear-nose-and-throat/hearing-loss-musicians-not-rock-and-rollers. Prolonged loud sounds can damage hearing acuity, even starting in beginner band.

Drumline participants have led the way, using earplugs for years. Some piccolo players, even in symphony orchestras, wear hearing protection in their left ears. Music educators should investigate the issues of hearing loss caused by prolonged loud sounds.

Fascinating information can be found online in the *Hearing Review*, including these articles about earplugs designed especially for musicians: www.hearingreview.com/2014/07/high-notes-musicians-earplugs and www.hearingreview.com/2015/12/unt-develops-new-approach-assessing-musicians-earplugs.

Preventative measures, such as the wearing of hearing protection, must become a concern for all of us who teach.

Corrective measures are also important. Have your hearing checked sooner rather than later. Most importantly, if hearing aids are suggested by your audiologist, wear

them with pride! Wearing hearing aids is a sign of a person who has chosen to improve his/her hearing, and we should admire that.

Rather than thinking “oh great, another concert adjudicator with hearing aids,” let us think “thank goodness that judge is taking good care of his/her hearing!” A judge wearing glasses will see the score better with them than without; a judge wearing hearing aids will hear the sounds with more clarity than without them.

Let's commit to making better hearing health a priority for our students and for ourselves, and let's commit to understanding the advantages we all share when one in our profession wears hearing aids.

s

Fred J. Allen is a music teacher, conductor, arranger, composer and author. His teaching career spans over 40 years and included posts as Director of Bands at two different universities, and in two public school districts. At the university level, he taught numerous courses in the music education and wind conducting curricula, including conducting lessons, wind literature, rehearsal techniques, instrumental methods and orchestration in addition to conducting duties with the wind ensemble. His teaching was recognized in 2012 with the Meritorious Achievement Award by the Texas Bandmasters Association.

Allen has conducted All-Region and All-State Bands throughout Texas and the United States, where he is also an active concert clinician and adjudicator. He has often served as guest conductor for bands playing at The Midwest Clinic and the Texas Music Educators Association Convention, and has also conducted in Korea, Taiwan, Hong Kong and Australia.

He is an elected member of the American Bandmasters Association, Phi Beta Mu International Bandmasters Fraternity, College Band Directors National Association and ASCAP. He lives in Nacogdoches, Texas.

Having a Long Term Vision of How to Structure Your Program (Part 1)

Nathaniel Neugent

Part 2 will appear in the next issue of Bandmasters Review.

Over the years, I've had the pleasure of observing, judging, and mentoring many enthusiastic younger teachers who are always inquiring how to take their consistently "superior" middle school program into the stratosphere of "exemplary" programs. Their desire for growth is genuine and their ultimate goal is to cultivate a program that can provide their students with life-altering performances such as at The Midwest Clinic or TMEA convention. Most band directors have lofty goals, but many of us often only operate year to year. While the curricular approach you take with fundamentals and literature choices are a big part of achieving those goals, the true success of your program lies first in how it is structured: staffing, scheduling, beginner classes, instrumentation, etc. Rarely are we given the ideal set-up of all of these things. We have to fight for them by constantly and consistently educating students, parents, teachers, and administrators with a long-term plan in mind. Developing positive relationships with these stakeholders is the key to success.

Play the "Long Game" Band Every Day

Though we would think this is a given, having Band class every day from 5th, 6th, or 7th grade onward is essential to the growth of your program. Learning to play an instrument is a "muscle memory" activity and requires daily repetition to improve. Band class every day is especially critical in lower

income socioeconomic situations where parental support and the student's home life is less than ideal for reinforcement and retention. To make this a reality, learn more about your master schedule and work with your principal/counselors. Ask to be in the meetings and give them 2-3 solutions you can live with (for now). First priority for band every day should be your top performing band and your beginner classes. If you don't currently have band every day, some possible alternatives are: add an "optional" 2nd band class, add before and/or afterschool rehearsals on off days, use practice records/learning logs to monitor daily practice, require audio/video submissions of full fundamental exercises/warm-up until it's a habit, use quick on the spot chair tests to start each day to make sure they are practicing between days. Then keep politely pestering your administration until you get band every day...don't give up!

Like-Instrument Beginners

Many programs in Texas take this for granted, but creating a schedule that has like-instrument beginner classes is crucial to starting your students off with as few fundamental deficits as possible. The drastic variety of embouchures, bore sizes, hand positions, air usage, fingerings, etc. among the instruments require different approaches and pacing. If you don't currently have like-instrument

beginner classes, I would prioritize at least a three-way WW / Brass / Percussion split first. Then work each year with your administration to split out 1-2 more classes until you have an ideal set-up with nine separate classes: Flute, Clarinet, Double Reed, Sax, Trumpet, Horn, Trombone, Low Brass, Percussion. Prioritize Double Reeds for splitting first! You cannot expect to play Grade IV's with your top band in three years without quality double reeds. Know that flute is VERY fundamentally different from the rest of WWs and should be the next class separated. Horn should also be separated before the other brass. If you can't separate percussion, prioritize mallet playing and supplement snare in sectionals.

Utilize your *entire cluster staff* to make this happen if necessary (but be willing to help them too!) If you're a high school director and you've read this far, congratulations! Taking time each day to send your assistant directors to make this happen will reap benefits in your marching band years down the road. If you can't get an ideal beginner schedule, supplement with before or after school sectionals, in-class master classes, lessons, summer band week to jump-start, etc. Again, I urge you to utilize HS staff to split these classes so they can start on their native instruments.

Ability-based Performing Bands

A big part of pushing students after their beginner year is creating an

Having a Long Term Vision of How to Structure Your Program (Part 1)

environment where your best players push the others to play at their level. To me, ability-based bands with mixed grade levels after the beginner year help make this a reality even sooner. We all know that by the end of the beginner year, your classes have self-separated into the practicers and non-practicers. Grouping those students that practice more often and the right way will push them to make each other better. Plus you can set requirements/expectations for membership from the start based on their placement. We utilize a contract so they know what they are getting into from the start. Then each year, you can add an additional requirement such as sectionals, extra performances, summer band attendance to the top group...and then add it to your 2nd band in 1-3 years later.

Placement in Bands should be determined by a comprehensive audition in April/May. We do an All-Region-style audition with scales, two short etudes, and sight-reading. Expectations for 7th and 8th graders are similar except for ranges (especially Brass). Therefore 7th graders are scored on a curve so they can compete with 8th graders. We're looking for students that can catch up to our best 8th graders eventually and push them. Their contract is due before the audition so the parents and students know what we expect of them. We utilize the same performance rubric throughout the year and encourage/coach them, so how students place is not a surprise to them or their parents.

If you can't get mixed grades in performing bands at first, get creative to make this happen as much as possible: before or after school sectionals with both grades, set-up classes by section and meet full band before school, use "zero hour", summer band week to jump-start, etc. Then again, prioritize and lobby your administration to make this part of your daily schedule this for your top band first, then add it to your 2nd band a couple years later once it's well established.

Staffing to Split Performing Bands

To tackle Grade IV literature by the spring, 7th and 8th graders (assuming 6th graders are beginners) need to continue to develop their individual skills. Tonal maturity, range extension (2+ octaves for Brass, 3+ octaves for WWs),

faster articulation (including multiple tonguing), dynamic extremes (let your brass PLAY OUT), and a wider variety of keys/styles/rhythms/time signatures all need to be pushed. Splitting your classes as often as possible into WW/Brass/Perc is critical to continue this development. Again, if you don't have an assistant, utilize your entire cluster's staff to make this happen (even partially—M/W/F for example—and be willing to help them as well).

Prioritize splitting in your top performance band first and then work toward the 2nd band. Split for your fundamentals/warm-up early in the year. Then once you're satisfied with the direction their tone/fundamentals are headed, combine for fundamentals and split to teach harder music separately as you approach each concert. A once-a-week sectional isn't enough. Obviously facilities factor into this, so educate your administration to secure a second room at the same time. Be willing to change your master schedule to make this possible. Utilize a cafeteria stage, a choir room during their conference, portables, etc.

Engaging Stakeholders

Prioritize implementation of these goals based off your current situation. Getting what you want is a matter of convincing stakeholders it is absolutely necessary for the success of your program. Just like with your students, you must first build positive relationships with the adults in the room to get what you need. You must get to know them first and what drives them. If the only conversation you have with principals and counselors is "Hey, remember I needed this," the less likely they will be to want to help you. Be a team player and be willing to say "YES" to things that won't affect your long-term goals...pick your battles wisely. Also, don't wait and ask for things at the end of the year. If you want the master schedule changed or an extra classroom (for instance), meet with your principal and/or fine arts director in the fall semester to plant the seed and ask to be included in such decisions. Tell them up front you are not asking for a "yes", just for them to consider it. Present data to support your request: chair tests, pass-offs, District/Region results, Solo & Ensemble medals, UIL, etc. Administrators understand data as a justification for making changes. Find

Having a Long Term Vision of How to Structure Your Program (Part 1)

times to casually remind them throughout the year and meet with them in January to see if it's possible for the next school year. Remind them again in the late spring. This could be something as simple as what time your band has lunch or what day your after-school duty is so it doesn't interrupt your sectionals schedule. If you can't get it next year, put a pin in it and come back to them next fall. Chip away until they can't say "NO".

Once you've got things moving toward your vision, you must show some incremental improvement as proof that what you asked for has actually equated to progress. You have to grow the program both in numbers and tangible successes to advocate openly for more of what you need.

Remember, have a long-term vision and the patience to execute it.

Nathaniel Neugent is Director of Bands at T.A. Howard Middle School in Mansfield ISD. His duties include conducting the Honor Band and assisting with the Symphonic and Concert Band. The Howard Honor Band has been a five-time CCC State Honor Band finalist placing in the top seven each time and finishing as First Runner-Up in 2017-2018. The band was awarded the Mark of Excellence National Wind Bands Honors eight years. Mr. Neugent has continued the long tradition of UIL Sweepstakes Awards with the Howard Honor and Symphonic Bands earning First Division ratings eleven years in a row. The Howard Honor Band was also invited to perform at the 2017 Midwest Clinic. Mr. Neugent previously served as Director of Bands at Creekview High School in Carrollton, TX. While there, his bands consistently earned superior UIL ratings and the Mustang Marching Band twice advanced to the 5A State Marching Contest. They were also Bands of America Regional and Super-Regional Finalists. Mr. Neugent began his career in Lewisville ISD at Lakeview Middle School in The Colony, under the mentorship of Clay Paul and Dick Clardy. He is a native Texan, having begun his musical training under Joe Gunn at Harwood Junior High and his father, Tom Neugent at Trinity High School in the HEB school district. He received his bachelor's degree in music education, graduating cum laude, from the University of North Texas. Nathaniel was recently honored to be inducted into Phi Bet Mu International and is a member of TMEA and TBA.

Conn&Selmer

Legendary People. Legendary Brands.

**HAND-CRAFTED
INSTRUMENTS FOR
SUPERIOR MUSICAL
PERFORMANCE**

Armstrong

Vincent
Bach

E.G. Conn

HENRI
SELMER
PARIS

Holton

KING

LEBLANC

Ludwig

LUDWIG
MUSSEY

SCHERL
& ROTH

Selmer

YANAGISAWA

conn-selmer.com



Effecting Today's Music Students... Generally, with Technology

Albert Vela

The Band Hall is under attack! An invasion has occurred that causes all young minds to become completely entranced by a foreign body that requires all attention - Before - During - and After Class!

Spoiler alert - *it's technology.*

Watches, tablets, headphones, and yes, the almighty phone are here and won't be going anywhere anytime soon.

So how do we harness this technology to benefit our students?

Simply put, **MODELING**. Teachers modeling the successful integration of technology into the music learning process. Students CAN BENEFIT from the technology they wear and carry in their pockets!

So how do you model something that may still seem new?

Well, the same way we learn to walk, talk, and Instagram about our favorite lunch...OBSERVE, BE BRAVE, and TAKE CHANCES when it comes to using technology in the classroom.

I'd like to share with you some common problems in the teaching arena and some simple ways the integration of technology with an app like *TonalEnergy* can benefit your classroom and students.

Data and Streaks

Today's society is experiencing a Personal Data Collection revolution regarding how much information one can track about themselves. Using the Snapchat messaging app, all one

must do to begin a streak is Snap a friend and have a friend Snap back. That counts as "1". I have personally heard students discuss their streaks of well over 100 (200 total messages sent) and the lengths they will go to have these streaks remain active when their parents take away their phone for whatever reason. (You lose your streak if you miss a day.)

So... the real question is: *How can we potentially harness the amazing minds of these brilliant young individuals?*

The *TonalEnergy Practice Streaks* tracker allows you and your students to see how many days in a row they have opened *TonalEnergy* for practice.

Simple. That's it.

Opening a music practice app everyday increases your odds of ACTUALLY practicing! As an added carrot, YOU as a teacher can track your own personal streak and share with your students! There is nothing more enticing than the slightest opportunity for a student to be able to hold their practice streak up and best their teacher! It's the little things.

Additionally, you can set a daily practice goal (in increments of five minutes) and have the app tell you when you have met your daily goal. Simple.

As an added bonus, you can share your streak and daily practice time in as many ways as you can share on your device.

ALBERT'S CHALLENGE: Share your OWN streak to your email, hit

print and post on your board challenging your own students to show their streaks or even better...beat your streak!

You can view your streak when opening the app, by tapping the purple lightning

bolt/counter on the tuner page, or by going to the Preferences page (bottom right tap of TE app).

A Metronome is More Than Just a Beat

A metronome is easily one of the most important, valuable tools that a young person can use to improve their individual musicianship. It promotes consistency of time from the practice room, the band room, and the marching field. Without this steady beat, students would truly be marching to the beat of a different drummer! Even non-musician superintendents, principals, and parents can tell when something is just a little "off" in a performance.

What happens when using only a standard metronome is not enough to communicate the musical intent that a composer wishes to portray through



Effecting Today's Music Students...Generally, with Technology

sudden dramatic tempo changes, joyful accelerandos, or emotional rallentandos?

Yes, you may be able to execute the musical decisions on your own with your trusty baton, or by cleverly manipulating the dial on a box metronome, but how can you ensure that each student can practice the same expression on their own? I mean, we do want our students to practice on their own, right?

Cue the ClickTrack (or Preset group) as an easy way to save tempos, modify tempos, and share tempos so that CONSISTENCY can be achieved across all musicians and you can spend more time of perfecting your performance.

Recently, one of our bands performed an exciting arrangement of the "Black Panther" soundtrack. We conducted a student project where the kids were encouraged to listen to music on the publisher websites and then choose what they would want to perform. Through a class vote, we selected a piece. After a quick listen and quick glance at the sample score page, I purchased the music.

WOW did this piece turn out to be a lot more "FUN" than initially planned! Many tempo changes and several triplet-based rhythms later, I knew we could learn the piece, but wanted to find a way for the students to REALLY get into it during their own individual practice time.

So, I created a ClickTrack with all the tempo changes and measures of triplets that would help students with the appropriate subdivision when practicing on their own. After two days of work with the ClickTrack in class and after sharing the ClickTrack with the students, they went home to practice the music THEY were so excited to play. "Black Panther" was coming together...sans metronome!

Yes, we still used the tool for practice, but the students had GAINED such a firm understanding of how the subtle and sudden tempo changes worked! We had SOO much more fun as an ensemble!

Ensemble Singing (that means performing together)

More often than not, young musicians are hesitant to sing aloud in an ensemble setting. They "can't" sing, they are unhappy with how they sound, or they don't fully understand how singing can benefit their musicianship.

Over the years, I have found that a simple way to build a students' vocal confidence is to introduce a concept that is easier and lower risk than singing out loud - *humming*.

The exercise that we use as a pathway to tonality is called "Hum - Sing - Play". The focus is to transfer a low-risk, successful skill and immediately make it apply to playing their instrument. We utilize the *TonalEnergy* drones (any drone will do), a Bluetooth speaker, and a simple series of instructions to

encourage students to think less about WHAT they are actually doing and focus on the process of performing the "Hum - Sing - Play" exercise.

Use 3-single handed cues (I use gestures rather than words to promote students' eyes being UP.)

- Humming - Closed Hand
- Singing - Open 'C' Hand
- Playing - Flat Hand or Conducting Hand

A simple procedure to get you off the ground is below. (Use a sustained drone on Concert F or Bb at first.)

- Hum x 3
- Sing x 3 ("dah" or "doo")
- Play x 3

Give a few quick comments like "try humming louder this time" or "try finding the pitch faster this time and get right back at it!"

Try changing pitches on the next rep or try two pitches (like a Perfect 5th). Once the process is established, you can easily transition the exercise to perform:

- The last chord of a marching show
- The first tone of an ensemble chorale and then continue into PERFORMING the chorale
- Or change the exercise and continue singing or humming on the notes of a scale (changing the drone tones to give them a chance at success!)



Effecting Today's Music Students...Generally, with Technology

Before you know it, your ensemble is singing on a DAILY basis! And suddenly, singing is not something "I can't do", but something "We do!"

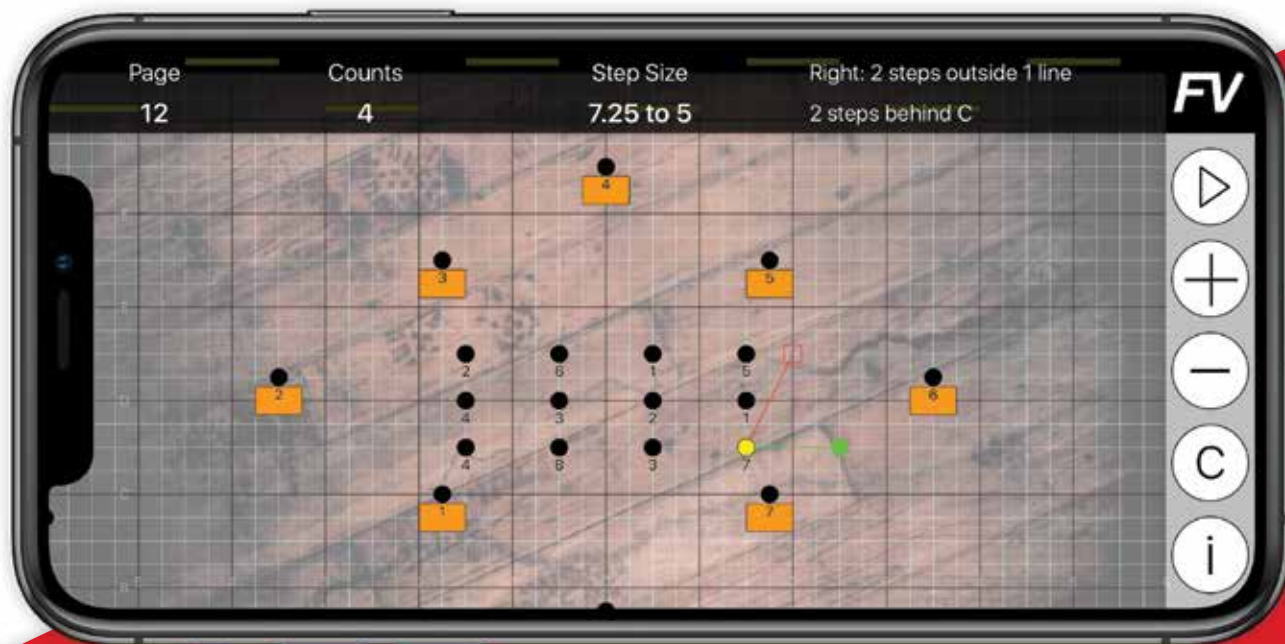
ALBERT'S CHALLENGE: Hit the record bottom in *TonalEnergy* and immediately play the exercise back to your students! See what they think about their performance!

I hope that some of these ideas have sparked just a LITTLE creativity in how you can let technology invade YOUR band hall for the betterment of your students.

Smart phones aren't going away anytime soon! Why not show the kids how to use them!

Have a question? I'd be happy help - Avela@conroeisd.net.

Albert Vela has been involved in many facets of music education over his decade of teaching, including Assistant Director of Bands at Oak Ridge High School, Brass Staff with the Blue Devils, and the Curriculum and Media Specialist at TonalEnergy. At Oak Ridge, Mr. Vela leads instruction for the marching band and conducts/co-conducts three of the concert bands.



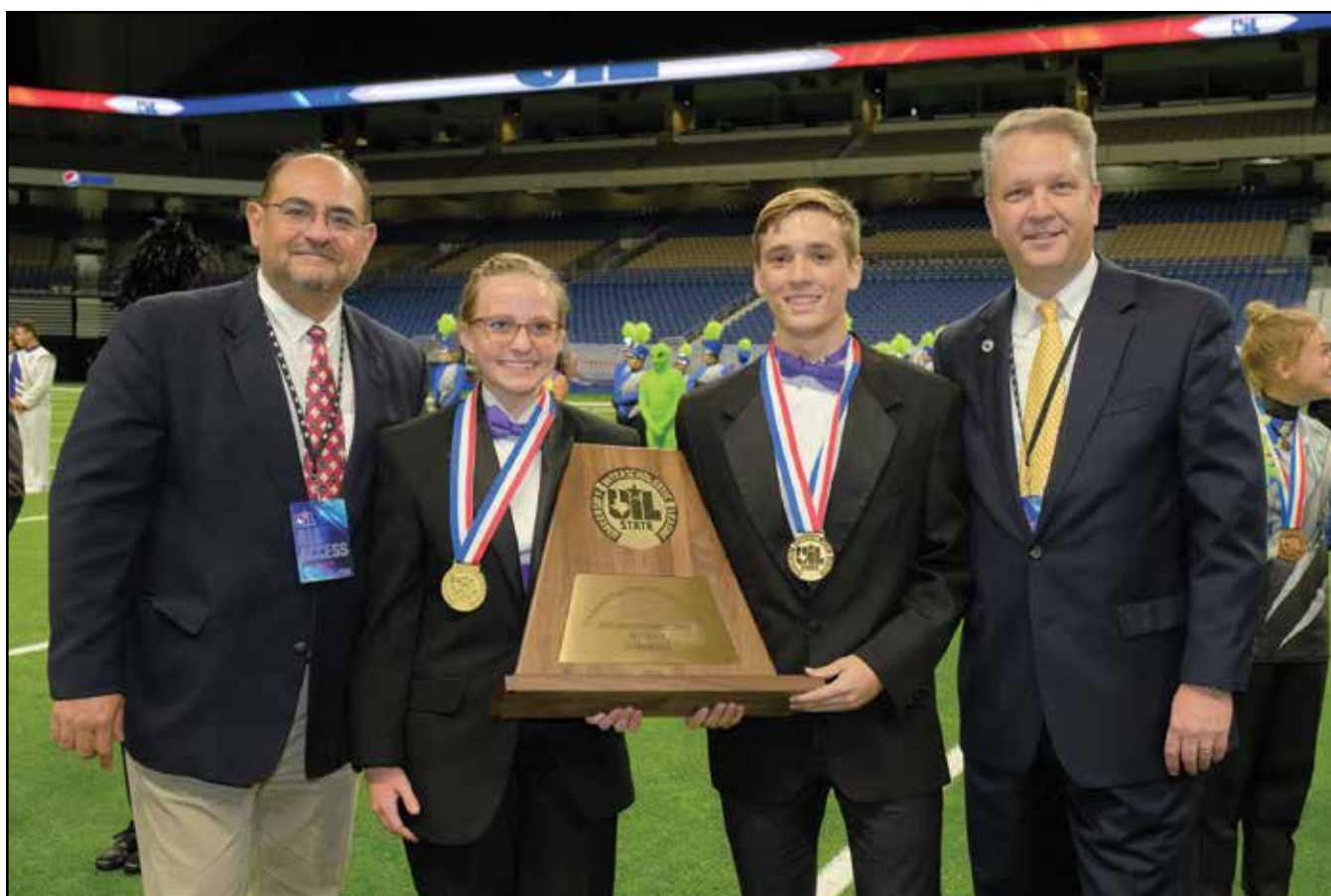
Perfect for indoor.

URB ULTIMATE
DRILL BOOK

www.ultimatedrillbook.com

Congratulations to all the 1A Bands and Directors who competed in the state competition:

Baird HS.....	Gary Sherman	Menard HS.....	Lynsey Gold
Barksdale Nueces Canyon HS	David M. Rodriguez	Mertzon Irion County HS.....	Brian Tillman
Claude HS.....	Shelley Thornton	Munday HS.....	Trey Singleton
Crosbyton HS.....	Russell Pettitt	Ropesville Ropes HS.....	Ashley Blount
D'Hanis HS	Chris Castro	Rotan HS.....	Jessica Watkins
Earth Springlake HS.....	Daniel Barber	Throckmorton HS	Juan Saldana
Eden HS.....	Brittany McCulloch	Water Valley HS	Dois Pace
Happy HS	Kayla Driver	White Deer HS.....	Garrett Breaux
Jayton HS.....	Tyler Cooper	Whiteface HS	Heather Scoggins
Leakey HS.....	Vincent Smith		



Mertzon Irion County HS
Director: Brian Tillman
Drum Majors: Brad Gryder, Carol Campbell
Program Title: Shipwreck! The Saga of the USS Hornet

Congratulations to all the 3A Bands and Directors who competed in the state competition:

Atlanta HS.....Keith Sanders
Cameron Yoe HSCraig George
Canadian HSJames Edwards
Clifton HS.....Matt Nelson
Clyde HS.....Jennifer Webber
Crane HS.....Daniel Todd
Falfurrias HSRolando Molina
Hitchcock HS.....Kelly Brunson
Holliday HS.....Melanie Hadderton
Howe HS.....Angie Liss
Lyford HS.....Victoria Vasquez-Gonzalez

Mineola HSChris Brannan
Odem HSSteven Rash
Palacios HSScott Simmons
Queen City HS.....Billy Vess
Redwater HSJay Sutton
Santa Gertrudis AcademyRaymond Mendez
Troy HS.....Rustin Honeycutt
Van Alstyne HS.....Tim Fulton
White Oak HS.....Jason Steele
Whitesboro HS.....Charles Gardner
Whitney HSJosh Nowlin



Mineola HS
Director: Chris Brannan
Assistants: Dago Gonzalez, Heather Chitty, Austin Brannon,
Kyle Bennett, Carrie Gonzalez
Drum Majors: Tristan Kirk, Emily Phonsnasingh
Program Title: CarMan

Congratulations to all the 5A Bands and Directors who competed in the state competition:

Aledo HS.....	Joey Paul	Frisco Wakeland HS.....	Tanner Smith
Austin McCallum HS.....	Carol Nelson	Kerville Tivy HS	Roxanne Vickers
Brownsville Lopez HS	George Trevino	Leander Glenn HS.....	Kim Shuttlesworth
Brownsville Pace HS.....	Raul Ramirez	Leander Rouse HS.....	Jason Robb
Burleson Centennial HS	Shawn Murphy	Mesquite Poteet HS	Cody Newman
Cedar Park HS	Steve Wessels	Midlothian HS.....	Larry Doran
Colleyville Heritage HS	Nick Thomas	Mission Sharyland HS	Marc Perea
Dallas Highland Park HS.....	Reagan Brumley	Mission Sharyland Pioneer HS	Arnold Salinas
Dripping Springs HS	Derek Woods	New Caney Porter HS	Jimmy Nowell
El Paso Bel Air HS.....	Manny Talamantes	North Forney HS	Michael Kilgore
El Paso Del Valle HS.....	Keith Morales	North Richland Hills Birdville HS ...	Mike Cheripka
El Paso Eastlake HS.....	Daniel Vega	Pflugerville Weiss HS	Branden Hill
El Paso Hanks HS	Horacio Gomez	Richmond Foster HS	Erich Sonnier
Forney HS.....	Jarod Garcia	Rio Grande City HS.....	Eric Garza
Friendswood HS	Greg Dick	Tomball HS	Joe Nunez
Frisco Lebanon Trail HS.....	Kelly Wykoff	Willis HS.....	Chris Allen
Frisco Lone Star HS	Mark Poole	Wylie East HS	Gregory Hayes



Cedar Park HS
Director: Steve Wessels
Assistants: Christopher Yee, Kendall Stevenson,
Roland Chavez, Casey Kunze
Drum Majors: Nicholas Martin, Alyson Jia, Julianne Savage
Program Title: Icarus, After The Fall

Bandmasters Review

Texas Bandmasters Association

1002 Central Parkway South • San Antonio, TX 78232

Non-Profit Org.
U.S. Postage
PAID
San Antonio, TX
Permit No. 2406

PROFESSIONAL DEVELOPMENT OUTREACH PROGRAM

Creating a Vertically Aligned Curriculum and Staff & Promoting Director Longevity

Monday, February 17 • 10 am-1 pm

C. T. Johnson High School • North East ISD, San Antonio

Presenter: Brian Merrill

The Seven Deadly Sins of Music Making

Wednesday, Feb. 19, 2020 • 5:30 pm-8:30 pm

Richardson ISD

Presenter: Richard Floyd • Demo group: Richardson ISD Band members

Pedagogy from the Podium

Saturday, Feb. 29, 2020 • 9:30 am-3:00 pm

Tyler Junior College, Jean Brown Theater

Presenter: Fred J. Allen

Earn CPE hours. Register on-site. Updates will be posted online.

www.texasbandmasters.org