



TBA Academy

July 24, 2011

Henry B. Gonzalez Convention Center
San Antonio, Texas

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TBA ACADEMY SCHEDULE

Henry B. Gonzalez Convention Center Room 007

- 8:30am **Registration, Pre-Test**
Brian Merrill, SMU-TBA Immediate Past President and Academy Coordinator
- 9:00am **Welcome**
Don Haynes-TBA President and Paula Crider-TBA Featured Clinician
- 9:05am **Overview of Professional Organizations: ATSSB, TBA, Phi Beta Mu, and TMAA**
Kenneth Griffin-ATSSB Executive Secretary, Michael Brashear-TBA Executive Director and Brian Merrill
- 9:15am **University Interscholastic League Music, Texas Music Educators Association, Texas Education Agency**
*Richard Floyd-UIL Music, Robert Floyd-TMEA,
Tom Waggoner-Director of Fine Arts Education, TEA*
- 10:15am **BREAK**
- 10:30am **Classroom Management/Discipline/Motivation**
*Rick Flores-Irving MS, San Antonio ISD, Lynne Jackson-SMU & Richardson ISD,
Jim Rhodes-Forsan ISD, Charlotte Royall-College Park HS, The Woodlands ISD*
- Noon **Lunch** (On your own)
- 1:00pm **Legal Issues Facing Band Directors**
Holly Wardell-Attorney and Counselor at Law, Austin
- 2:00pm **Organizing Your Year**
Barbara Lambrecht-El Paso
- 3:00pm **BREAK**
- 3:15pm **Communicating with Your Administration**
Rick Ghinelli-Director of Performing and Visual Arts-Spring ISD
- 4:00pm **STAYING OUT OF TROUBLE! Dealing with Students: Facebook, Texts, Social/Sexual Situations, Supervision, Dealing with Parents: Conferences, Communication, and Booster Clubs, Fundraisers and Money-Transparency in Collecting and Record Keeping, Inventory, Lesson Planning, Being a Team Player and Becoming a Professional**
Dr. Brad Kent-Director of Fine Arts-Richardson ISD, Mr. Jim McDaniel-Executive Director of Fine Arts-Carrollton/Farmers Branch ISD, Mr. Cody Myers-Fine Arts Director-Amarillo ISD
- 5:00pm **Taking Care of Yourself: Financial, Health, Family, Balancing Your Career with Your Personal Life**
Randy Vaughn-Klein
- 5:45pm **Final Quiz and Certificates**
Brian Merrill

THE UIL AND YOU

Making A World of Difference

What Is UIL? Who Belongs? How Is It Governed?

- Largest and 100 years old
- Member Schools
- Legislative Council
- Standing Committees
- State Office

How Is UIL Structured For Music?

- Regions...Different from athletics and academics
- Same as TMEA and ATSSB
- Executive Secretaries

Do I Have Representation?

- Region Meetings
- Music Advisory Committee
- Sight-reading Music Selection Committees
- PML Committees
- Special Committees

What Does UIL Do?

- Website
- Rules
- PML
- Leaguer
- Communication
- TEA/UIL Side By Side (8 hour rule)
- Mandated Safety Training
- Scholarships
- Resource

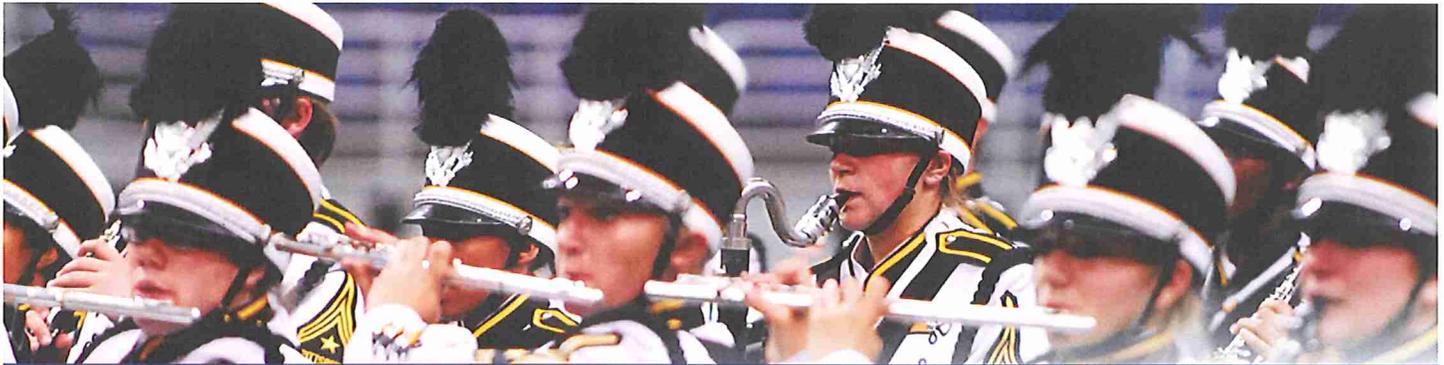
How Do I Enter UIL Contests?

- Region Websites
- UIL Website
- <http://www.uilforms.com/>

Contact Information

- Richard Floyd
- George Strickland
- Patty Esfandiari
- 512/471-5883
- music@uiltexas.org

the UIL and YOU



Why Have Interscholastic Activities?

TEAMWORK. Participation teaches that it is a privilege and an honor to represent one's school. Students learn to win and to lose – to take as well as to give.

Self-motivation and intellectual curiosity are essential to the best academic participants. Physical training and good health habits are essential to the best

athletes. Interscholastic competition is a fine way to encourage youngsters to enrich their education and expand their horizons.

Leadership and citizenship experiences through interschool activities help prepare students for a more useful and wholesome life.

And it's fun!

University Interscholastic League History

The University Interscholastic League (UIL) was created by The University of Texas at Austin to provide leadership and guidance to public school debate and athletics teachers. In 1909, with the approval of the Board of Regents, Dr. S. E. Mezes, president of the University, organized and formed the Extension Bureau at the University. The next year, Dr. Mezes created the Debating League of Texas High Schools as part of the Extension Bureau. He also appointed Professor Charles Ramsdell to investigate the need for a high school athletic organization. After talking with public school officials, Professor Ramsdell suggested organizing an Interscholastic Athletic Association. The proposal was approved and the UIL's two parent organizations – the Debating League of Texas and the Interscholastic Athletic Association – became operational.

In 1913, the Debating League and the Athletic Association merged to form the University Interscholastic League, which was centered in the Bureau

of Public School Services, then a part of The University of Texas Extension Division. Today, the League operates as part of the University of Texas, under the auspices of the Vice President for the Division of Diversity and Community Engagement. Since 1910, the records and achievements of high school participants have justified the decision of the University to support this program of public school service.

The UIL has grown into the largest interschool organization of its kind in the world, and is the envy of similar groups nationwide. The voluntary membership, non-profit organization exists to provide educational extracurricular academic, athletic and music contests. So successful is the program that one of every two public high school seniors has participated in a UIL event prior to graduation. The initials "UIL" have come to represent quality educational competition, administered by school people on an amateur and equitable basis.

Purpose: Educational Competition

The purpose of the UIL is to organize and properly supervise contests that assist in preparing students for citizenship. It aims to provide healthy, character building, educational activities carried out under rules providing for good sportsmanship and fair play for all participants.

Sensible organized competition under proper controls has demonstrated

its value and has furnished inspiration to talented students for many years. The UIL does not provide a contest for every student, but does fill the need for those with the physical and intellectual capacity to excel in activities beyond the classroom. The UIL has the active support of most of the school executives, teachers, and citizens in Texas.

Schools Make The Rules

The Constitution and Contest Rules contains rules for UIL activities and standards of eligibility to be met by students to earn the privilege of representing their schools in interschool contests. These rules apply to participating schools and students.

From the beginning, administrators from across Texas have served on UIL committees and helped write and establish rules and administrative guidelines. By voluntary adoption of rules, school people discipline their own interschool activities.



UIL Administration

The UIL office is located at 1701 Manor Road in Austin. The UIL is administered by the director and a support staff of approximately 40 people.

Many contests are directed by University of Texas at Austin faculty who teach in the area of the contests they direct.

UIL staff members cannot penalize any school or student; they may give an opinion or staff interpretation. Only the appropriate committee can give a final interpretation or apply a penalty.

Legislative Council

The Legislative Council, the rule-making body, is composed of 28 public school administrators. Twenty are elected by school superintendents, with a representative chosen from each of the five conferences in each of the four geographical regions of the state. The chair of the Council appoints eight members from larger schools, to ensure a more balanced representation of ethnicity, gender and school populations.

The Council acts on many proposed amendments. An affirmative vote by a majority of superintendents is required to change an eligibility rule or to make a major change in UIL policy. Rules approved by the Council or by vote of member schools require further approval of the Commissioner of the Texas Education Agency before they are implemented.

Music Region Executive Committees

The 28 Music Region Executive Committees are comprised of seven school administrators. These committees exemplify grass roots control at its best. They arrange contest schedules, set entry fees and otherwise oversee all UIL Music Region competitions. They have original jurisdiction over all eligibility questions within the region, administer and enforce UIL rules and settle disputes at the region level.

State Executive Committee

The State Executive Committee, appointed by the Commissioner of the Texas Education Agency, is composed of seven school administrators, representing each of the four geographical regions and each of the five conferences, and a minimum of four at-large members.

This committee interprets the rules, settles disputes between different UIL districts and disputes which arise past the district level, conducts investigations and hearings of alleged violations, and hears appeals.

How is the University Interscholastic League Funded?

The University of Texas at Austin provides land for the building, furniture and administrative support for the UIL.

The League's sources of income are: membership dues; participation fees; contest fees; open records productions; publication sales; the admission price for state level cross-country, swimming and diving, tennis, wrestling and one-act play contests; an annually determined percentage of admission prices for state level baseball, basketball, soccer, volleyball, and marching band contests; an annually determined percentage of football and basketball post district

gate receipts; proceeds from radio and television broadcasting and telecasting contracts; as well as proceeds from sponsorships and advertising.

The UIL publishes and sells many bulletins. The money the UIL receives is used to publish the Constitution and Contest Rules and other UIL publications used in UIL activities; to purchase printed material to improve UIL contests; for teacher-student clinics; for investigations; for salaries; for the purchase of awards; and to conduct state contests.



What Does The UIL Do?

- Provides students with educational experiences through competition.
- Promotes good sportsmanship and cooperation among member schools.
- Works to prevent exploitation of students by special interest groups.
- Electronically distributes *The Leaguer*, the online official publication of the UIL, which contains updates and items of interest pertaining to UIL activities.
- Provides the use of speech video tapes and athletic tournament and rules films through The UT-Austin Film Library and the National Federation of State High School Associations.
- Works closely with associations to provide better officiating and adjudication for UIL contests.
- Sponsors regional conferences and clinics for athletic, music, theatre

and academic contests.

- Provides materials to schools for use in UIL contests.
- Seeks to safeguard the health and welfare of students by requiring physical examinations for participation in athletics.
- Seeks to keep awards for achievement on a sensible basis by restricting the cost and type.
- Sponsors district, regional and state tournaments or meets in athletic, music, theatre and academic contests.
- Provides theatre teachers with an extensive Drama Loan Library of more than 26,000 plays.
- Sponsors the Interscholastic League Press Conference.
- Administers the Texas Interscholastic League Foundation which provides scholarships for academics and fine arts state competitors.

Classification of Schools

Texas school people believe that there is more equitable competition on a state-wide basis when schools compete with other schools of comparable size. UIL member schools are divided into five conferences according to enrollment. Conferences, in order of enrollment, are 5A, 4A, 3A, 2A and A.

Eligibility Standards

The purpose of eligibility rules and contest regulations is to keep competition equitable and to maintain activities in proper perspective. It is the responsibility of each school to see that students do not compete unless they comply with all eligibility rules. It is also the responsibility of the student to observe and obey these standards.

Protect Your Eligibility is a pamphlet outlining basic regulations for students and parents.

According to UIL standards, students are eligible to represent their school in interscholastic activities if they:

- have not graduated from high school,
- are full-time, day students in the school, and have been in regular attendance at the school since the 6th class day of the present school

year, or have been in regular attendance for 15 or more calendar days before the contest or competition,

- are in compliance with state law and rules of the State Board of Education,
- are enrolled in a four-year program of high school courses, and initially enrolled in the 9th grade not more than 4 years ago nor in the 10th grade not more than 3 years ago,
- were not recruited,
- are not in violation of the awards rule, and
- meet the specific eligibility requirements for academic, music and/or athletic competition.

Eligibility for...

ACADEMIC CONTESTS

- meet all the requirements above, and
- have not changed schools for the purpose of participating in a UIL academic contest.

MUSIC CONTESTS

- meet all the requirements above, and
- have not changed schools for the purpose of participating in a UIL music contest.

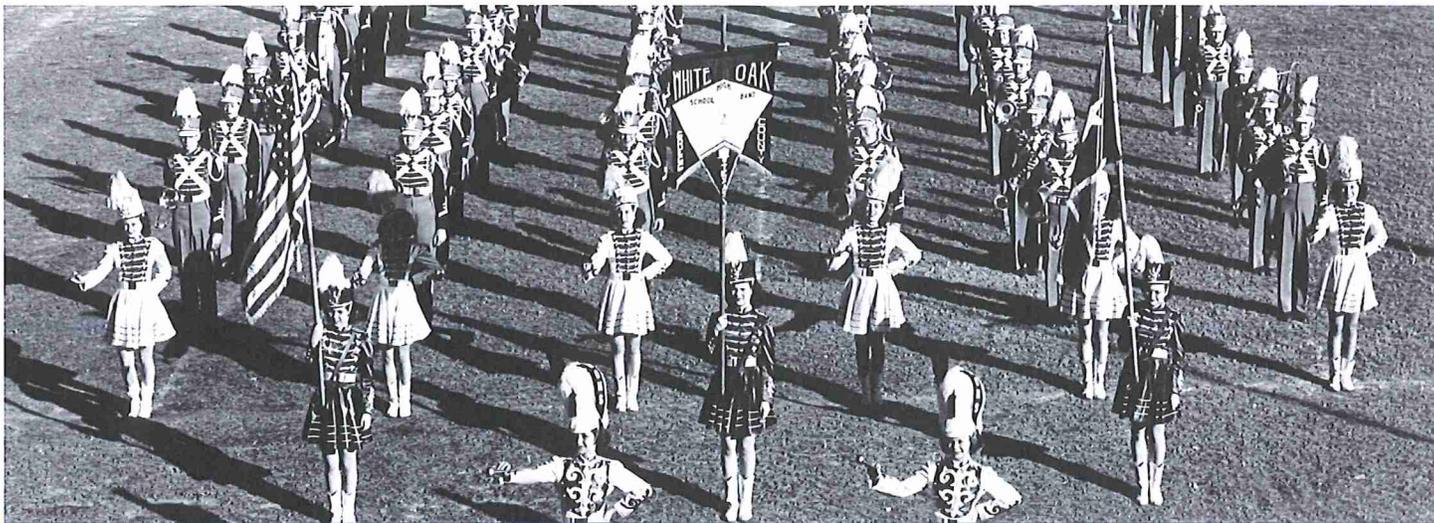
ATHLETIC CONTESTS

- meet all the requirements above,
- are less than 19 years old on September 1 preceding the contest or

have been granted eligibility based on a disability that delayed their education by at least one year,

- live with their parents inside the school district attendance zone their first year of attendance (see your school administrator for exceptions),
- have not changed schools for athletic purposes,
- have not violated the athletic amateur rule, and
- were eligible according to the fifteen-day rule and the residence rule prior to district certification.

Schools may adopt stricter standards for eligibility to participate in extracurricular activities.



UIL Statement of Purpose

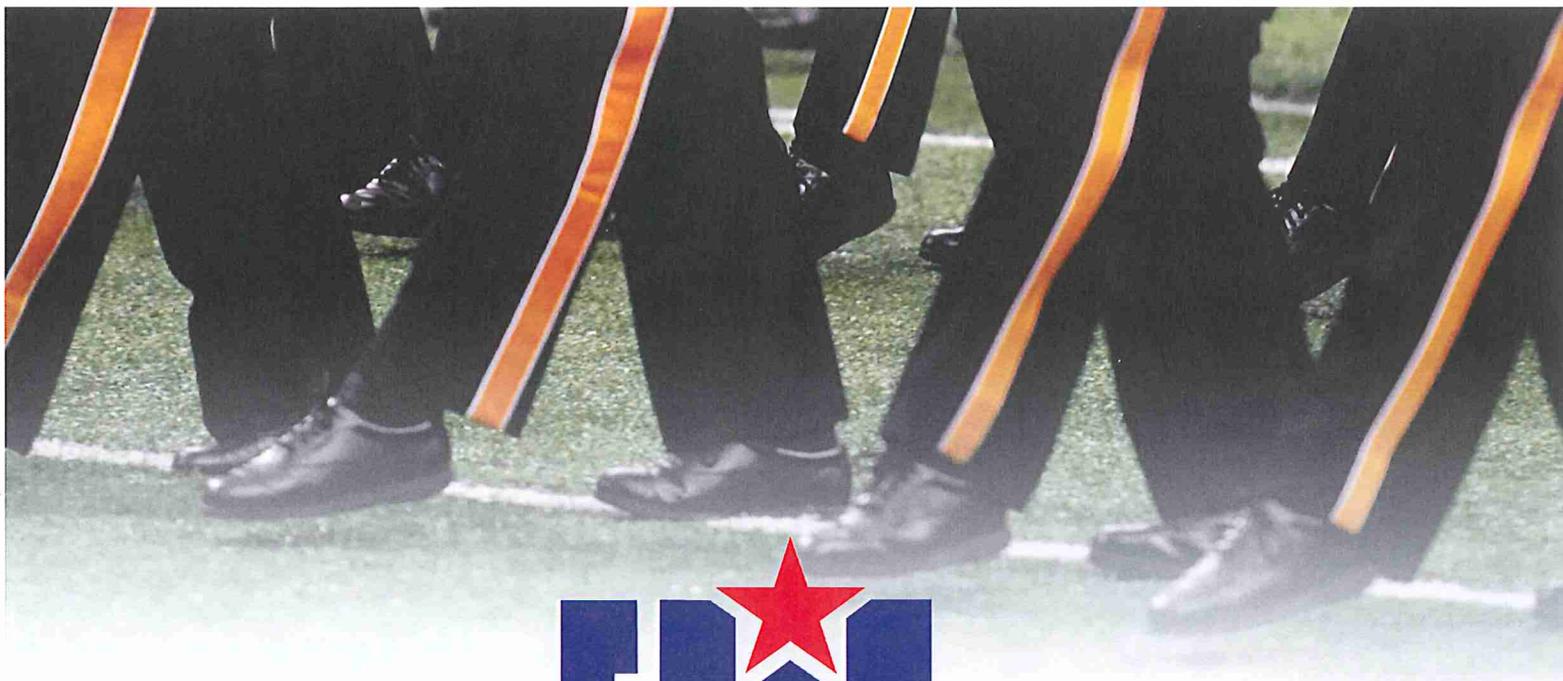
The University Interscholastic League believes:

- that participation in extracurricular activities motivates students to place a high priority on attending school and making better grades,
- that most students enjoy the pursuit of excellence and seek opportunities to test themselves against their own accomplishments and the accomplishments of others,
- that such opportunities are best provided through properly conducted and equitably administered competitive activities, and
- that the classroom is enriched by the flow of student energy into the more intensified arena of competition and back into the classroom.

Therefore, we reaffirm that students are the focus of our endeavor and deserve an opportunity to:

- refine physical and mental skills,
- nurture self-realization and build self-confidence,

- feel a sense of pride and dignity,
- experience teamwork and develop a sense of fair play,
- develop the ability to lead and the willingness to follow,
- foster self-discipline and perseverance,
- appreciate that rules, consistently applied, create order and discipline,
- learn to accept graciously the decisions of judges and officials,
- affirm self-worth in times of disappointment as well as adulation,
- cultivate lifetime skills,
- complement their classwork with practice and performance,
- have fun,
- experience the joy of achieving their potential in a wholesome environment, and
- discover that ultimately the true meaning of winning is doing one's best.



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Website: www.uiltxas.org

This author recalls playing a transcription of the Prelude to Act I of Verdi's *La Traviata* with a high school band for a UIL Concert and Sightreading Contest in 1993. It was transcribed from opera orchestra to a concert band instrumentation. Five years later, while studying abroad during college, I occasioned to visit the Staatsoper in Vienna where I stood for three hours (in the topmost balcony) to watch a production of *La Traviata* being performed in Italian with no supertitles. When the Prelude to Act I began, I openly wept. Did it matter to me that my initial contact (and, hitherto, my only contact) with that music was through a medium in which saxophones and euphoniums were playing viola and cello parts, respectively? In other words, did it matter that my education of that music was not one that was "culturally authentic?" Not one whit. At that moment, in an opera house across an ocean from where I grew up, I was grateful for UIL and for my high school band program and for the experiences they afforded me as a high school student.



University Interscholastic League

The University of Texas at Austin

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MUSIC HOME

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MUSIC CONTACT INFO

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The Music Program of the UIL is designed to support and enrich the teaching of music as an integral component of the public school curriculum in the state of Texas. Each year approximately one half million middle school, junior high and high school students reap the benefits of participation in the ten UIL music events.

TSSEC RATINGS

[TSSEC RATINGS >](#)

Music News & Updates

- Results from the Spring 2011 Superintendent Survey
 - [Download the survey results PDF](#)
- TSSEC Schedules Available

SAFETY TRAINING

Safety Training for Marching Band Directors is available on the UIL Gateway.

SUBSCRIBE TO THE UIL NEWS FEED 

Latest Music Articles from The Leaguer

- 2011 TSSEC: Largest Music Contest In UIL History
- Sight Reading Contest Committed to Consistency
- Music Participation Numbers Reach More Than a Half Million
- Technology Will Allow for More Frequent Updates of PML for 2011-12 School Year
- 3 Things that Will Help You be a Better Judge
- More Music Leaguer Articles

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CONTEST INFORMATION

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- [Solo and Small Ensemble](#)
- [Medium Ensemble](#)



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Marching Band Contests

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- ▶ [Overview & Resources](#)

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Texas State Solo-Ensemble Festival

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Medium Ensemble

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HEALTH & SAFETY

- Overview
- Safety Training
- Steroid Information
- Automated External Defibrillators (AEDs)



ATHLETICS CONTACT INFO

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Traci Neely:
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Safety Training

Senate Bill 82, effective for the 2008-2009 school year, related to safety regulations for certain public school extracurricular activities.

This legislation:

1. Requires safety training for all coaches or sponsors for athletic activities, and any marching band director. UIL has developed a safety training program that is available through the UIL Gateway as part of the Rules Compliance Program. [Visit the Rules Compliance Program to complete Safety Training.](#)

[Additional information from the Texas Administrative Code, Chapter 76.1003, on these requirements as they pertain to athletic trainers and team physicians.](#)

2. Mandates that schools, at least once per year, conduct a safety drill that incorporates the training described in the safety training program developed by UIL.
3. Requires that student athletes be provided training in recognizing symptoms of catastrophic injuries, including head and neck injuries, concussions, asthma attacks, heatstroke, cardiac arrest and injuries requiring use of an AED, the risks of using nutritional supplements. This training can be conducted by the school, using the materials available on the SB 82 portion of the Health and Safety Section of the UIL web site. [Download safety training Powerpoint presentation.](#)
4. Mandates that unsafe athletic activities are prohibited and schools must make sure that safety precautions are required (asthma medication, hydration materials present, emergency lanes clear etc.)
5. Requires that any student who is rendered unconscious while participating (in practice or game) cannot participate further in that practice or game any more and must get written clearance prior to any further participation.
6. Mandates that records of compliance with the requirements of the legislation be kept and be made public upon request.
7. Requires that non-compliance with the provisions of the bill could subject the school to penalties as outlined in section 27 and 29 of the Constitution and Contest Rules.
8. Mandates that the Texas Education Agency create hotline number and email address for reports of non-compliance and schools must post that information in their administration offices. To report complaints or violations, contact the Health and Safety Division of the Texas Education Agency at 512-463-3070 or healthandsafety@tea.state.tx.us.
9. Requires the text of sections of bill as well as the Parent Information Manual must be provided to parents of participants. The bill does allow that the required materials can be provided electronically, unless specifically requested otherwise.

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Prescribed Music List Search

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- [- "No Memory Required" Lists](#)
- [- Band Music Substitution Request Form](#)
- [- PML Revision Committees](#)

Set filtering criteria

Select the List(s) to Search: Band Orchestra Vocal

Event:

UIL ID:

Title:

Grade:

Arranger:

Composer:

Publisher:

Specification: (abbreviations)

Show new only

University Interscholastic League
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Phone: (512) 471-5883
 Phone for One-Act Play Only: (512) 471-9996

Fax Administration: (512) 471-5908 | Fax Athletics: (512) 471-6589 | Fax Academics: (512) 232-7311
 Fax for Orders Only: (512) 232-6471

**TEXAS BANDMASTERS ASSOCIATION ACADEMY
TMEA PRESENTATION**

I. TMEA Priorities and Structure

- A. *Begun in 1920 as the Texas Band Teachers Association, the Texas Music Educators Association is an organization of over 10,000 school music educators dedicated to promoting excellence in music education in our schools*
- B. TMEA is comprised of five divisions: Band, Orchestra, Vocal, Elementary and College.
- C. Organizational and leadership structure
- D. Code of Ethics

II. Member Benefits

- A. Mentoring Network
- B. Southwestern Musician – printed and online
- C. TMEA Online
- D. Scholarships
- E. Affordable membership dues
- F. Liability Insurance
- G. Scholarships
- H. Audition Process
- I. Honor Band and Honor Orchestra Competition
- J. Representation with Legislature and State Board of Education
- K. Advocacy Support
- L. TFME Chapters

III. TMEA Clinic/Convention

- A. Over 175 workshops in all divisions
- B. Performances
 - 1. Honor bands and orchestras
 - 2. Invited choral and elementary ensembles
 - 3. University bands, orchestras, and choirs
 - 4. All-State ensembles
- C. Exhibit Hall with over 1100 booths
- D. College Night
- E. President's Concert
- F. Affordable Housing

IV. TMEA Online

- A. Legislative updates
- B. Membership directory
- C. Membership benefit details
- D. Job placement service
- E. Magazine feature articles archive

- F. Music teaching resources
- G. Scholarship applications
- H. All-state audition entry
- I. Advocacy materials
- J. Convention exhibitor directory
- K. TMEA policies and guidelines
- L. Clinic/convention details
- M. Convention handouts and audio files

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CODE OF ETHICS AND STANDARD PRACTICES

for Members of the Texas Music Educators Association

The Texas Music Educators Association firmly believes music is an essential component in the education of Texas school children. Therefore the conduct of music educators in the practice of the profession shall be above reproach. The purpose of this document is to define the ethical standards of Texas music educators. Texas music educators must clearly understand their duties and obligations to perpetuate the dignity and honor of the profession. This code is not intended to supersede, but rather enhance, any other codes to which the TMEA member might be subject.

SECTION 1 RESPONSIBILITIES TO THE PROFESSION

An Ethical Teacher:

1.10 Shall recognize that the profession demands integrity, high ideals, and dedication to music education.

1.11 Shall recognize that maintaining the integrity of the profession is the responsibility of each member.

1.12 Shall build a professional reputation based upon ability and integrity.

1.13 Shall endeavor to promote positive professional relations with colleagues in education.

1.14 Shall neither accept nor offer any gratuity, favor, service, or gift that would appear to result in special concession or diminished capacity of impartial professional judgment.

1.15 Shall respect the confidentiality of information that is privileged or that, if disclosed, may needlessly injure individuals or the school.

1.16 Shall at all times make a distinction between official policies of the school district or educational organization and personal opinion.

1.17 Shall not intentionally violate or misrepresent official policies of the school

district or other educational organization.

1.18 Shall not falsify documents or compel others to do so.

1.19 Shall be aware of and abide by existing copyright laws and guard against any infringement thereof.

1.20 Shall maintain records accounting for all monies and conduct financial affairs with integrity.

1.21 Shall enter into a contract or agreement only if it will allow the maintenance of professional integrity.

1.22 Shall respect and support colleagues and other school personnel in the proper performance of their duties.

1.23 Shall report to the appropriate entity any conduct by a colleague which is considered detrimental to the profession.

SECTION 2 RESPONSIBILITIES TO THE STUDENT

An Ethical Teacher:

2.10 Shall not grant any advantage, deny benefits, or unfairly exclude any student from participation in any program on the basis of race, color, creed, gender, disability, national origin, marital status, political or religious beliefs, family, social or cultural background, or sexual orientation.

2.11 Shall not take physical, emotional or financial advantage of any student.

2.12 Shall make every effort to protect the physical and mental health and safety of all students.

2.13 Shall not solicit or engage in sexual conduct or in a romantic relationship with any student.

2.14 Shall not furnish alcohol or illegal/unauthorized drugs to any student or knowingly allow any student to consume alcohol or illegal/unauthorized drugs in the presence of the educator.

2.15 Shall consider the individuality of each student when resolving problems

(including discipline) and such resolutions shall be accomplished according to laws and school board policy.

2.16 Shall not use professional relationships with students for private advantage.

2.17 Shall design and employ methods of instruction that provide the highest educational and musical experiences and instill a lifelong appreciation of music and the arts.

2.18 Shall continually engage in activities fostering professional growth.

SECTION 3 RESPONSIBILITIES TO THE COMMUNITY

An Ethical Teacher:

3.10 Shall model conduct at all times in such a manner as to merit the respect of the public for members of the music education profession.

3.11 Shall maintain an active role in developing positive school and community relations.

3.12 Shall remain cognizant of the impact of the students' home environment on their education and shall attempt to understand and work within existing community cultures.

3.13 Shall make every effort to communicate with parents when the interests of students would be best served by such communication.

3.14 Shall strive to improve the musical culture of the community and instill an appreciation for the arts.

3.15 Shall accept the professional responsibility to serve as an advocate in the community for matters relating to music education.

3.16 Shall remain aware of current legislation affecting education in general and the arts in particular.

Fine Arts Education: What the Law Says

Fine Arts holds its most prominent placement in law and State Board rule that it has enjoyed in recent years. Fine arts is defined in State Board rule as music, art, theatre and dance.

Mission and Objectives

Objective 4 of the Texas Education Code (TEC) states: A well-balanced and appropriate curriculum will be provided to all students. Chapter 28 of the TEC states, “Each district shall ensure that all children in the district participate actively in a balanced curriculum designed to meet individual needs.”

Required Curriculum

All the courses in the Required Curriculum, which includes Fine Arts, are necessary for a child to receive a well-balanced, meaningful education. The word “Required” in the TEC means that “each school district that offers kindergarten through grade 12 shall offer this curriculum.”

Texas Essential Knowledge & Skills

The State Board of Education will identify the Texas Essential Knowledge and Skills (TEKS) for all subjects of the Required Curriculum. The TEKS define what students should know and be able to do in each academic subject area and each grade level. TEKS are currently in place for all Fine Arts disciplines. As a condition of accreditation, the State Board of Education requires school districts to offer instruction based on the TEKS at appropriate grade levels.

Foundation Courses

English language arts, math, science, and social studies are called Foundation courses because the TEC’s academic objectives identify these courses as the foundation of a well-balanced and appropriate education. These subjects will continue to be assessed on the state level.

Enrichment Courses

Fine Arts courses are a part of the Enrichment Curriculum, a component of the Required Curriculum. By definition, enrich means “to make richer, to add greater value or significance.” It does not mean “extra,” “not necessary,” “elective,” or “optional.”

These courses are an integral part of the educational process and in many cases are the courses that give meaning and substance to a child’s education and to his or her life. By law, school districts, as a condition of accreditation, must utilize the TEKS in delivering instruction in all subjects of the Required Curriculum - not just in Foundation courses.

Graduation Requirements

Under state law, all three graduation plans require one credit of fine arts for graduation. Fine Arts is defined as an “academic core component” in each of these plans.

Elementary Requirements

State Board rule (19 Texas Administrative Code, Chapter 74, subchapter A) now mandates that school districts provide TEKS-based instruction in all subjects/courses of the Required Curriculum in grades K-5. This requirement includes music, art and theatre at each of these grade levels. School districts may deliver this instruction in a variety of arrangements and settings.

Middle School Requirements

Beginning with students who enter grade 6 in the 2010–2011 school year, each student must complete one fine arts course in grades 6, 7, or 8.

High School Required Course Offerings

High schools must offer at least two of the four state-approved fine arts subjects (art, dance, music, theatre).

No Child Left Behind

The federal legislation, No Child Left Behind, includes fine arts as a part of the academic core curriculum.

TMEA REGION / AREA / ALL-STATE AUDITIONS

The 28 TMEA Regions offers an audition process in band, orchestra, choir, and jazz for students to achieve membership in performing organizations at the region and all-state levels. Each region is responsible for establishing the offerings of organizations and the instrumentation or voicing of each organization.

TMEA All-State ensembles consist of:

5A Symphonic Band (*for students in all classifications)

5A Concert Band (*for students in all classifications)

4A Symphonic Band (*for students in 4A and smaller classifications)

ATSSB Symphonic Band (*for students in 3A and smaller classifications)

ATSSB Concert Band (*for students in 3A and smaller classification)

TMEA Jazz Ensemble (*for students in all classifications)

ATSSB Jazz Ensemble (*for students in 3A and smaller classifications)

Symphony Orchestra (includes students from the 5A wind and percussion track auditions)

Philharmonic Orchestra (includes students from the 5A wind and percussion track auditions)

String Orchestra

Mixed Choir

Women's Choir

Men's Choir

***students may audition in only 1 of the three tracks, 3A, 4A or 5A and must declare which track before the first audition of the audition year. This does not preclude participation in more than one track at the region level.**

Entering students in the audition process is done by a sponsoring Active TMEA Member and all entire are competed via the TMEA website. Procedures, rules and regulations are available on the TMEA website. Sponsoring members should attend the Fall Meeting of the region in which they will be entering students to obtain more specific information regarding the audition processes at the region level.

Visit www.tmea.org to obtain information regarding director/sponsor responsibilities, eligibility requirements for students, and to establish an account for entering students in the audition process.

Documents you will want to secure:

Eligibility Requirements for TMEA Activities – (See TMEA Policies linked from the homepage)

TMEA Audition Process and Division Appendixes – (Available on the online entry pages)

Accessing the Audition Entry Process

The TMEA Audition Entry Process uses your membership login information. If you have been a TMEA member within the past two years you will be able to log in. If it has been more than two years since you have had an active TMEA membership, you must contact the Membership Department to re-enable your account. If you have not previously been a TMEA member you must become a member before accessing these pages. The login is your TMEA Member ID. If you do not remember your password you can reset it using the link on the login page. When navigating through the audition entry process, please use the navigation links provided on the page instead of the back button on your internet browser. Using the back button may cause a "Page Expired" warning. If this occurs, just refresh the page to view it again.

Update Your Information

If you have not already updated your personal information through membership registration, please do so before logging in for the first time. If you do not want to renew your membership at this time there is a menu option for information update only.

Establish a Campus

1. Login as Director using the link above
2. If this is the first time you are logging in you will be redirected to the "Add A Campus" page.
3. Enter all of the required information for your school
4. Click the "Add Campus" button to create the campus and return to the campus list.
5. For additional directors you can click the "Add Another Director" button under the school. You can either provide a TMEA Member ID or enter their information. If you provide a TMEA Member ID the director's information will be pulled from our directory; make sure your directors have updated their membership information.
6. To enter students for more than one school, click the "Add A Campus" link from the campus list to create a campus record for each school.

Enter Students in a Contest / Student Handout

The instructions below are for entering students through the web site. If you have a large number of entries and want to upload them in a file, follow the directions below through step 4 and then click the "Upload Entries" link. For entry through **CHARMS**, see the section below.

1. On the campus list, click "View Contests" next to the campus for which you want to enter students.
2. The contest list will display all contests in the selected school's region. Make note of the deadlines for the contest, as you will not be able to add, edit, or delete entries after this date.
3. Click "Enter Students" next to the desired contest.
4. The student list will display the current entries for a contest.
5. Click the "Student Handout" link for a printable form that you can give your students to fill out. This form will contain all of the required student information for the contest you have selected. The form may be different for other contests.
6. Click the "Enter A Student" link to enter a student for the contest.
7. Enter all of the required information and click "Enter Student" to save the entry. If errors are present, a message will be displayed and you will be able to correct them.
8. Once submitted you can add another student or return to the student list.
9. To edit or delete an entry click the appropriate button next to the student on the student list.
NOTE: Entries cannot be deleted after the initial deadline, but can be edited.
10. See instructions below for finishing your entry.

Enter Students Through CHARMS (alternate entry method)

To upload entries through CHARMS, log in to the TMEA Audition Entry Process and create your campus. Once you have done so, a Campus ID will be assigned and displayed on your Campus List page. Take this Campus ID number and update it in your CHARMS settings. Follow the instructions in CHARMS to complete your entries.

If you encounter data errors you can reference the instructions for uploading entries in the Audition Entry Process (Follow steps 1-4 above and then click "Upload Entries"). For any other errors please contact CHARMS.

Late entries (after the initial deadline) are not allowed through CHARMS.

Finish Your Entry

1. Once you have completed entry of students for a contest, go to the student list for the contest.
2. Click the "Official Entry Form" link.
3. Print and sign the form. Your membership card will already be attached so you must renew your membership before printing this form.
4. If you have students trying out in a different Track Classification, click the "Declaration of Intent" link. Print the form and have all of the required people sign it.
5. Mail the Official Entry Form, Declaration of Intent forms (if applicable) and payment to the address listed on the Official Entry Form. Be sure it is postmarked on or before the contest deadline!

Eligibility Requirements for 2011–2012 TMEA Activities

These rules will apply to all public and private school participants.

Note: Those students in grades 9–12 who are competing for places in one of the TMEA All-State Organizations must abide by the rules listed in all three sections of this document. Students competing in all other TMEA sanctioned activities need only be concerned with those regulations contained in Sections I and II.

SECTION I

Article 1: Full-time Student. A student must be enrolled as a full-time student (as defined by rule of the State Board of Education) in a Texas school during the semester in which the TMEA activity takes place. If an audition takes place in one semester and the resultant concert or clinic takes place in another, then the student must be enrolled as a full-time student during both semesters.

Article 2: Membership in Parent Organization. A student must be certified by his TMEA Active Member director as a participating member of the school's parent musical organization during the semester in which the TMEA activity is held. If there is no parent musical group in the school, the student must be certified by a TMEA member sponsor. This sponsor must hold an Active Membership in TMEA and must have been designated as a sponsor by the chief administrator of the school the student attends.

Article 3: Locality and Classification. A student shall compete in the Region in which he is currently receiving the majority of his educational instruction to meet graduation requirements. A private school student shall compete in the comparable UIL classification according to the enrollment of the school.

Article 4: Extracurricular Activity. All TMEA activities are extracurricular. In order to participate in TMEA activities, a student must be passing the number of courses required by state law and by rules of the State Board of Education.

Article 5: Academic Standing Requirements. In order to participate in TMEA activities, a student must have been in attendance and have passed the number of courses required by the University Interscholastic League for extracurricular participation. For the purpose of this rule, the year in which a student first enrolls in grade nine is the student's first year in high school.

Students are considered eligible to participate during the first six-weeks of the school year provided the following standards have been met:

- (a) Students beginning grades nine and below

must have been promoted from a lower grade prior to beginning of the current school year.

- (b) Students beginning their second year of high school must have earned five credits which count toward high school graduation requirements.
- (c) Students beginning their third year of high school either must have earned a total of 10 credits which count toward state high school graduation credits, or a total of five credits which count toward high school graduation requirements must have been earned during the 12 months preceding the first day of the current school year.
- (d) Students beginning their fourth year of high school either must have earned a total of 15 credits which count toward state high school graduation credits, or a total of five credits which count toward high school graduation requirements must have been earned during the 12 months preceding the first day of the current school year.

Article 6: Age Limits. A student may not participate after the end of the eighth semester following his first enrollment in the ninth grade. The eight-semester, four-year rule may be waived under certain circumstances.

Article 7: Change of School. Changing schools within the state after acceptance at any level of the All-State selection process will not affect eligibility for further competition. A letter certifying eligibility from the student's former school administration, as well as from his new school, must be filed with the appropriate TMEA Division Chair. The student will continue the process through the Region/Area of the new school.

Article 8: Home School Student. A student representing a home school must enter the audition process in the same Region as the public school ISD in which the home school is located. Home school classification is considered to be the same as the public high school in which boundary the student resides. A home school student may not participate after the end of the fourth year following the first audition entry. The four year rule may be waived under certain circumstances.

SECTION II

Article 1: Sponsor. Each student's TMEA Active member director or member sponsor must be in attendance at all TMEA auditions and any other TMEA activities. Each Region shall define written guidelines determining the use of proxies.

Article 2: Removal. A student may be removed only by: (1) the audition process itself, (2) the TMEA Appeals Process, or (3) the student's TMEA Active member director or member sponsor.

Article 3: Appeals Process. TMEA Policies and Procedures specify an appeals process that shall be used in connection with protests arising from any TMEA selection procedure or failure to fulfill any rehearsal/performance obligation.

Article 4: Penalties to be Imposed. During any event sanctioned by TMEA, violation of any of the rules in Section I above shall jeopardize the student's ability to further participate in the tryout process. Said violation may result in forfeiture of a place in any TMEA organization.

A student who does not complete the rehearsal/performance obligations (Region, All-State, etc.) will not be eligible for an official participation patch or other award and risks being removed through the Appeals Process from further participation in the All-State process.

SECTION III

Note: These rules are to be followed IN ADDITION to all of the above rules by any student competing for placement in one of the All-State Organizations.

Article 1: Certification to the Next Level. A student advancing beyond the Region-level must be certified by the Region Divisional Chair. In a Region which sponsors a full orchestra as part of the Region audition process, the Region Orchestra Chair shall certify the Area orchestra candidates representing that Region.

Article 2: Duplication of Area Certification. A student may audition in band and/or choir and/or orchestra, but once notified of placement in either the All-State Jazz Ensemble or All-State Orchestra (strings) may not advance to Area for another All-State group.

A student may be selected to advance to Area in both wind/percussion and choir but may only participate in one Area audition. **The director must ensure that a student submits a completed Area Declaration Form by December 15.**

These rules are not intended to preclude any student from participation in more than one group at the Region level.

“FREQUENTLY ASKED QUESTIONS”

Thomas H. Waggoner
Director of Fine Arts Education
Texas Education Agency

1. Are band and other music/fine arts courses curricular, extracurricular, or co-curricular?

Band and other music/fine arts courses are curricular. Fine arts, which includes the four content areas of art, dance, music, and theatre, is designated as a "core academic subject" in the "No Child Left Behind" federal education legislation. Furthermore, as stated in Chapter 74 of the Texas Administrative Code (TAC), fine arts, including music/band, is part of the "core curriculum" in Texas schools, which, as prescribed in Section 28 of the Texas Education Code (TEC), is the inclusive term for the foundation and enrichment content areas that all school districts must offer in grades K-12. The term, "co-curricular," no longer exists in education statute and rule language – a course or an activity is either "curricular" or "extracurricular."

Granted, there are extracurricular activities commonly associated with the state-approved academic course of band (e.g., marching band, competitions, etc.), but Band, Levels I-IV are state-approved Texas Essential Knowledge and Skills (TEKS)-based academic courses, in and of themselves. The Texas Education Agency (TEA) has delegated authority to the University Interscholastic League (UIL) pertaining to issues related to extracurricular activities – both UIL and non-UIL events. For details about extracurricular activities, including, but not limited to, academic eligibility rules, refer to TAC 76.1001 and the document, "TEA/UIL Side-By-Side," or contact Richard Floyd, UIL State Director of Music.

2. What are the Texas Education Code and Texas Administrative Code?

The Texas Education Code (TEC) is education statute enacted into state law by the Texas Legislature. The Texas Administrative Code (TAC) is education rule prescribed by TEA (Commissioner of Education), the State Board of Education (SBOE), the State Board of Educator Certification (SBEC), and the Texas Higher Education Coordinating Board (THECB). The TEC and TAC can be accessed online via the TEA website at <http://www.tea.state.tx.us>.

3. What are the TEKS?

The Texas Essential Knowledge and Skills (TEKS) are the state-mandated learning standards for all state-approved academic disciplines, including fine arts (art, dance, music, and theatre), that describe what students should know and be able to do at each grade level. It is a school district responsibility to develop local curriculum that is aligned with the TEKS. In 2003, the SBOE approved final revisions to TAC 74 to comply with Senate Bill (SB) 815. SB 815, which was enacted into law by the 78th Legislature in 2003 and was effective as of the 2003-2004 school year, mandated, as a matter of accreditation, that school districts must incorporate all of the student expectations of the TEKS when providing instruction in all of the required curriculum (foundation and enrichment content areas), including fine arts. The TEKS are no longer simply "guidelines" for enrichment content areas. This legislation is now reflected in TEC 28.002(c) and, consequently, was incorporated into TAC 74 by the SBOE.

4. *Can a student in middle school enroll in Band I-IV and receive fine arts credit for high school graduation?*

As per TAC 74.26 (b), school districts may offer courses designated for grades 9-12, regardless of academic discipline, in earlier grade levels for high school graduation credit, including music/band. It is a local school district decision to offer Band, Level I as a middle school course for the one credit fine arts high school graduation requirement. However, as with all state-approved academic courses, all of student expectations of the state-mandated Fine Arts TEKS for Music, Level I must be taught when providing instruction. If, however, students are allowed to enroll in the Band, Level I course in grade 8, there will be no high school band course available in grade 12 in which the students can enroll. The four levels of the Band, Levels I-IV course sequence would be completed at the conclusion of grade 11.

5. *Are students required to enroll in a fine arts course in middle school?*

As per House Bill 3, which was passed during the 2009 81st Texas Legislature, all students in grades 6, 7, or 8 must take a fine arts course. This legislation is now incorporated into TEC 28.002(c-1). Related rule language in TAC 74 adopted by the SBOE states that all students in grades 6, 7, or 8 must take a state-approved fine arts course under the Fine Arts TEKS for Art, Music, or Theatre - effective for students entering grade 6 in the 2010-2011 school year and thereafter.

Although the state may not mandate the amount of instructional time or methodology for any course/grade level (TEC 28.002[i]), all of the student expectations of the TEKS, regardless of academic discipline, must be addressed through a locally-developed TEKS-based curriculum when providing instruction, including fine arts. Consequently, it will be a local school district decision to determine if the fine arts course is a one-semester or full-year course. Furthermore, the teacher must be appropriately certified in either art, music, or theatre to teach the assigned fine arts course.

6. *Can students be removed from band class for tutoring in other academic subjects?*

TEC 25.092(a) states that “. . . a student may not be given credit for a class unless the student is in attendance for at least 90 percent of the days the class is offered.” Consequently, if students are pulled from a fine arts class (i.e., music/band) for tutoring and/or remedial work in other content areas more than 10 percent of the days that the fine arts class is offered, then these students may not receive credit (i.e., a grade) for the fine arts class. It should be noted that paragraph (a-1) of TEC 25.092 lowers the class attendance percentage to 75% if the student completes a plan approved by the school’s principal to meet the instructional requirements of the class. Furthermore, TEC 25.092(b) allows exceptions to this statute for “extenuating circumstances” approved by the local school district board of trustees. However, these “extenuating circumstances” were intended for students with excessive absences due to illness, family emergency, etc. - not for students being pulled from regular classes for tutoring.

7. *What are the physical education substitution requirements for Band?*

Effective the 2010-2011 school year and thereafter, the extracurricular activity of marching band (and drill team) may receive a substitution credit for physical education. The state-approved academic course under the Fine Arts TEKS, Band I-IV (and Dance I-IV), no longer serves as a physical education “waiver.” However, students enrolled in and who successfully complete Band I-IV (and Dance I-IV) still receive fine arts or elective credit toward high school graduation – even if they are also receiving a physical education substitution credit for participation in the activity of marching band (and drill team). FYI, marching band (and drill team) is simply an extracurricular activity commonly associated with the academic TEKS-based content area of Band I-IV (and Dance I-IV, respectively) – not a state-approved academic course.

New Public Education Information Management System (PEIMS) codes have been established for this substitution in addition to the physical education substitutions for the activities of drill team, athletics, Junior Reserve Officer Training Corps (JROTC), cheerleading, and locally-approved off-campus physical activities. All of these new PEIMS codes are entered under the Physical Education column of the student’s Academic Achievement Record and can be accessed in the PEIMS Data Standards 2011-2012 Code Table C022 under “PE Substitution.” The PEIMS codes for the marching band and physical education substitution is as follows:

PES00012 – PE Substitution Marching Band (1/2-1 Unit) (SUBMB)

Marching band is limited to one total credit for a physical education substitution. (Drill team, cheerleading, and JROTC are also limited to a maximum of one physical education substitution credit; athletics and off-campus physical activities may receive a maximum of four substitution credits.) Furthermore, there is no “PE Substitution” PEIMS code for the activity of color guard, but color guard students may receive a physical education substitution if they participate in the activity of marching band. Color guard may not receive fine arts credit, regardless of the semester offered because color guard is simply an extracurricular activity – not a state-approved course under the Fine Arts TEKS. And, color guard (i.e., “winter guard”) may not receive a physical education substitution credit during the spring semester because it is assumed that the extracurricular activity of marching band is not occurring during the spring semester.

8. *What are the courses, Applied Music I and II, and what are the rules for private music lessons?*

Applied Music I and II are state-approved courses listed under the state-mandated Fine Arts TEKS for Music that may count for fine arts or elective credit toward high school graduation. Applied Music I and II allow students in grades 9-12 to advance their development of proficiency in instrumental or vocal performance. The courses address the specific needs of each student and provide individualized instruction through challenging literature for study and performance.

Local school districts may implement the Applied Music I and II courses through individual tutoring with the school music director (no extra fee) or by contracting with private instructors to serve as consultant resources for enrichment under the supervision of the campus music director as the teacher of record. School districts have the authority to offer private study programs in accordance with the following TEA guidelines:

- the use of school facilities for private study is according to local school district policy;
- the school district should provide adequate safeguards to ensure that the school district and its students receive the full range of the intended benefits of the private study program;
- although school districts as an entity may not charge students a fee for participation in a private study program, a private teacher may charge a fee in a manner as approved by the local school board of trustees; and
- school districts cannot require students to participate in a private study program as part of the curriculum and instruction of a course or for participation in any school activity.

School districts should consult with attorneys and/or insurance agents concerning any potential liability issues related to private study programs. To ensure equal access to this enrichment opportunity, school districts are encouraged to establish local scholarship funds available to students whose families' income status may prohibit participation in the private study program.

9. *Can band directors teach private lessons to their own students for a fee?*

There is no state education law, rule, or guideline specifically pertaining to music teachers serving as private lesson instructors for students who are also enrolled in their school band, choir, or orchestra. This matter would be according to local school district policy. However, this practice is likely in violation of school district professional ethics policies. Stated below is a relevant section of the Texas Music Educators Association "Code of Ethics and Standard Practices:"

An Ethical Teacher:

1.14 Shall neither accept nor offer any gratuity, favor, service, or gift that would appear to result in special concession or diminished capacity of impartial professional judgment.

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Job Responsibilities

- Provide leadership and guidance to school districts, regional education service centers, and communities pertaining to fine arts education in Texas schools, particularly as related to appropriate and effective implementation of the Fine Arts Texas Essential Knowledge and Skills (TEKS) for Art, Dance, Music, and Theatre, grades K-12.
- Provide leadership and guidance for the review, revision, and implementation of the Fine Arts TEKS for Art, Dance, Music, and Theatre, grades K-12.
- Provide leadership and guidance to school districts, regional education service centers, and communities pertaining to the requirements prescribed in the Texas Education Code and Texas Administrative Code, particularly as related to fine arts education in Texas schools.
- Attend and monitor State Board of Education (SBOE) meetings and provide assistance and materials.
- Provide legislative review, analysis, assistance, and materials.
- Assist the Division of Instructional Materials and Educational Technology with the state adoption of fine arts textbooks.
- Assist the Division of Educator Certification with teacher certification standards and content examinations, teacher preparation programs, and new teacher professional development.
- Assist with the fine arts innovative course approval process.
- Assist and collaborate with Division of Curriculum foundation, enrichment, and programs staff in projects and initiatives.
- Serve as Project Manager of the Student Success Initiative Rider 42E of the General Appropriations Act, Article III for professional development training to teachers of mathematics, science and fine arts related to appropriate and effective methods of integrated teaching and learning within these three academic disciplines.
- Serve as President of the Board of Directors of the Center for Educator Development in Fine Arts (CEDFA) and assist with the hosting of the annual Texas Fine Arts Summit.
- Serve as a liaison between the Texas Education Agency (TEA) and the various state professional arts education associations.
- Serve as an ex-officio member of the Texas Music Educators Association (TMEA) Executive Board (in addition to the board of the Texas Art Education Association and Texas Educational Theatre Association, Inc.).
- Serve as a liaison between TEA and the University Interscholastic League.
- Serve as a liaison between TEA and the Texas Commission on the Arts.
- Remain informed and updated on federal education statutes, particularly as related to fine arts education and “No Child Left Behind” mandates.
- Remain informed and updated on current state and national trends in fine arts education.
- Organize and facilitate the performances of student groups at SBOE meetings as per the request of the SBOE chair and its members.
- Organize and facilitate the performances of student groups at the annual Texas Association of School Administrators Midwinter Conference.



WASHINGTON IRVING ACADEMY
HONOR BAND WARM UP PROCEDURE
SAN ANTONIO INDEPENDENT SCHOOL DISTRICT
1300 DELGADO • SAN ANTONIO, TX 78207
• PHONE 210-734-2937 • FAX 210-734-0941

PART 1: BREATHING RELAXATION EXERCISES

- Metronome (quarter note = 60-92) and begin **Breathing Relaxation Exercises**...
- Think “Oh” when you take a full relaxed breath (Breathe Athletically)...
- Feel the coolness in the back of your throat...
- There should be absolutely no noise in your breath...
- Tummy should expand and the upper body should remain soft and relaxed...
- Encourage students to fill-up the energy ball (tummy)...
- Remember that air is either entering or leaving your body (do not suspend the air)...
- Remember to breathe evenly...
- The air must remain cool at all times...
- Transfer what you do in your warm-up to your music and your tone will improve...

- It is imperative that brass players maintain their “**Brass/Woodwind Face**”...

PART 2: TEN SECOND AIR EXERCISE (100 MPH)

- It is imperative that brass players maintain their “**Brass/Woodwind Face**”...
- Create a long strip of air while maintaining proper embouchure (Strip of paper)...
- Goal is to sustain the air for ten seconds and release on count eleven...
- Constant air pressure versus hand/paper...
- Goal is to run out of air by the count of eleven...
- Remind the students that releases always float upwards...
- Always lift the ends of your musical phrases...
- The goal is to maintain super-fast air at all times...
- Transfer what you do in your warm-up to your music and your tone will improve...

PART 3: TEN SECOND EXERCISE ON INSTRUMENT (100 MPH)

- All students “**HUM Concert F**” with metronome while focusing on their nasal passages vibrating...
- Brass prepare for mouthpiece buzzing (Concert F) while Woodwinds “**HUM**” while adjusting their reed, ligatures, and return to their tuning-spot in preparation to begin the fogging process...
- Woodwind players FOG** instruments and gets them to body-temperature. This should be done without producing a tone while brass utilize mouthpiece only...
- Brass players must “**THINK TALL**” on the inside of their mouth...

- Woodwinds perform Concert F while Brass buzz and release on count 11...**
- Metronome should be set to Concert F so that the brass can match pitch on their mouthpiece and the woodwinds can match accordingly...
- Goal is to sustain the pitch and hold steady until count number eleven exactly like the **TEN SECOND EXERCISE**...
- Constantly remind students that it is not about volume but rather energy and intensity...
- Once student's embouchures are set make certain that they do not move and remain perfectly still...
- Students should focus on an open, mature, dark tone quality...
- Your body should be and feel completely relaxed...

PART 4: CONDUCTING EXERCISES FOR BAND

- Start/Stop Conducting Technique...
- Have students audibly state "START"
- Always "STOP" at 6:00pm...
- It is imperative to always be consistent when conducting the ensemble...

PART 4: PATTERNSON CHORALE

- Focus on producing beautiful tone colors...
- It is imperative to never perform past your most resonant tone...
- It is your responsibility to maintain a firm embouchure...
- Remember to always play in TUNE/TONE...
- Always listen for your BEST TONE...
- Always listen for your neighbor and a minimum of 2-3 additional sections...

PART 5: Articulation Exercises on Concert F

- Whole Note followed by Whole Rest
- 4-Legato Quarters followed by Whole Rest (LA)
- 4-Accented Quarters (<) followed by Whole Rest (TA)
- 4-Staccato Quarters (.) followed by Whole Rest (DOT) followed immediately by a whole note Concert F

Date	Day of the Week	Shepherd's Hey	Amazing Grace	American's We March
1/17/2011	Monday	Martin Luther King Holiday	Martin Luther King Holiday	Martin Luther King Holiday
1/18/2011	Tuesday	Measure 90-End	Measure 91-End	Measure 1-21
1/19/2011	Wednesday	Measure 90-End	Measure 91-End	Measure 1-21
1/20/2011	Thursday	Measure 82-90	Measure 83-90	Measure 22-38
1/21/2011	Friday	Measure 82-90	Measure 83-90	Measure 22-38
1/24/2011	Monday	Measure 66-81	Measure 70-83	Measure 1-38
1/25/2011	Tuesday	Measure 66-81	Measure 70-83	Measure 1-38
1/26/2011	Wednesday	Measure 66-81	Measure 70-83	Measure 39-70
1/27/2011	Thursday	Measure 66-81	Measure 56-70	Measure 39-70
1/28/2011	Friday	Measure 66-81	Measure 56-70	Measure 39-70
1/31/2011	Monday	Measure 50-65	Measure 56-70	Measure 71-86
2/1/2011	Tuesday	Measure 50-65	Measure 43-56	Measure 71-86
2/2/2011	Wednesday	Measure 34-49	Measure 43-56	Measure 71-86
2/3/2011	Thursday	Measure 34-49	Measure 17-42	Measure 71-86
2/4/2011	Friday	Measure 34-49	Measure 17-42	Measure 71-86
2/7/2011	Monday	Measure 2-33	Measure 17-42	Measure 87-End
2/8/2011	Tuesday	Measure 2-33	Measure 1-17	Measure 87-End
2/9/2011	Wednesday	Measure 2-33	Measure 1-17	Measure 87-End
2/10/2011	Thursday	Measure 2-33	Measure 1-17	Measure 87-End
2/11/2011	Friday	Measure 2-33	Measure 1-17	Measure 87-End
2/14/2011	Monday	Individual Performance Evaluation	Individual Performance Evaluation	Individual Performance Evaluation
2/15/2011	Tuesday	Individual Performance Evaluation	Individual Performance Evaluation	Individual Performance Evaluation
2/16/2011	Wednesday	Individual Performance Evaluation	Individual Performance Evaluation	Individual Performance Evaluation
2/17/2011	Thursday	Individual Performance Evaluation	Individual Performance Evaluation	Individual Performance Evaluation
2/18/2011	Friday	Individual Performance Evaluation	Individual Performance Evaluation	Individual Performance Evaluation
2/21/2011	Monday	SAISD Student Holiday	SAISD Student Holiday	SAISD Student Holiday
2/22/2011	Tuesday	Individual Performance	Individual Performance	Individual Performance
2/23/2011	Wednesday	Individual Performance	Individual Performance	Individual Performance
2/24/2011	Thursday	Individual Performance	Individual Performance	Individual Performance
2/25/2011	Friday	Individual Performance	Individual Performance	Individual Performance

Date	Day of the Week	Shepherd's Hey	Amazing Grace	American's We March
2/28/2011	Monday	All UIL Selections Completed	All UIL Selections Completed	All UIL Selections Completed
3/1/2011	Tuesday	All UIL Selections Completed	All UIL Selections Completed	All UIL Selections Completed
3/2/2011	Wednesday	All UIL Selections Completed	All UIL Selections Completed	All UIL Selections Completed
3/3/2011	Thursday	All UIL Selections Completed	All UIL Selections Completed	All UIL Selections Completed
3/4/2011	Friday	GUEST CLINICIAN 4:00-8:00PM	GUEST CLINICIAN 4:00-8:00PM	GUEST CLINICIAN 4:00-8:00PM
3/7/2011	Monday	All UIL Selections Completed	All UIL Selections Completed	All UIL Selections Completed
3/8/2011	Tuesday	All UIL Selections Completed	All UIL Selections Completed	All UIL Selections Completed
3/9/2011	Wednesday	All UIL Selections Completed	All UIL Selections Completed	All UIL Selections Completed
3/10/2011	Thursday	SAISD UIL CONTEST	SAISD UIL CONTEST	SAISD UIL CONTEST
3/11/2011	Friday	GUEST CLINICIAN 4:00-8:00PM	GUEST CLINICIAN 4:00-8:00PM	GUEST CLINICIAN 4:00-8:00PM
3/14/2011	Monday	SAISD Spring Break	SAISD Spring Break	SAISD Spring Break
3/15/2011	Tuesday	SAISD Spring Break	SAISD Spring Break	SAISD Spring Break
3/16/2011	Wednesday	SAISD Spring Break	SAISD Spring Break	SAISD Spring Break
3/17/2011	Thursday	SAISD Spring Break	SAISD Spring Break	SAISD Spring Break
3/18/2011	Friday	SAISD Spring Break	SAISD Spring Break	SAISD Spring Break
3/21/2011	Monday	Full Ensemble	Full Ensemble	Full Ensemble
3/22/2011	Tuesday	Full Ensemble	Full Ensemble	Full Ensemble
3/23/2011	Wednesday	Full Ensemble	Full Ensemble	Full Ensemble
3/24/2011	Thursday	Full Ensemble	Full Ensemble	Full Ensemble
3/25/2011	Friday	Full Ensemble	Full Ensemble	Full Ensemble
3/28/2011	Monday	Full Ensemble	Full Ensemble	Full Ensemble
3/29/2011	Tuesday	Full Ensemble	Full Ensemble	Full Ensemble
3/30/2011	Wednesday	Full Ensemble	Full Ensemble	Full Ensemble
3/31/2011	Thursday	Full Ensemble	Full Ensemble	Full Ensemble
4/1/2011	Friday	REGION 12 UIL CONTEST	REGION 12 UIL CONTEST	REGION 12 UIL CONTEST

MOST FREQUENTLY ASKED QUESTIONS OF BEGINNING BAND PARENTS & STUDENTS

WHEN DOES MY 5TH GRADE SON/DAUGHTER SIGN-UP FOR BEGINNING BAND?

The band department at Washington Irving Middle School of Performing Arts will schedule an appointment to meet with your child at their elementary school campus. During this time all students are auditioned on various band instruments. It is important to note that directors do review your child's academic progress in order to determine placement into the program.

DO I HAVE TO PURCHASE/BUY AN INSTRUMENT FOR MY CHILD?

The San Antonio Independent School District does an excellent job of providing instrument for 100% of the students involved in our band programs. Students are encouraged to purchase their individual instrument if the family budget allows but please refer to the [Recommended Instrument List](#) that your directors will provide you with if you are considering purchasing an instrument. Parents are strongly encouraged to purchase instrument insurance for their child in case that instrument is lost or stolen.

HOW MUCH MONEY ARE PARENTS EXPECTED TO PAY FOR THE SCHOOL YEAR?

Parents are charged a nominal fee of \$25.00 in September and an additional \$25.00 in January to cover expenses associated instrument supplies, mouthpieces and basic repair services that may arise during the 2010-2011 school year. Parents are encouraged to take advantage of the two payment option or may choose to pay it all at one time.

HOW MANY ELECTIVES WILL 6TH GRADERS HAVE NEXT SCHOOL YEAR?

Sixth grade students have 2 electives built into their daily schedules. All middle school students are required by state law to have a minimum of two years of physical education. The majority of our students take PE their 6th & 7th grade years.

DO BEGINNING BAND CLASSES MEET EVERY DAY?

Yes!!! Your child is fortunate in that the administrative team and its counselors at Irving Middle School make it a top priority to place all Beginning Band students in their respective class. All Beginning Band Courses are grouped in identical instrument classes.

CAN A STUDENT TAKE BAND AND MARIACHI AT THE SAME TIME?

Yes!!! We find that approximately 50% of our Beginning Band students take both Beginning Band and Mariachi during their 6th grade year. Our music department does a great job of developing a schedule and plan for each student wanting to participate in both musical organizations.

CAN A STUDENT TAKE BAND AND CHOIR AT THE SAME TIME?

Yes!!! We find that approximately 50% of our Beginning Band students take both Beginning Band and Choir during their 6th grade year. Our music department does a great job of developing a schedule and plan for each student wanting to participate in both musical organizations.

CAN A STUDENT TAKE BAND AND ATHLETICS AT THE SAME TIME?

Yes!!! All middle school students are required by state law to have a minimum of two years of physical education. All students are in the Physical Education Course their 6th grade year. Students can join the athletic period during their 7th grade year.

DOES BAND PARTICIPATION DETRACT FROM ACADEMIC SUCCESS?

No!!! Quite the opposite is true. All the top students on our campus are actively involved in something positive. The College Board recommends participation in a performing art such as band as a means to increase aptitude scores for college entrance. Band students' SAT & ACT average well above the school, state, and national average. The High School Band regularly enrolls a huge percentage of the "Top 10%" of each class. At the high school level, students who earn placement in the advanced bands will earn Honors credits.

DOES BAND REQUIRE LOTS OF EXTRA TIME?

The Beginner Sixth-Grade Band only meets during class time and four extra practices each year to prepare for the concerts. **Home practice** is required at the rate of 180 minutes per week to develop the physical skills and muscular control necessary to play a wind/percussion instrument.

CAN MY CHILD BE MUSICAL IF OUR FAMILY BACKGROUND IS NOT?

Musical ability is not hereditary. Every student is not destined to be an outstanding musician; however, the enjoyment and satisfaction of musical performance are available to anyone willing to practice. Musical success follows closely with classroom success. No prior musical experience is needed to enroll in Beginner Band.

Rick Flores (Director of Bands) can be reached at rflores3@saisd.net
Gilbert Sanchez (Associate Director of Bands) can be reached at gsanchez4@saisd.net

Washington Irving Middle School Performing Arts Academy 2010-2011 Band Program Instrument Recommendations

- FLUTE:** tuning rod and cleaning kit and handkerchief. Students must keep their instruments clean at all times. **Instrument Recommendation:** Flute Pearl Model PF661-RBE (Intermediate Model) or Model PF761-RBE (Professional Model).
- CLARINET:** Size 3 Vandoren reeds and cleaning kit. Student must have at least 7 reeds at all times in their case. Reeds must be alternated every day. Reeds must be labeled by the day of the week. By alternating reeds daily the parent will save on the overall expense of reeds. **Instrument Recommendation:** Buffet Model E-11 (Intermediate Model) or Buffet Model R-13 (Professional Model), Mouthpiece recommendation: 5RV or Gigilotti P34.
- BASS CLARINET:** Size 3 Vandoren reeds and cleaning kit. Student must have at least 7 reeds at all times in their case. Reeds must be alternated every day. (Refer to clarinet note). Mouthpiece: Selmer C Star
- ALTO SAXOPHONE:** Size 3 Vandoren reeds and cleaning kit. Student must have at least 7 reeds at all times in their case. Reeds must be alternated every day. (Refer to clarinet note). **Instrument Recommendation:** Yamaha Model YAS-475 (Intermediate Model) or Selmer Paris Model 52, Super Action 80 Series II (Professional Model), mouthpiece recommendation: Vandoren AL3
- TRUMPET:** Bach 5B Cornet mouthpiece and cleaning kit (valve oil/polishing cloth, mouthpiece brush, and cleaning snake). **Instrument Recommendation:** All students will use cornets during their middle school years but are encouraged to purchase a trumpet prior to entering high school. Bach Trumpet Model TR200 (Intermediate Model) or Bach Stradivarius 180 S37 (Professional Model).
- FRENCH HORN:** Schilke 30 mouthpiece and cleaning kit (rotary oil/polishing cloth, mouthpiece brush, and cleaning snake). **Instrument Recommendation:** Conn Model 8D (Professional Model).
- TROMBONE:** Bach 6 ½ AL Bach mouth piece and cleaning kit (Trombotine slide lubricant/polishing cloth, mouthpiece brush and cleaning snake). **Instrument Recommendation:** Yamaha Model YSL-446G with F attachment (Intermediate Model) or Bach Stradivarius Model 36BS (Professional Model).
- EUPHONIUM:** Bach 6 ½ AL Bach mouth piece (the advanced player can purchase the Schilke 51D euphonium mouthpiece) and cleaning kit (valve oil/polishing cloth, mouthpiece brush and cleaning snake). **Instrument Recommendation:** Yamaha Model YEP-321S four valve (Intermediate Model).
- TUBA:** Conn Helleberg mouthpiece and cleaning kit (valve oil/polishing cloth, mouthpiece brush). **Instrument Recommendation:** Yamaha YBB-641, 4 valve rotary valves (Intermediate Model) or Miraphone Model 1864U (Professional Model).
- PERCUSSION:** All percussionists must purchase a pair of 2B snare sticks, bell, and tympani mallets. The school will not provide accessory supplies for the students. The director's are not responsible for the equipment that is lost or stolen. All students are responsible for the security of their materials. All percussionists will be assigned a locker for their mallets once they purchase a mallet bag.

Dear Parent/Guardian...
Practice Cards are a huge part of your son/daughters success in the Honor Band program. Your son/daughter is required to practice a minimum of 5 days per week. Each session should last a minimum of 30 minutes. The number of minutes practiced will determine your child's grade for the week.

MR. RICK FLORES

DIRECTOR OF BANDS

First Nine Weeks Grading Period

WEEK 2

Day of Week	Date	Parent Signature	Director's Approval	Number of Minutes Practiced	Possible Grade
Friday	08/28/09			30	60
Saturday	08/29/09			60	70
Sunday	08/30/09			90	80
Monday	08/31/09			120	90
Tuesday	09/01/09			150	100
Wednesday	09/02/09			180	110
Thursday	09/03/09			210	120
Parent Comments:			Total Grade Earned	Total Minutes Practiced	Possible Grade
			_____	_____	_____

Dear Parent/Guardian...
Practice Cards are a huge part of your son/daughters success in the Honor Band program. Your son/daughter is required to practice a minimum of 5 days per week. Each session should last a minimum of 30 minutes. The number of minutes practiced will determine your child's grade for the week.

MR. RICK FLORES

DIRECTOR OF BANDS

First Nine Weeks Grading Period

WEEK 3

Day of Week	Date	Parent Signature	Director's Approval	Number of Minutes Practiced	Possible Grade
Friday	09/04/09			30	60
Saturday	09/05/09			60	70
Sunday	09/06/09			90	80
Monday	09/07/09			120	90
Tuesday	09/08/09			150	100
Wednesday	09/09/09			180	110
Thursday	09/10/09			210	120
Parent Comments:			Total Grade Earned	Total Minutes Practiced	Possible Grade
			_____	_____	_____

Sculpting 101

Lynne Jackson

Italy, 1504. Michelangelo stands before his newly created masterpiece, the David. It is stunning and perfect. An admirer asks, "Michelangelo, how ever did you do this?" As the story goes, Michelangelo replies: "I found a very, very large piece of marble and then I simply took away everything that wasn't David."

Every fall, forty or so students walk into my beginning instrument classes. I believe there is a "David" in every one of them, and it is my job to sculpt; to chip, chip, chip away day after day after day until "David", the young musician, emerges.

My Tools

Just as Michelangelo used his sculpting tools to reveal **his** vision, I use three tools to keep me grounded so that I might realize **my** vision for every student.

1. Good or bad, whatever is happening in my classroom, I am somehow giving permission for it. This tool works great for me as it means that I must "wrap my brain" around problems and challenges and take responsibility to resolve them. The "blame game" is not acceptable to me and serves

no real purpose. This tool also allows me to feel really great about things that are going well. Teachers need this kind of balance to remain enthusiastic and effective.

2. Treat every child the way that I would want my child to be treated in the classroom. I call this the "my child" approach. This philosophy works particularly well in heated situations. It reminds me to respond with intelligent thoughtfulness instead of unbridled emotion. The book, *Teaching with Love and Logic* by Jim Fay and David Funk, is a great resource for this approach.

3. Teach music as a fine art. Beginning instrument class is not band class. In beginning instrument class we have a fantastic opportunity to foster the love of music and musicianship from the very start. Teach beauty, vocabulary

and an artistic approach to playing an instrument from the onset.

Three Pans On The Fire

On a daily basis, I am thoughtfully, joyfully and gracefully managing three aspects of my classroom: **Climate**, **Culture** and **Curriculum**. While all three overlap and intersect, ultimately, one cannot exist without the others. I believe that many classrooms fail because one or more of these are not cared for properly.

Climate:

Manage everything concerning your classroom environment.

My goal is to cultivate an environment that allows every student to feel safe and valued. And, one that provides the opportunity for joyful learning. It is my intent to become a powerful presence



Sculpting 101

as a teacher not an enforcer. Thus I believe it is important to “keep your finger on the pulse” of your class throughout the year. I thoughtfully manage my classroom seating and frequently teach from various points in the room.

As my students enter the classroom, I stand at the podium. I teach them to be purposeful in preparing for class. I do not engage in conversation, bark orders or run the metronome. There is no multi-tasking here; simply get ready to learn. Manage supplies, practice/objective cards, notebooks, pencils, reeds and every other aspect of your daily routine on a consistent basis throughout the year. Keep

your students accountable through communication, encouragement and consistency. Repetition, repetition, repetition is the key to success. Maintain YOUR standards. It may seem easy or expedient to give up or let up in the face of time constraints or students’ wishes, but this almost always leads to an erosion of musical achievements, behavioral standards, or both!

I teach bell to bell every day all year long. I do not believe in “free days”, particularly as rewards. Remember my rule Number One? If I give a free day as a reward, I am giving my students permission to think of our daily class in a negative way. Perhaps not all will, but it’s out there! If you and your students occasionally need a change of pace, provide a written assignment or show a relevant video.

I start my year with one classroom rule: RESPECT. Respect your equipment, your classmates and your teacher. Above all, respect yourself. Students with

little self-respect have great difficulty offering respect. Often, these students can make or break your classroom environment. I keep a student with a poor self-image at the front of my mind always. When that student succeeds, I consider “the door to be open” and I seize the opportunity to rush in with joy and praise! Remember, that in one instant a powerful

change can occur. Do not miss that moment for anything! The use of sarcasm, threats or humiliation, do not work. When uncomfortable situations arise, try your best to take emotion out of the equation. Strive to set an example for all your students using

ultimate regard, respect and compassion day after day after day as you “chip away”.

A Culture of Excellence:

Through the course of the first year of playing, I intend to create a culture that includes students who love to practice and perform. We perform the very first day of class. Our performance consists of a personal introduction. “My name is Sarah Jones.” The timbre and strength of the voice, the self-assurance and eye contact all speak volumes to me. From this point forward we use our voices most every day in class.

Teach Your Students to Use Their Voices

You will experience a tremendous payoff when you teach your students to use their voices. What middle school student doesn’t love hearing the sound of his/her own voice? The first year of instrument class is



Sculpting 101

THE time to start. We begin by reciting the musical alphabet and then soon after, counting in fours, twos, threes and sixes. We also vocalize musical terms, with an Italian accent I might add. It's fun and sometimes very funny! Later, we name notes aloud, count aloud, hum pitches, sing pitches and say note names on pitch. I have also observed teachers who use "chants" for key signatures. Vocalization is wonderful in that students are engaged and they are performing! I start with the entire class but eventually I find that students are eager to perform by themselves. This all reflects back to the climate you have created in your classroom. Students who feel safe and valued will embrace and enjoy this aspect of your curriculum. And, meanwhile your students are learning to perform! The carry-over to the instrument is tremendous.

Practicing

Here are a few things I believe about practicing.

1. When students are taught well they come to see the value associated with practicing the instrument. Practice becomes "irresistible" when a new "carrot" is placed in front of students each day.
2. Students must learn to use the information they have. The trumpet player who hears that his sound is not clear and has the information and ability to improve will be practicing tomorrow.
3. Everyone loves to play songs. Give your kids songs to play.

Create a culture of excellence through **practice** and **performance**.

Curriculum:

Pedagogy should be the heart of the beginning instrument class. My pedagogy for the first year is:

- Posture

- Embouchure/Tone Production
- Hand Position
- Breathing
- Articulation

These are the BIG FIVE. My goal is to have all five fundamentals well in place for each student as he/she begins the second year.

Posture

The feet are flat, the spine is straight, the chest is open, rib cage lifted and shoulders sloped. The head balances comfortably on the torso and the neck should be a smooth "swan neck". Flute posture is an exception in that the head is slightly turned to the left and then tilted right. Correct posture provides the gateway to efficient breathing and tone production. Our body is simply a container for air.

Embouchure/Tone Production

There are four aspects of every embouchure that must be in place in order for a student to produce an efficient, resonant tone quality. (CHAT)

Corners

Head Position

Angle of the Instrument

Tongue Placement

I consider the placement of the corners to be the most important factor for successful tone production. For brass and flute, the corners should never be stretched beyond their natural place. For the other woodwinds, the corners are held more to the center of the embouchure. If a student has proper equipment and is still not making a good sound, check these four aspects of the embouchure. I remain diligent in monitoring these areas for each student throughout the year.

Sculpting 101

Hand Position

I believe that instruments are balanced, not held. Balance points are critical in that a poor hand position can adversely affect the ability to produce an efficient, characteristic sound. A good example is the flute hand position. If the flute is poorly balanced, students tend to push the head-piece into the bottom lip. The consequence is tension and the result is a tight, thin sound. As students mature and grow throughout the first year, you as the teacher need to keep “tweaking” hand positions and instrument placements. In general, hands are soft; wrists are straight and fingers curved.



Breathing

To begin, the air must be unobstructed. Correct breath support is achieved by “volume of air” not “speed of air”. If our body is poised to take in a large volume of air, natural exhalation is sufficient to create proper support. Therefore, I teach my students to let the air out the body naturally. Do not force the air out of your body. (This is the school of thought of tubaists Oystein Baadsvik and Arnold Jacobs.)

Articulation

If the corners of the embouchure are correct, the tongue is most always in the place where it should be to work best. The tongue should be forward and down for all instruments with the exception of clarinetist’s tongue, which is raised in the back. Once again, be sure the air is unobstructed. The tip of the tongue moves up and down. The tongue remains soft and natural. For the first year, I recommend the legato style of playing. The ability to move from note to note with no space between **is** the prerequisite for the intermediate level of playing.

My curriculum for the first year also includes vocabulary, music reading, phrasing and limited style and dynamics. We also learn articulation patterns and scales.

Diligence is the key. Check posture, hand position, embouchure, tone production, breathing and articulation each day. The process is developmental and must be monitored arduously.

Do You See David?

I strive to see a “David” in every child I teach. As a result, I have found myself to be a much happier, more productive and successful teacher. Some “Davids” emerge sooner than others. Some may be a little more polished, some not. Some stand taller. Some are not yet so tall.

But, to me they are all beautiful.

Lynne Jackson is currently beginning her 40th year as a music educator. She has happily taught beginning instrument classes each of those years. Lynne would like to thank everyone who has inspired her throughout her career, which would be just about everyone she knows. Special thanks for this article go to Jeff Cole, Joe Dixon, Debra Haburay, Claire Johnson and Peter Warshaw. It would not have been possible without their wisdom and guidance. Also, Lynne believes that the greatest inspiration in her life was her high school director, Russell D. Reed, who saw a “David” in all of his students.

TEXAS BANDMASTERS ASSOCIATION ACADEMY
July 24, 2011

“Ideas and Strategies on
How to Have a Successful Small School Band Program”

By
JIM RHODES
FORSAN HIGH SCHOOL

Personal Philosophy: Any great program needs great leaders. Great leaders need students that buy into their ideas. If you can get a combination of both together, you can achieve most anything.

FIRST:

1. You must sell your program to the kids and they must buy into it at some point.
2. Make good decisions about your program and be consistent throughout the year.
3. The band needs successes during this change period. They need to see positive results from the system you are introducing.
4. Talk to your band and tell them why you are doing certain things. Reason with them over what is right and wrong.
5. Create a warm and homey atmosphere in the band hall. Use signs, banners, pictures, and the goals that you want to achieve.

NEXT:

1. Be super organized. Work **smarter** not **harder**.
2. Keep the band hall neat and orderly. (stands, chairs, equipment, music, etc.)
3. Develop a rehearsal atmosphere that is productive and does not waste time.
4. Develop a consistent way to start class each day. (roll check, announcements, warm-up, etc.)
5. Select quality music and perform good arrangements.

FINALLY:

1. Bring in good people to work with your groups.
2. Seek advice from people you respect. Mentors are great!
3. Demand excellence from your students and expect it.
4. Believe in what you are doing. There will be many trying times.
5. Marching season is the best time to sell your program. You are most visible during this time of the year.

ADVICE:

1. Be respectful of the person you followed, whether they were good or bad.
2. Be aware of your students' time, interests, and other activities.
3. Be a part of or attend other school functions when at all possible.
4. Establish good public relations with administration, faculty, parents, and community members. Do not neglect secretaries, counselors, custodians, and bus drivers. They can be some of your biggest supporters!
5. Take time to write thank you notes. You will be rewarded a hundred fold.

PERSONAL THOUGHTS

1. Get used to sharing students. Everybody wants the good kids.
2. Get used to students missing class for many activities, especially in the spring.
3. Get used to students quitting band. This is the hardest one to understand. It doesn't matter how successful the program has been or how well you have treated students, they still walk away. Famous saying: "Band just isn't fun anymore".
4. Get used to the "and or other duties assigned". Expect to sponsor an activity, teach an extra class, drive a bus, or have an extra duty. This could be a positive thing if you have the right attitude.
5. Get used to fundraising.
6. Be sure to have someone to call, email, text, or visit periodically. Sharing good or bad experiences can be great therapy.
7. Have a stress toy on your desk. I bought an "Easy" button from Staples. It has made me smile many times.
8. Be patient in the beginning, it takes time. Give your beginners time to come through the program. Graduation can play a big part in re-shaping your band.
9. Don't think you know everything because you have a College degree. It only gives you a license to learn.
10. As my good friend, Dan Gibbs, always reminds me, sometimes you have to "Stop and smell the roses." Enjoy what you have, it's not always as bad as you think.

Managing the Masses!!

Charlotte Royall, College Park HS

TBA Directors Academy

July 24, 2011

croyall@conroeisd.net

Strategies to keep the Band learning environment manageable and successful:

ONLY YOU CAN PREVENT FOREST FIRES. DO YOU PREVENT, SET OR FUEL THE FIRE?

- Classroom atmosphere-maintain a clean, organized and consistent classroom.
 - Have students enter and leave the same way every day.
 - Beginner classes-keep students in one semi-circle, equal distance from instructor if possible. If not, use two rotating rows. Ensembles-make sure there is enough room to move throughout the ensemble. Maybe a row through the middle of the set-up.
 - Beginner classes-Try to stay physically on the student's level. Eye level, maybe use a rolling chair.
- Classroom Rules-that will support expected behaviors in the band classroom.
 - Choose a limited number of rules, observable, not vague and not difficult to comply with
 - Choose rules that apply to behavior, not academic issues
 - Examples:

- Be respectful-(explanation)
 - Be responsible-(explanation)
 - Be resourceful-(explanation)
 - Explanation-Be on time, sit quietly, wait for instruction, raise hand for questions, have materials, don't touch other student's instruments, keep proper playing and waiting positions, no other non-band materials.
 - DPM-1) Duly warned, 2) Parent notified, 3) Removed from program
- Progression of Information
 - Beginner classes-Give information in small segments, no more than 10-15 minutes. Make every small part of the process seem very important, use constant repetition, questioning, testing and gaming to check for understanding.
 - Remember, basic habits are established in the first weeks and will remain with the average student throughout their career.
 - Remind students they are setting up life-long habits that will make them great musicians or musicians who have problems to overcome.
- Keep Class Organized
 - Seating Charts, Materials, Binders, Storage
 - Daily Plans, goals
 - Student leadership-make them part of the process
 - Percussion-keeping them involved

WHAT TO DO IN THE HEAT OF THE BATTLE

- You are the boss, the buck stops here!
 - Keep expectations consistent
 - Reinforcement, praise, comfort zone, eye contact, "the look", consequences, voice level
 - Variety-even the best plans can go wrong, change pace, location
 - Stopping and starting-practice sitting quietly.

WHY DO THEY BEHAVE LIKE THAT?

- Previous and other teacher's expectations
- Student's excess baggage, learning or behavioral disabilities
- Hunger, boredom, need for attention
- Don't be afraid to use parents, peer pressure, leadership-don't be think that you have to be the only solution

HAVE YOU EVER?

- Lost control, yelled and it made no difference, talked louder so they would listen, said something you regretted, thought about working at McDonalds
- With time, experience and a desire to improve, classroom management does get better. The key to success is planning and consistency.

Notes:

Developing a Stellar Ensemble Sound With the Middle School Band

Presented by Charlotte Royall

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The overall quality of the ensemble is directly affected by the daily drill and warm-ups of the particular ensemble. The drills can be simplified or intensified, depending on the age, experience and maturity of the group. Each student should develop as a performer, an audience and a critic. They should be able to listen to their performance and determine their strengths and weaknesses.

❖ **Develop Successful Beginners**

- **Take a very fundamental, step-by-step approach. Keep information in small segments, no more than 10-15 minutes, use constant repetition, testing, questioning and gaming.**
- **Basic habits are established in the first weeks and remain with the average student throughout their career. Remind students that they are setting up life-long habits that will develop great musicians or musicians who have problems to overcome.**
- **Class Strategies:**
 - **Keep mouthpiece and body separate at first.**
 - **Establish set of materials required everyday.**
 - **Maintain a business-like atmosphere, but don't forget to smile**
 - **Try to use normal voice level, physically, try to stay on the student's level at first. Don't use a podium.**
 - **Keep students in a semi-circle. Or rotate rows.**
 - **Move around**
 - **Keep a sense of continuity. Enter and leave the same way everyday. Give students plenty of time for set-up and tear-down.**
 - **Use visual explanations. When students write down info, they remember even better.**
 - **When using music stands, each individual should have a stand at eye level, this keeps the head upright and "floating."**

❖ **Air Control-Breathing**

- **Daily breathing drill facilitates calmness and focus**
- **Practice breathing in and out through the mouth, cool air across the tongue. Keep body soft, ribcage up, shoulders sloped. Maintain a constant vowel shape inside the mouth.**
- **Air should remain constant and uninterrupted start to finish.**
- **"Focus" and extend air to hand (or target.) Say place air, not support. Air is fast but not forced.**
- **Expand at diaphragm, front and back .**
- **Breathing aides are great as long as they don't create tension- PVC pipe and breath builders are appropriate.**
- **Breathing Drills**
 - **Air to hand-direction, speed, temperature,**
 - **Air to paper-smoothness and consistencies**
 - **Breathing gym-rhythmic breathing**

- **Fogging drill-maintain vowel shape, through instrument on one fingering or changing fingerings**

❖ Pulse and Metronome

- **Counting system-every program should establish a basic counting system that continues in high school. Students should be able to say and write it.**
- **Use a metronome as much as possible making sure students can count, clap and tap their toe with the metronome.**
- **Place metronome in back or sides of the rehearsal hall, having students listen to those areas for tempo.**
- **Walk around the room to check for understanding.**
- **Ultimately, move responsibility for pulse understanding to the baton.**

❖ Tone Production

- **Posture, air control and articulation will have an effect on tone production. Students should have characteristic sounds demonstrated for them as much as possible. They, in turn, should be able to reproduce a clear tone quality in mid range based on the correct and consistent information taught them in the beginner band class.**
- **Utilizing daily drills in small segments will help students continue to refine characteristic tone in varying ranges, styles and dynamic levels.**

❖ Articulation

- **For Woodwinds and Brass, describe where tongue should touch.**
- **Tip of tongue moves up and down, not back and forward.**
- **Keep air focused to the center of the tongue.**
- **Check-natural face, keep still, corners against eye teeth.**
- **When articulating, tongue returns to the same spot every time with the same strength.**
- **Never allow the tongue to stop the air or sound.**
- **Have tongue return to a natural position when resting.**
- **In legato style or slow tempos, tongue must move quickly**
- **Short notes-air must move to the back of the note quickly.**

❖ **Daily Drills**-once students have established a characteristic tone, articulation and basic pulse, daily drill is a must! You may want to practice drills that reinforce the same skills that are expected in current ensemble repertoire. The drills are also used to improve overall skills and prepare them for upcoming challenges.

- **Breathing drills**-daily breathing drills help calm the performer and relax the upper body. It also helps to expand the lungs.
 - 4in/4out, 4in/8out, etc.-breathe in, blow out to extended hand.
 - Fogging-breathe in/blow out through instrument with no mouthpiece. Keep air calm, with resistance.
 - 3 note Remington-fog. Breathe in for 2 counts-this helps to create smooth releases.
 - Repeated note, non-barline breathing drill
- **Tone Matching (F around the Room)**-air, energy, pitch, volume and tone matching
 - Start at the bottom of the harmonic series, top, or with the section that demonstrates the best tone.
 - The drill always ends with the full ensemble.
 - Every student should understand that when they enter, they should try to “fit” into the sound that is already established, either by section or individually, and not interrupt the sound, texture or style.
 - Every section or performer needs to feel that the air at the end of their note fuels the start of the next note or group.
 - Vary intensity and volume of groups to establish textures, colors, transparency, etc
- **Remington-based on the trombone exercise**
 - Play in whole or half notes, focusing on pitch and supporting tone in changing intervals.
 - Match tone and energy through descending and ascending patterns
 - As intervals expand, don’t allow tone to get thinner
- **Mouthpiece drill**
 - Mouthpiece drill for brass (this can be used on any selection of exercises or music.)
 - Hold mouthpiece near end, between two fingers and thumb.
 - Match pitch with demonstration instrument

- **Check air with hand**
- **Tubas need to use surgical tubing or not participate**
- **Flow Exercise (Ex: Cicchowicz)**
 - **Great range builder for all instruments**
 - **Check for pitch matching and smoothness of air**
 - **Maintain vowel shape inside mouth**
 - **Prevent pivoting in brass**
- **Articulation Drills-on Remington, concert F, Scales, etc.**
 - **Great exercises for reinforcing starts, releases, style, etc.**
 - **Practice blowing air to palm to analyze differences.**
 - **Brass must always think about moving the air past the mouth piece.**
 - **Check embouchure and face to make sure there is no movement during articulation**
 - **Vibration of reeds should never be stopped, only interrupted**
 - **Releases-all notes should end with an open throat release, exhale, do not inhale**
 - **Air should never be stopped with tongue or with throat tension**
 - **Do not let allow tongue to move back with breath**
 - **The tongue should move to the exact same place on the teeth or reed with the exact same energy, speed and strength throughout a given style**
 - **Perform with pedal tones to model smooth, steady tone**
- **Descending F exercise (or any other midrange scale)-builds low register. Work to maintain the same resonance throughout the exercise. Low brass vowel sound changes to “doh” from “dah”**
- **Scales/technique**
 - with and without patterns and articulations
 - **All music is scalar or intervallic and can be reinforced through scales**
 - **Builds coordination and rhythmic technique between the fingers and tongue**
 - **Work to make notes equal in strength**
 - **Improving extreme ranges for young players is crucial, before they actually perform them in music. You can also check that students are maintaining the correct embouchure, air, articulation and voicing in the extreme register.**
 - **Arpeggios and interval studies (Clarke)-full instrument and mouthpiece drills-check for smoothness of air and prevent pivoting. The transfer of knowledge learned in these exercises**

can be transferred to the musical selection by teaching students to understand how to find stress points in a phrase, phrase direction and how to balance note to note.

- Chromatic Exercises-7 note and octave studies help with understanding of accidentals and improve facility.

❖ **Vibrato**-should definitely be taught in Middle School if students are prepared for this step. Most vibrato production is diaphragmatic. Saxophone vibrato is produced with the jaw. Controlled vibrato exercises can be a part of daily drill, but needs to be checked on an individual basis.

❖ **Chorale**-establish balance, style, pitch, varying articulation and tempos.

- Purpose of chorale is to combine all aspects of daily drill used to this point
- Every note is of equal importance, weak beats on 2 and 4 should be played as strong as beats 1 and 3.
- Inside pulses should be as strong as others.
- Performers learn to listen to and fit into most important voices or parts. (you can designate these)
- Performers learn to hear intervals and balance and tune them
- Clarifies phrasing-learn not to be a barline breather. 1st note establishes sound, 2nd note moves the phrase along, cadence notes end with same strength.
- Simple phrasing establishes direction and shaping.
- Balance-layers of colors, not blending. Learning soli and transparent layering.

❖ **Conducting Drills**

- Be very careful not to count or sing with your band
- Keep conducting age-appropriate
- Conducting drills for alignment of articulation

❖ **Dynamic Contrasts**-can be taught and improved in any long tone study, being very careful not to let intensity or tone suffer.

Starting with five count long tones is a great check for starts, releases and maintenance of resonance.

❖ Markings and other terminology

- **Keep consistent terms and have performers include in their written and performance vocabulary.**
 - **Stress > -emphasize, don't over articulate. Usually leads to a release**
 - **Float note receives less emphasis**
 - **Straight line sound- -à keep sound the same, unchanging, no obvious breath**
 - **Square note -compact, all notes start, sound and move alike**
 - **Focus-keep sound centered and placed on one target**
 - **Energy-fast, vibrant air. Extend air, don't blow harder, creates tension**
 - **Air matching-keeping the sound the same from instrument to instrument**
 - **Intensify-can be used in dynamic contrasts, takes more for decrescendo**
 - **OTR-open throat release**
 - **MIP-Most Important Part**
 - **Articulation-legato-di or dah –one taste bud, used smooth style; definite or hard di or day, ti or tah-pointed tongue, more flesh of tongue tip. Used for accented or pointed style**
 - **Air articulate-silently finger along while articulating the music inside the mouth with just a minimal amount of air.**

It is important to set up your rehearsal time so that you can incorporate daily drill. At the beginning of the year you will spend more time on these concepts than you will later. You cannot use these concepts successfully until you have set up resonant tone qualities, proper breathing habits and posture. Never discontinue constant gentle reminders throughout class time about what you think is important to ensure the success of your ensemble.

Keep your ensemble members involved!

LEGAL ISSUES FACING BAND DIRECTORS

Holly Boyd Wardell

Legal Issues Related to Student Activities

- Rights Associated with School Activities
- Education Records
- Rights under TEC
- Parent Grievances
- Student Injuries
- Immunity and Liability
- Relationships with Students
- Student Trips
- Cases
- Search & Seizure
- Hazing
- No Pass, No Play
- Commissioner's Rules for Practice
- Copyright & Trademark Issues
- Booster Clubs
- Students with Disabilities
- Religion: team prayer, religious music
- Drug Testing Policies



REQUIRED TRAININGS

Safety Training – Tex. Educ. Code 33.202
Director responsible for school marching band

CPR and AED – Tex. Educ. Code 22.902
Marching band director



Student Injuries

Liabile or Immune?



SCHWARTZ & EICHELBAUM
WARDELL MEHL AND HANSEN, P.C.
A RECOGNIZED LEADER IN PREVENTIVE SCHOOL LAW

Torts = personal injury claims

- Negligence
- Negligent failure to supervise
- Negligent failure to train
- Intentional infliction of emotional distress
- Defamation



SCHWARTZ & EICHELBAUM
WARDELL MEHL AND HANSEN, P.C.
A RECOGNIZED LEADER IN PREVENTIVE SCHOOL LAW

School Districts

- Sovereign Immunity
- Governmental Immunity

Waiver of immunity for negligent use or operation of a motor vehicle



Professional Immunity

- Professional Employee
- Acting In Course and Scope of Employment
- Act Involved Use of Discretion or Judgment



“Professional Employee”

- Superintendent
- Principal
- Teacher
- Substitute Teacher
- Supervisor
- Social Worker
- Counselor
- Nurse
- Teacher's Aide
- Student Teacher
- Bus Driver
- School Board Trustee
- Any other employee whose employment requires certification and the exercise of discretion



Tex. Educ. Code § 22.0511

A professional employee of a school district is not personally liable for any act that is incident to or within the scope of the duties of the employee's position of employment and...



Tex. Educ. Code § 22.0511

...that involves the exercise of judgment or discretion on the part of the employee...



Tex. Educ. Code § 22.0511

...except in circumstances in which a professional employee uses excessive force in the discipline of students or negligence resulting in bodily injury to students.



Barr v. Bernhard (Tex. 1978)

- Saturday, 1976
- Kerrville, Texas
- Mark Bernhard
- Voc-Ag

Barr v. Bernhard

- Weighing and worming calf
- Struck support pole in school Ag building
- Roof collapse
- Severely injured Mark



Parents sued District and individuals for negligence

- Failing to properly inspect the facility
- Failing to maintain or supervise the facility; and
- Allowing the facility to be used while in a condition of disrepair

Texas Supreme Court

We hold...that a professional school employe is not personally liable...except in circumstances where disciplining a student, the employe uses excessive force or his negligence resulting in bodily injury to the student.



Torts = personal injury claims

- Negligence
- Negligent failure to supervise
- Negligent failure to train
- Intentional infliction of emotional distress
- Defamation



Professional employees are protected from personal injury claims like:

- Playground Accidents
- Sports Injuries
- Student Fights
- Classroom Accidents
- Natural Death



Stout v. Grand Prairie ISD, (Tex.App.–Dallas, 1987)

- Student injured during cheerleader practice
- Sued teacher who supervised practice
- Challenged constitutionality of professional immunity provision in Tex. Educ. Code
- Teacher and district won = were immune from suit.



Stout (cont'd)

COURT:

While this immunity works a hardship upon injured students, it is necessary to effect a rational and compelling legislative purpose that rests upon the importance of a free public education to this state.



Williams v. Chatman

- End of Year Swimming Party
- Texas Tech Univ.
- Student fatality
- In course and scope of employment?
- Professional judgment/discretion?



Foster v. Estrada

- Student fell from a wall in the school gym while retrieving a tennis ball
- Parents claimed coach and principal were negligent in supervising students
- Coach and principal filed affidavits – “we were using our professional judgment”
- Court: That’s not enough.



Discretionary v. Ministerial Duties



Tex. Educ. Code § 22.0511

This section does not apply to the operation, use, or maintenance of any motor vehicle.



Professional Immunity

- Exceptions
 - Excessive force/negligence in discipline
 - Negligent use of motor vehicle



- Exhaustion Requirement
- Attorney's Fees if immune
- Damages limited to \$100,000



Can we require students to perform extra physical activities as punishment?

Yes, but be careful



Moore v. Willis ISD (5th Cir. 2000)

- 100 squat-thrusts as punishment
- Diagnosed with a degenerative disease of skeletal muscles and renal failure.
- Parents/student sued claiming personal injury and violation of substantive due process
- Teacher's claims remanded (excessive discipline)

STUDENT TRAVEL AND TRIPS





Is there anything we need to be concerned about when leaving the great **State of Texas?**

- Could lose immunity
- Comity
- Interesting things happen on trips!
- Get a release

Peterson v. State of Texas (Colorado Ct. App. 1981)



- Texas Youth Council
- Student stole vehicle and damaged it
- Sued TYC employees for negligent supervision
- Not immune

What are the dangers of transporting students in my personal automobile?

PERSONALLY LIABLE



NOT NECESSARILY IMMUNE FROM FEDERAL CLAIMS:

- 1) ILLEGAL DISCRIMINATION OR HARASSMENT
- 2) FIRST AMENDMENT (RELIGION & SPEECH)
- 3) FOURTH AMENDMENT (SEARCH & SEIZURE)
- 4) INTENTIONAL VIOLATIONS OF STUDENT'S IEP OR 504 PLAN



RELATIONSHIPS WITH STUDENTS

SOLICITING ROMANTIC RELATIONSHIP

- Behavior
- Gestures
- Expression
- Communications, pattern
 - Nature
 - Timing
 - Extent
 - Counseling?



SOLICITING ROMANTIC RELATIONSHIP

- Comments about body
- Sexually demeaning comments to student
- Student's potential sexual performance
- Requesting details of a student's sexual history
- Requesting date
- Engaging in conversation about sexual problems, preferences, etc.

SOLICITING ROMANTIC RELATIONSHIP

- Inappropriate hugging, kissing, or excessive touching
- Suggesting that a romantic relationship is desired after graduation
- Any other acts tending to show want an ardent relationship with student
 - Including providing drugs or alcohol



KNOW YOUR BOARD POLICIES

School district's website

Sections

- A – Basic District Foundations
- B – Local Governance
- C – Business and Support Services
- D – Personnel
- E - Instruction
- F – Students
- G – Community and Governmental Relations



KNOW YOUR BOARD POLICIES

STANDARDS OF CONDUCT – DH

HARASSMENT - FFH

BULLYING - FFI

ELEC. COMMUNICATIONS – DH; CQ & CQA



KNOW YOUR BOARD POLICIES

MONEY & DISTRICT RESOURCES – CFD; CAA

FIRST AMENDMENT – FNA, FNAA, FNAB

FOURTH AMENDMENT – STUDENT SEARCHES - FNF



FERPA

- Parents have a right to access any record related to their children.
- This includes emails.



Parent complaints

- FNG (LOCAL)
- Be fair
- Seek prior approval from administration before changing long-standing procedures
- Be involved in any complaints
- Remember trustees are local politicians



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Getting the Right Start to Your Year

A Clinic for TBA Academy, July 24 2011

By Barbara Lambrecht, El Paso

Organization/Preparation of Paperwork

If possible have this ready for distribution at the beginning of summer band (high school) or before-school registration (middle school)

Schedule a general meeting with all band parents for the return of all paperwork. Use that meeting also to collect fees and write receipts.

POST THESE ON YOUR BAND WEBSITE

Handbook that includes all pertinent information: summer band info, rules and consequences, fees and deadlines for payment, uniforms, rehearsal/classroom procedures, private lesson info, bus trip procedure, Code of Conduct, Trip Release form for school related absences, Medical release forms, Media Release form, UIL Parent/Student UIL Marching Band Acknowledgment form, etc.

The last page of the handbook should be an Acknowledgement of Receipt form that both the student and the parent(s) sign stating that each has read it and agrees to abide by the rules of the organization.

Calendar which includes all band events (date, time, dress)

Before you prepare the calendar refer to the following:

1. Your school district calendar for school holidays and district-wide or state-wide testing
2. TMEA calendar for auditions and performances of All-Region auditions and clinic-concerts, (don't forget All-Region Jazz), Area and All State.
3. Your own school's calendar to avoid conflicts with school-wide programs such as musicals, athletic events, and Academic Decathlon trips
4. Your middle school feeder band calendar (or visa-versa) for their concert dates so that you can possibly combine concerts and definitely not conflict with concert dates.
5. Your athletic department for football, volleyball, basketball, track, baseball, and soccer schedules
6. Your personal calendar for judging jobs, clinics, conventions, and personal commitments

Even though these will be posted on your band website, make enough copies for each student, each family, and your administrators. Put a notice at the beginning of the calendar that states that corrections or changes to the calendar will be made on your band's website.

* If you have to make revisions to the calendar, include the date of the revision on the calendar, and instruct students to discard outdated calendars into the paper-recycling box.

FOLLOW-UP WITH WEEKLY EMAILS (NEWSLETTER)

Forms to be copied prior to Day 1 –

Much of this information will be put onto Charms or similar product of your choice on your office computer and may be done completely online, eliminating the need for paper copies.

Student forms

Student information sheet
Instrument checkout forms
Instrument insurance forms
Fee deposits

Other Forms

Practice cards
Reed tickets
Individual warm-up sheets or packets

Misbehavior “tickets” (w/ infractions listed
ala checklist)
Detention assignment
Rhythm sheets
Band locker list along with lock
combinations
Booster and Parent Forms
How-To information for Band Aids (people
who volunteer in your office)

Bus chaperone responsibilities
Uniform checkout forms and information
about how to size uniforms
School forms
Health forms
Policy sheets – school rules
School Code of Conduct

Check-Out Turn-in sheets

Designate one computer-generated list from the main office or an Excel spreadsheet as your turn-in sheet. Make columns for the following things:

State adopted textbook number – if possible, have the book room clerk check these out and back in so that if a child moves while you are gone (to TMEA, i.e.) the book will be returned or paid for before the child can be cleared.

Acknowledgement of Receipt (handbook) returned

Fees paid

School policy sheet signed and returned

Serial number of instrument (school owned and personal)

Music folder assigned

Music slot assigned

Band locker assigned

Desires private lessons

Bus requests

Type and submit forms for each bus usage for the entire year – refer to band calendar of events. If you do this via email, be sure to use the “receipt acknowledgement” option

Keep a copy of paperwork for your file.

Double check with head of transportation department just before the first event requiring school bus transportation.

Budget implementation

Fall and winter concert music ordered

All State/ All Region books ordered

Other budget items taken care of – new instruments, repair, etc.

Next year go to TBA with P.O.’s in hand

Uniform check-out

High school bands should take care of this in August.

Most middle school bands will not need the uniform jackets distributed until late fall or winter. Since these students are growing at such a fast rate of speed, consider waiting until just before the first performance requiring the jackets to issue them.

Private lesson schedule

Arrange which teacher will be in which room on what day(s) and at what hour(s). Make a note on your calendar to inform teachers if testing schedules or shortened school days will affect the teaching schedule.

Preparation of the room and your office

Band room

Set up the band room. Make it neat and orderly, perhaps chairs only on Day 1.

Band set-up on the board so that students can see where they belong.

On each chair - Name tags

Band calendars

Handbook

Student information sheet

Music folders prepared, with music, pencil, warm-ups and booklets, ready in the slots, ready to be assigned to students.

Pencils sharpened, in a box by the podium.

Lockers ready, with lock attached, combinations written on masking tape taped to the lock.

Locker list filled out with locker #, lock #, & lock combination, needing only the name.

If you have instrument shelves instead of individual lockers, have them labeled for class use - Symphonic Band (green tape), Concert Band (blue tape), Beginning Classes (yellow tape).

Have several rolls of colored tape, scissors, and large black markers ready for identification of instruments (Label both ends, last name only, with large letters. **You** or your assistant or student teacher, not the students, print the names so they are large enough and legible, readable from across the band room.)

Large poster board calendar with first month's activities listed posted, on the wall.

Optional

Birthday calendar on the wall – consider appointing a student to keep up with birthdays so that each student is acknowledged (sung to, given a treat) on his/her special day.

Bulletin boards – can be assigned to student officers. Assign one board for communication to students. Others can have inspirational, humorous, or topical materials. Quotes from musicians are certainly appropriate and can be changed weekly.

Office

Start the year with a clean desk, and orderly office. Stock up on supplies such as pen, pencils, dry erase markers, desk calendar, Advil. Take a picture. It may never look like this again.

Attach hooks to the walls so that you can hang clipboards.

Consider hanging permanent trays for papers, such as school forms, a place for communication with the band booster officers (receipts for treasurer, suggestions of topics to cover at the next booster meeting for president)

Place the phone for easy student access – but away from your desk where prying eyes might see things they need not to see.

Notebook by the phone to record (document) calls made to parents, calls returned

Have rules about your office/phone/personal property/computer

Grade book

If your school has electronic grade books, you may want a paper backup.

In the paper grade book have a line for academics and attendance, a second line for infractions of rules, such as chewing gum, talking in rehearsal, tardiness to sectionals, instrument left at school, failed reed check, given detention assignment, called parent, parent conference, sent to the office – make a code for these and other additions you need.

Officer/Student Leader Preparation

Schedule leadership training. If possible take your drum majors, elected officers, section leaders and drill instructors to a leadership workshop or hire a professional to come in to get them ready for the year. Student leaders must be taught how to lead and teach. Make officers important. Give them special duties. Have planned meetings where important things happen. Student leaders can and should help prepare the room and materials for the first day.

The First Day of School

How to welcome the students

Anxiety level is high, for you and for the students so stand at the entrance and smile at them.

Have a welcome sign in the band room.

Have your name on the door, clearly visible.

When you speak to the band, welcome them, give positive expectations for year.

Speak in short sentences.

Speak firmly but gently NOT LOUDLY (SAVE THAT FOR EMPHASIS)

Say your name and how to pronounce it. State your expectations, but don't give too much information.

List what you are doing on the board so you don't forget something 6th period that you have done every other period.

Mention each period your name, what period you are presently in, grade level, what band it is (or what beginning class it is)

List on the board of every activity planned for the day

1. Paperwork – forms, handbooks
2. Issuing music, instruments, lockers
3. Labeling instruments

Planned speech that outlines -

1. Welcome to new members
2. Past accomplishments of band
3. Expectations for the group
4. Expectations for individuals
5. Classroom management including rules and consequences/rewards
6. Procedures

Discipline/Procedures/Routines

Good habits are easy to develop. Bad habits are difficult to break.

Classroom management refers to all the things a teacher does to organize students, space, time, and materials so that instruction and learning can take place. Good discipline means good classroom management.

Establish a productive and cooperative working environment.

Have definite boundaries.

Model appropriate behavior. When your class comes in say "Good morning. Nice to see you."

When they leave say "See you tomorrow. Have a nice day!"

Rules – expected behavior – posted, communicated both verbally and in written form
Post consequences with the rules – like the *No Parking* signs that say “Cars Will Be Towed.”
There may be a school-wide plan. Be sure your plan fits in that framework.

General rules

Respect others
Take care of the room
Be polite and helpful

Specific rules – have no more than 5 at a time.

Be in class on time – specify what that means
Keep feet, hands to yourself
Listen to instructions the first time
Do not use vulgar or offensive language
Have materials ready for the start of class

There are two kinds of consequences: 1. positive with rewards
2. negative with penalties.

Rewards – Suitable for grade level, praise (“Atta-boy’s), positive note home, phone call, “raise a grade” certificate.

Consequences should be suitable and proportional to the violation.

Choose consequences that are uncomfortable for the student, such as: Time out

Demerit

Detention – be sure to inform the parent the day before so that a ride home can be arranged.

Lunch detention works well in many schools.

Assignment to write six ways to correct the problem

Be the last to leave the rehearsal area

Deprive of some reward

Exclusion from class participation

Remember: Students test (and re-test) rules to find the real limits and whether the rules will be enforced.

Other students will quickly violate if the rule is not enforced. Students KNOW.

Don’t confuse rules with procedures. Procedures – like correct procedure for entering the room, where to place backpacks and cases, gum chewing, food. Rehearse it – make it automatic. Praise whenever it is done properly.

Procedure – has no penalty or reward – like unlocking a lock on a locker

1. Explain
2. Rehearse and practice
3. Reinforce
4. Demonstrate, don’t just tell it

Teach students what to do when these things happen:

Bell rings/ End of period dismissal

Phone rings

Someone comes in the room/ when a visitor is present

They have a question

Need to use the restroom

How to enter and exit

How to turn in things like practice cards, progress reports, forms

When they are tardy

When they are absent/when you are absent

Changing songs

Keeping notebooks

Saying thank you/ good morning

TEACHING YOUR BAND TO SIGHT READ

presented to TBA Academy July 24, 2011

by Barbara Lambrecht, El Paso, Texas

Sight reading is a test of music literacy. It is your job to make sure your students are literate. Teach the fundamentals of music, all year, every day, every rehearsal, and sight reading will be easy for your students.

TONE

1. Use these words, or others of your choosing, to describe the tone you want students to strive for: beautiful, clear, steady, firm, supported, rich, resonant, vibrant, characteristic.
2. Breathing exercises at the start of rehearsal get the body ready. Work for noiseless intake and full exhale.
3. Move lots of air.
4. Starting in your beginning classes, stress correct formation of the embouchure. Continue to monitor older students. Don't forget that posture affects the air intake and support, and therefore, the sound. Also remember that tension in the body comes out in the sound. Work for relaxed bodies.
5. In your daily warm-up use Remingtons, lip slurs, and scales (played slowly) to develop embouchure and tone, and to extend range. Include practice on mouthpiece alone to develop embouchure and tone. Work to make the same quality of sound in all registers, at all dynamic levels.
6. Introduce vibrato for appropriate instruments.
7. Provide examples of great players: symphony performers, commercial recordings (video and audio), and class role models. Encourage student attendance at live recitals and concerts by professional players.

TECHNIQUE AND KEY AWARENESS

1. Scales and scale exercises are tried and true technique builders.
2. Include major and chromatic scales (minor for high school.)
3. Additional scale things to try:
 - Students recite the order of sharps and flats and play scales individually as others listen and determine accuracy.
 - Students write the sharps and flats in their proper locations on the staff and name scale notes in the various keys or write scale notes on the music staff, placing proper sharps or flats where needed.

ARTICULATION

1. Work for consistency throughout the band: "matched articulation."
2. Remember that the ends of notes are just as important as the starts of them: "matched note length."

The Taffanel-Gaubert Mechanism Studies for flute gives twelve different articulations to use on scale studies. Use these on exercises you devise, or use the articulations/technique

exercises in Foundations for Superior Performance band book by Jeff King and Richard Williams, pub. Kjos

RHYTHM

1. Have a counting system and use it. **Make sure that individual students actually understand it and are not parroting what others around them are counting.** Use foot tap, and clap rhythms while counting aloud. **Individual counting aloud is mandatory.**
2. Teach your band to look at stems, not just the note heads.
3. Young, inexperienced students have the most rhythmic trouble on long notes, ties, and rests.
4. Sight read from rhythm sheets for chair tests.
5. Write notes and rest patterns on the board, and have students identify note values as well as count the rhythm.
6. Written tests give you a good picture of whether or not students understand subdivision. Also have students draw notes, compose their own rhythm patterns and write rhythms you dictate.
7. On new music or new lines in the book, have students count out loud, tap, clap, air band, buzz, or sing exercises prior to playing. Or, divide the class in half: one group claps while the other half plays.
8. Supplemental materials are available: pages of rhythm drills, commercially prepared slides or flash cards, and Master Theory workbook/ worksheets.

SKILL BUILDING BOOKS

Here are some good books to use for rhythm, technique, learning music reading, and war-up: (They are in alphabetical order, not a particular order of preference.)

<i>14 Weeks to a Better Band</i>	Roger Maxwell/Barnhouse
<i>25 Lazarus-Concone Studies</i>	Harold Rusch/Belwin Mills
<i>101 Rhythmic Rest Patterns</i>	Grover Yaus/Belwin/Warner Bros.
<i>204 Progressive Sight reading Tunes</i>	Roger Winslow/Gore
<i>Division of Beat</i>	McEntyre, Haines/Southern
<i>Division of Measure</i>	Grover Yaus/Belwin
<i>Exercises for Ensemble Drill</i>	Fussell/Warner Bros.
<i>Foundations for Superior Performance</i>	Williams, King/Kjos
<i>Hal Leonard Intermediate and Advanced Methods</i>	Hal Leonard
<i>Harmonized Rhythms</i>	Forque, Thornton/Kjos
<i>The Logical Approach to Rhythmic Notation</i>	Phil Perkins/Logical
<i>Rhythm and Rests</i>	Frank Erickson/Alfred
<i>Rhythm Master</i>	Southern
<i>Rubank Advanced Methods</i>	Rubank
<i>Sight reading for Band Series (1-4)</i>	Evans, Nelson/Southern
<i>Symphonic Band Technique</i>	Rhodes/Bierschenk Southern
<i>Teaching Rhythm</i>	Joel Rothman/JR Pub.
<i>TRI (Technique, Rhythm, Intonation)</i>	Garner, Haines, McEntyre/Southern
<i>Winning Rhythms</i>	Ed Ayola/Kjos

LISTENING SKILLS

1. Focusing on listening skills in the band classroom will continue to develop sound awareness, sound discrimination and sound sensitivity. Developing listening skills will assist students with these things:

- The ability to concentrate
- * The ability to understand what one is listening to
- * The ability to remember sounds and sound sequences.

The ability to concentrate is essential to the listening process. Students must be able to remember what they have heard because of the abstract nature of the music, which is sound passing in time.

2. Students will need time to develop their listening skills to be able to listen objectively to music that is unfamiliar to them.
3. Remember, people respond to music in various ways and at different levels.

ANALYSIS

1. As your band learns music during the year teach them to analyze what is happening musically. Focus on the elements present within a piece of music and look for the relationships between and among these elements. Teach the band to recognize the pattern of organization and overall structure of the music (form).

2. The following are examples of questions to consider during analysis, AND THEY ARE THINGS YOU WILL LOOK FOR IN THE SCORE OF THE SIGHTREADING PIECE:

- Does the music have repetition? Contrast? Is the repetition exact or a variation?
- * What is the tonality used? (Major, minor, pentatonic, other?)
- * Can you identify the sections of a song (introduction, chorus and verse) and the organization or form of the music (for example; two- part, AB; three-part, ABA; rondo, ABACA)?
- * How does the composer/musician create variety?
- * Is there tension in the music? How is it created? How is it resolved?
- * Can you identify phrases that are alike and similar?
- * What timbres are present?
- * Is there syncopation involved? How is it used?

3. The particular way the ingredients of music are combined or put together creates **style** in music. Style refers to the musical characteristics of a particular composer, musician, culture, region or period. This might refer to the music of the Romantic era, music from South America, or the music of the Beatles or Percy Grainger. Judges at sightreading contest are listening for bands who establish style even when they are reading.

PREPARATION FOR SIGHTREADING

1. Students should
be able to make a beautiful sound,
know their scales (some say that 92% of the music we play is based on scales and scale patterns)

- read rhythms accurately
read articulations and
know common terms and signs: terms such as andante, moderato, allegro, allegretto, maestoso, grandioso, cantabile, sostenuto. Common signs would include repeats, 1st and 2nd endings, railroad tracks, fermatas, D. S. (al Fine, al Coda), D.C (remember that you do not take repeats when you have a D. S. or D. C. unless the music calls for repeats.)
2. Students need to know where they are in the measure, which beat they are on, and which beat YOU are on.
 3. You can find out the criteria, (keys, time signatures, and rhythms) that composers use to write the UIL sightreading music for your school's classification. This information is available on the UIL website .
 4. Start preparing for sightreading contest at the beginning of the year. Read EASY tunes, and many of them so that your band will feel confident. When they are successful, they will enjoy reading at sight.
 5. Closer to the actual event, practice sightreading the way you will do it on contest day (timed, etc.) You can purchase sightreading music that was used in previous years from RBC Music Publishers in San Antonio. I suggest that you buy your classification as well as at least one class lower (easier) than yours.

PREPARATION FOR THE ACTUAL CONTEST

1. Know the rules for the contest. Read the sheet to see what criteria the judges use in evaluating your band's performance. Share that information with your students.
2. Teach your band how to study their parts. I use KTTDC (key, time, tempo, dynamics, changes). Some beginning books use STARS (Signatures, tempo, accidentals, repeats, signs). Students should look for repetition of rhythms and melodies. My band touches the key signature in the upper left hand corner, then slides down to the bottom, touching the key signature at the start of each line to discover **if** and **where** the key changes.
3. Coach your students in the art of asking questions (1) LOUDLY (2) First identify a place, like "Square 32" and count from there, before or after, rather than saying "1, 2, 3, 4, 5, 6, 7, 8, 9 before 32." (3) Have the question in mind before they ask it to avoid stutters (4) Ask all questions at the end UNLESS you miss some pertinent piece of information, like "Mrs. Lambrecht, is there a key change at 36?"
4. First chairs should ask questions they think members of their section might miss, such as, "Is C flat the same as B natural?"
5. Pre-assign parts, perhaps putting your second best player as first chair second part.
6. Since many students get lost on rests when they sight read, train your band to count rests on their fingers and aloud (but softly). First chairs can check the section counting. I used to teach beginners to bring their instruments to the knee two bars before the end of extended rests, and to the face on the downbeat of the last measure of rest. If anyone was lost, they quickly got with the rest of the section, and we had fewer missed entrances.
7. During your fundamentals time, vary your warm-up tempo, or volume, or style, to train your students to watch closely and to follow you.
8. Touch your music. Use this sense to enhance sight and hearing. We have five senses. Students use two of them – sight (looking at the music), and hearing (listening to your instruction.) Add touch, as in touching the music at important spots such as repeats,

accidentals, key signatures, and changes of key and time and tempo and touching the instruments (fingering the notes). Please, touch with fingers, not instruments or sticks. As Jim Sudduth used to say, “Absorb through the skin to the bloodstream, to the brain.”

9. Teach your band to “Air Band” with instruments in play position. Put the brass mouthpieces on chins. Place flute lip-plates to the right or left of the lips. Then use fingers, valves, slides, sticks and AIR. You can practice articulation in this way.

JUST BEFORE THE BIG DAY

1. Make a set of time cards (10, 9, 8, 7, 6, etc.) large enough that you can see them from the podium when your assistant or spouse holds them up behind the back row of your band. I use time cards to eliminate the spoken interruptions from the timekeeper which tend to distract my students.

2. Arrange for water (cold) for your band between the stage and SR room (not just a bottle for you). And you will probably want additional water for yourself after talking nonstop for ten (or eight or seven) minutes. If you forget the bottled water, walk the students by a water fountain after the stage performance.

3. Put paper clips into your coat pocket for any D. C. al Coda, etc. (These are rare these days.)

4. Tell the band what warm-up note they will play after the explanation at contest. I prefer not to play a new scale or note (Concert Eb instead of our usual Concert F or our Remington exercise) just because of the key of the sightreading piece. If, in your at-home practice you vary the scale before you sight read, then, by all means do that in the room.

ON THE DAY, IN THE ROOM

1. Are you wearing uniforms? If so, be “uniform.” Wear the same socks, shoes.

2. Make the setup be like at home. Adjust chairs until they are just like things are in your home band room. Don’t forget to adjust stand height.

3. Train the band to place their music under their chairs so you don’t mix it up with the sightreading music.

4. Enter the room quietly, in a businesslike manner. Remind your students to look at the judge who gives the instructions and to look at you or at their music during the study time. Perhaps let them look around the new and different sightreading room before you start. Then remind them not to look around.

5. If the sightreading music is in a folder, have your students remove it from the folder when they check it to make sure it is the correct piece and the correct part. (The judges usually do this.)

6. If you teach a young band, perhaps a middle school second or third band where the large percentage of students are at this kind of contest for the first time, be sure you keep them engaged. The first row will finger along, but realize that the back row will hide behind their stands. Those lazy trombones will do anything to keep from unlocking that slide. Monitor them.

7. Instruct the timpanist to tune quietly before the explanation time.

8. Speak the language of the listeners. Don’t use this time to impress the judges that you know what an anacrusis is. Don’t call a pickup that, unless you use that word regularly in your rehearsals.

THINGS YOU MUST DO IN YOUR EXPLANATION

1. Identify the pitfalls.
2. Establish all tempos and changes of tempo. Don't just assume the band will follow you. **Show** them the speeds you intend to take during the general explanation.
3. Look for and call to the band's attention **repetition** of rhythm and melodies.
4. Warn the band of thin scoring, and soft, especially if thinly scored, passages.
5. Identify minor keys. Accidentals are the telltale sign.
6. If dynamic contrasts are few, exaggerate them. Thinly scored spots, especially if they are marked piano, I tend to overplay. But don't say "Pianissimo - play out." Students might really be confused, unless you have told them prior to the contest that if only one or two instruments are playing and the marking is soft, you'll ask them to overplay the volumes for the sake of confidence.
7. On key changes, don't just say "add an A flat." Identify the measure(s) and if you teach a young band, check their fingers.

USING YOUR TIME

1. GENERAL EXPLANATION (As stated, general info – no counting, etc.)

1. First, look at the flute part to get the road map: keys, repeats, time changes. The flute part is no more than two pages, so you can find those things much easier than thumbing through 12 - 20 pages of score.
2. Try to get to the end of the piece during this general explanation so that during your 3-4 minutes of being able to sing or count, you are actually doing that, explaining tricky rhythms or singing important passages.
3. Discuss style, perhaps relating it to music you played onstage. Remind the band about phrasing, not chopping off every two bars.
4. Let the band know who has the melody, and who has accompaniment so that they can balance to the melody.

SUMMATIVE EXPLANATION (Counting and singing on the part of the conductor are allowed.)

1. **DO** sing. Practice your sight singing. When the line goes up, sing up. Join your church choir. You are a musician, you should be able to sing. (I finger my instrument when I sing. It helps me find pitches.)
2. Learn to sing one line and clap another to demonstrate how parts fit together.
3. Vary your singing, perhaps counting on pitch, change to calling out pitch note names if the section is a soli, or say on pitch "clarinets have this" or "low brass enter here" especially if you are jumping around from part to part.
4. Don't stop early when explaining a tricky spot by saying "and so on" because many times the pitfalls are toward the end, perhaps the addition of a different or difficult rhythm.
5. Last ten seconds, return to the opening to reestablish the key and tempo.
6. After your warm-up note, empty the water from the brass spit valves.

DON'T FORGET

1. If you say, "Practice the fingerings to the scale in X key" give the band time to do so.
2. You know the band's strengths and weaknesses. If your flutes never miss anything, there's no need to count things for them. Or, there might be no profit in talking to the percussion if they'll miss it anyway.
3. Thank your band for their hard work.
4. Compliment their performance

YOU HAVE CHOICES

1. You can speak in a loud voice, talking at a fast speed to get everything done in the time allotted. Or you can speak softer, in a calm voice with slower talking to instill confidence.
2. Tempos are yours to set. How slow or fast is your decision. If the music calls for *Allegro*, go fast enough to be convincing in style, but not so fast that the band cannot look ahead or control technique. Avoid "tempo di Tear-Ass."
3. Should you start talking immediately to be sure you cover everything, or should you study the score a minute to find the pitfalls to make sure that you talk about the most important spots? That's your decision, (but don't wait too long if you choose that option.)

DID YOU KNOW?

1. There are not supposed to be solos in Texas UIL sight reading music. But remember that all percussion parts are, in reality, solo parts.
2. It will help your students if you can identify courtesy accidentals as such. Even though composers may not use courtesy accidentals in their scores, the persons extracting the parts for Texas UIL are adding them. Courtesy accidentals are often confusing to students. After a key change when courtesy accidents are present for a few measures and then removed the students wonder, "Was that Ab an accidental, and now I have A natural, or were they reminders that now I have Ab?" You can certainly help your students if you can identify courtesy accidentals as such.

REMEMBER

1. Judges do watch the band during the explanation period.
2. Good tone is always going to be the most important factor.
3. Phrasing counts.
4. Intonation is important in the sightreading room too.
5. Balance to the melody.
6. Judges are looking for bands that read confidently, with good style, balance, and convincing changes.
7. Good bands are flexible and respond to their conductors. They listen to themselves play, and correct errors quickly.

Good readers do two things

(1) they read ahead; (2) they memorize the patterns of sound they have just read. These are the things performers must be able to do in order to sightread:

1. Recognize and understand key signatures. Be able to identify the "critical" note(s) in the key.
2. Recognize and understand time signatures (older students/larger classification of high schools should include cut time and 6/8 and other triple meters).
3. Recognize the sound of notes by their position on the staff. Be able to hear intervals correctly (especially important for brass players.)
4. Recognize and understand note values and be able to relate those to note groupings and rhythmic patterns. (Instant comprehension of note groupings spells success in sightreading.) Realize that although the actual values of notes change when the bottom number of the signature changes, the relationship of notes never change. eg. quarter notes are always twice as long as eighth notes.
5. Recognize and be able to execute articulation patterns. Foundations for Superior Performance lists eight articulation patterns that can be used in its warm-up exercises.
6. Recognize and understand the words and symbols by which tempo, dynamics, expression and style are indicated. (Be bilingual; speak "music.")
7. Have the ability to play in tune with good tone quality, throughout the entire range of the instrument.
8. Be able to count time accurately and incisively. Foot tap is important. (Use the left foot as it will jar the body less. Also, students have to **think** about using the left foot, especially if they are right handed.)
9. Be able to control breathing to make intelligent, musical phrases and play with expression.
10. Have the ability to tongue correctly.
11. Have a thorough knowledge of the correct fingerings, including alternate fingerings, for all notes in the playing range.
12. Be able to play at a steady tempo, even in technically challenging passages.
13. Have an understanding of basic music theory.

"When musicians are trained carefully and given a sound practical routine in basic fundamentals, they require no special coaching to become good sightreaders and players. Those who are not routine in basic fundamentals will be so weak in important phases of sight-playing that no last minute coaching will be of value." E. C. Moore

Teaching Your Band to Sight Read

A clinic presented to the Band Directors of
TEXAS

By Barbara Lambrecht,
El Paso, Texas

Clinic Sponsored by Texas Bandmasters Association
TBA Academy, Summer 2011

Tips for Learning to Sight Read
Presented by Barbara Lambrecht, El Paso

Student Packet
Texas Bandmasters Academy, July 24, 2011

Good readers do two things:

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These are the things performers must be able to do in order to sight read:

1. Recognize and understand key signatures. Be able to identify the "critical" note(s) in the key.
2. Recognize and understand time signatures, including cut time and 6/8 and other triple meters.
3. Recognize the sound of notes by their position on the staff. Be able to hear intervals correctly (especially important for brass players.)
4. Recognize and understand note values and be able to relate those to note groupings and rhythmic patterns. (Instant comprehension of note groupings spells success in sightreading.) Realize that although the actual values of notes change when the bottom number of the signature changes, the relationship of notes never change. e.g. quarter notes are always twice as long as eighth notes, and sixteenth notes are always twice as fast as eighth notes.
5. Recognize and be able to execute articulation patterns. Foundations for Superior Performance and Essential Musicianship list eight articulation patterns that can be used in warm-up exercises or scale exercises.
6. Recognize and understand the words and symbols by which tempo, dynamics, expression and style are indicated. Be bilingual; speak the language of music.
7. Have an understanding of basic music theory.
8. Have the ability to play in tune with good tone quality, throughout the entire range of the instrument.
9. Be able to count time accurately and incisively. Keeping a steady beat is important. I suggest tapping your foot. Use the left foot, as it will jar the body less. Also, you will have to **think** about using the left foot, especially if you are right handed. Gradually evolve to tapping the toe inside the shoe; it is less distracting.
10. Be able to control breathing to make intelligent, musical phrases and play with expression.
11. Have the ability to tongue correctly.
12. Have a thorough knowledge of the correct fingerings, including alternate fingerings, for all notes in the playing range.
13. Be able to play at a steady tempo, even in technically challenging passages.

Ways to improve your skills:

1. Scales and scale exercises are tried and true **technique builders**. Practice your major scales daily in your at-home practice time. Work toward learning all twelve major scales in as many octaves as you can play, but first learn concert C, F, Bb, Eb, Ab, and Db. Work first for accuracy, and second for tempo. Slur, tongue, and if your instrument can, double-tongue them. Play your chromatic scale every single day the full range of your instrument.

2. **Rhythm** is critically important. Remember, the right note at the wrong time is a wrong note. Learn a way to count, and practice counting regularly. Find the beat. Know which beat of the bar you are on while you are playing and resting.

3. Of the five senses humans have, (sight, sound, taste, smell, touch) generally you use only two when you sight read at contest - sight (looking at the music) and sound (listening to the explanation). Studies show we only learn 11 % through hearing, and then we often forget what we are told, so really pay attention when your teacher is explaining things to you.

Add the **sense of touch** to help you remember important spots. Try touching the key signature in the upper left hand corner, then slide down to the bottom of the page, touching the key signature at the start of each line to discover if and where the key changes. Touch the accidentals on the page, and also finger them on your instrument. Notice whether the accidental is repeated in the measure. Remember to return to the key signature in subsequent measures.

Also touch important spots such as repeats, key signatures, and changes of key, time and tempo. Please, touch with fingers, not instruments or sticks. Then you can absorb through the skin to the bloodstream, to the brain.

Another thing you can do is “Air Band” With your instrument in play position, put the brass mouthpieces on your chin, place the flute lip plate to the right or left of the lips, clarinets and other reed instruments place mouthpiece close to the lips, percussion play sticks against an imaginary drum. Then use fingers, valves, slides, sticks and **AIR**. You can practice articulation in this way.

4. **Looking at the music** – use one of these acronyms to remember what to look for:

KTDC = key, time, tempo, dynamics, changes

STARS = signatures, tempo, accidentals, rhythm, style

Locate these things in the music – tempo and meter especially any changes

Key and key changes

Unusual rhythms – find the beat

Repeated sections such as 1st and 2nd endings, D.C. or D. S

Dynamics – if there are only a few, exaggerate them

Phrasing – play full phrases. Don’t chop off every two bars. Breathe in musically appropriate places. Learn how to stagger breaths with your stand partner.

Style markings – accents, staccato marks, tenuto marks, sfz

Accidentals – do they repeat in the measure? Return to the key the next bar.

Ties and long notes – if necessary, lightly tongue the second note of the tie to keep from getting lost. Be sure you know which beat you are on as you play long notes or count rests.

Repetition of rhythms and melodies

5. **Ways to count rests**

Count rests on your fingers and aloud (but softly). Start on the same finger for #1 every time.

First chairs can check the section counting.

When you start again with #1, make a motion with your hand.

Bring your instruments to the knee two bars before the end of extended rests, and to the face on the downbeat of the last measure of rest.

6. How to ask questions

LOUDLY

First identify a place, like “Square 32” and count from there, before or after, rather than saying “1, 2, 3, 4, 5, 6, 7, 8, 9 before 32.”

Have the question in mind before you ask it to avoid stutters.

Ask all questions at the end UNLESS your teacher misses some pertinent piece of information, like “Mrs. Lambrecht, is there a key change at 36?”

First chairs should ask questions they think members of their section might miss, such as, “Is Cb the same as B natural?”

7. Develop your listening skills and ability to concentrate, to understand what you are listening to and the ability to remember sounds and sound sequences. The ability to concentrate is essential to the listening process. You must be able to remember what you have heard because music so often repeats itself.

Communicating With Your Administrators or How To Talk So Principals Will Listen

A Presentation for the TBA Academy

July 24, 2011

- 1. Keep 'em Happy**
- 2. There Is No Magic Bullet**
 - It is about educating the person- advocacy
 - It will not always happen at first
 - It may never happen
- 3. Know Your Audience**
 - Experience with music before?
 - Numbers person?
 - Relationships person?
 - Have they been a principal before?
- 4. What Are You Trying To Accomplish?**
 - Identify the problem- staffing, scheduling, etc.
 - Do your homework
 - Follow appropriate protocol
- 5. Advocacy is subjective and objective**
- 6. Champions of Change: The Impact of the Arts on Learning**
 - The arts reach students who are not otherwise being reached.
 - The arts reach students in ways that they are not otherwise being reached.
 - The arts connect students to themselves and each other.
 - The arts transform the environment for learning.
 - The arts provide learning opportunities for the adults in the lives of young people.
 - The arts provide new challenges for those students already considered successful.
- 7. Music and the Brain**
 - Brain Stimulation- repetition- not “drill and kill” but “drill and thrill”
Repeat ideas with a twist.
 - Embeds the learning faster, on a deeper level
 - Provides relaxation after stress
 - Collects and brings whole groups together
 - Builds rapport and encourages bonding
 - Comforts the soul during painful times and stirs emotions during patriotic celebrations

8. Know Your Facts

- Do your homework- laws, education code, policy, etc.
- Find working examples
- Compare with other successful programs and situations

9. Working with Administration

- Be PROFESSIONAL
- Be passionate about what you do, but be aware of the big picture
- Be flexible
- Be patient and understanding
- Invite them to participate
- Share your successes--promote the program
- Have some suggestions for the problems
- Be involved in other activities
- Teach them what they need to know about your program
- Show them how you support the academic program

10. Golden Rules

TAKE CARE OF YOUR BUSINESS

- Handle student issues
- Communicate
- Handle money carefully

DON'T SURPRISE THE BOSS

11. You Have To Do a Little “Schmoozing”

- Volunteer to do something without being asked
- Appreciation breakfast, treats, notes
- Special events...even if you don't really want to
- Eat lunch with them- show them you are a “real” person

The grass is not always greener on the other side of the fence.

THE GRASS IS GREENER WHERE YOU TEND IT!

Contact Information:

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“TEXAS BANDMASTERS ASSOCIATION”

July 24, 2011

TBA ACADEMY SESSION:



“STAYING OUT OF TROUBLE”

Presenters & Topics:

Dr. Brad Kent – Director of Fine Arts Richardson ISD

Social Networking, Cell Phone, Email, Lesson Planning

Mr. Jim McDaniel – Executive Director of Fine Arts Carrollton/Farmers Branch ISD

Parent Conferences, Communication, Band Boosters

Mr. Cody Myers – Director of Fine Arts Amarillo ISD

Inventory, Financial Transparency, Team Player, Professional Band Director

Social Networking

- Recommended settings for Facebook.
 - Go to “Account Settings”
 - Go to “Privacy”
 - Set everything to “Friends Only”
 - Go to “Security”
 - Set to “Browse on an https” – warning, default setting is not secure!
- Post only appropriate photos. Avoid photos with PDA or alcohol/drug use innuendos.
- Avoid controversial status updates. Basically, make only positive statements.
- Avoid posting any personal information that can be interpreted as inappropriate.
- Warning, social media feeds egotistical and narcissistic behavior.
- Social media can be great for networking and marketing.
- “Friend” students - yours or anyone else’s - after they graduate.

Cell Phone

- When texting, do not expect an answer right away.
- Use full words when texting. “Thanx, C U Later”
- Do not assume that a text is private.
- Avoid texting students, except in a group setting for professional responsibilities.
- For voicemail, use either the default message that speaks your phone number or use a short professional sounding message. Be sure you check this periodically, avoiding the informal or inappropriate sounding message.
- Return calls in a timely and prioritized way.

Email

- Start an email with the person’s name.
- Sign your name appropriately.
- Be polite – thank you, please, ALL CAPS, underlined, etc.
- Only send statements that would be permissible for all to see.
- Use correct grammar and spelling. Read before you send.
- Avoid sending or forwarding inappropriate spam.
- Return emails in a timely and prioritized way, while keeping your inbox cleaned and organized.
- Do not use email to solve a problem, but only to exchange basic information.
- Email works best if you already have a relationship with the recipient.
- Personal contact is always best.

Lesson Planning

- Start with the academic calendar in mind – all public performances, etc.
- Follow all expectations of your building principal and district.
- Be organized!

PARENT CONFERENCES

Before:

- Notify parents in advance to confirm date, time, place of conference
- Inform parents ahead of time about the purpose of the meeting
- If necessary, arrange for an interpreter
- Have all behavioral documentation, notes, and/or written work available
- If the conference is a general meeting on the progress of the student, establish no more than two or three concerns – more than that will discourage the parent
- If the conference is to discuss a major concern have all documentation, parent signed contracts etc. available
- Be proactive, notify parents when issues arise – Don't wait until the problem has grown out of control. Parents resent not knowing what has been happening.
- Clarify who will be attending the conference – parents, guardian, relative, grandparent, foster parents etc.
- Double check names!
- Set up a “conference friendly” environment – don't sit behind your desk to conduct the meeting, sit at a table, or just have chairs in a conversational set up.

During:

- Greet parents with smile and handshake
- Provide parents with specific information
- Listen carefully to parents – try to make the conference a 50-50 balanced conversation
- Be sensitive – remember you are talking about what they value the most
- Recognize that you have shared goals – the success of the student
- Aim for a workable plan of action
- Let parents know you are always available for follow up communication
- Remember to “show”, don't tell – provide specific examples
- Try to find positive information as well as the negative to share
- Use active listening skills – use some of the parents words in your response
- Summarize major point and clarify any action that will be taken
-

Watch Out - these should never be part of parent-teacher conferences!!

- Comparing one student against another
- Focusing on family problems
- Psychoanalyzing a parent
- Psychoanalyzing a child
- Blame the parent for child's problems
- Talking about other teachers in the building
- Arguing with the parent

Dealing with Angry Parents

- Anger doesn't accomplish anything, and can actually make things worse
- Always be at eye level with the person you are in conference
- Respect the angry person, but expect respect in return
- Remain calm
- Listen attentively
- Don't argue or interrupt
- Don't accuse or judge

After:

- Jot down some notes about the meeting (not during the conference). Record your observations, perceptions and save for future reference.
- Send a note to parent thanking them for their time

COMMUNICATION

- The importance of communication skills
- Verbal/Non Verbal
- When sending note home to parents, CC the principal
- Post your calendar so that the other teachers know what is happening in advance
- Communication with principal on a regular basis – they need to know about student success as well as issues
- Be sure to congratulate colleagues and administrators for their accomplishments
- Informational communication with parents
- Communication between colleagues
- Written communication – is it correct?
- Don't communicate through an email when there is a problem – always pick up a phone and request a meeting.
- A face to face meeting is the best way to communicate because of eye contact, voice timbre, posture, body language, etc.

BOOSTER CLUBS

- Purpose of booster club
- Be at EVERY meeting of the boosters or it's officers
- Know the laws
- Have an outlined BUDGET for the year and have it approved
- Know and approve fund-raising projects
- When talking to disgruntled booster members, remember they have a child in your band
- No Individual Accounts
- Follow the Guidelines as outlined in the UIL Booster Club Organizations
- NEVER sign a check, especially with only your name

Inventory

A. Instrument

1. “Hands On” inventory . . . protect yourself
2. Maintain accurate, complete, up-to-date records
 - “Charms”
 - Personal instrument info
 - Repair record
 - Use the manufacturer’s serial number, in addition to ISD method
 - Mark cases with white marker
 - Luggage tags with student name and serial number
3. Student/parent sign responsibility form

B. Uniforms

1. Create a numbering system for all pieces
2. Band shirts/personal items . . . initial on tag for ID
3. Utilize a parent volunteer

C. Library

1. Keep a score of everything you play, with reference notes
2. Organize . . . it’s a great resource

Financial Transparency

!!! IMPORTANT !!!

1. Maintain meticulous and up-to-date records
2. Redundancy is imperative
 - Use check # and receipt # in parallel records
3. Communicate to students/parents clearly re: financial obligations – avoid changes and surprises
4. Keep school \$\$ and booster \$\$ separate
5. ALWAYS give a receipt when accepting money. Count it together.
6. Deposit money daily
 - Be on good terms with financial secretary
 - Have deposits organized when giving to him/her
7. Keep a hard copy of deposit records with the signed receipt attached
8. Any exchange of money requires at least two persons and signed receipts
9. Carelessness is no excuse!!

Team Player

A. Band Staff

1. Communication . . . keep colleagues in the loop
2. Volunteer for responsibilities
3. Support the head band director
4. Arrive early . . . stay late . . . do more than is expected

B. School Faculty

1. Communication . . . no surprises
2. Get to know the faculty
3. Volunteer for duty/committees
4. Attend school events
5. Support the administrative staff
6. Cultivate relationships with secretary, custodians, coaches and principal

The Professional Band Director

- A. Elevate your standard of personal behavior.
You are a celebrity . . . the community watches
- B. Join organizations and participate – TMEA, TBA, local associations
- C. Volunteer to organize events, or to assist the organizer
- D. Professional Development
Attend concerts, clinics and workshops
- E. Maintain high expectations for student achievement
- F. Develop a professional relationship with students
Dress professionally, address them professionally, professional language/conversations

THE MIND
TBA Academy July 24, 2011
Randy Vaughn

"If we think happy thoughts, we will be happy. If we think miserable thoughts we will be miserable." Dale Carnegie

It's important to be mindful of the language you use in all areas of your life. By empowering yourself with uplifting language and setting your intentions to achieve whatever goals you set out to achieve, you'll subconsciously start to make choices that put you on the path to success and deeper happiness!

DAILY READING TO HELP YOU ACHIEVE GOALS

I face each day supremely confident in my ability to handle every detail of my thoughts and activities. I am certain of my capacity to perform in a superior manner!

I am an effective person who always follows through on things I start and work hard to be prepared to the utmost of my ability!

I accept the reality that everything changes, including myself. I am free of all past limiting attitudes!

I accept responsibility. I know that I have the ability to control my thoughts and response to any situation.

I use my time efficiently. I plan and perform my activities so that whether at work or at play, I always make the best use of my time!

I am a very good listener!

I have a warm regard for others at all times and in all situations!

I am a contented person, allowing me to relax at night and sleep well all night!

I live in the present moment!

I have lost 20 twenty pounds by eating less, exercising more and eating good healthy foods, like fruits, vegetables and balanced meals!

I have \$10,000 in savings because I'm spending more wisely!

Every problem in my life has a positive solution. I now accept the responsibility for these problems and their solutions!

HOW TO BE HAPPY!
(taken from www.mayoclinic.com)

What science tells us.

Only 10 % or so of the variation in people's reports of happiness can be explained by differences in their circumstances. The bulk of what determines happiness is your personality, and more importantly, your thoughts and behaviors. Happiness is the sum of your life choices.

1. Practice, practice, practice.

The good news is that your choices, thoughts, and actions can influence your level of happiness.

2. Invest in relationships.

Surround yourself with happy people. Friends and family help you celebrate life's successes and support you in difficult times.

3. Express gratitude.

Gratitude is more than saying thank you! It's a sense of wonder, appreciation and, yes, thankfulness for life. Each day identify at least one thing that enriches your life.

4. Cultivate optimism.

Develop the habit of seeing the positive side of things. Is the situation really as bad as I think? Is there another way to look at the situation? What can I learn from this experience that I can use in the future?

5. Find your purpose.

Having a goal provides a sense of purpose, bolsters self-esteem and brings people together. The goal only needs to be meaningful to you. What excites and energizes me?

6. Live in the moment.

Don't postpone joy waiting for a day when your life is less busy or less stressful. Look for opportunities to savor the small pleasures of everyday life. Focus on the positives in the present moment.

AFFORDABLE WAYS TO GOOD HEALTH

(taken from www.mayoclinic.com)

1. Exercise, and at the very least, just walk! A brisk walk is considered quite healthy so if you can manage a regular exercise regimen made up of sustained activity for 30 minutes a day you're in good shape.
2. Sleep earlier. Your body heals and repairs itself and does its regulatory job while you are sleeping.
3. Consider vitamin supplementation. If you are not a good eater, you'll be on your way to depleting your body of required vitamins and minerals. Check out your local health food store or reputable health site like The Vitamin Shoppe for the items you need.
4. Think twice about joining a weight loss program. They could be a waste of time and money. If you truly need the extra help, check out sites like Medifast and eDiets.
5. Eat more vegetables, cut down on red meat, caffeine, sugar and salt. Yeah, yeah, I know, it sounds boring. You have heard this advice before, but I am telling you it's true!
6. Never ever, ever skip breakfast. It whacks out a body's rhythm and does a number on your glucose levels. You will eat less later in the day and have more energy if you eat breakfast.
7. Don't let yourself go hungry. It's weird, but I also learned that if you can be proactive and anticipate when you'll be hungry and actually eat something before you do, you'll eat less, and better.
8. Don't stress out. One thing you **can control** is how stressed out you are. Stress impacts your body in the same way toxins do, so do your best to avoid it.
9. Wash your hands often and get an annual check up.

THE BODY
(taken from www.mayoclinic.com)

Do's!!!

1. Exercise four to six hours a week
 - Ideas for moderate, intensity exercise
 - Brisk walking
 - Active video games, like the Wii
 - Biking on level ground
 - Mowing the lawn
 - Playing tennis
 - Treadmill
 - Yoga.
2. Drink water
3. Eat a variety of fruits and vegetables
4. Choose lean protein
5. Add superfoods to your diet
 - Avocado, Beans, Blueberries, Broccoli, Flax, Oats, Olive oil, Oranges, Pomegranate, Pumpkin, Salmon, Soy, Spinach, Green or Black Tea, Tomatoes, Turkey, Walnuts, Yogurt
6. Join a gym
7. Lift weights
8. Strengthen your core
9. Get a massage
10. Eat Breakfast
11. Eat small meals throughout the day
12. Eat slower and stop before you feel full
13. Keep a food diary
14. Take Vitamins

15. Eat foods high in omega-3 fatty acids and omega-6 fatty acid.
Avocados, olive oil, nuts and salmon
16. Eat brown rice, whole-wheat pasta and whole wheat bread
17. Increase the fiber in your diet
18. Instead of frying try grilling, steaming or baking
19. When eating out, share your meal--there are usually enough in a serving for two
20. Eat fruit for your dessert

Don'ts

1. Avoid high-fructose corn syrup
Soda, soups, salad dressings, dairy products, bread and cereal products
2. Quit smoking
3. Limit high-fat foods
such as burgers at fast-food chains
4. Limit refined sugar
processed foods found in jars, boxes, cans, etc.
5. Avoid sugar substitutes
6. Watch less TV
7. Don't eat late at night - eat at least 2-3 hours before going to bed
8. Careful with the alcohol
9. Cut the caffeine
10. Cut back on the lattes
11. Don't skip meals
12. Avoid artificial trans fats
Margarines and shortening and anything with the word "hydrogenated" in the ingredient list
13. Cut the amount of salt you eat

14. Cut back on brain drains
alcohol, sugar, aspartame and MSG, which is a food additive to enhance the
flavor of certain foods.
15. Don't go to the grocery store hungry
16. Try not to eat food portions that are larger than your fist
17. Avoid unnecessary condiments
18. Throw away whole and 2% milk and drink on fat free and or soymilk
19. Don't eat at "all-you-can-eat" buffets

HELPFUL TIDBITS

(taken from the M.D. Anderson Cancer Center)

1. Smile.

It's easy to do and it has so many benefits. Smiling is the reflection of inner peace and a positive spirit!

2. Appreciate.

What a key to contentment! Mankind works for it, longs for it, even steals for it; it's available to you all the time. It is enjoying what you already have, who or where you already are.

3. Thank.

Thanking doesn't require much thinking. It's simply expressing appreciation. It is gratitude with an attitude. It is a gift both to sender and to the receiver.

4. Encourage.

Encouraging is a right word spoken at a right time--such a small thing to do. It takes joy and the strength of one and infuses it into another. It can be but a few words: "I believe in you." "I appreciate you."

5. Listen.

Listening is one of the best compliments we can pay each other. Listening is showing respect and honor for the one speaking.

6. Forgive.

It starts with you. It is an act so small, yet so profound. Forgiving takes an offense and releases the offender from all charges.

7. Help.

What a small word with warm rewards. Helping is an extension ladder from us to the one in need.

8. Worry.

Since when did it work for you? Worrying is a motion that gets us nowhere. It takes what we can't control and places it on a mental treadmill. It absorbs time and energy.

SMART MONEY DECISIONS
TBA Academy, July 24, 2011
Randy Vaughn

1. Give a fresh review to all your spending and expenses; learning to live below your means but within your needs creates the opportunity to fund your long-term dreams! Sounds simple, but we all need to do a better job of discerning between necessities and luxuries. 90% of people buy things they can't afford. Just ask yourself, "Do I (we) really need this now?"
2. Make a conscious decision to derive pleasure from the act of saving. When you value saving as much as spending, you are being smart with your money!
3. An eight-month emergency fund is a nonnegotiable necessity if you want to survive those little setbacks that happen in life! You should set aside 6-8 months of living expenses in a savings account.
4. One of the most important decisions you will ever make is what type loan and how big a home you can afford! Remember; live below your means but within your needs! Use only a 15-year or 30-year fixed rate.
5. When saving for retirement TIME is your greatest asset, so start as soon as possible! Invest as much as you can, but start the first year, even if its just \$50.00 a pay check! Do more when you can afford to.
6. One of the best retirement plans offered for teachers is a 403b, which is a tax-deferred program that will lower your taxable income and grows tax-deferred while it is invested. You pay taxes when you start withdrawing in retirement. Ignore the hype in the financial media and buy the lowest cost index and managed funds from one of the major fund families, like Vanguard, Fidelity, T. Rowe Price, Schwab, USAA and TIAA-CREF.
7. Stock and Bond mix. One of the rules for a balance between stocks and bonds is to take your age and subtract it from 100. That should be how much you need in stocks. For example, a 30 year old would have 70% in stocks and 30% bonds. You may want to use Target Date Funds for your retirement portfolio. You just buy the fund for the approximate year of your retirement and the fund balances between stock, bond, cash, etc. automatically as you age. I also like balanced funds called a "moderate allocation" fund by Morningstar, which typically has about 60% of its assets invested in equities or stocks and 40% invested in fixed income or bonds. Bonds tend to rise when stocks fall, and vice versa.

8. Do not use annuities; some are called variable annuities sold by insurance companies for your 403b!!!! They have exceptionally high fees--as much as 3.5 - 4% a year. The fees come out of the owner's fund account which means they cut into the investment returns. Because of complex formulas and hidden cost, equity-indexed annuities are great for the people who sell them, but are a POOR investment for the people who purchase them!

9. Hire a fee-only financial planner that charges by the hour to make sure you are investing your money wisely! Ask around for recommendations for planners.

10. Use common sense. Eliminate high-cost debt, stay on some form of a budget, save for retirement and live within your means. Whatever you do, never withdraw your retirement money to pay for other bills or debts!!!! Getting back to these basics will help you live better and with freedom to meet your financial goals!

“Get that Job!”

Interview Process Suggestions for Band Directors

How to Write a Killer Resume Cover Letter

Experts say keep resume cover letters short, sweet, and memorable. Dread isn't uncommon when it comes to resume cover letters. However, this is an area where job-seekers could do the most to improve their opportunity of being hired. Most people just write generic resume cover letters, and it is the cover letter that is really going to decide whether the employer looks at your resume. Try thinking of resume cover letters as jalapeno peppers—small, but packing a wallop—and heed the following tips on how to write a cover letter.

1. **Keep it short.** We suggest resume cover letters should be one page, with about three paragraphs total. Once you roll over onto a second page you're really taking a risk. The writing should be punchy and crisp. Resume cover letters are a form of marketing. Make it easy for recipients to be interested. Find what they're looking for, and make them want to know more about you.
2. **Draw the reader in immediately.** The first paragraph of a resume cover letter should be an attention-grabber: Use an interesting fact, ask a question, or mention a personal connection to someone at the school. Learn how to write a cover letter that engages the reader.
3. **Pack it with a “wow” factor.** You create the wow factor by highlighting accomplishments on your resume cover letter. You're not just stating what you did in your last job, but what you achieved, created, and how you exceeded expectations.
4. **Write well!** Resume cover letters are a prime place to demonstrate that you have strong grammar, writing, and communication skills.
5. **Don't recreate your resume.** You might underscore one or two points on your resume, but be selective and don't turn the resume cover letter into a laundry list. Learn how to write a cover letter that is unique.
6. **Have someone else read it.** Using a second set of eyes is always a good idea, and after someone reads your letter, ask them if he or she thinks it's effective.
7. **What about responding to ads that ask for salary history?** While this is a difficult question to address in a resume cover letter, it's best not to ignore it. Be broad and vague, giving a general salary range, and stress that you're negotiable.
8. **Finish with a statement that keeps the conversation rolling.** A good resume cover letter has an action close that asks to take the next step. Job-seekers aren't interested in coming on too strong, so I suggest a phrase such as “I look forward to hearing from you.”
9. **Follow up!** I think when it comes to your own job search you need to take more control. If you're hesitant because an ad reads, no phone calls, I suggest sending an e-mail to follow up your resume cover letter.

The Search for Appropriate Openings

- Websites
- Word of mouth
- Applications on file

Application Process

- Written
- Electronic (via district website, etc.)

Making Contact

- Phone call or email to “contact person” or office
- Cover letter and resume
- “Follow up” after reasonable wait
- Supportive letters from references to contact person

The Wait for Possible Interview

- Research the school and district (website, etc), so you can impress them with your knowledge about the school.
- Become familiar with goals, objectives, initiatives, challenges and accomplishments of the specific campus and of the district
- Continue to seek other options in the event that you are not selected to interview.

Types of Interviews

- A. Formal, with full committee
- B. Specific verbal questions, asked one at a time
- C. Written questions, with a timed period to address them all verbally
- D. Informal “chat” session
- E. Scripted “standardized” interview questions with rubric scoring
- F. Actual teaching/conducting a lesson with an ensemble or class
- G. Make-up of interview committee could be a combination of:
 1. Campus principals and/or other campus administrators
 2. Music administrators
 3. Other teacher

Networking

Think carefully about what you need to know about the school district, the job’s expectations, the head director or supervisor, tidbits about the interviewer, etc. Then, email your professional and personal networks to see who’s got the information you need. Reach out to these people purposefully, asking specific questions rather than general questions. Don’t ask for a job or a job lead. It may put people on the spot — a helpless feeling. Instead, limit your requests to information only.

Never seem to come up with the right answer during an interview? Not sure about what to wear? Worried you’ll freeze trying to answer the most important question?

Interviews may be the toughest part of the job search process, since everything about you is on display for the employer. Figuring out how to dress and the right thing to say can stump the most experienced job seekers. You dress in the best clothes you have. No exceptions. You cannot afford to have a hair out of place. Full business professional attire is required and expected. You really never do get a second chance to make a good first impression. By investing some time and money in creating a suitable interview wardrobe, you will invite others to easily invest back in you.

The Actual Interview

- A. Be clear on directions to the school or interview office, making a “dry run” ahead of time if instructions are complicated.
- B. Be armed with attractive copies of resume and other supportive documents.
- C. Be on time and appropriately dressed.
- D. Be sure to recall the names of those on the interview committee or panel.
- E. While addressing all of the members of the committee with your answers, specifically respond to the person who asked the question, and make eye contact with them.
- F. Be prepared to discuss (or acknowledge an awareness of) district/campus issues or initiatives, in case the interviewer happens to ask if you are familiar with them (e.g., TEKS, curriculum mapping, vertical teaming, enrichment vs. foundation courses, budget woes due to Chapter 41 etc.)
- G. In SOME instances, you might want to be prepared for some “technical” or musical pedagogy questions.
- H. You can generally count on discussions of philosophy, classroom management, grading, curriculum, record keeping, campus teamwork, public relations, etc.
- I. Try to stick to the subject of the question; avoid drifting into other areas of discussion.
- J. Avoid “negative” statements, especially about current or former employers.
- K. If the question is not clear, ask for a clarification before attempting to respond.
- L. Don’t be afraid to admit that, based on your lack of experience, you don’t know the answer to a particular question. But, you can certainly express that you are a quick learner, and acknowledge the importance of the issue cited.
- M. If unsure about a question on “procedure,” you might say that you would defer to campus policy, or would follow the lead of a superior.
- N. PRACTICE the interview process with a partner!

Interview Questions:

Regardless of what questions get thrown your way, there are a handful of interview questions you should *never* be asked. Be aware — questions about subjects in these categories violate your rights:

- Age
- Birthplace
- Color
- Disability
- Marital/family status
- National origin
- Race
- Religion
- Sex

However, don’t assume an employer’s prying questions are suggestive of discriminatory intentions. Often, a Human Resource person is just trying to assess your fit for the job, not trying to illegally discriminate. While you can’t be asked directly about any of these topics, don’t be surprised if you find yourself discussing your family or religion with a potential employer either. It all depends on how the question is phrased.

While it’s important to protect yourself from illegal interview questions, there *are* legal alternatives to get the same information out of you. Be prepared and know your options by checking out these six examples of illegal interview questions, and how they can be rephrased to pass the law.

A Quick Look at Possible Interview Questions

Here are ten somewhat tough questions that you **MIGHT** encounter:

Question #1: Why do you want to work in this District?

Don't just say you like it. Anyone can do that. Focus instead on the history with that particular district and, if you can, tell a success story.

Question #2: Tell us about yourself

Instead of giving a chronological work history, **focus on your strengths** and how they pertain to this position. If possible, illustrate with examples.

Question #3: What do you think of your previous boss?

Remember: if you get the job, the person interviewing you will someday be your previous boss. **The last thing they want is to hire someone who they know is going to badmouth them** some day. Instead of trashing your former employer, stay positive, and focus on what you learned from him (no matter how awful he really was).

Question #4: Why are you leaving your current position? Again, avoid badmouthing your previous employer. Instead: I've learned a lot from my current position, but now I'm looking for a new challenge, to broaden my horizons and to gain a new skill-set – all of which, I see the potential for in this job.

Question #5: Where do you see yourself in five years?

There's really no right answer to this question, but **the interviewer wants to know that you're ambitious**, career-oriented, and committed to a future with the district. So instead of sharing your dream for early retirement, or trying to be funny, give them an answer that illustrates your drive and commitment.

Question #6: What's your greatest weakness?

This question is a great opportunity to **put a positive spin on something negative**, but you don't want your answer to be cliché – joking or not. Instead, try to use a real example of a weakness you have learned to overcome. i.e. private clarinet lessons to make you more effective in rehearsals and sectionals since you are a brass player.

Question #7: What salary are you looking for?

"I'm more interested in the role itself than the pay. That said, I'd expect to be paid the appropriate range for this position, based on my five years of experience. I also think a fair salary would bear in mind the high cost of living here in Houston."

Question #8: Why Should I Hire You?

A good answer will **reiterate your qualifications**, and will highlight what makes you unique.

Question #9: What is your greatest failure, and what did you learn from it?

"When I was in college, I took an art class to supplement my curriculum. I didn't take it very seriously, and assumed that, compared to my Music classes; it would be a walk in the park. My failing grades at midterm showed me otherwise. I'd even jeopardized my scholarship status. I knew I had to get my act together. I spent the rest of the semester making up for it, ended up getting a decent grade in the class. I learned that no matter what I'm doing, I should strive to do it to the best of my ability. Otherwise, it's not worth doing at all."

Question #10: Describe a time when you did not get along with a co-worker

Good Answer: "I used to lock heads with the middle school assistant director. We disagreed over a lot of things – from the methodology of beginning clarinet to the necessity to speak with a student's family. Our personalities just didn't mesh. I asked her to lunch and we talked about our differences. It turns out, it was all about communication. We communicated differently and once we knew that, we began to work well together. I really believe that talking a problem through with someone can help solve any issue."

Here are Some Additional “Typical” Interview Questions

- **Tell us a little about yourself with regard to your background, your experiences, and your qualifications for this position.**
- **What do you know about _____ (name of school) _____? What attracted you to us?**
- **How would you establish yourself as a team player on the campus...with regard to the staff, administration, etc.?**
- **What are your greatest strengths with regard to musical pedagogy?**
- **What are your most obvious weaknesses or opportunities for improvement? What strategies might you utilize in addressing these?**
- **Take us through a typical class or rehearsal for (grade level, class, or type of ensemble). Start with what the room looks like before the students enter. You may select a unit or a time of year. (Or, the questioner might stipulate this...such as beginners in November, or top performing ensemble in March)**
- **How would you differentiate your instruction to meet the needs of diverse learners, including economically disadvantaged, limited English proficient, physically handicapped, etc.?**
- **How might you integrate mathematics (or science) into your curriculum? (*Be ready for this one!*)**
- **What are your expectations with regard to classroom management? How would you communicate your expectations? What types of corrections and consequences might you utilize?**
- **What do you see as the greatest difference between teaching middle school students as compared to high school students?**
- **How would you establish yourself with parents? In the community?**
- **What are your planned procedures for assessments and grading?**
- **Describe your warm-up/fundamental drill routine, and include the expected outcomes.**
- **How might you utilize your time in sectionals?**
- **What does the term “aligned instruction” mean to you, and how might you apply it in this position?**
- **What are your goals and plans with regard to implementing a sequential curriculum? What methodology might you use to help you do this?**
- **Specific situation questions, such as: “What do you do when a parent calls and says that Little Johnny is bored in band?” OR: “How would you make modifications for my child with special needs?” OR: “What would you say if your principal flute player had to attend math tutoring three days a week during your band class for two months prior to TAKS?”**
- **Describe your organizational skills in terms of record keeping and finances?**
- **Do you have questions of us? (And you SHOULD have questions, such as “What is Your Expectation of Me?” “What is your policy regarding _____?” Etc.)**

Six Examples of Illegal Interview Questions:

- ILLEGAL:** “Are you a U.S. citizen?”
LEGAL: “Are you authorized to work in the U.S.?”
ILLEGAL: “How old are you? When did you graduate from college?”
LEGAL: “Are you over the age of 18?”
ILLEGAL: “Are you married? How many children do you have? Who do you live with?”
LEGAL: “Can you relocate if necessary? Are you willing to travel as a part of this job?”
LEGAL: “Can you work overtime as necessary?”
ILLEGAL: “How much do you weigh?”
LEGAL: “Are you comfortable with lifting heavy objects?”
ILLEGAL: “Do you have any disabilities? Any recent illnesses or operations?”
LEGAL: “Are you able to perform the essential job functions?”
ILLEGAL: “Ever been arrested?”
LEGAL: “Ever been convicted of ___?”

Follow Up After the Interview

Following up after the interview is especially important. You want to do everything you can to set yourself apart from the other applicants! Don't forget to send a thank you note to every single person who interviewed you, so make sure you've got the right names and contact information of everyone you interviewed with. In the note, it might be a good idea to remind them of something specific you said that was memorable or impressive, so they can tie a face to your name.

Now That You Have Gotten the Job...

- Research the community, the local culture, local values, sources of pride, etc.
- Learn the specific goals for that campus, perhaps included in the *Campus Improvement Plan*, or where there might be specific shortfalls in TAKS scores, such as math, science, etc. BUY IN to those goals!
- Know where to go for help when (not IF) you get confused, frustrated, or have problems (other teachers, principal, supervisor)
- Ask for a district mentor (some districts pay a stipend for teachers who mentor new teachers), OR:
- Work with TMEA in securing a mentor (www.tmea.org, or 512/452-0710)
- Avoid letting yourself get isolated, especially if you are the only music teacher or director on the campus. Attend district meetings where other teachers share and collaborate...OR, arrange with your administration for you to do visitations to classes or rehearsals at schools with exemplary programs.
- Show a sincere interest in and support for campus initiatives, especially with regard to TAKS testing, curriculum alignment, site-based decisions, etc.
- Attend ALL faculty meetings and professional development sessions; be on time, and be actively involved in any discussion, even though it may not seem relevant to you.
- Show a sincere interest in other teachers and their programs; get to know the custodian, school secretary, and the coaches!
- Seek opportunities to integrate what you do with “foundation” curriculum, but not lose sight of music education for its own sake.
- Join and be active in professional organizations.
- Seek continued training. Attend clinics and conferences, such as TBA, TCDA, TODA, OAKE (Orff and Kodaly), MENC, etc.
- Utilize the CEDFA (Center for Educator Development in Fine Arts.) website. This is an amazing resource for connecting the TEKS, aligning curriculum, finding resources, etc. (www.cedfa.org)
- Take the approach that “STUDENT LEARNING”...not “teaching” is what we are about.

“Issues That are Often Higher on “Principals’ Lists” than the Musical Success of Your Students”

- **TAKS Test (Texas Assessment of Knowledge and Skills)**
- **STAAR (State of Texas Assessments of Academic Readiness)**
- **EOC (End of Course) Exams**
- **What YOU (Fine Arts) can do to raise test scores and close the “achievement gap.”**
- **AYP (Average Yearly Progress as per NO CHILD LEFT BEHIND)**
- **Average Daily Attendance**
- **Prompt and accurate paperwork and financial records**
- **Curriculum Maps, Scope and Sequence, Lesson Plans, Online Curriculum Tools...all designed to enhance student learning (and of course, high stakes test scores!)**
- **Classroom Management**
- **TAKS and STAAR (Oh yeah...we already listed that!)**
- **Parent and Community Relations**
- **Your “buy-in” with regard to campus policy and procedures**
- **Your help with non-fine arts events (lunch duty, bus duty, chaperoning a dance, etc.)**
- **Your attendance and participation in campus initiatives that may seem unimportant to you at the time**
- **Did we mention TAKS or STAAR tests? (Principals’ jobs often depend on these scores...and remember: “It all runs downhill.”)**
- **At some point you may experience frustration when a principal does something really outside the box and seemingly inappropriate that might impact your program. But eventually, good communication will tend to set things right...just approach tactfully and carefully and always be perceived as a team player.**

“Knock ‘Em Dead” by Martin Yate

- ❖ It is time for a radical shift in your career management strategy.
- ❖ Your career is not a fixed thing that came as a gift with the purchase of your college diploma.
- ❖ Enlightened self-interest means placing your financial survival front and center in your life.
- ❖ The purpose is for you to develop effective, offensive career management strategies and defensive strategies to allow for success at your current position. The establishment of personal credibility for the services you deliver.
- ❖ 85% of today’s workforce loses their current jobs not because of ability in their teaching field but their ability to get along with others.
- ❖ Job change is an integral part of modern life. It comes around about every four years.
 1. Evaluate the market and package your skills for those needs.
 2. Identify every program in your target area.
 3. Get connected with influential people in your profession.
 4. Implement an integrated job search plan.
- ❖ Long-term career success is much easier when you are credible and visible within your profession.
- ❖ Identify your transferable skills, learned behaviors, and core values and make them part of your professional development program. Basic transferable skills are:
 1. Technical skills – the ability to do the job
 2. Communication – verbal, listening, writing, technology, grooming and dress, social graces, body language, emotional IQ
 3. Team work – success as a leader means you were first a great team player, share credit not blame
 4. Critical thinking
 - a. What is the problem?
 - b. Who is it a problem for?
 - c. Why is it a problem?
 - d. What is causing the problem?
 5. Time management and organization
 - a. Two types of individuals
 - i. Task-oriented – tasks fill the time
 - ii. Goal-oriented – organize, prioritize, and strive to get all the work completed.
 - b. Always set aside time to reflect at the end of the day, end of competition, end of semester, etc.
 6. Leadership
 - a. Two important characteristics:
 - i. He is going somewhere
 - ii. He is able to persuade others to go with him
 7. Creativity – the ability to develop ideas and bring the project to life. Be passionate about everything you do. “I will not be denied.”

- ❖ The pursuit of knowledge is a way of life.

Personal Values:

1. Motivation and energy
2. Commitment and reliability
3. Determination
4. Pride and integrity

Business Values:

1. Productivity – enhance productivity through time, resources and effort
2. Economy – efficiency engages the creative mind
3. Procedures – plan for every aspect

- ❖ Your resume is the most financially important document you will ever own.
 - 15-45 seconds is all your employer will give to the first reading. The one that carefully relates the resume to the job description gets read a second time.
 - Get inside the employer's head.
 - People get hired based on their credentials, not their potential.
 - Job requirements mean you list all the things you bring to the party to meet that requirement.
 - Critical thinking: All jobs are problem identification, problem avoidance, and solution.
- ❖ Think of the best person you have ever seen doing this job and what made him or her stand out. Now think of the worst person you have ever seen doing this job and what made that individual stand out in such a negative way.
- ❖ Six Resume Rules
 1. Always have a target job title placed at the top of your resume.
 2. Always have a performance profile or career summary. Do not tell your needs as they are not interested at this time.
 3. Always have a "core competencies" section.
 4. Never put salary on a resume.
 5. Keep your resume focused (2 pages is best).
 6. Emphasize your achievement...focus on: achievements, problem solving skills, professional behavior profile.
- ❖ Promotions don't come in reward for loyalty and tenure; they come as a result of capabilities.
- ❖ Have a cover letter; it introduces you, puts your resume in context, and demonstrates your writing skills.
- ❖ You have to go out and make your life happen.
- ❖ One third of all hires come from personal/professional networks. Most likely double that in band.
- ❖ When networking, never talk about what you want in your next ideal job; focus the talk about what you can do.
- ❖ Do not use current managers and co-workers as references or it could cost you your job.

- ❖ Do not use school email for any aspect of a job search or it could cost you your job.
- ❖ When you dress and look like a professional, you are likely to be treated as one.
- ❖ Selling a car. I always sold mine to the person when they drove up and first looked at it. That is when the sell transpired!
 - Porsche – there are only certain color schemes; the others have no value
 - Brook Brothers makes a statement.
 - IBM...Navy pinstripe suit with a power tie.
 - Men's shirts: long-sleeved (never short-sleeved), white, cream or pale blue
- ❖ Seven guidelines to good body language:
 1. Walk slowly and stand tall upon entering the room
 2. Smile, make eye contact, respond warmly.
 3. Sit upright, butt back, head up, maintain eye contact, smile naturally whenever the opportunity arises.
 4. Use mirroring techniques. If interviewer leans forward to make a point, a few moments later you do so.
 5. Head up and eyes forward at all times.
 6. Remain calm and do not hurry your movements. This will control your persona.
 7. Breathe. You cannot be nervous unless you breathe rapidly.
- ❖ First impressions are the strongest.
- ❖ “Places, please” is made 5 minutes before the curtain rises.
- ❖ Before heading on stage for my honor band concert I jogged in place for a moment. Get that energy flowing. Col. Klink did the same technique before the “Lincoln Portrait.”
- ❖ Turn off your cell phone.
- ❖ Practice smiling – it releases endorphins.
- ❖ Be the best prepared for the interview. Things to avoid:
 1. Failing to listen to the question
 2. Answering a question that was not asked
 3. Providing inappropriate or irrelevant information
 4. Being unprepared
- ❖ Four secrets of the hire:
 1. Ability and suitability – Explain your approach in clear, simple terms. Show how this fits into the overall efforts of the department and school.
 2. Motivation – Commitment to take the rough with the smooth, rotten assignments with the plum ones. Are you prepared to make coffee? Show enthusiasm for your work/profession and show enthusiasm for this opportunity.
 3. Manageability and teamwork – Don't bring up religious, political, social, or racial matters during the interview. You are a team player with a genuine liking for your fellowman. You get along with others because you respect them and have no problem tolerating the opinions or beliefs of others.
 4. Being prepared!