



# **You CAN Be Successful in an Urban Band Setting**

**CLINICIAN:  
Tom Woody**

## **Texas Bandmasters Association 2012 Convention/Clinic**



**2012 Patron Sponsor**

**JULY 20 – 23, 2012  
HENRY B. GONZALEZ CONVENTION CENTER  
SAN ANTONIO, TEXAS**

# BAND OFFICER PETITION FORM

NAME: \_\_\_\_\_

GRADE NEXT YEAR: \_\_\_\_\_

OFFICE YOU ARE RUNNING FOR: \_\_\_\_\_

IN ORDER TO RUN FOR AN OFFICE YOU MUST GET 5 SIGNATURES FROM 5 PEOPLE IN THE BAND OR COLOR GUARD AND FROM 2 OF YOUR TEACHERS YOU HAVE THIS YEAR.

## BAND STUDENT SIGNATURES

- 1.
- 2.
- 3.
- 4.
- 5.

## TEACHER SIGNATURES

- 1.
- 2.

NAME \_\_\_\_\_ DATE \_\_\_\_\_

1. Why do you want to be an officer?
  
2. What traits would help you be a good officer?
  
3. What areas would you need to work on to make you better?
  
4. In the past what do you feel has helped this organization the most?
  
5. In the past what do you feel has kept the Thomas Jefferson Band from being better? How would you try to solve this situation?
  
6. Do you have any new ideas to share about next years' bands?
  
7. What do you feel you can get personally from being an officer?
  
8. What are your goals for the band program and for yourself next year? Please address concert and marching season.

**Instrumental Substitutions  
Rescoring for Small Bands and  
Limited Instrumentation**

by

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## INSTRUMENTAL SUBSTITUTIONS RESCORING FOR SMALL BANDS AND LIMITED INSTRUMENTATION

Declining enrollment, lack of funding, class load requirements, extracurricular activities and after school jobs have had a tremendous effect on the size of the large band programs. Small programs are fast becoming the rule rather than the exception. In other cases, a program that depends largely upon its feeder schools might not have much control over its size or instrumentation from year to year. These problems, along with others, have hurt the school band program; thus making ideal instrumentation difficult to achieve.

As a director, you are obligated to work with the instrumentation that you have and try to provide the students with a successful learning experience. If you have a problem with limited or unbalanced instrumentation, it can cause enormous *balance* problems when trying to perform many of the selections for today's concert band.

There are several solutions to this problem. The solutions will require a small amount of time in rewriting parts and some creative imagination on the part of the director. Let's examine, for example, the following brass section:

10 Trumpets  
1 Horn  
1 Baritone  
2 Trombones  
1 Tuba

A major problem with this instrumentation is that there is not enough low brass to balance the brass section if this group, like many high school bands, is made up of amateur musicians. Also, the trumpets will over balance the section when playing *f* or *ff*. Here is the solution to the problem: move one trumpet to horn, one trumpet to treble clef baritone, one trumpet to trombone, and one trumpet to tuba. Thus, the instrumentation will look like this:

6 Trumpets  
2 Horns  
2 Baritones  
3 Trombones  
2 Tubas

*First move* – Trumpet to horn: Rewrite the horn part for B-flat trumpet. If you have an extra baritone, move the trumpet player to baritone and have him sit next to the horn and play the 2<sup>nd</sup> horn part on the baritone. If you do not have an extra baritone, transpose the part to B-flat trumpet, and have the trumpet read the part with a bucket mute at all times. The use of the mute will take the edge from the trumpet tone quality and give a dark tone quality close to that of the horn.

*Second move* – Trumpet to treble clef baritone: Simple!!

*Third move* – Trumpet to 3<sup>rd</sup> trombone: For the first solution, provide the student with a valve trombone, transpose the part as if it were for treble clef baritone (octave and a step up). Thus, the student will be able to read the music on valve trombone with the same fingering as the trumpet. As part of the second solution, transpose the 3<sup>rd</sup> trombone part to treble clef baritone and provide the student with a baritone. He will then be able to read the 3<sup>rd</sup> trombone (now treble clef 3<sup>rd</sup> trombone) as though it were a treble clef baritone part.

*Fourth move* – Trumpet to tuba. To avoid having the student to read a new clef, transpose the tuba part to B-flat by moving up a step and two octaves. Now, the part will be in treble clef like the trumpet, and all of the fingerings will be the same as on the trumpet. The student only has to make an adjustment to the sound of each pitch which can occur within two to four hours of scale practice.

As a director with a small band or unbalanced instrumentation, it will be to your advantage to have a couple of valve trombones and three to four baritones in storage. Many of the low brass parts for horn, baritone, trombone and tuba parts can be covered by switching trumpet players. A director should be aware of the following ideas when selecting music for an unbalanced or limited instrumentation.

1. Music selection is critical. Finding the right music for your group requires that you examine a vast amount of literature each year. Make a list of possible pieces each year, and over a period of three to four years you will have a large collection of music from which to choose.
2. The director must know the transposition of each instrument, as well as the characteristic tone quality in different registers. Also, an effort should be made to make each substitution match the original color scored by the composer.

3. Be realistic, you have to work with what you have and do the best you can with it.

The purpose of this paper is to examine what instruments can be substituted or used for doubling weak sections with regard to range and tone color (Note: In all cases, only one or two instruments can be substituted in doubling a weak section; in addition, the instrumental substitutions are listed in order of preference.)

## THE FLUTE

The ideal tone quality of this instrument is one that is bright and crisp in the upper register; dark and mysterious in the low register. In the upper register, for a *fast staccato passage*, the flute can be doubled with the xylophone as written or an octave lower. In the upper register, a *slow or fast lyrical* passage should be doubled with the bells.

Musical notation showing a flute part and an optional xylophone part. The flute part is in the upper register, and the xylophone part is an octave lower. The xylophone part is labeled "Opt. 8va".

If the passage in the flute is similar in range to the one as shown below, it can be scored for one or two clarinets to play when it occurs in the music.

Musical notation showing a flute part and a clarinet part. The flute part is in the upper register, and the clarinet part is an octave lower. The clarinet part is labeled "Clarinets (1 or 2)".

The instrumental substitutions for the flute are listed below:

1. Clarinet  
2. Bells - legato passages  
3. Xylophone - marcato passages

1. Xylophone - marcato passages  
2. Bells - legato passages (soft mallets)

### THE OBOE

The oboe is usually doubled with the flute or clarinet; thus there is no significant material missed when the part is omitted. If there is an important part, it can be played by the clarinet or by the trumpet (with straight mute) or alto sax. The *trumpet* (with mute) is more suitable for the *light, playful passages* whereas, the *slower more lyrical passages* are suitable for the clarinet and alto sax.

Oboe (as written)

1. Clarinet - lyrical passages  
2. Trumpet - playful passages

1. Alto Saxophone - lyrical passages

### THE CLARINET

This instrument has three distinct registers. The upper register is bright, the middle register is warm, and the lower register is dark and full. Instrumental substitutions are listed below.

Clarinet (as written)

1. Horn  
2. Tenor Saxophone

1. Alto Saxophone (muted or covering over bell)

1. Flute  
2. Bells



## THE ALTO CLARINET

In recent years, this instrument has become obsolete in the concert band. The part is often omitted and carries no significant weight. In some of the older selections, where the part is important, it is usually doubled with the baritone and tenor sax.

Alto Clarinet (as written)

ALTO CLARINET (AS WRITTEN)

A musical staff in treble clef with a key signature of one flat (B-flat). The staff is divided into two measures by a bar line. The first measure contains a whole note G4 (the second line from the bottom). Below the staff, the text "Baritone (1 only)" is written. The second measure contains a whole note G4 (the second line from the bottom). Below the staff, the text "Tenor Saxophone (muted or covering over bell)" is written.

## THE BASS CLARINET

This instrument is very important in creating a balanced woodwind section. Often, a band will have thirteen clarinets, and one bass clarinet. As a rule, there should be one bass clarinet for every three to four B-flat soprano clarinets in the band. The instrumental substitution for the ranges is as follows:

Bass Clarinet (As written)

A musical staff in treble clef with a key signature of one flat (B-flat). The staff is divided into two measures by a bar line. The first measure contains a whole note G2 (the second space from the bottom). Below the staff, the text "Tuba (1)" is written. The second measure contains a whole note G2 (the second space from the bottom). Below the staff, the text "Baritone Saxophone (muted or covering over bell)" is written.

## THE E-FLAT CONTRA-BASS CLARINET AND B-FLAT CONTRA BASS CLARINET

This instrument serves as the tuba of the woodwind section. Many directors neglect the importance of this instrument in creating a solid foundation for the woodwind section and the band.

As a rule, there should be at least one contra-bass clarinet for every two to four bass clarinets in the band. The instrumental substitutions for the range are as follows:

E-flat Contra-Bass Clarinet (As written)

A musical staff in treble clef with a key signature of one flat (B-flat). The staff is divided into three measures. The first measure contains a whole note E-flat on the second line, with a Tuba (1) substitution below it. The second measure contains a whole note E-flat on the second line, with a Bass Clarinet substitution below it. The third measure contains a whole note E-flat on the second line, with a Baritone (1) substitution below it.

B-flat Contra-Bass Clarinet (As written)

A musical staff in treble clef with a key signature of two flats (B-flat and E-flat). The staff is divided into three measures. The first measure contains a whole note B-flat on the second line, with a Tuba (1) substitution below it. The second measure contains a whole note B-flat on the second line, with a 1. Bass Clarinet substitution below it. The third measure contains a whole note B-flat on the second line, with a 2. Baritone Saxophone substitution below it.

## THE BASSOON

The bassoon is a unique instrument to the sound of the woodwind section. Many of the orchestral transcriptions and most of the grade four/five literature will have rolls or important parts written for the bassoon. The instrumental substitution for the range is as follows:

Bassoon (As written)

A musical staff in bass clef with a key signature of one flat (B-flat). The staff is divided into three measures. The first measure contains a whole note B-flat on the first line, with a 1. Bass Clarinet substitution below it. The second measure contains a whole note B-flat on the first line, with a 2. Alto Clarinet and 3. E-flat Contra-Bass Clarinet substitutions below it. The third measure contains a whole note B-flat on the first line, with a 1. Baritone (1), 2. Tenor Saxophone (muted or covering over bell), and 3. Baritone Saxophone (muted or covering over bell) substitutions below it.

## THE ALTO SAX

In recent years, this instrument has become the most popular in the band area. The alto sax can cause many intonation and balance problems for the band when played or used incorrectly. Most

recently, the instrument has been used to double the horn line. Most solos for the alto sax are cued for the trumpet as a suitable substitute. The instrument substitution for the range is as follows:

Alto Sax (As written)

1. Baritone	1. Trumpet	
2. Tenor Saxophone	2. Clarinet	
3. Bassoon		

### THE TENOR SAX

The tenor sax is usually doubled with the baritone or trombone line. In some instances, it can be used to reinforce the clarinets in their low register. A good example of this type of doubling can be observed in most march trios where the clarinets play the melody in the low register, the instrumental substitution for the range is as follows:

Tenor Sax (As written)

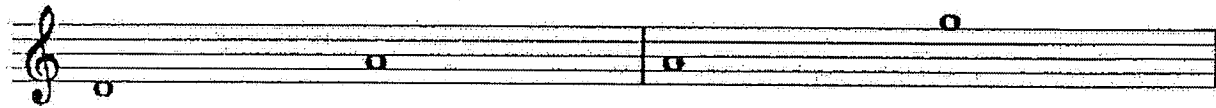
1. Bass Clarinet	1. Baritone Saxophone	1. Trumpet
2. Alto Clarinet	2. Baritone	2. Horn
	3. Trombone	

### THE BARITONE SAX

The baritone sax is another bass instrument for the woodwind section. Often, it is played too loudly by young students; thus, creating problems of balance and intonation.

The color is dark in the lower register and nasally harsh in the upper register. The instrumental substitution for the range is as follows:

Baritone Sax (As written)



1. Tuba
2. Bass Clarinet
3. E $\flat$  Contra-Bass Clarinet

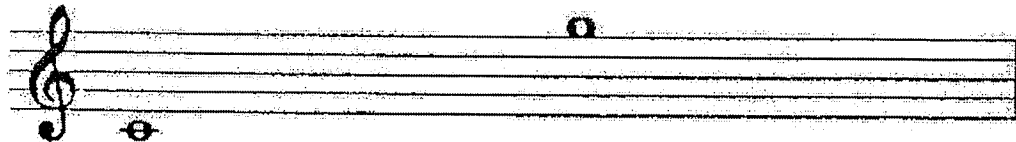
1. Baritone
2. Trombone
3. Bassoon
4. Alto Clarinet

### THE TRUMPET

The trumpet is one of the strongest instruments in the band. It has a clear and airy penetrating tone quality. This instrument can be used to switch students to other brass instruments or to treble clef baritone so as to cover trombone and horn parts. The instrumental substitution for the range is as follows:

Trumpet (As written)

### TRUMPET (AS WRITTEN)



Alto Saxophone (muted or covering over bell)

### THE F-HORN

The f-horn is one of the most important instruments for the band. It is the *only* instrument that blends with both the brass and woodwind sections. The tone of this instrument is full and warm in all register. Often, the alto sax is doubled with horn. When this is done, the saxes must play one dynamic level softer in a supporting role, careful never to overbalance the horns.

In substitution or doubling, it would aid the blend if the sax would use a mute or some type of covering over the bell to produce a dark sound without an edge. The instrumental substitutions are as follows:

F-Horn (As written)

F-HORN (AS WRITTEN)

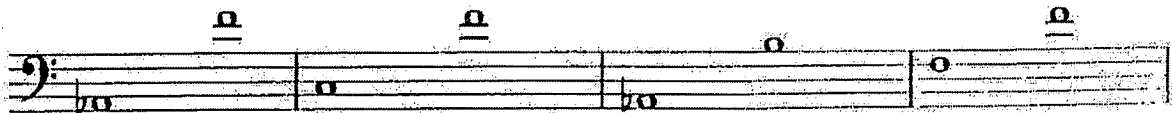


- |  |  |   |
|--|--|---|
| 1. Baritone                                      | 1. Alto Saxophone (muted or covering over bell)  | 1. Trumpet (muted or played into stand) |
| 2. Trombone                                      | 2. Tenor Saxophone (muted or covering over bell) |   |
| 3. Tenor Saxophone (muted or covering over bell) |  |   |

## THE TROMBONE

The trombone is the heart of any brass section. It is used mostly for harmonic scoring to produce a solid chord structure in which the melody will be played by the upper instruments in the band. The tone quality is dark in the deepest register and triumphant in the high register. If you have a small (one or two) trombone section, the parts can often be doubled with a baritone in bass clef or in treble clef (transposed up a step and an octave). The importance of this instrument cannot be over emphasized in cases where the scoring calls for the instrument to produce a solid chordal background. The instrumental substitutions are as follows:

Trombone (As written)



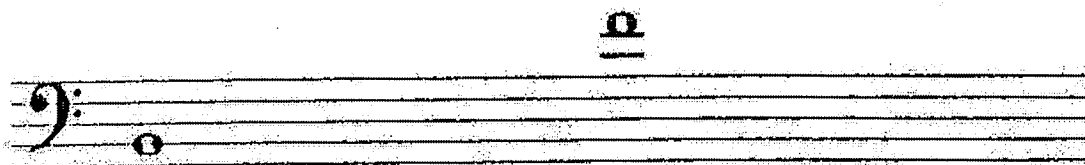
- |             |  |                       |   |
|-------------|--|-----------------------|---|
| 1. Baritone | 1. Tenor Saxophone (muted or covering over bell) | 1. Baritone Saxophone | 1. Horn   |
|             |  |                       | 2. Alto Saxophone (muted or covering over bell) |

## THE BARITONE

The baritone is another important member of the low brass section. The instrument is primarily known for its solo and melodic capabilities. The instrument can be used in both bass and treble clef; thus making it possible to cover trombone parts in bass clef.

Parts for the trombone can be transposed to treble clef baritone and trumpet players can be used to cover the part on baritone. The instrumental substitutions are as follows:

Baritone (As written)

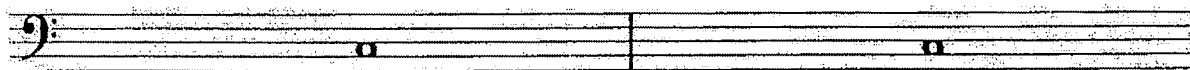


1. Trombone
2. Tenor Saxophone (muted or covering over bell)
3. Bass Clarinet (in chord structures only)

### THE TUBA

The tuba is the foundation of the band. It is valued for its strength and beauty in playing low notes. The tuba is eminently useful for doubling (an octave higher) the baritones and trombones of the group to which it belongs. The values also make it a fairly flexible instrument. In *extreme* cases, an electric bass keyboard may be substituted to play the bass line. Care should be taken to control the volume of this instrument. The instrumental substitutions are as follows:

Tuba (As written)



1. B $\flat$  & E $\flat$  Contra Bass Clarinet
2. Electric Bass Keyboard
3. String Bass

1. Baritone Saxophone
2. Bass Clarinet
3. String Bass

Many of the substitutions mentioned will capture the *color* that the composer intended. As a composer, I have no objection to a director rescoring parts of my music to make it adaptable to his particular situation. In fact, I admire a director that uses his skills to adapt his instrumentation to the compositional requirement of a piece. As stated earlier, many directors do not have *control* over their feeder system, and if they did, I am sure many of their instrumentation problems would not exist.

Listed below are some quick and easy solutions to doubling in weak situations.

*Weak clarinets in the middle to low register or weak 3<sup>rd</sup> clarinets* – use one or two alto saxes on the part or one tenor sax in the lower register, *always* muted or with covering over the bell.

*No bass or contra-bass clarinets* – score important lines for one baritone sax or one tuba, depending on the range.

*No bassoon* – rescore important lines for the baritone horn or tenor sax (muted or covering over the bell).

*Weak third trumpets* – rescore part for one or two alto saxes (mute or covering over the bell).

*Weak horns* – rescore important parts for one or two alto saxes (muted or covering over bell) one dynamic level lower. A trumpet (with bucket mute) or a baritone can also be substituted.

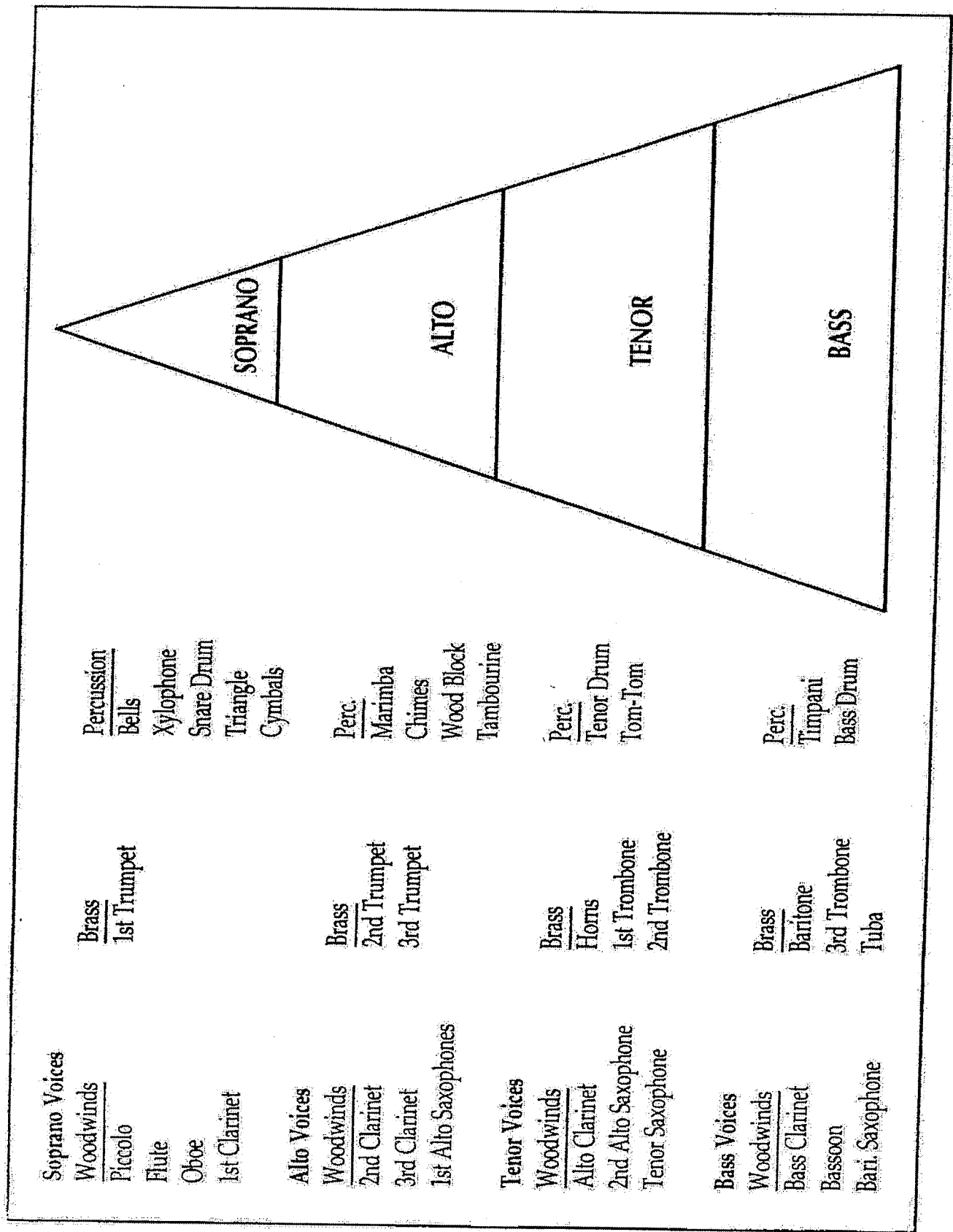
*Weak trombones or baritone* – transpose the part to treble clef and have it played by a trumpet player switched to a baritone. The part can also be doubled by the tenor sax or baritone sax.

*No tuba* – in extreme cases use an electric bass keyboard, but be careful of the volume!!

When the alto, tenor, or baritone sax are rescored to be doubled with other instruments, the sax should be muted or have some type of covering placed over the bell to eliminate the bright tone that the instrument produces. In addition to using the covering, a different mouthpiece (one with an open lay) can also be used to darken the sax's bright tone quality.

The ideas in this paper should give the director new direction in coping with the problem of unbalanced instrumentation. Always keep in mind that selecting music and trying to match the original color are the most important elements in rescoring.

*Good luck and happy rescoring!*





# TUTORIAL FORM FOR T.J. BAND MEMBERS

STUDENT'S NAME:

WEEK OF:

INSTRUMENT:

	CLASS	TEACHER'S SIGNATURE OR INITIALS	TEACHER'S COMMENTS
MONDAY			
TUESDAY			
WEDNESDAY			
THURSDAY			
FRIDAY			

**NOTE: THIS FORM IS DUE IN THE BAND HALL ON FRIDAY BY 4:15 P.M. EACH WEEK**

# INSTRUCTIONS FOR SIGHTREADING CONTEST

## THE PREPARATION FOR THIS CONTEST REQUIRES EXTREME CONCENTRATION AND ALERTNESS.

1. Enter the room in an orderly manner. Go straight to your assigned place and stand in front of your chair. Do not talk. The first impression you make on the judges will be a lasting one. When everyone is in place you will be instructed to be seated.
2. Be sure you are given the correct folder and part to read. You should read two people per folder if possible. **DO NOT OPEN THE FOLDER UNTIL YOU ARE INSTRUCTED TO DO SO.**
3. Adjust your chair and stand, so that you can see the director at all times.
4. We will be given a period of time to examine the music together. The director will explain the music, but **YOU CANNOT PERFORM THE MUSIC IN ANY MANNER AT THIS TIME.**
5. When the instruction period begins, you will be given 30 seconds to look through your music with your stand buddy. You may point things out to each other, but you cannot talk. First, find the opening key and meter signatures. Finger the scale of the key on your instrument several times. Now look in the first several measures to find those notes affected by the key. Next, look down the left hand side of the page for any key changes and finger the new scale. Finally, look through the music for accidentals, meter changes, tempo changes, fermatas, etc. **PUT YOUR FINGER ON ALL OF THESE TRAPS AND POINT THEM OUT TO YOUR STAND BUDDY.**
6. As the director is explaining the music, hold your instrument in playing position and finger along.
7. When the director has completed explaining the piece you may ask intelligent questions if time allows.
8. **PLAY OUT WITH CONFIDENCE. REMEMBER, BALANCE AND TUNING, COUNT IN THE SIGHTREADING ROOM TOO.**
9. **READ AROUND THE NOTES.** Be alert for dynamic changes, style markings and meter changes. **MAKE IT A MUSICAL PERFORMANCE.**
10. During the performance **WATCH, WATCH, WATCH, WATCH, WATCH!!**
11. After your performance **DO NOT TALK** no matter how you did. Leave the room in an orderly manner without talking like you came in.

## BAND LETTER REQUIRMENTS

Points are given to students for extra work done in the area of music. All of the points awarded below are accumulated each year and are used to determine band letters and medals. Students will receive band awards for each 120 points accumulated.

ALL CITY BAND TRYOUTS-----	10 POINTS
ALL CITY BAND MEMBER-----	10 POINTS
ALL REGION BAND TRYOUTS-----	15 POINTS
ALL REGION BAND MEMBER-----	15 POINTS
ALL AREA TRYOUTS-----	20 POINTS
ALL STATE BAND MEMBER-----	50 POINTS
SOLO & ENSEMBLE PARTICIPANT-----	10 POINTS
SOLO & ENSEMBLE DIVISION I RATING-----	10 POINTS
STATE SOLO & ENSEMBLE-----	15 POINTS
STATE SOLO & ENSEMBLE DIVISION II RATING (SOLO ONLY)-----	15 POINTS
STATE SOLO & ENSEMBLE DIVISION I RATING-----	20 POINTS
PARTICIPATION IN EXTRA EVENTS-----	5 POINTS
SUMMER BAND-----	3 POINTS PER REHEARSAL



## **You CAN Be Successful in an Urban Setting**

**CLINICIANS:**

**Ormidé Armstrong and Tom Woody**

**SPONSORS:**

**Marching Show Concepts**

# **Texas Bandmasters Association 2012 Convention/Clinic**



**2012 Patron Sponsor**

**JULY 20 – 23, 2012  
HENRY B. GONZALEZ CONVENTION CENTER  
SAN ANTONIO, TEXAS**

# You CAN be Successful in an Urban Band Setting

July 22, 2012

Ormid Armstrong and Tom Woody, presenters

- I. Background of Dallas Thomas Jefferson High School
- II. Marching Season
  - a. Student Leadership
  - b. Summer Band
  - c. Music Selection
  - d. Show Design
- III. Concert Season
  - a. Music Selection
  - b. Sectionals and Sight-reading
- IV. Additional Activities
  - a. All City and All Region
  - b. Solos and ensembles
  - c. Jazz Band
  - d. DISD Band Camp
  - e. Color Guard
- V. “Fun” Activities
  - a. Tri-M National Music Honor Society
  - b. Band Jacket Letter
  - c. Christmas and Cluster Concerts
  - d. Banquet
  - e. Six Flags
  - f. Veterans Day Parade

# You CAN be Successful in an Urban Band Setting

July 22, 2012

Ormid Armstrong and Tom Woody, presenters

- VI. John H. Reagan High School Austin, Texas
- VII. About the Program
  - 2005 – 18 Students in Band Program
- VIII. Marching Season
  - Combination of corps and show style marching
  - Write my own show music, drill and show tunes  
(Geared towards R & B and Hip Hop)
    - “Soul” Week
    - By the end of Marching Season, the students have 30 plus songs memorized to play at football games.
    - Soul Raider Creed
    - Band Procedures
- IX. Concert Season
  - c. Music Selection – Fun and exciting.  
(Brass and percussion heavy if possible)
  - d. Sight-reading – We don’t “practice” sight-reading. We learn so much music in the fall, its equates and practicing sight-reading.
- X. Additional Activities
  - f. All City and All Region
  - g. Solos and ensembles
  - h. New Orleans Brass Band
  - i. Latin Ensemble
  - j. Drumline
  - k. Color Guard
  - l. Dance Team

XI. “Fun” Activities

- g. Friday Night Lights TV Series – Drumline
- h. Performance with Kanye West – Marching Band
- i. Performance with Ozomatli – Brass band
- j. Clinic by Blue Man Group – Brass Band
- k. CBS – March Madness Promotion
- l. Half Time – UT Basketball Games
- m. Austin Wranglers Arena Football – Marching Band
- n. USA vs The World Football Games – Marching Band
- o. Buc Days Parade – Corpus Christi, Texas
- p. Mardi Gras Parade – New Orleans, Louisiana
- q. Awards Ceremony
- r. Freshmen “signing day”

XII. Youtube Links

- UT Basketball Game Half Time Performance  
<http://www.youtube.com/watch?v=LwaFCh1jyWQ&feature=related>
- Kanye West
  - [http://www.youtube.com/watch?v=x\\_UA7pKir3g](http://www.youtube.com/watch?v=x_UA7pKir3g)
- Dripping Springs Drumline Festival – Showcase
  - [Drumlinehttp://www.youtube.com/watch?v=DqvZvaAMnFU](http://www.youtube.com/watch?v=DqvZvaAMnFU)
- CBS Drumline Battle
  - <http://www.youtube.com/watch?v=zTlbXDA6fD8>



# THE *soul* RAIDER BAND OF JOHN H. REAGAN HIGH SCHOOL

7104 Berkman Drive • Austin, Texas 78752 • (512) 414-7686 • Fax 452-7089

*Ormidé Armstrong*  
*Blaine Hollub*  
*Directors*

## Soul Raider Procedures

### Locker Checks

- Clothes Folded
- Shoes Neatly together
- Socks rolled up in shoe
- Case shut properly
- Music Folder
- Any books neatly stacked
- No random papers

### Classroom Procedures

- Start metronome or activity exactly on the scheduled time
- Stop class 5-7 minutes early
  - 1) Woodwinds be seated, swab instruments, take off reeds, put instruments in case correctly. Remain seated.
  - 2) Brass straighten chair and stand, put up instrument correctly go back to seat.
  - 3) Woodwinds put away instruments, return to seat, straighten stand and chair
  - 4) All students stand and recite The Soul Raider Creed
  - 5) Wait for director dismissal

### Folder Checks

Student will be asked to grab both ends of their binder and let the music flap down. If anything falls out, it is unacceptable.

- Soul Raider Creed, Soul Raider Procedures, Position Chart, scales and Warm-ups first
- Music in Alphabetical order
- All music in plastic inserts
- When playing a song, the music is outside of the plastic
- Pencil inside the scale sheet insert.

**There will be consequences if any of these details are not met.**





THE *soul* RAIDER BAND  
OF JOHN H. REAGAN HIGH SCHOOL

7104 Berkman Drive • Austin, Texas 78752 • (512) 414-7686 • Fax 452-7089

*Orvide Armstrong*  
*Blaine Hollub*  
*Directors*

**SOUL RAIDER CREED**

I Promise Myself,

To be so strong that nothing can disturb my peace of mind;

To talk health, happiness, and prosperity to every person I meet;

To make all my Soul Raiders feel that there is something in them;

To look at the sunny side of everything and make my optimism come true;

To think only the best, to work only for the best,

and to expect only the best;

To be just as enthusiastic about the success of others as I am about my own;

To forget the mistakes of the past and press on to the greater achievements of the future;

To wear a cheerful countenance at all times and give every living creature I meet a smile;

To give so much time to the improvement of myself that I have no time to criticize others;

To be too large for worry, too noble for anger, too strong for fear,

and too happy to permit the presence of trouble;

I am a Soul Raider!

I am Reagan!

