



**Texas Bandmasters Association  
Virtual Convention July 20-22, 2020**

**Dream It!! Believe It!! Go for It!!**

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# Dream It!! Believe It!! Go for It!!

## Dream It!

- Vision  
Personal  
Program
- Priorities

## Believe It!

- Goal Setting  
Typing it into the vision for yourself and the program
- Planning and Preparation
  - Plan your work, work your plan
  - Plan with the end in mind
  - Subjective planning
  - Journaling

## Go for It!

- Keep in mind, **Common Sense Programming**-Concert Music for performing ensembles
- When first looking at a score, it is important to know what you are looking at as well as what you are looking for. Here are some things to consider:
  - **Key/Time Signatures** – Is it something your students have been exposed to?
  - **Ranges** – Will your students be able to play the ranges required with characteristic sounds?
  - **Scoring** – Do you have to rescore a good deal of the piece? Is it an “old-school” piece where the voicing isn’t favorable or are you using a condensed score?
  - **Technique** – Can your students actually play the notes, or will they be “faking” it?
  - **Tempo** – Is the tempo too slow for your band to sustain, or too fast to play well?
  - **Articulation** – Will your winds have to learn multiple tonguing, or single tongue fast quickly?
  - **Transparency** – How exposed is the piece? Is the harmonic language too thick/foreign for your group to understand?
  - **Length** – Is it long enough that your students won’t get bored? Is it short enough that they won’t be out of chops by the end?

- **Movements** – How many times do you need to start a piece from silence? This can be challenging for young groups and groups looking for that “perfect” recording.
  - **Fingerings** – Where does the music fall on the instruments? Do you have access to someone who can give you alternate fingerings?
  - **Ornaments** – How much time will you have to devote to learning new styles of grace notes?
  - **Solos** – Does it fit your list?
  - **Quality** – Is it a good vehicle to teach your students about music, or is it redundant? I said redundant.
  - **New Piece?** – Are you comfortable making stylistic choices on your own, or do you need a reference?
  - **Logistics** – Is there a time limit on your performance? How much equipment will percussionists have to move? Do you even have all the equipment necessary (synthesizers, exotic percussion – beware)?
  - **Instrumentation** – Is your French horn section strong enough for 4 parts? Do you need to avoid 3 parts in your Trombone section?
  - **Educational Value**—How does the selection inspire improvement and growth?
- **Successfully overcoming obstacles**