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## Fall NEWSLETTER 2018

### OCTOBER 2018 NOTES FROM THE PRESIDENT - KEITH BEARDEN



I can't believe this year has passed so quickly! Midwest and our meetings are just around the corner. As I reserved my hotel room tonight, I thought back on all the years I've attended Midwest. My first visit was 1980 and I attended with my Texas Tech colleague, Mr. Dean Killion, director of bands. He "showed me the ropes". I'll always remember getting onto the elevator in the Hilton and seeing nametags such as Alfred Reed, Frederick Fennell, Harry Began, Claude Smith, Francis McBeth, Col. Arnald Gabriel, Clare Grundman, and on and on. I've attended all but one year since then....due to an early bowl game.

Soon after those early years, I decided to get involved with Phi Beta Mu International. My service to PhiBetaMu Interna-

tional includes numerous offices and serving on most committees. I'd just come onto the board when our president, Mr. Keith Mann of Red Deer, Alberta, was fatally injured in a motorcycle accident. Mr. Richard Crain, Mr. Van Ragsdale and I traveled to the funeral service in Alberta. That began my journey of love for PhiBetaMu. Beginning with serving on the constitution review committee and culminating with the office of president, this journey has been very exciting. The many wonderful people serving on the board through the years was a snapshot of dedicated people who care about students and our profession. I remember our loyal newsletter editor, Mr. Jim Slutz, who always did a fantastic job. Since then, we've converted to electronic notification, resulting in huge savings. We've used the money wisely, mainly commissioning composers for new works.

As I complete my three year term as your president this December, I look forward to the next three years to the best office ever....past president! PhiBetaMu International is in good hands with President-Elect Elva Kaye Lance (Mississippi State) who will take the oath at Midwest.

We have a fantastic board who works tirelessly in their efforts to run the business of the fraternity. We've added two at-large members this year. The positions are presidential appointees and are one year appointments representing our international brothers/sisters. The first two appointees are Mr. David Lum, president of Lambda Iota chapter in Toronto, Canada. The second is Mr. Leandro Pascui, member of Beta Zeta Chapter of Brazil. We welcome our new members!

We continue to reach out to international bands and directors. The International Assistance Fund was established last year and we've disbursed \$1000.00 out of the budgeted \$2000.00. That money will carryover as we build our international resources to help others in dire need. Very soon, we will be adding one to two more international chapters.

If you are receiving this newsletter, you are a member of one of our numerous chapters throughout the United States, Canada and Brazil. I urge you to attend **YOUR** meetings at Midwest. There is a schedule of events in this newsletter. The highlight is always the awards breakfast, where we honor our Outstanding Band-

master and Outstanding Contributor. I always look forward to their speeches....some great insight into the lives and careers of the leaders in our field. I hope to see you at the Midwest meetings. Thank you for allowing me to serve you as international president!

*Life, Love, Music,*

Keith Bearden, President

#### PHIBETAMU NEWS & COMMUNICATION

Please note following times, places and deadlines. See you there.

- In 2018 the membership of Phi Beta Mu will elect two new International Board Members. Pictures and Bios of nominees can be found on pg.2. **Login to [www.phibetamu.org](http://www.phibetamu.org) to vote -- Polls close 12 midnight - Nov. 30.**
- The PhiBetaMu International General Assembly (business meeting) will be held at the Hilton Chicago Hotel at 7:30 AM in the Marquette Room - 3rd Floor on Thursday, December 20, 2018.
- The PhiBetaMu International Awards Breakfast will be held at the Hilton Chicago Hotel at 9:00 AM in the Waldorf Room - 3rd Floor, Thursday, December 20, 2018. **RRSP ASAP to: [dlambert55@comcast.net](mailto:dlambert55@comcast.net)**

*Mike Townsend*

## PHIBETAMU INTERNATIONAL 2018 — ELECT TWO TO THE BOARD

Below are Picts/Bios of nominees - login to [www.phibetamu.org](http://www.phibetamu.org) to vote. Polls close at midnight, Nov. 30 2018

**June Bearden** (Alpha) has recently retired from Frenship Mid-

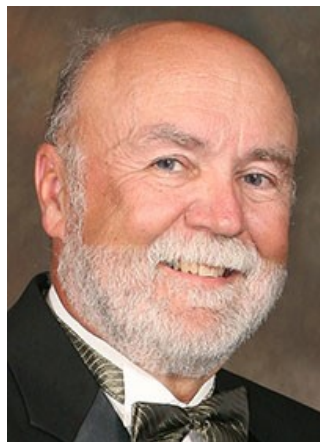


dle School in Wolfforth, Texas where she served as director of bands for 21 years. Her career being a proud Texas band director included the school districts of Monahans, Plainview, Lubbock and Frenship over 29 years. She graduated from Wichita Falls High School, followed by Texas Tech University where she earned a Bachelor of Music Education, primary study French Horn. She was drum major of the "Goin' Band from Raiderland" two years. Her bands were consistent festival and University Interscholastic League Sweepstakes Award win-

ners. She was awarded an Honorary Lifetime Membership in the Texas congress of Parents and Teachers when selected as Teacher of the Year at Atkins Junior High, Lubbock. She was instructor at several summer band camps as drum major instructor and band director. These camps included Texas Tech and Howard Payne College. She served as Region XVI Middle School Band Coordinator and several TMEA committees over the years. Her professional affiliations include PhiBetaMu, TMEA, TMAA, TBA, Tau Beta Sigma and

Mu Phi Epsilon. She has been awarded honorary membership in Kappa Kappa Psi. She currently serves as president of the Texas chapter of the Women Band Director's Association. She is an active adjudicator, clinician and consultant. Service to PhiBetaMu includes serving on the Board of Directors as an Area Representative, playing horn in the reading band at Texas Bandmasters Convention each summer, technical coordinator of the reading band clinic presentation, and attending bi-annual meetings and serving as a mentor.

**Keith Rudolph** (Gamma)



retired in 2011 after 38 years as Director of Bands and Instrumental Music Coordinator at Penn High School in Mishawaka, IN. Mr. Rudolph earned his Bachelor of Music Ed and Master of Music Degrees from Butler. Under his direction the band program at Penn High School grew from two concert bands with 80 students in 1973 to five concert bands numbering over 300 students highlighted by a featured performance in 2008 at the Midwest in Chicago.

A member of PhiBetaMu since 1978, Rudolph is a Past President and current Secretary of Gamma Chapter. In 2003 he earned the chapter's Outstanding Bandmaster Award; in 2012 was inducted into the Hall of Fame. During his teaching career he was very active in the Indiana State School Music Association, serving numerous times as a board member, twice as President.

In retirement Rudolph continues to be active as a clinician, arranger and adjudicator while also travel-

ing with wife Julie, golfing, and enjoying their four grandchildren. In recent year's he served one term on the PBM International Board and during that time was instrumental in reinstating a PhiBetaMu Chapter in Arizona. Other obligations prevented him from immediately seeking a second term on the International Board. Mr. Rudolph would be honored, and enjoy a second term on the Board.

**Dr. Angela Schroeder** (MuAlpha) completed undergraduate studies in Music at University



of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at secondary schools in Calgary, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Conducting at Northwestern University in 2002, studying with Mallory Thompson and earned a Master of

Music in Conducting. In 2007, she completed the a Doctor of Musical Arts in Wind Band Conducting at the U of North Texas, under Eugene Corporon. Dr. Schroeder is currently Professor of Music at the University of Alberta. She is the Director of Bands, the Area Coordinator for Winds and Percussion, and conducts the Symphonic Wind Ensemble and Summer Band. Angela was awarded the 2017 Rutherford Award for Excellence in Undergraduate Teaching by the University of Alberta. She teaches courses in conducting and music education, and works with Graduate

students in instrumental conducting. She previously taught conducting at the University of North Texas in Denton. Angela is the conductor of the St. Albert Community Band, an ensemble that is currently in their 48<sup>th</sup> season. She led the ensemble on their first overseas tour in July 2015. Angela is well known in the Alberta music education community. Dr. Schroeder has guest conducted and adjudicated school bands in festivals in Canada, United States, Germany, Australia and Thailand. She is a contributor in eleven volumes of *Teaching Music through Performance*.

## PHIBETAMU INTERNATIONAL VICE PRESIDENT 2018 - DWAYNE SAGEN (ETA/TN)

The International Board of PhiBetaMu has appointed by acclamation, Dwayne Sagen to the office of International Vice President/President Elect. Eta Chapter of Tennessee was the only chapter to put forward a candidate for International Vice President. Congratulations on your appointment Dwayne Sagen, your service to the board during the past six years has been most valuable and has prepared you for success in the coming years. PhiBetaMu International is indeed in good hands with you as our new Vice President/President Elect!



### Dwayne Sagen, Ph. D.

Director of University Bands, Assistant Dean for Admissions, Retired, Blair School of Music, Vanderbilt University.

Author of papers and articles on instrumental music education. Clinician and Adjudicator of marching and concert band festivals, Guest Conductor of High School All State and Regional Honor Bands throughout the United States and Canada. Presenter of College Admissions Workshops at Nation-

al and Regional Music Conventions. Member of faculty: Henderson State University (Arkansas), 1969-72; Assistant Director of Bands, Trumpet Professor, and Chairman of the Music Dept., University of Mississippi, 1972-86; Director of Vanderbilt Bands, Assistant Dean of Admissions and Financial Aid at the Blair School of Music 1986-2015. Retired Vanderbilt University July 1, 2015.

Member: College Band Direc-

tors National Association, Music Educators National Conference, National Band Association, elected member of PhiBetaMu International Bandmasters Fraternity, Phi Mu Alpha Sinfonia, Tau Beta Sigma, Kappa Kappa Psi, American Association of College Registrars and Admissions Officers.

Director on the PhiBetaMu International Board 2013-2018 as Chairman of Chapters' Special Projects Committee.

## PHIBETAMU APPOINTS BOARD MEMBERS AT-LARGE - KEITH BEARDEN

The International Board voted to add two at-large members to the board of directors. The positions are presidential appointees and are one year appointments representing our international countries. The first appointees are Mr. David Lum president of Lambda Iota chapter in Toronto, Canada and Mr. Leandro Pascui, member of Beta Zeta Chapter of Brazil. Welcome new members!

**David Lum** is a graduate of the University of Toronto (Mus. Bac./Ed. 1988, B. Ed. 1990) and completed a Graduate Diploma in Wind Conducting at the Univ. of Calgary in 2001.

David served on the board of the Ontario Music Educators' Assn. 2000-2015. He initiated and chaired the Awards and Scholarships Committee (2004-2014). He is a Past President of the Ontario Band Association.

Other professional affiliations include the World Association of Symphonic Bands and Ensembles (WASBE), and the Canadian Music Educators' Assoc. (CMEA).

In 2009, David was awarded the Keith Mann Outstanding Band Director Award at MusicFest Canada's "Nationals". In December 2012, David was inducted as a



Laureate of the Legion of Honour for the John Philip Sousa Society.

David is currently the Assistant Curriculum Leader of Music (Pathways) at Agincourt Collegiate Institute, TDSB

David Lum is also a Conn-Selmer Educational Clinician.

**Leandro Pascui** graduated from the Municipal Conservatory of Arts of Guarulhos/SP (2006. Mus. Ed.). In 2003 was accepted as a member of Blue Stars Drum and Bugle Corps (USA), having the opportunity to study with Pat Seidling, director of the Phantom Regiment, the following year.

As a music educator, Leandro Pascui acted as: Percussion Director and Arranger for the Fanfarra Municipal de Atibaia, São Paulo; Coordinator of the Projeto Música e Cidadania - Atibaia; Projeto Guri - São Paulo State, Projeto Bramus - Bragança Paulista; Music Education Supervisor of the University of Taubaté - Taubaté; Band Director of FAMUTA - Taubaté, São Paulo; Band Director of Banda Municipal de Bragança Paulista - Bragança Paulista, São Paulo.



Leandro is an official jury member of the World Association of Marching Show Bands (WAMSB), and President and CEO of *Imagination Marching Concepts*.

Leandro Pascui is also an artist endorsee by *Pearl Drums - Brasil*, *Innovative Percussion Inc*, *Sonart Inc*.



## MAKE THE CALL - TRAVIS WELLER (MU/PA)

Last spring, I received a call from a former assistant. Now in charge of his own band program and seeing the results of good recruiting and raising expectations he wanted my advice on how to handle a situation. As we talked through the scenarios and some of the aspects to consider, I looked at my computer and realized that 45 minutes had passed. While the item he called about only took half of that time to sort through, the remaining time was spent talking about everything else going on in our professional and personal lives.

As leaders of ensembles and perhaps within the departments in which we work and in music education, it occurred to me just how valuable it is when we take time to check up on those who have been part of our director "tree". Our position as a mentor is both reaffirming and reassuring to those who have worked for us and continue to look to us for advice. Do former students, stu-

dent teachers, or former assistant who were on a new path still need us? It's certainly depends upon the individual and where they are teaching. But do those people still need to hear from us? **The answer to**



**that is a resounding yes.**

We have never been more connected thanks to advancements in technology and social media. But in some ways we also may be become unintentionally isolated. Leadership for a program at any level can be a lonely endeavor. When a

former assistant or student teacher we have mentored is on their own, they can still benefit from our perspective and encouragement. It is very important that we strive to be intentional in checking up on others and their progress. We cannot just wait for something to pop up on our radar, or Facebook news feed. When we approach reaching out through our personal "director tree" with sincerity, we provide a strong reminder to those people that we are proud of their efforts and sincerely want the best for them.

Part of our obligation to our fraternity is to encourage the building of better bands and the development of better musicians in band throughout the world. That obligation hopefully also means making sure that those people who we recommend for a position are doing well, as their success is a reflection upon our time with them. A simple call, email, or social media of your choice

(yes, Snapchat is an option) to see how their preparations for the next marching band contest are going, or what they are programming for the coming year can open a door to make sure our "people" are doing well.

The members of our fraternity constitute a fantastic collection of conductors, musicians, educators, clinicians, and composers from many different walks of life. Although some directors that we have mentored may not be a member within the fraternity, it shouldn't matter to our group as we have so much to offer others. The music education profession needs the collective wisdom, experience, sincerity and humor of the Brothers and Sisters of Phi Beta Mu. This fall - make the call!

**- Travis J. Weller**

Public Relations Chair for the International Board

## LAMBDA ANNOUNCES 2019 WINNER - TOM POSHAK (LAMBDA/MO)

The Lambda (Missouri Chapter) announces the winner of the 2019 Claude T. Smith Memorial Young Composer contest for 2019. *Key West Overture* by Chandler Conner is the winner of the \$5,000 prize which will be presented at Lambda Chapter's annual meeting on January 25, 2019 at the Missouri Music Educators Association Conference/Clinic at the Tan Tar A resort in Osage Beach, MO.

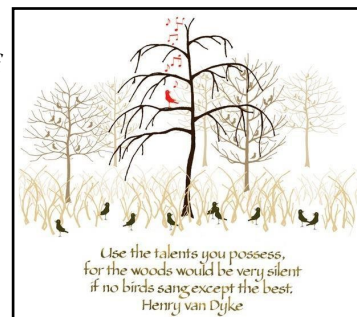
Chandler Conner already has four compositions to his name

that have been published through Ludwig-Masters Publications. He graduated in May 2018 from George Mason University with a B. A. degree in mathematics.

The Lambda Chapter of Phi Beta Mu established this band composition contest in 1982 under the leadership of prominent band composer Claude T. Smith, a member of the Lambda Chapter. Following Smith's death in 1987 the contest was renamed the Claude T. Smith Memorial Band Composition

Contest. The original intent of this contest was to encourage young composers of band music. The contest, now held every three years, has continued as a memorial to Claude Smith. This contest is open to composers who are 30 years of age or younger. Ten awards have been presented since the first contest in 1985 and all of these compositions have been published. The monetary award for this contest has grown from \$500 for the first contest to the present award of

\$5,000. For additional information on this contest contact Tom Poshak, Secretary-Treasurer Lambda Chapter - [poshak@sbcbglobal.net](mailto:poshak@sbcbglobal.net)



## COMMISSION PROJECTS 2017/2018 PUBLISHED - SHERYL BOWHAY (MEDIA)

Exciting news! 2017-2018 commission projects are published:

**Cosmic Expedition by Michael J. Miller**

Published by Carl Fischer

Grade Three

**Prelude and Presto by David Holsinger**

Published by CL Barnhouse

Grade Five

### Michael J. Miller



Michael J. Miller is a composer, arranger, pageantry arts designer, adjudicator, and educator dedicated to music and impact it has on young lives.

For more information visit:

<http://michaelsmillermusic.com>

*Cosmic Expedition* has been named to Band World's Top 100 New Works for Concert Band. Congratulations Michael J. Miller!

### Woodlands Concert Band

Directed by Paul Worosello

The Woodlands Concert Band is an adult community organization that allows musicians, from all walks of life, an opportunity to play and perform with a quality group.

While the band is fortunate to



have several members who are trained musicians and local band directors themselves, many within the band are simply amateurs who enjoy continuing to play their instruments. They spend their

We are thrilled to announce the premiere performance of

***Cosmic Expedition* by the Woodlands Concert Band, conducted by Richard Crain, at the 2018 Midwest**

**Thursday, December 20, 2018 at 11:15 am  
in Ballroom W183.**

days in such varied professions as lawyers, accountants, scientists, computer specialists, teachers, and homemakers. This diversity among the band members creates a feeling of what a community group should be, friends and neighbors coming together to create beautiful music.

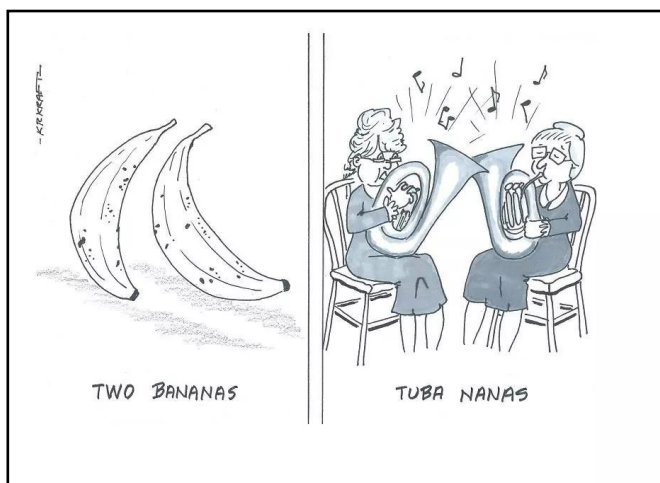
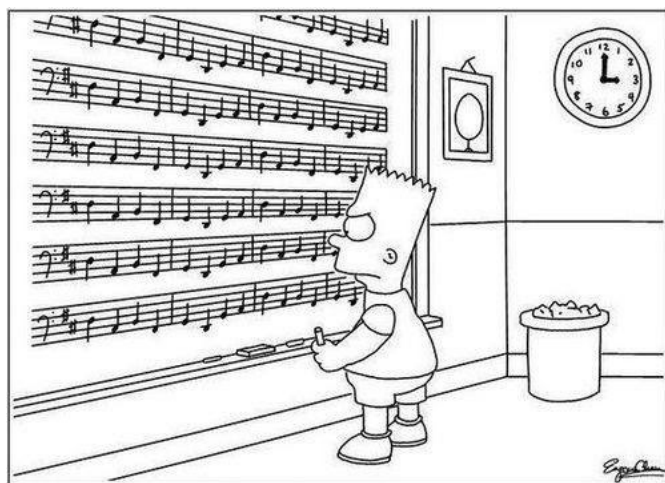
### Richard Crain

Music educator, administrator, consultant, adjudicator, clinician, lecturer, and leader, Crain is Past President of the Texas Bandmasters Association, Alpha Chapter of PhiBetaMu, and the Texas Music Adjudicators Association. He has served as the Coordinator for the National Concert Band Festival for Bands of America since 1991, and served on the Board of Directors of the Midwest International Band and Orchestra Clinic for the past 24 years and continues to serve in the role of President.

Richard Crain served as Executive Secretary of PhiBetaMu International for over 30 years. He was the constant figure through eight presidents and many board mem-



bers. He was the single person that saw us through the transition from the 1970s into the new millennium. In December of 2013, Crain was inducted into the Phi Beta Mu International Bandmasters Association Hall of Fame, in Chicago, Illinois, and received the PhiBetaMu Outstanding Contributor Award in 2011. His strong conviction and gentle spirit have left an indelible mark on the identity of PhiBetaMu International Bandmasters Fraternity.



## COMMISSION PROJECTS 2017/2018 CONTINUED - SHERYL BOWHAY (MEDIA)

**Dr. David R. Holsinger**  
Composer, Conductor,  
American Bandmaster



Award-winning composer and conductor **David R. Holsinger** joined the faculty of Lee University in Cleveland, Tennessee in 1999. He is the conductor of the Lee Wind Ensemble and teaches composition, orchestration and conducting. Dr. Holsinger holds degrees from Central Methodist University, University of Central Missouri and the University of Kansas. His compositions have won four national competitions, including a two-time ABA Ostwald Award.

An elected member of the American

Bandmasters Association, Holsinger's recent honors include Women Band Directors International's Al G. Wright Award, the Christian Instrumental Directors Association Director of the Year Citation, the 2011 Phi Beta Mu Outstanding Bandmaster of the Year Award, and biographical inclusion in both, The Heritage Encyclopedia of Band Music, Vol. I and III, and Norman Smith's Program Notes for Band. Holsinger was one of eleven composers asked to contribute a chapter regarding insights on musical creativity for the GIA Publication "Composers on Composing for Band," edited by Mark Camphouse.

Over the past 13 years, Holsinger has served as Visiting Composer in Residence at 13 American colleges and universities, including the Acuff Chair of Excellence in the Creative Arts at Austin Peay State University in Clarksville, Tennessee.

In addition to his university duties, Holsinger spends much of his energies as a guest composer and conductor with All-State organizations, professional bands, and university ensembles throughout the

United States.

For more information visit:

<http://davidrholsinger.com>

*Much of Holsinger's music is characterized by unrelenting tempos, ebullient rhythms, fluctuating accents over set ostinati, poly-lineal textures, vigorous asymmetrical melodies, and high emotional impact. His adagio works are as intransigently passionate as his allegros are exuberant! — TRN program notes.*

PhiBetaMu International Bandmasters Fraternity acknowledges the following chapters who engaged in the PhiBetaMu commission consortium for *Prelude and Presto* by David Holsinger. Your commitment to the ideals of fostering a deeper appreciation for quality wind literature, and encouraging the widespread interest in band performance is appreciated and honored.

Alpha - Texas	Mu Alpha - Alberta
Beta - Oklahoma	Omicron - Arkansas
Eta - Tennessee	Psi - Kentucky
Gamma - Indiana	Rho - Alabama
Iota - Kansas	Theta - South Carolina
Lambda Iota-Ontario	Zeta - Georgia

## MUALPHA ELECTS NEW BOARD OF DIRECTORS - MIKE TOWNSEND

On October 26, 2018 during the Alberta Music Conference in Edmonton, Alberta, Canada, Mu Alpha elected a new board of directors. Members on new board will serve for a term of two years with a possible extension of one additional "two year term" possible in the same position. MuAlpha adopted these limitations to mem-

bers serving in the same position to a maximum of 4 consecutive years in 2017 in an effort to keep the board fresh and active.

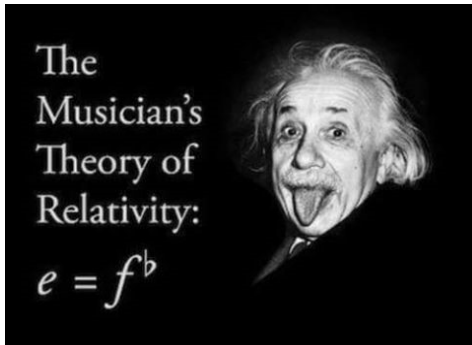
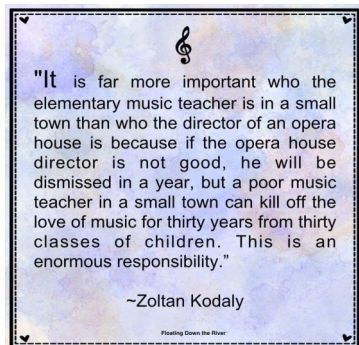
The members of the new board are: President - Brian Thorlacius, Vice President - Nicole Haycock, Secretary - Trish Howe, Treasurer - Val Sherman, Director - Bob Bailey (NYB scholarship), Direc-

tor - Glen Traquair (Peterkin award), Director - Kirk Wassmer (WebGuy & publicity), Director - Robert Eklund (Historian & policies and procedures), Director - Darwin Krips (Special projects, grants), Past President - Mike Townsend

In June 2018, MuAlpha had a very successful Spring Social Meeting

in Didsbury, Alberta, Canada and hosted by "the four brothers & sisters" of MuAlpha who all reside in or near the small community of Didsbury, just north of Calgary. Thanks you Brothers Valleau & Wassmer, and Sisters Biggin & Howe for hosting the MuAlpha Spring Social 2018.

A great time was had by all!





## REHEARSAL MAP FOR THE MUSICAL JOURNEY - DR. A.N. "BUZZY" GREEN (ALPHA/TX)

Preparing for a concert can be thought of as a trip across country. There must be a well-chosen starting point and a well-defined destination. The starting point is a matter of music selection and is under-rated as an important element of this musical journey. Following are some guidelines for that selection process.

### Selecting a starting point

Strict music selection guidelines should be in the mind of every director before the search for concert music begins. Here are some to consider.

1. Select music that fits the ensemble's instrumentation in that:
  - Solo and soli demands align with the band's strengths.
  - Supportive roles offer reasonable challenge to weaker sections. (We are teachers, you know.)
  - All members have opportunities to contribution to the final result.
2. Select music that the ensemble can use as reasonable sight-reading practice at no less than 75% of the written tempo. (There is never enough sight-reading material/practice.)
3. Consider the length of the piece as well as the difficulty – analyzing both elements in relation to the band's training, age, and musical maturity.
4. The initial read should be with significant – if unrefined – musical expression and with no stopping due to technical breakdowns. If the difficulty of the technique makes that impossible, consider it good sight-reading practice and select something else for concert preparation.

### Defining the destination

Just as the end-point of a road trip begins as a thought in the traveler's mind, the final performance must be well-refined in the conductor's imagination before the rehearsal process begins. After the initial sight-reading and before the first rehearsal, the director must invest time in some of the most important work to be done away from the rehearsal room. Multiple pre-rehearsal decisions must refine every aspect of the destination. That process includes deciding how fast, how slow, how loud, how soft, how rubato, how staccato, how legato, etc.

**In short, the director must "hear" the destination with all its details before rehearsal begins.**

With a wonderful performance in the imagination of the director, he/she must design "the route" that is most likely to result in a successful performance. The route cannot be the same for

every piece or for every band. Just as one might take some adventurous excursions when travelling in a 4WD Jeep and would be more careful when planning a trip in a passenger car, some bands, sections, and soloists can be depended upon to prepare technical passages on their own. Others will require a great deal of coaching and even wood-shedding to get some of the music "under the fingers."

(By the way, let me break some hard to take news to you, dear young reader. *It is common for students to play ONLY in band rehearsal.* Wood-shedding is a likely detour that must be managed in route to the destination. Shhhh! – they don't think we know that.)

### Rehearsal Map

The route to the destination is always dependent on the circumstances (staffing/rehearsal time) that exist in the teaching environment. Here are common circumstances in which band music is prepared for performance:

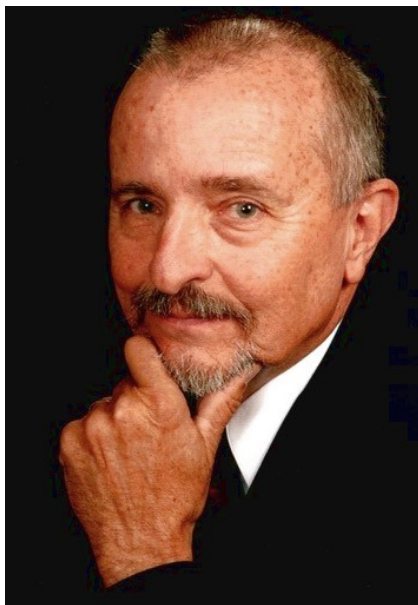
- One director and a limited amount of rehearsal
- One director and flexibility in scheduling additional rehearsal time as needed
- A team of teachers and limited amount of rehearsal
- A team of teachers and flexibility in scheduling additional rehearsal time as needed

In the situation we shall consider, we assume that the director has three assistants who are scheduled to team-teach a school band one period per day. A frequent wrong turn in this set of circumstances is that the director overlooks the need to plan carefully. After all, four different rehearsals can happen every day. Surely that is enough rehearsal time to prepare the concert selection. Isn't it?

That attitude results in no rehearsal planning and each member of the team spending time on his/her favorite element of the music, a favorite technical issue, or master class activities.

Those are important teaching activities, but none of them are **directly related to preparing this music to the level of quality and detail that is the mind of the DOB.**

Rather than spending time in a staff meeting to come to agreement on those matters, it is more efficient for the director to develop a "Rehearsal Map." That document is the result of a detailed task analysis in which the director examines every passage for every section/solo and allocates an amount of rehearsal time for the preparation of that passage.



## REHEARSAL MAP CONTINUED - DR. A.N. "BUZZY" GREEN (ALPHA/TX)

That process begins by placing every passage into one of the following categories:

1. Portions of every well-chosen piece do not need much attention. Therefore, those passages do not receive a section rehearsal time allocation.
2. Some passages are best prepared in full band rehearsal. Such passages do not receive a section rehearsal time allocation.
3. Some passages require extensive wood-shedding by sections. These will be assigned to staff members who are most expert at teaching those instruments.
4. Some passages require extensive woodshedding including more than a single section. These will be assigned to a staff member with expertise in all the instruments involved.
5. Some passages require extensive practice with small numbers of players whose task is playing with careful precision, attention to critical tuning, or a detailed understanding/execution of contrapuntal techniques. Early rehearsal with just those elements instills confidence in a few key players. That moves everyone toward success by ensuring that there is never a hint of ensemble anxiety concerning these transparent elements of the ensemble texture. Such passages would be assigned to a staff member with mature musical sensibilities and an understanding of the musical and personal dynamics involved with perfecting such passages.

Depending on the music and the ensemble, there may be other categories to be searched out, described, and assigned. And there will certainly be multiple passages in each of the five categories listed above. Following that task analysis, the DOB must assign a teacher, a teaching space, and a teaching task for each passage. In staff meeting, it must be made clear that each teach-

er may not deviate from the assignment and is responsible for the following:

1. Personal preparation to rehearse every assigned passage.
2. Rehearsal/practice that leads **toward** mastery of the assigned passage. That preparation may not be completed in section rehearsal, but those sessions will allow each passage to fit into the whole and each player to build on a base of technical skills during the ongoing rehearsal process.
3. Daily communication of rehearsal progress to the Director of Bands. That report must include any surprises that allow for shortening the time allocation and any need for additional time to prepare the assigned passages and sections.
4. Ongoing monitoring of the progress of all assigned sections and passages through staff members' attendance at full band run-throughs of the selection.
5. Should the staff member determine that an assigned passage or section needs additional work, the staff member should request such time or work with individuals in non-scheduled times to perfect the assigned passage.

**Executive summary:** Preparation of quality music requires dedication to planning as well as a personal work ethic which pervades every rehearsal. Whether the ensemble is a middle school band or a high school all-region honor band, preparing challenging music to a high level is more easily achieved when the primary director takes rehearsal planning seriously and uses staff resources and rehearsal time to maximum effect. Designing and executing a *Rehearsal Map* ensures that all participants make the journey from starting point to final performance with confidence that there is purpose to each turn, pit stop, and detour along the way. The result is often a performance that is extraordinary beyond any early expectations.

Here is an example of one week's *Rehearsal Map* for the selection titled *OverTone for Band*:

OverTone for Band - Week of February 7 - Band begins at 7:45 - Ensemble rooms to be set up prior to 8:35 dismissal to sections. Please work the measures indicated. If the goal is accomplished before dismissal time, polish-polish-polish. We want the technique to feel/sound easy for them, so get them "out of their heads" and into listening as quickly as possible.				
Section times 8:40-9:35 am	Band Room Miss Smith	Ensemble Room A Mr. Jones	Ensemble Room B Ms. Miller	Ensemble Room C Mr. Wilson
Monday February 7	1-30 Brass/saxes Work toward 138 bpm	13-24 & 93-108 – Soloists Prepare soloists and alternates	25-93 BD, SD, Timbales, Cymbals, Timpani - 138 bpm	1-18 & 92-130 Clarinets Begin slowly then to 138 bpm
Tuesday February 8	1-30 Brass/saxes Work toward 138 bpm	25-64 -Flutes, Oboes, Bsn Technical issues-counterpoint	25-93 BD, SD, Timbales, Cymbals, Timpani - 138bpm	1-18 & 92-130 Clarinets Begin slowly then to 138 bpm
Wednesday February 9	32-74 Brass-Horns-Sax tempo 138	25-64 -Flutes, Oboes, Bsn Technique and counterpoint	25-93 All perc - mm138 and faster as possible	1-18 & 92-130 Clarinets Begin slowly then to 138 bpm
Thursday February 10	75-113 Saxes/Bsn tempo and tuning	65-92 -Flutes/Picc, Oboe Tempo 138 bpm	94-160 All perc - tempo and security concerns	1-18 & 92-130 Clarinets Begin slowly then to 138 bpm
Friday February 11	92-108/117-132 Trpt PRECISION	25-64 -Horn/Low Brass Oom-pah security 138 bpm	180-242 All perc, fl&pic Sync mallets and Fl/Pic over drums and cymbals	1-18 & 92-130 Clarinets Begin slowly then to 138 bpm