

INTERNATIONAL BANDMASTERS FRATERNITY

# ΦΒΜ

*Life - Love - Music*



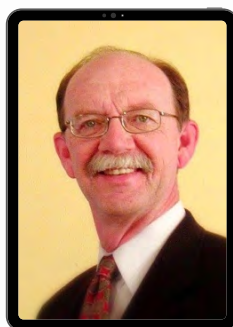
## Goodbye, 2022 - Hello, 2023!



Past President  
Dr. Dwayne Sagen

Happy New Year! The annual Phi Beta Mu (PBM) Awards Breakfast and General Assembly held during Midwest Clinic was another joyous opportunity to spend time with PBM brothers and sisters. It also was a time to recognize several upcoming changes to the International Board. President Dwayne Sagen announced his retirement from the Board, effective at the conclusion of the 2022 Midwest Clinic. Vice President/ President-Elect Keith Rudolph was announced as his immediate successor. Past President Elva Kaye Lance will serve as Vice President until the next election cycle in the Fall of 2023, at which time, a new Vice President will be elected.

Executive Secretary David Lambert announced his retirement effective the end of the 2022 calendar year. After notifying the board of his intent earlier in the year, June Bearden was interviewed for and accepted the position. Details continue on page 2, *International Board Welcomes New Members*.



Former Executive  
Secretary  
David Lambert

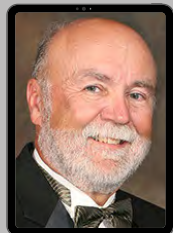
**Thank you, Past President Dwayne Sagen and former Executive Secretary David Lambert, for your leadership, dedication, and service to the PBM International fraternity!**

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# International Board Welcomes New Leaders

Submitted by Keith Ruphoph



President  
Keith Rudolph



Past President  
Dr. Dwayne Sagen



Vice President  
Elva Kaye Lance



Executive  
Secretary/Treasurer  
June Bearden



Director  
Martin Becker



Director  
George Hattendorf



Member-at-Large  
Scott Harrison



Director  
Julia Reynolds



Director  
Lois Wiggins



Director  
Travis Weller

The PBM International Board of Directors starts 2023 with a slate of new faces, as well as some familiar faces in new roles.

- **Keith Rudolph** is President (2023-2025) following Dr. Dwayne Sagen's request to retire. Keith is excited about working with this very talented and committed Board.
- **Dr. Dwayne Sagen** is Past President. He was joined by his family and numerous supporters at the PBM Awards Breakfast. We thank him for his work and wish him all the best!
- **Elva Kaye Lance**, former PBM International President, was appointed Interim Vice-President and will lead the Board's efforts on Extension and Constitution.
- **June Bearden** is the new executive secretary/treasurer.
- **Martin Becker** was elected to a second term as a director and will lead the Outstanding Bandmaster program and serve as Facebook Facilitator.
- **George Hattendorf**, PBM Kappa Zeta Chapter charter member and President who was key in starting the Arizona chapter, was newly elected as a director and will lead the Earl Irons Program of Distinction.
- **Scott Harrison**, also new to the board, was appointed to serve as Member-at-Large from the Lambda Iota Chapter in Canada. He has served as president of both the Ontario and Canadian Band Associations. He will lead PBM's Extensions initiative in Canada.
- **Julia Reynolds** returns to the board as a director and will again lead the Outstanding Contributor program and assist with the website.
- **Lois Wiggins** also returns as a director and will continue to lead Special Projects.
- **Travis Weller** is returning as a director with a two-year appointment to complete June Bearden's term. President of the Nu Chapter, he will lead the Educational Outreach Program, as well as some Extension responsibilities.



Each year the International Board continues work on a number of longstanding projects.

- Maintaining and expanding our [website](#) and Facebook pages
- Providing information through the newsletter and Educational Outreach programs
- Advancing music education through commissions and other special projects
- Recognizing achievement through the Outstanding Bandmaster, Outstanding Contributor, and Program of Distinction Awards

## LISTENING and SUPPORTING

New initiatives include LISTENING and SUPPORTING. Each board member is reaching out to several chapters to find out how our various chapters are doing. We all know that many chapters are thriving! What are their keys to that success? We know that some of our chapters have still not recovered from the disruptions of COVID. What can we do to help? With over 70% of the chapter contacts complete we are almost ready to begin the process of working with each chapter that needs a 'jump start' to be a strong contributor to music education in their state or province.



As a board, we encourage everyone to contact us with your ideas and concerns. We appreciate your support and encourage each of you to make our jobs easier by keeping your email up to date in the Member Directory and also including your phone number. Very best wishes to all for a rewarding and successful 2023!

## EXTENSIONS

EXTENSIONS is a long-standing initiative in that we continually try for form chapters in areas that do not currently have a chapter. This year extensions are getting a big push! The process began by recognizing that several chapters have not been active or responsive for a number of years. At the 2022 meeting it was decided to drop chapters in British Columbia, Hawaii, and North Carolina until such time as new leaders are found and a fresh start can be made. We were thrilled that those goals have been met in Maryland with the chapter set to be relaunched at the Maryland MEA Conference in early March. President Keith Rudolph and Vice-President Elva Kaye Lance are leading the effort In the USA with attempts at outreach already underway. Canadian expansion is also getting a big push led by Member at Large Scott Harrison, International Past President Sheryl Bowhay, and chapter Presidents Brian Thorlacius and David Lum. Internationally we are looking into providing individual memberships in countries where music education is so different that having enough members to maintain a chapter is unlikely.



## Midwest Clinic Recap

Submitted by Elva Kaye Lance

The Midwest Clinic serves a special purpose in all of our lives. It is always exciting to be a part of an event where so many in our profession come together for a time of sharing. The opportunity to renew acquaintances and make new friends is a big part of the experience of the Midwest. The clinics (and the conversations) are filled with practical and inspiring information to help make us more successful in our profession.

The Midwest Clinic also provides an opportunity for our professional organizations to have their annual meetings. Phi Beta Mu International held our Awards Breakfast on Tuesday, December 20. It was our pleasure to recognize Dr. Thomas Frascillo as the 2022 Outstanding Bandmaster and Richard Floyd as the 2022 Outstanding Contributor to Bands. These men have touched our lives through their work and leadership in our profession, and it was an honor to be able to recognize their contributions.

Our General Assembly was also held on December 20th. Reports concerning the various initiatives of our fraternity included information about future commissioning projects, our Educational Outreach project, the Earl D. Irons Award, and discussion about how our fraternity could most effectively mentor young teachers in the profession. There was also an exchange of ideas concerning how we might best expand our footprint internationally. International President, Dwayne Sagen, announced his intent to retire at the conclusion of the 2022 Midwest Clinic. Vice President/ President-Elect Keith Rudolph now serves as our International President. Past President Elva Kaye Lance will serve as his Vice President until the next election cycle in the Fall of 2023, at which time, a new Vice President will be elected. David Lambert formally announced his retirement after very capably serving our fraternity for seventeen years as Executive Secretary. Upon learning in October of David's intent to retire at the end of the 2022 calendar year, the board interviewed June Bearden for the position. June accepted the position and has already begun to transition into managing the fraternity business normally conducted by the Executive Secretary.

Phi Beta Mu is indebted to Dwayne Sagen and David Lambert for their service to our fraternity and for their outstanding leadership of our fraternity business. We are also excited that June Bearden has agreed to serve as the Executive Secretary, and look forward to working with her in this position. Members of the international board will be contacting every chapter to determine how the international office might be of assistance to each chapter moving forward. We are inspired by your leadership in our profession and are grateful for your work in our fraternity.



## Executive Secretary Retires

Submitted by Keith Ruphoph



After 15 years as Executive Secretary/Treasurer of Phi Beta Mu International Bandmasters Fraternity, David Lambert has stepped down from the position. His good friend and International Past President Keith Bearden, while presenting David with a commemorative plaque, offered warm comments about David's accomplishments and contributions, stating in David's own words, (while in college), "He was a drummer, not a percussionist."

While in college, David met "...the love of his life, Sheryl, who has been by his side and continues to help him maneuver through the various levels of his music profession." David Lambert served 33 years as a music educator and retired as Director of Fine Arts for the Fort Bend Independent School District in 2004.

He holds both a Bachelor of Music and a Master of Arts degree from Stephen F. Austin State University in Nacogdoches, Texas, where he studied percussion and band methods with Mel Montgomery and composition with Dr. Richard A. Coolidge. He also completed postgraduate study and certification in school supervision and school administration at the University of Houston.

Under his leadership, Fort Bend Independent School district created a cadre of exemplary teachers. Following Richard Crain's advice to bring in good people and stay out of their way. Over the last twelve years of his tenure as Director of Fine Arts, the school district's bands and orchestras were recognized with three honor performances at the Texas Music Educators Association's (TMEA) conference and received fifteen invitations to perform at the Midwest Clinic in Chicago, Illinois. Prior to his appointment as Director of Fine Arts, he served as Assistant Director of Bands in the Nacogdoches Independent School District and in the Fort Bend Independent School District at both Dulles Middle School and John Foster Dulles High School. In 1976, he was appointed as Director of Bands at Dulles High School. Under his direction, the John Foster Dulles High School Band received numerous awards in state and national competitions.

He is an active clinician and consultant. The Texas Music Administrators Conference named him Texas Music Administrator of the Year for 2000-2001. The Texas Thespians awarded him the Outstanding Administrator's Award in 2001. The Texas Bandmasters Association presented him with the Lifetime Achievement Award for Music Administration in 2003. He was inducted into the Stephen F. Austin University Bandmasters Hall of Fame in 2009 and received a Distinguished Alumnus Award from Nacogdoches High School in the same year. He is a member of the Texas Music Educators Association, Texas Bandmasters Association, Past President of Alpha Chapter of the International Band Fraternity, Phi Beta Mu, and is presently serving as the President for the Texas Music Adjudicators Association (2009-2011), Executive Secretary for UIL Music Region 17 and Executive Secretary for Phi Beta Mu International Bandmasters Fraternity.

We have been blessed by David's service over these years and wish him good health and safe travels in his future endeavors! For someone who claimed to "only be a drummer" he continues to have an exceptional career!

## Passing of the Pin

Submitted by June Bearden



David Lambert and June Bearden

Happy New Year! I am honored to step into the new role as your Executive Secretary/Treasurer. I am so appreciative of the years of dedicated service David Lambert has provided! I have lots to learn and will lean on him for his guidance.

I look forward to meeting you in the future ~ best wishes for a prosperous new year in 2023!

Life, Love, Music  
June Bearden

## STARTUP REMINDERS FOR CHAPTER SECRETARIES AND/OR PRESIDENTS

- Visit the website for all forms, a calendar of important dates and deadlines, awards, news, member directory, meet the board members, special chapter programs, newsletter, educational outreach articles, etc...a wealth of information is available!
- Submit the Annual Business Meeting Report within 10 days of the first meeting this year. Reports were due by January 1 if the chapter did not meet last year.
- Order credentials in advance of chapter meetings, installation of new members, and induction of Hall of Fame recipients.
- Consider ordering/presenting student awards from PBM for outstanding band students.
- Think about adding a chapter website. If interested, [email](#) for more information.

### Executive Secretary/Treasurer Contact Information

**June Bearden**

**Phi Beta Mu International  
Bandmasters Fraternity**  
5109 82nd St. Ste. 7 #350  
Lubbock, TX 79424-3099

806-239-6080 (cell)  
[pbmi.exec@gmail.com](mailto:pbmi.exec@gmail.com)



# 2023 PBM International Outstanding Contributor to Bands

Submitted by Julia Reynolds

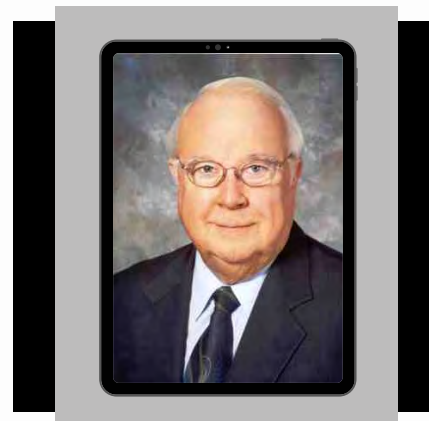
Congratulations to the 2023 Phi Beta Mu International Outstanding Contributor to Bands, Mr. Tom Rhodes. The award will be presented at the 2023 PBM Awards Breakfast during the Midwest Clinic. This Outstanding Contributor Award honors an individual for outstanding contribution to the support and/or development of bands. The individual may be a composer, administrator, business person, etc. who makes a significant contribution to our profession.

Tom Rhodes was the president of RBC Music Company, a San Antonio sheet music retailer and publisher that served both national and international markets from a number of outlets in Texas. He is a Past President of the Texas Bandmasters Association and a member of Phi

Beta Mu, Phi Mu Alpha, Kappa Kappa Psi, Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, and the National Association for Music Education (formerly known as the Music Educators National Conference). His teaching background includes service as band director of the University of Texas Longhorn Band.

In his 16 years as a public school band director, Tom's band earned 101 UIL First Division awards. As director of the Longhorn Band he was presented the Sudler Award for outstanding contributions to university marching bands. Tom has performed clinics and guest conducted bands throughout the United States and Canada as well as on other continents. He has arranged numerous selections for concert and co-authored the "Essential Elements" and "Essential Elements 2000" series of band method books and supplementary materials, which now comprise some of the most popular material for band instruction available.

In July 2001, Tom was the recipient of the Award for Outstanding Contribution to Bands presented by the Alpha Chapter of Phi Beta Mu, the International Bandmaster Fraternity. In July 2003, Tom was inducted into the Phi Beta Mu Texas Bandmasters Hall of Fame in recognition of his career as an outstanding band director in Texas.



2022 Midwest Clinic  
Awards Breakfast



# A Look at Canadian Repertoire

Submitted by Scott Harrison [Lambda Iota (Ontario)]



*With thanks to Tricia Howe from Mu Alpha for her support and ideas!*

When it is time to select new music for ensembles, it is sometimes difficult to go beyond one's comfort zone and into uncharted territories. For some, Canadian repertoire might be an unknown or uncomfortable avenue. This brief article will provide some titles and composers that might help make your journey to Great White North a little less treacherous. Before we travel north of the 49th, let's remember that each band (and the students within) deserves great repertoire, and applying some of the following principles can make choosing a great repertoire easier.

The first consideration should always be the ability of the ensemble to make music out of the printed page. There are many reasons to perform repertoire at different levels, but in considering performance repertoire, considering the audience (parents, adjudicator, general public) is a necessity. Parents will be excited to hear their students play no matter what, and adjudicators will expect more polish. Some other categories to consider in selecting new repertoire are to ensure that there are differences from the current repertoire in key and time signatures, style, length of the selection, number of movements, mode, compositional devices, era, and tempo.

No matter if for concert or contest, there can be nonmusical considerations while selecting repertoire as well. These could be any historical, cultural, or societal connections you could make as part of teaching the piece. Is the piece on the stand just "a piece," or can you talk about a significant event or time in history for a deeper meaning and maybe, in the end, a more soulful performance? Will the selected piece allow you to be more creative with your approach? Will it broaden the students' emotional range? Will it teach them about racism or oppression? Or... is it just for fun? It is also important to consider using a wide variety of publishers and composers. This can be done even when building an entirely Canadian program.

There are some great Canadian publishing houses, including but not limited to: Canadian Music Centre, Eighth Note Publications, Clovertone Music, Burnhila Music, and self-publishers like Meechan Music, Cait Nishimura Music, and Music Mentors International. Alfred Music, Hal Leonard, Daehn Publishing, and Grand Mesa Music also publish Canadian composers. As much as the focus of this article is concert bands, there are exceptional jazz writers as well. There are more and more Canadian composers emerging with every passing year. With the cultivation of composition competitions, more commissioning projects through various organizations, and more young Canadians entering the world of composing, the future of Canadian music is bright. If you are not sure where to start or are looking for another place to go for your Canadian content, there are vast archives of great music in the back catalog section of most music stores and publishers. Some of those are great gems that have formed Canadian core repertoire and really deserve time and exposure with ensembles and audiences. Composers such as Howard Cable, Donald Coakley, and Morley Calvert were all great Canadian composers that lead the way for our new great Canadians.

continued, *Canadian Repertoire*, page 9





## Canadian Repertoire...continued

All that being said, the following is by no means a comprehensive list, but just a quality list of concert band pieces that might get you interested in Canadian music!

### Grade 0.5

- Squonk Blues by Robert Buckley (Hal Leonard)
- The King's Parade by David Marlatt (Eighth Note Publications)

### Grade 1

- Gullywump Dances by Kevin Kaisershot (Eighth Note Publications)
- Eagle Song by Robert Buckley/Bob Baker (Hal Leonard)

### Grade 1.5

- Last Voyage of the Queen Anne's Revenge by Ryan Meeboer (Eighth Note Publications)
- Prelude & Celebration by Jonathan Dagenais (Eighth Note Publications)

### Grade 2

- The Spree at Kelligrew's by Bill Thomas (Eighth Note Publications)
- The Maple Leaf Forever by Colin Clarke, arr. (Unpublished - Contact: [backstage@tywo.ca](mailto:backstage@tywo.ca))
- Zenith by Peter Meechan (Meechan Music)

### Grade 2.5

- Chasing Sunlight by Cait Nishimura (Cait Nishimura Music)

### Grade 3

- Autumn Down a Maple Lane by Chris Byman (Chris Byman Music)
- Portrait of Terry Fox by Quan Le (Music Mentors International)

### Grade 3.5

- A Song of Hope by Peter Meechan (Meechan)
- Thin Places by Bill Thomas (Eighth Note Publications)

### Grade 4

- Symbiopholie! by Jonathan Dagenais (Eighth Note Publications)

### Grade 4.5

- Charon's Dance by Kevin Lau (Kevin Lau Music)

### Grade 5

- Lake Superior Suite by Cait Nishmura (Cait Nishmura Music)



# Getting Out of the Rehearsal "Rut-tine"

Submitted by Travis J. Weller (Nu Chapter)

Routines are helpful in the life of a band program at any level. Directors spend considerable time planning at the micro-level for day-to-day and the macro-level for the entire year. Specific routines can help facilitate some of the improvements in musicianship and ensemble performance in an efficient manner. Some routines utilized at the ensemble level can become predictable for students (e.g., Remington Long Tone Warm-up). An unintended consequence of predictable and, at points, frequently used routines is that both individuals and ensembles can get stuck in a "rut-tine". As directors are responsible for both individual and ensemble growth, developing an awareness for the signs of "rut-tines" and how to get out of them are vital for the band to mature and flourish.

*If it quacks like a duck and looks like a duck...*

The first step is acknowledging that the ensemble has fallen into a "rut-tine". Keep in mind that the productive routines that have been used during this time are not necessarily unhealthy, but have simply become unproductive due to overuse. The overuse of a specific exercise may have desensitized a musician from carefully paying attention to the nuance of how it helps them improve. Becoming aware that some change is needed to keep the approach and appreciation of the artistic process in music novel is an important part of the conversation. Band directors can be brutally honest with their ensemble (e.g., If we hear a wrong note, chances are the band will hear about it). A moment of honesty with the ensemble and students about what might not be working is healthy to keep everyone focused on improving their musicianship and the quality of the group.

*Change is not just for babies with dirty diapers...*

Small changes can be helpful to routines that ensembles utilize. While some changes might seem small, they need not be seismic in nature, which disrupts the general flow and overall productivity of the rehearsal process to which the ensemble has grown accustomed. Changes can come in the amount of time spent on one activity, the content utilized, the method of teaching, or the rehearsal structure.

*Time is on your side.*

Rehearsal time is a precious commodity. Some directors have a methodical approach to the amount of time they devote to certain aspects of rehearsal. The amount devoted to warm-up and tuning can vary depending upon the time of the year (i.e., how close to the next performance is the ensemble?). A warm-up time of 8-10 minutes could be expanded to 15-18 minutes so a director can introduce or reinforce a concept or technique that will be valuable for repertoire yet to be given to the group. Varying how quickly or slowly the rehearsal pace moves is another time aspect that directors can explore. A slow and meticulous rehearsal process on Monday that explores every subtle nuance can be sharply contrasted by a rapidly moving Tuesday rehearsal in which there are a high number of repetitions. Directors should attempt to keep all critiques and comments to the ensemble to 5 words or less to increase the pace, a **Pick Up the Pace Rehearsal**.

continued, *Rehearsal "Rut-tine,"* page 11





## Rehearsal "Rut-tine"...continued

*Is that a new baton or is the music different?*

Varying the content of the rehearsal is another way to break out of a rehearsal "rut-tine". **Sight-reading** is an obvious choice as it introduces new music to the group. Sight-reading can include unison etudes, different kinds of chorales, and full ensemble works. Ensemble method books provide a variety of exercises that directors can use. Directors can utilize music a grade level below their current repertoire for sight-reading to assess how well students can apply their skills in a new situation. Directors can also utilize repertoire for later in the year to better gauge the progress students are making towards improving their musical skill set both artistically and technically. **Planned Composition Exercises** utilizing specific guidelines and connected to concepts on which the ensemble is working can also vary the rehearsal content. Students can make a number of musical decisions given only being limited to a few measures, specific harmony, a range of notes and rhythms, and specific requirements (e.g., no more than one beat of rest per measure, 1 non-chord tone per measure).

*Variations on a Rehearsal Theme*

Sometimes rehearsal can into a repetition-critique-repeat scenario. One method to use with an ensemble is a **Questions Only Session**. In this session the director is only allowed to ask the ensemble questions about each repetition within the rehearsal. While the director can direct the question towards a specific concept or musical decision, the questions force the students to be in evaluation mode during every repetition as they will be responsible for providing the rehearsal critique to their peers. Another popular method is the **Silent Rehearsal** which does require more thought for the director to properly communicate with the ensemble. Although there is less verbal communication, silent rehearsals often increase the amount of aural awareness for the ensemble. A **My Turn, Your Turn** rehearsal requires the director to model each passage of music they would like to review. Like a silent rehearsal it does require advance preparation and mastery of the content within the score. An added bonus, this variation reaffirms to the students that the director is the best musician in the room.

*Somebody is sitting in my spot!*

Another rehearsal change to the routine, which is also popular with middle school students, is the **Sit Where You Want Day**. In this scenario, the rehearsal room is organized in a normal manner but students may sit wherever they want. The only caveat is that it might be difficult to relocate the entire percussion section. Auxiliary instruments and snare drum are easy to put in a different part of the room, but items like Timpani and Marimba present challenges due to their size and the physical make-up of the rehearsal room. While students often think they are being rewarded for sitting near their friends, they actually start to hear other parts during the rehearsal for the first time.

As directors move towards adjudications, state contest, and festival season, some slight alterations to the rehearsal routine might provide a much needed change to help keep both the music and the process fresh for the ensemble. The ideas above are not exhaustive in nature, but might provide a departure point that a director might find valuable. Hopefully coupled with consistent teaching, good repertoire choices, encouraging words, and of course students who diligently practice(!), the band can get out of the rut and into a rewarding musical groove.





# The Art of Selecting a Successful Contest/Assessment Program

Submitted Cynthia A. Lansford

Selecting music for a festival/contest/assessment or any performance is an ART and not a SCIENCE. Experience and knowledge make the process more accurate, but it always involves a certain amount of guesswork. The following outline contains information and suggestions that were part of a presentation by Greg Countryman, Susan Scarborough, and Cindy Lansford at the Texas Bandmasters Association Convention in 2012.

## General Considerations

- Timeline
- Event date
- School calendar (holidays and school-wide events such as testing)
- Rehearsal schedule
- Frequency of rehearsal (daily, every other day, once a week)
- Length of class period
- Sectional rehearsal schedule (Do you see the students in smaller group settings?)
- Ensemble members
- Grade levels of students
- Skill levels of students
- Returning members
- Complete and balanced instrumentation
- Student solo capabilities
- Student tonal/technical development
- Director's experience and knowledge
  - *This may be the most influential aspect in the process of selecting music. It is important to assess the students' current skills, but your success in the music selection process will largely be determined by your experience at guessing/predicting what the individual students, sections, and entire ensemble will be able to accomplish during the preparation period.*
- First-year teachers or first-time head directors
- Ask for guidance and help from more experienced directors
- Experienced teachers are often more "accurate" at predicting what the students will be able to do because they have learned from their previous experiences (both positive and not-so-positive!)
- Use all the resources available to you in order to familiarize yourself with pieces that fit your situation. Some may have to play from a state list, some may not but state lists are a good starting place if you are unfamiliar with music that is appropriate to your situation.
- Use the internet to find recordings. There are so many options for accessing recordings and scores available online.
- Go to the music store or conventions to study scores and listen to recordings. Use district library resources. (While this may seem "old school," there is often a lot of experience and knowledge hanging around both of these places!)
- Research music performed in other areas of the country. For instance, you can look up UIL Contest programs on [Texas Music Forms](#) or the [Texas Music Educators Association](#) websites to see what groups similar to your ensembles have played. Look for any correlation between pieces performed and ratings received.

continued, *The Art of Selecting*, page 13



## The Art of Selecting...continued

### Specific Considerations

- Evaluate each section in your ensemble; make an assessment as to what they are capable of handling pertaining to the following skills:
  - Range
  - Endurance
  - Rhythmic understanding
  - Articulation demands
  - Style considerations
  - Technical demands
  - Solo potential
  - Musical maturity
- Look at the scoring to:
  - Determine possible challenging or problematic sections.
  - Identify where ensemble strengths are featured
  - Locate where ensemble weaknesses are exposed
  - Pinpoint thinly scored sections, which can be a major obstacle for inexperienced players
- Evaluate rhythmic complexity (which could create precision problems)

### Programming

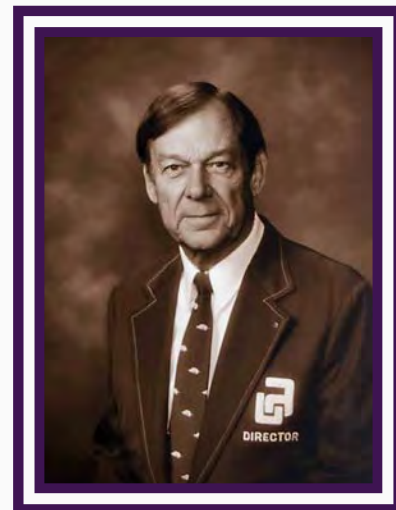
- Characteristics of a piece
- Slow/lyrical
- Fast/energetic
- Multi-movement
- Age-appropriate style
- Musical variety
- March selection
- Key consideration
- Length/endurance
- Rhythmic challenges
- Performance order
- Program march first or last
- Consider endurance, tuning, concentration skills/focus
- First and last impressions

While band programs are so different from state to state, the similarities are there. You may not be able to use all of these suggestions to select a program that is appropriate for your ensemble for their assessment, but hopefully, you will find a few that will resonate with you and give you new ideas on how to tackle this important task.

## Remembering Eldon Janzen

Submitted by Julia Reynolds

Is it possible to be a legend in the Texas band world, move to Arkansas, become a legend in the Arkansas band world...in fact, become an international band legend? In addition to his many contributions to the states in which he taught, Eldon Janzen became a part of the International Phi Beta Mu scene, serving as International President from 1988-1995 and being inducted into the International PBM Hall of Fame in 2007. You might think that having a student excel in more than one discipline is just a recent phenomenon. However, Eldon Janzen was setting a high bar in 1945-1946. He played in the band, sang in the glee club, played on the Medford Class C State Championship Football Team, and was named to the Oklahoma High School All-State Football Team in 1945. Upon graduation from high school in 1946, he chose a music scholarship over an athletic scholarship and enrolled at Oklahoma A&M College (now Oklahoma State University).



After earning his bachelor's degree in 1950, he began a life-long career playing, teaching, and conducting bands. Early professional career assignments include choral and band director at Medford, OK; Band Leader and Chaplain's Assistant at Red River Army Depot, in Texarkana, TX; assistant to the Director of Bands, Maurice MaAdow, while a graduate student at North Texas State University; band director in New Boston, Greenville, and Irving, TX.

I would like to share some words from Dr. Jeff Bright, Chair of the Music Department at Arkansas Tech, and a close Janzen family friend. Dr. Bright spoke at Mr. Janzen's service on behalf of his parents, Robert and Marge Bright.

The band and music community have lost a titan in the profession. There are no words that can express the huge void left by his passing. His passing also leaves a giant hole in the hearts of his family and the enormous number of friends and colleagues who are in mourning. Mr. Janzen and my Father got to know each other well, judging contests in Texas, Oklahoma, and Arkansas back in the '60s. Dad left Arkansas Tech in August of 1969 when he accepted a position at the University of Arkansas. That same year, the band director at the University resigned, and Dad led the search committee to find a new Director of Bands. He had only one person in mind to fill the position, and that person was Eldon Janzen. Mr. Janzen had earned a stellar reputation across the country, and the bands under his leadership were always outstanding. After SEVERAL phone calls and a LOT of persuading, Mr. Janzen finally agreed to come for an interview....and to our great benefit, the rest is history! Of course, as you probably already know, Mr. Janzen and my father would continue to work closely as colleagues in the music department at the University of Arkansas until Mr. Janzen's retirement in 1995. Mr. Janzen's first game as the Director of the Marching Razorbacks was held just two weeks after the band students arrived on campus. It was against Stanford University in Little Rock and was to be nationally televised. As part of the event, there was also going to be a battle of the bands contest during halftime to be judged by the band leader of the Tonight Show, Doc Severinsen.

continued, *Remembering Eldon Janzen*, page 15



## Remembering Eldon Janzen...continued

Talk about some intense pressure for your first performance in a new position. But true to form, Mr. Janzen handled the situation perfectly. The Razorback Band was well-prepared and had a fabulous performance. For that first game, the band was 128 members strong, and of those 128, ninety-eight were freshmen that Mr. Janzen and my father recruited into the band after he was hired.

Earlier that week of the Stanford game, Mom and Dad were eating lunch with Mr. Janzen on campus. As they were discussing things that needed to be done before the first game, Mr. Janzen realized that he would need an announcer for the halftime show. Allegedly, my mother has a bit of a reputation for committing my father to assorted projects. She spoke right up and said that Dad had been the announcer for the band at Tech, and she was sure he could do it for the Razorback Band as well!! Mr. Janzen handwrote that first halftime script for Dad on a napkin during that lunch meeting in Brough Commons Dining Hall, and that was the beginning of a 25-year collaboration and friendship, as well as the association of the Janzen and Bright families traveling together to all the Razorback football games. Each of us has our own fond memories of Eldon Janzen and the immense influence he had on all our lives. When I think of Mr. Janzen, the one word that comes to mind is INTEGRITY. He exemplified that in his professional career and also in his personal life. Eldon Janzen loved the Lord, and the way he lived his life was a reflection of that relationship. Countless students, colleagues, and friends can also bear witness to this. There will never be another Eldon Janzen, but his legacy will be carried on by the thousands of his students that have incorporated his philosophy of music and life into their own lives and, for many of those students, into their own teaching careers. His legacy will also live on through his family, Jana, David, Scott, Detra, and Brant and in all the lives of the people he has touched in some way."

Visit Beards Funeral Chapel: [Eldon A. Janzen, March 21, 1928~December 10, 2022](#), to read more details of Mr. Janzen's life.



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2022 Midwest Clinic

## Rho Chapter

Rho Chapter held its annual business meeting on January 20, 2023, at the Birmingham Jefferson County Civic Center in conjunction with the Alabama Music Educators Conference. President Rusty Courson led the meeting. Articles were passed to change the By-Laws of the chapter to help retired members and enhance the voting strength of its members. Three new members were brought into Phi Beta Mu: Gene Butler from Smiths Station High School, Deanna Rizzo from Chelsea Middle School, and Justin Ward.

Two awards were given: Outstanding Band Director Michael Guzman from Hewitt Trussville High School and Outstanding Young Band Director Dakota Bromley from Jemison High School. Both awards were presented by Rho Chapter Secretary-Treasurer Dr. Clifford M "Ski" Winter.



In additional business, the chapter voted to extend an honorary membership to Dr. Frank Buck and to establish a chapter website. David Raney, a recently retired band director specializing in website development, is constructing the site and hopes to have it active soon.

Rho Chapter is well on the way to securing enough funds to commission a work from an Alabama composer. Several have expressed interest in taking on the commission. To help raise funds, a raffle is held at each meeting, and the winner shares a 50/50 split of the funds. Past President Jim Knight started this initiative, and our current President is determined that our chapter will finalize a composition before the end of next year. Currently, we have raised \$2,500 for the project.

Special guests at the meeting:

- Johnny Folsom - Mississippi State University (former Rho Chapter member)
- Becky Rogers Warren - Mandan, SD (former Rho Chapter member)
- Dr. Craig Aarhus - Mississippi State University
- All-State Gold Jazz Band Clinicians - Todd Stoll and Dr. Dave Camwell

