# TAU BETA SIGMA NATIONAL PROGRAMS GUIDE

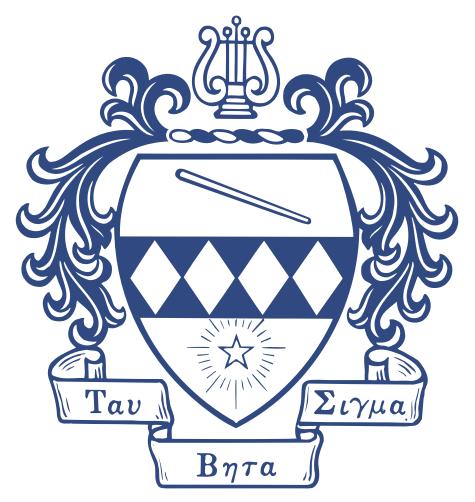
WOMEN IN MUSIC

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**NIB AUDITION GUIDE** 

FOR GREATER PRACTICE







# Kongen Ander Sternen Spea

Speaker Series

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# Foreword

The original version of this guide was developed during the 2011-2013 biennium by NVPSP Kevin Earnest with contributions from the 2012-2013 District VPSPs: Marlee Newman, WD; Jaclyn Smith, SWD; Nathan Tendick, MWD; Belinda Baker, SED; Elise Mahr, NCD; and Alana Leeti, NED. The last revision to this document was made June 2020 by NVPSP Siobhan Wilkes with help of 2020-2021 NED VPSP Emily Insalaco.

# Introduction

The purposes of the Program Guides are to better define the National Programs of Tau Beta Sigma, provide an accessible resource for members interested in executing programs on the chapter and district levels, record goals and histories of our programs for future development and growth, and provide a resource for those not involved in Tau Beta Sigma to learn more about projects that are important to our organization.

All the information in this guide can be a valuable resource. We suggest that you read it in its entirety at least once before beginning to implement the program. Even the most experienced members may find new and helpful information. After familiarizing yourself with these guides, you can use them as a quick reference when needed. The national program materials serve a vast and diverse community of members. To help implement the programs, we sometimes provide suggestions about what people across the country are doing that might spark interest and ideas. At Tau Beta Sigma, we know that not every example or suggestion we provide will work for every chapter or university.

If you have questions that are not covered in these documents, be sure to contact your District VPSP or National VPSP. Remember that your leaders are always willing to assist you and to answer questions.

# **Brief Overview of Tau Beta Sigma**

Tau Beta Sigma is a co-educational national honorary band Sorority dedicated to serving college and university bands. The Sorority numbers over 3,500 active members at more than 140 university campuses. Tau Beta Sigma operates primarily as a student service and leadership recognition society whose chief aim is to assist the Director of Bands in developing the leadership and enthusiasm that they require of their band. Our goals are not only to provide the band with organized and concentrated service activities but also to give our membership valid and wholesome experiences in organization, leadership, and social contacts. The honorary nature of membership is based on our premise that "it is an honor to be selected to serve"—this band, its department of music, its sponsoring institution, and the ideals of band music in the nation's colleges and universities.

# Tau Beta Sigma's Mission

We provide exceptional service to collegiate bands and promote equality and diversity, including empowering women in the band profession. We cultivate leadership, educational achievement, music appreciation and community development.

# **Program Summary**

The Women in Music Speaker Series has developed into the hallmark of the Sorority's National Programs. An integral component of District and National Conventions, this program engages our members by providing the opportunity to meet women who work in various aspects of the music profession, for example: professional performers, music therapists, and educators. This program attempts to connect members with our mission statement by giving women in music a platform to speak.

# **Program History**

This program was first launched during the 1997 District Convention season. Every year since, the National Council has recognized women in the field of music to speak and/or perform at both district and national conventions. Although early in the execution of the program the participants were largely chosen from those within the current membership, the program has grown and evolved into a nation-wide search to find women with compelling stories to tell and words of wisdom to bestow upon our membership. Notable speakers in the recent past include performer Cora Coleman-Dunham, composer Julie Giroux, and assistant director of "The President's Own" Marine Band, Captain Michelle Rakers.

You can find more information about past speakers at <u>https://www.tbsigma.org/women-in-music-2/</u>. Recommendations for future speakers should be submitted to the National Vice President for Special Projects.

# **Developing Your Chapter's Program**

Establish the basics: Who? For Whom? Where? When?

### Who? - You need a Speaker!

At times, the right person may be the impetus for starting the program at your Chapter. If you are interested in hosting a Women in Music Speaker for the first time it can seem like a daunting task, but it is surprising how quickly the process will become once you begin searching for a speaker.

The best place to start your Women in Music Speaker search is at your own university or from one nearby. These are people who have worked very hard to get to their position, and they could provide some helpful insight. It is wise to focus your search on individuals who have a number of years of experience in their field. The knowledge and wisdom that is accumulated over time will make the event more rewarding for your chapter. Your Sponsor and Director of Bands can often get you started in finding the right person. You may also consider band or chapter alumni. Of course, your District and National Vice Presidents for Special Projects can also assist in finding a speaker.

Please see below additional options as you search for a Women in Music Speaker in your community:

(Note: This is not an exhaustive list.)

- University Music Director or Educator
- University Department Head
- Band Administrator
- Local High School/ Middle School/ Elementary School Music Teacher
- Church Music Minister
- Local or travelling orchestra or music ensemble
- Music Therapist

- Radio DJ
- Sound Engineer
- Professional Musician
- Local or Visiting Composer
- Chapter Alumni of TBSigma or KKPsi
- Band Alumni
- Private Lessons Teacher
- Music Venue/Concert Hall Directors or Staff

### **Women in Music Speaker Panel**

Your search for one speaker can lead you to identifying a number of women who would be an ideal fit for your chapter Women in Music Speaker event as panelists. When selecting panelists, it is ideal to identify speakers who may have different years of experience (i.e. First year music teacher, ten years as a band director, retired band director), so panelists can share a "lifetime" of experiences with the audience members. Another option as you select panelists is to find women who work in different music-related professions. A panel of speakers can prove to be an exciting

experience for attendees where they are able to hear a variety of experiences as at one time. For information on hosting a Women in Music Speaker Panel, visit <u>Appendix E</u>.

### **Contact Your Speaker**

When initially contacting your potential speaker, it is important to approach them in a very professional manner. A sample email is included as <u>Appendix A</u> to this document. With professionalism in mind, you may want to enlist your Chapter President, Sponsor or Director of Bands to initiate contact with the speaker.

Also, when contacting your speaker, be aware of your timeline. Many people will have other commitments that prevent them from being available the closer you get to your planned date. If you plan to ask a faculty member, it is recommended that you do so at the beginning or end of an academic year. In other words, try to book speakers for the Fall semester at the end of the previous Spring semester and Spring speakers at the beginning of the Fall semester. This will ensure that you have plenty of time in case your first-choice speaker is unavailable.

# For Whom? - Define Your Target Audience

Audiences will differ depending on the context of your event. Is it taking place for all of campus or is it exclusive to Sisters and Brothers? Is your chapter hosting an open event for the entire marching band, the entire music department, or the public at large?

Defining your demographic will help you not only choose the right speaker but also gear the conversation in a way that the greatest number will find it relatable. For example, if you are looking to host an event for your chapter and composition majors constitute a large portion of your active body, then consider inviting a professional composer. Or, perhaps your chapter wants to host an event open to your entire marching band, and your band is made up of primarily engineering and biology majors. In that case, look into audio engineers, music therapists, or other careers that combine music with science. Choosing the right speaker for your audience will help boost attendance and ensure that your event will provide the greatest service to the greatest amount of people.

Also, remember that this is an opportunity for your chapter to demonstrate Tau Beta Sigma to your band, your university, and your community. If you are inviting the band or the general public, make sure to publicize the event early and often. You may also consider hosting a small reception following the talk.

Note: You can also consider inviting all students at your university for your Women in Music Speaker event. Some universities offer funding for public events such as this, so inquire with your student activities department for information.

### Where/When? - Reserve Your Space

Ensure that you have followed proper procedures to reserve the space that you will be using. On many campuses, this will mean filing paperwork with the Facilities, Maintenance, or Security departments in order to reserve the space. Many speakers will expect there to be audio/visual support in order to present slides, play music, or simply be amplified during their talk so be sure to ask your presenter their audio/visual needs as you identify your meeting space. Make sure that you have a capable person on hand to assist the speaker with any set up or technical issues that might arise during the presentation.

# **Thanking Your Speaker**

It is important to show gratitude for your speaker's services, and there are a variety of ways to do so. Extending Honorary Membership, Monetary compensation, or even a bouquet of flowers are all acceptable options. Before beginning your search for a speaker, discuss with your chapter treasurer how much money can be put aside to for your Women in Music Speaker Event and other gifts of gratitude.

### **Honorary Membership**

Per the Tau Beta Sigma National Constitution,

"6.607 HONORARY. In recognition of outstanding ability, accomplishment, or devotion to the best interest of the Sorority, a person can be given Honorary Membership by a chapter. This shall be the highest honor which can be conferred by a chapter. Undergraduates are ineligible for this recognition."

With that in mind, think carefully before using this as a form of gratitude. Honorary Members receive a membership card, a membership shingle, a Recognition Pin, and are eligible to become Life Members. To grant honorary membership, fill out the necessary Tau Beta Sigma Honorary Initiation Form in the Online Membership & Reporting System (OMRS) at <u>online.kkytbs.org</u>. Remember that the Honorary Initiation Fee (\$50) must accompany the OMRS form.

# Additional Ways to Honor your Women in Music Speaker: (*Note: This list is not exhaustive of all options*)

- Bouquet of Roses and Signed Card from Chapter Members
- Gift Basket with band or university shirts, mugs, etc.
- Small plaque designed by the chapter
- Donating to their organization
- Provide a stipend for their travel

### **Professional Networking**

Be sure to maintain a positive working relationship with your speaker. They can become a resource to assist your chapter with service project ideas, professional ties, and other potential Women in Music speakers.

# **Other Resources**

The following contain documents that you may find useful as you develop your Women in Music Speaker Program. Appendix A contains a sample of an initial contact letter. Be sure to address the speaker by the appropriate title – "Dr." or "Ms.", even if you know the person well. Appendix B contains a list of questions that speakers typically ask and information that they will need in order to be prepared to be successful. Consider editing it to suit your specific circumstances and attach it to your initial request. Appendix C contains a timeline/checklist to help you stay organized. Appendix D is a list of ways your chapter can potentially advertise the event to your band, your campus, and your community. Finally, Appendix E provides tips on hosting a Women in Music Speaker Panel.

Dear (Speaker's Name – use the appropriate title),

My name is (your name). I am a student at (your college/university name) and a member of Tau Beta Sigma (TBSigma). Tau Beta Sigma is a National Honorary Band Sorority that works to serve college bands and promote women in music. One way in which we do this is through our Women in Music speaker series. Our chapter has continued to host women within the university and surrounding community over the past few years as our Women in Music Speaker. Their presentations and time inspired our audiences over the years, and our chapter members look forward to our Women in Music Speaker event each year.

I am writing to ask if you will consider being a Women in Music speaker. We are looking to host this program on (provide a short list of potential dates and times). (Our schedule is still flexible so we should be able to work around your schedule.) I would like to arrange a phone call to further discuss the possibility of you joining us. Please let me know if you are interested in this opportunity at your earliest convenience.

If you are not available to present but have other ideas of women in your field who may be interested, we would greatly appreciate your recommendations.

Sincerely,

(Your Name)

(Your Chapter)

(Your phone number)

(Your e-mail address)

### Who is my audience?

Size: ranges from 20 to 200 depending upon the site. The average group is about 50 students.

Age: Almost all members of the audience will be undergraduate students.

Demographics: We are a co-ed organization, and most of our members are not music majors. Our chapter members are involved in our college band program, either in marching band, in pep band, or in concert band.

### How long is my presentation?

We have scheduled approximately 45 minutes with about a 10-minute Q&A at the end. The Chapter will also be hosting a reception afterwards.

### What format of presentation should I use?

We certainly encourage you to use music as part of your presentation! Many of our presenters use PowerPoint slides, Prezis, and audio or video clips in addition to their talk, although it is certainly not required. We encourage you to be dynamic and interactive with our students; they will respond! Please let us know your specific audio / visual requirements.

### What audio/visual equipment is available?

Most of our campus spaces are equipped with a projector and speakers. If you have specific A/V requests, we can typically accommodate them with enough advance notice.

### What should I talk about?

Our Women in Music Speaker Series is designed to give our chapter members exposure to the unique experiences of professional women in music-related fields, to promote equality and diversity, and to cultivate music appreciation. You have been contacted because of your experience. We find that our most successful speakers connect to us simply by sharing their journey and their passion for music. In Tau Beta Sigma, we believe that friendship and respect among Sorority members is promoted through our mutual interest in the Art of Music, in its performance, and in the aesthetic qualities it can project to others.

### Will I be compensated?

Tau Beta Sigma is a collegiate non-profit service organization. As such, our members volunteer their time and effort to support music, specifically college bands. If we are asking you to travel an excessive distance, we may be able to offer a stipend to offset those costs, however most of our speakers offer their time pro bono. I can promise that our chapter members are an enthusiastic, appreciative audience who are genuinely looking forward to hearing what you have to say!

### Where can I get more information?

You can find out more about the Sorority and the Women in Music Speaker Series by visiting our website, <u>http://www.tbsigma.org/women-in-music-2</u>. If you have any other questions about presenting, please contact the National Vice President for Special Projects, <u>tbs@tbsigma.org</u>.

| Time until<br>Presentation | le for your program. You may edit or mark "N/A" as appropriate. Milestone:   | Date<br>Completed |
|----------------------------|--|-------------------|
| 3-12 months                | Set a date. (In some cases, you may book the speaker first and then decide a date together. In other cases, it will be appropriate to reserve the space first and then find your speaker.)   |                   |
|                            | Reserve your space. (Make sure to include any audio-visual requests, if necessary.)  |                   |
| 6 months                   | Find a Speaker:  |                   |
|                            | Contact Chapter Sponsor and DOB for a list of potential speakers.  |                   |
|                            | Contact local alumni association for list of potential speakers.<br>Contact District or National VPSP for assistance finding a speaker.  |                   |
|                            | Contact District of National VFSF for assistance finding a speaker.  |                   |
| 3 months                   | Confirm your speaker. Obtain biographical information and headshot for promotional materials.  |                   |
|                            | Begin promoting your event.  |                   |
|                            | If you plan to present your speaker with Honorary membership, file the appropriate form in OMRS and submit fees for membership.  |                   |
| Chapter<br>meeting prior   | Send around a thank you card to the speaker for Chapter members to sign.   |                   |
| 2 weeks                    | Check-ins:   |                   |
| 2 weeks                    | Speaker- Provide information on location and time of your event, as well as provide  |                   |
|                            | information on parking if needed.  |                   |
|                            | Facility   |                   |
|                            | Chapter (attendance, reception planning)   |                   |
| 1 day                      | Prepare for the presentation. Put the following together in one place: A copy of the biographical information or other introduction spiel; a bottle of water for the speaker; and any potential gifts of gratitude to include Honorary Membership materials. |                   |
| 30 minutes                 | Meet your speaker. Walkthrough the space, the a/v setup, and any other last-minute logistics. Give the speaker bottled water. Confirm the pronunciation of biographical information with the speaker.  |                   |
|                            |  |                   |
| 0 minutes                  | Introduce the speaker. Remind the audience about the reception, if there is one planned.   |                   |
| During                     | Listen attentively. Ask questions  |                   |
| After                      | Thank the speaker. Present honorary membership or gift, if applicable. Invite the  |                   |
|                            | speaker and the audience to the reception, if applicable.  |                   |
| Within 48                  | Write the speaker to thank them again. An amail will suffice but a hand written note   |                   |
| hours after                | Write the speaker to thank them again. An email will suffice but a hand-written note<br>is better. If you passed around the card at the prior chapter meeting as suggested   |                   |
| insuis unoi                | above, be sure to mail it in a timely fashion.   |                   |

Note that this list is presented with many potential milestones. It is intended to be used as a guide, so some items may not be applicable for your program. You may edit or mark "N/A" as appropriate.

One copy of this completed document should be retained by the Chapter for its records or future officer transition materials.

# **Appendix D: Promoting your Women in Music Speaker Event:**

- Create a Facebook Event and invite people to attend
  - Include who your speaker is, what Tau Beta Sigma is, when and where the event will be held, and any other pertinent information (parking, reception, etc.)
- Have each chapter member post about the event several times on their social media, linking to the aforementioned Facebook Event.
- Tag your District social media pages and/or the National pages, so that they can share your event with the whole Sorority.
- Reach out to your District VPSP or the National VP for Communication and Recognition to inquire about sharing your Women in Music Speaker event as an Instagram Takeover.

## Advertising to your band and music department:

- Email the event information to your band and/or music department listserv
- Share the event information with your band's social media group
- Post a flyer in the band room
  - Be cognizant of campus rules regarding flyers!
- Post a flyer(s) in the music department
  - Be cognizant of campus rules regarding flyers!
- Share the event information with music faculty and ask them to announce it in their classes
  - Ask them to offer extra credit in their class for those students who attend

### Advertising to your campus:

- Post flyers around campus
  - Be cognizant of campus rules regarding flyers!
- Ask that the event information be broadcast on your campus radio station
- Ask the campus radio station to interview you about the event for their news section
- Submit the event information to your campus listserv, calendar, and/or announcements email
- Partner with your campus women's studies or gender studies department and organizations affiliated with these programs to assist in publicizing or hosting a reception
  - Ask the women's/gender studies department to offer their students credit for attending the event
- Ask the campus newspaper to advertise the event

### Advertising to your community:

- Post flyers at local coffee shops and restaurants
- Post flyers at local public libraries
- Post flyers at local community centers
- Post flyers at local music stores

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- Email the event information to your chapter/band alumni
- Ask that the event information be broadcast on your local radio station(s)
- Contact local music educators and ask them to share information about the event with their students and students' parents

# **Appendix E: Hosting a Women in Music Speaker Panel**

After selecting individuals to speak on your Women in Music Speaker Panel you should identify a chapter member to act as the panel moderator to curate a list of questions, as well as keep the conversation going during the panel discussion. This person does not have to be the Focus on Five Liaison.

The typical panel consists of seven elements:

- 1. Welcome
- 2. Panelist introductions
- 3. Panelist presentations/initial comments
- 4. Moderator-curated questions directed to the panelists
- 5. Questions from the audience directed to a panelist(s)
- 6. Summary
- 7. Thank you/administrative remarks

One of the most popular styles of panel formats is the Q&A style which includes a 2-5 minute introduction of the topic and each of the panelists, 30+ minutes of Q&A with questions curated by the moderator, and 15-20 minutes of Q&A with questions from the audience. The Q&A style panel is concluded with a brief summary of the topic of the discussion, as well as thank you's to the panelists.

When developing your questions for your panel, ask your chapter members to submit a few questions for the panelists. Look to the bio of the speakers for inspiration on questions and overall theme of the panel. The questions that you ask can be directly relative to the panelists experiences in their field and how they got to their current role. If your panelists are working with a non-profit, a specific music agency, or have written articles on specific things do not fear away from asking about these items and passions that your panelists have as well.

Additional Resources for Facilitating a Panel Discussion:

- Sample Panel Questions
- Panel Discussion Formats
- Sample Script for a Panel Discussion

For more guidance on facilitating a Women in Music Speaker Panel please reach out to your District or National VP for Special Projects.





# A MUSICAL YOUTH INITIATIVE

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# Foreword

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# Tau Beta Sigma's Mission

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# **Program Summary**

Crescendo, a common musical term for a gradual increase in loudness, comes from the Italian and Latin words meaning "to grow or increase." The "Crescendo" program addresses the Tau Beta Sigma purpose "To promote the existence and welfare of the collegiate bands and to create a respect and appreciation for band activities and achievements among the listening public everywhere." The program's purpose is to focus on the increase/growth of college band members by encouraging younger musicians to continue playing and performing as they make the transition to college.

# **Program History**

The first incarnation of this program titled "Scouting for Music" was first introduced during the 2007 – 2009 biennium. For such a young program, chapter participation developed quickly with a little under half of all chapters having reported participation in the program's first few years. The initial program sought to connect Girl Scout USA (GSUSA) troops with Tau Beta Sigma chapters. Although many chapters still work in conjunction with GSUSA, the focus on partnership with GSUSA became too restrictive for the program to reach a larger audience. At the 2015 National Convention the national delegation determined that rebranding the program as "Crescendo" would allow Tau Beta Sigma to include all local schools and youth organizations and would encourage all chapters to participate in it each year without issue.

# **Developing the Program in your Chapter**

Before contacting a local youth organization, you need to meet with your Chapter to establish some parameters for your interaction. Gather the answers to the following questions:

### What group are you going to work with?

One of the easiest ways to be involved in the program is to connect with a local music educator to develop activities that would benefit their school's music department. For guidelines concerning developing a partnership with a local music educator, see page 4.

Another option is to connect with your local Girl Scouts of the United States council office. You can gather contact information from the "Council Finder" on the GSUSA website at http://www.girlscouts.org/councilfinder/. If you are interested in connecting with a local Girl Scout troop, you will find more resources for collaborating with GSU on page 5.

Outside of working with a local music educator or a Girl Scouts Troop, your chapter can reach into your community to identify other audiences to work with to include: a Day Care, After School Program, YMCA, Boys and Girls Clubs of America, Local Music or Art Fair Coordinators, Local Youth Orchestra/Music Ensembles, and Scouts of America.

### How many TBSigma members will participate?

Many youth organizations and schools have Adult-to-Child ratios, but remember that these ratios are minimums and your chapter should be prepared to provide more than the minimum to have an effective activity. In order to qualify as a "Crescendo" activity, the following minimum number of Active members must participate:

| Chapter Size: | Minimum Number of Active Participants: |
|---------------|--|
| ≤16           | 80% of Active members                  |
| 17-30         | 75% of Active members                  |
| >30           | 24 Active members                      |

# What dates are we available to host the program?

Remember that working with youth is different than working with other college students. You may need to set aside hours during a normal school day if you plan to work with a local elementary, middle, or high school group; or, if you plan to work with a youth organization or scouting troop you may need to set aside an evening or weekend day. Regardless of which group you plan your activity with, try to get at least 3 dates that you can propose where you will have enough chapter members available to support the program.

## What is your budget?

If you are planning an activity with a scouting troop (Girl Scouts, Boy Scouts, etc.), your budget might need to include supplies and badges for the troop members. If you are working with a local music educator or an after school program, although you may not have the badge expense, you should still plan on supplies expenditures. Be realistic in your budget, and do not expect the youth organization to provide you with any supplies unless explicitly stated.

# What type of activity should we do?

One of the purposes of the Crescendo program is to encourage younger musicians to continue playing and performing as they transition to college. **With this in mind, each Crescendo project must include a focus on playing and appreciating instrumental music.** Over the years, Tau Beta Sigma chapters have been extremely creative in their approach to the Crescendo Program, and many chapters have completed some of the below listed projects:

### **Elementary- Aged Students**

- Instrument Petting Zoo
- Create instruments with kids from household items
- Music Games
- Drum Circle
- Assist music teacher with teaching a rhythm lesson
- Conduct a Mini Concert for the students showing contrasting styles
- Invite students to a concert for your bands and allow them to play alongside your band in a rehearsal or the performance
- Read a music book to a music class and play some of the instruments featured in the book

### Middle School- Aged Students

- Help band director with recruitment for the middle school bands at the local elementary school
- Help band director with instrument selection
- Play alongside the middle school band at a sporting event
- Sit in on a sectional and give feedback on performance and help students with any issues
- Conduct a Mini Concert for the students showcasing different styles of music
- Invite students to a concert for your bands and allow them to play alongside your band in a rehearsal or the performance
- Help teach the middle school students marching band basics to prepare them for high school
- Start an Adopt-a- Band program with a middle school and create a long standing relationship with this band

### **High School- Aged Students**

- Host/Conduct instrument masterclasses to introduce new technique to musicians
- Play alongside the high school band at a sporting event
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- Help students with all-region or other competition music
- Help band director with sectionals or play-offs for part placement
- Sit in on a sectional and give feedback on performance and help students with any issues
- Conduct a Mini Concert for the students showcasing different styles of music
- Invite students to a concert for your bands and allow them to play alongside your band in a rehearsal or the performance
- Start an Adopt-a- Band program with a high school and create a long standing relationship with this band
- Help teach marching basics, learn music, or drill during band camp
- Host a Band Day where high school students can come learn about being in a college band (a pre-existing Band Day hosted by your university will not count for this project. Must be planned and executed by chapter)
- Host a dance/auxiliary clinic to teach visual performers about these sections of the band

The above listing is not fully inclusive of activities your chapter can complete for a Crescendo project. Many of these activities can be facilitated as your chapter works with a variety of groups outside of a school setting. For final selection of any of your activities, continue to work with the school or organization contact to identify the best project for your audience. For any activities that your chapter may have questions regarding the eligibility for a Crescendo project, please contact your National Vice President for Special Projects to discuss.

# Working with a Local Music Educator:

- 1. Answer the questions in the "Developing the Program in your Chapter" section so that you have an idea of the number of people involved, possible dates, and a budget.
- 2. Find a local program that is willing to work with you. We strongly suggest that you utilize your Director of Bands or Chapter Sponsor in this search. Some chapters may also have local alumni who teach music in the area that would be grateful for the assistance. The sample contact letter in Appendix A can be tailored to suit your needs.
- 3. Plan for an appropriate space. If you are hosting the event on campus, make sure that you have arranged for all of the logistics some of the things to consider include reserving a room, obtaining parking information, obtaining permission slips, snacks, and directions to the activity site. If the educator is hosting, make sure that you have adequate transportation and directions for all of the TBSigma members who will be attending.
- 4. Be aware that there may be some paperwork involved with volunteering in a public school. Specifically, many schools require a formal background check on any volunteer who will be alone with students. If the band director is present for the entirety of activity, this may not be an issue. Discuss any paperwork or background check requirement with the band director to ensure that your chapter is able to complete the proposed project.
- 5. Complete the Crescendo Record form in Appendix B and have the music educator sign and date it.
- 6. Keep two copies of the Crescendo Record form and provide one to the chapter Treasurer along with receipts for expenses and the other to the Vice President for Service/Service Chair or Chapter President. If the activity was successful, this form will be helpful in planning your next Crescendo activity. Additionally, this form can be used as a submission for a Focus on Five Campaign activity in case photographs are not permitted during your activity.

# Working with Girl Scouts of America (GSUSA):

- 1. Answer the questions in the "Developing the Program in your Chapter" section so that you have an idea of the number of people involved, possible dates, and a budget.
- 2. Plan for an appropriate space. If you are hosting the event on campus, make sure that you have arranged for all of the logistics some of the things to consider include reserving a room, obtaining parking information, obtaining permission slips for parents of the girls, snacks, and directions to the activity site.
- 3. Familiarize yourself with the basic structure of the Girl Scouts. Information is available at <u>www.girlscouts.org</u>, including the vocabulary regarding age groups.
  - One badge that is appropriate is the Junior's "Musician" Skill Building Activity Badge. However, because every level allows girls to create their own badges, you may consider working with the council leadership to create a program that fits individual troop's goals. You can also host other non-badge related activities.
  - For the Junior's "Musician" badge, you will need to purchase the activity book for that particular Journey. The "Musician" badge is part of the It's Your World Change It! Journey. Head to the Girl Scout Shop (www.girlscoutshop.com) and find the badge activity set for that journey.
- 4. Download the GSUSA Safety Guidelines from <u>http://www.gs-top.org/volunteer-essentials</u>. Make sure that your chapter can meet all of the requirements.
- 5. Find the contact information for your local GSUSA Council online at http://www.girlscouts.org/councilfinder/.
- 6. Contact your local GSUSA Council. A sample initial contact email is included in <u>Appendix B</u>. If you've taken the time to gather all of the preliminary information, you should be well on your way to a successful event!
- 7. Complete the Crescendo Record form in <u>Appendix C</u> and have a GSUSA representative sign and date it.
- 8. Keep two copies of the form provide one to the chapter Treasurer along with receipts for expenses and the other to the Vice President for Service/Service Chair or Chapter President. If the activity was successful, this form will be helpful in planning your next Crescendo activity.

Dear <<Insert contact's Name – use the appropriate title>>,

My name is <<insert your name>>. I am a student at <<insert your college/university name>> and a member of Tau Beta Sigma (TBSigma). Tau Beta Sigma is a National Honorary Band Sorority that works to serve college bands and promote women in music. While TBSigma's primary focus is to serve college bands, our mission drives our organization to enrich our community musically by partnering with local youth programs. This partnership guides the youth in our community to develop a respect and appreciation for music and a lifelong appreciation for the arts. With this in mind, TBSigma has a national program, "Crescendo: A Musical Youth Initiative", aimed at partnering our chapters with local elementary through high school music programs to develop musical programming. I am contacting you to start developing a similar program.

### [Adjust the following paragraph as appropriate]

We would like to work with your students by <<insert project here>>, and we will be able to provide <<insert number of Active participants>> TBSigma members to facilitate the program. We are available to host this program on <<pre>rovide 3 or 4 prospective dates>>. I would like to arrange a phone call to further develop our program and get our partnership started. Please let me know about your availability at your earliest convenience.

Sincerely, (Your Name) (Your Chapter) (Your phone number)

(Your e-mail address)

Dear <</Insert contact's Name – use the appropriate title>>,

My name is <<insert your name>>. I am a student at <<insert your college/university name>> and a member of Tau Beta Sigma (TBSigma). Tau Beta Sigma is a National Honorary Band Sorority that works to serve college bands and promote women in music. While TBSigma's primary focus is to serve college bands, our mission drives our organization to enrich our community musically by partnering with local youth programs. This partnership guides the youth in our community to develop a respect and appreciation for music and a lifelong appreciation for the arts. With that in mind, I am contacting you to start developing a similar program. With this in mind, TBSigma has a national program, "Crescendo: A Musical Youth Initiative", aimed at partnering our chapters with local Girl Scout Councils and Scout Troops to develop musical programming.

### [Adjust the following paragraph as appropriate]

We have a copy of the Junior "It's Your World" Badge Activity Set which we have used to create the attached schedule and flyer of the program to earn the "Musician" badge. We will be able to provide <<insert number of Active participants>> TBSigma members to facilitate the program.

We are available to host this program on << provide 3 or 4 prospective dates>>. I would like to arrange a phone call to further develop our program and get our partnership started. Please let me know about your availability at your earliest convenience.

Sincerely,

(Your Name)

(Your Chapter)

(Your phone number)

(Your e-mail address)

| Appendix | C:         | Crescendo   | Program | Record  | Form |
|----------|------------|-------------|---------|---------|------|
|          | <b>~</b> · | 01000000000 |         | 1100010 |      |

| To be completed by the Chapter:  |
|--|
| Contact information for the person signing below:  |
| Name:  |
| Title:   |
| Phone number:  |
| Email address:   |
|  |
| Brief Description of Activity:   |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
| Number of TBSigma Active member participants:  |
| Number of youth members interacted with:   |
| To be completed by the appropriate authority:  |
| I hereby acknowledge that the members of Tau Beta Sigma participated in the "Crescendo" program by providing members to facilitate the activity described above. |

Signature

Date

If you have any feedback or questions about this activity or the Crescendo program, please email the Tau Beta Sigma National Vice President for Special Projects, <u>tbs@tbsigma.org</u>.

| Time until<br>Presentation | Milestone:  | Date<br>Completed |
|----------------------------|---|-------------------|
| 3-12 months                | <ul> <li>Determine what type of Crescendo event you would like to hold:</li> <li>Review list of activities examples listed on page 4 for completion options for this project.</li> </ul>  |                   |
|                            | <ul> <li>Find a youth organization or school to participate in Crescendo and set a date: (In some cases you may book the youth organization first and then decide a date together. In other cases it will be appropriate to reserve the space first and then find a youth organization(s) to work with.)</li> <li>Contact Chapter Sponsor and DOB for a list of potential youth organizations and schools.</li> </ul> |                   |
|                            | • Contact your band and TBSigma alumni who are band directors regarding their own school's participation.   |                   |
|                            | Reserve your space. (Make sure to include any audio-visual requests and room set-ups, if necessary.)  |                   |
| 3 months                   | Confirm your event with the participating school or organization.   |                   |
| 5 monuis                   | Begin promoting your event, if necessary.   |                   |
| 2 weeks                    | Check-ins:  |                   |
|                            | Youth Organization or School  |                   |
|                            | Facility  |                   |
|                            | Chapter (attendance, specific planning)   |                   |
| 3-5 days                   | <ul> <li>Check in with Chapter members participating in the event:</li> <li>Practice any music that you all will be performing</li> <li>Discuss day-of- logistics for your event (times, travel arrangements, supplies, etc.)</li> </ul>  |                   |
| 1 day                      | <ul> <li>Prepare for the event:</li> <li>Purchase/Collect any supplies, materials, etc. needed in one place.</li> <li>Confirm with chapter members regarding the time of the event and transportation to and from event.</li> </ul>   |                   |
| 30 minutes                 | Be at the location of the event. Walkthrough the space, the setup, and any other last minute logistics. Confirm the event details with the adult supervisor/band director.  |                   |
| 0 minutes                  | Start the event.  |                   |
| During                     | Remain positive and poised.   |                   |
| After                      | Thank the youth and the adult supervisor/band director. Clean up the facility, always remembering to leave it better than you found it.   |                   |

One copy of this completed document should be retained by the Chapter for its records or future officer transition materials.





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# Foreword

The original version of this program was developed during the 2015-2017 biennium by NVPSP Adrienne Rall, at the behest of the 2015-2017 National Council, with contributions from the 2015-2017 District Programs Committees. The last revision to this document was made June 2020 by NVPSP Siobhan Wilkes.

# Introduction

The purposes of the Program Guides are to better define the National Programs of Tau Beta Sigma, provide an accessible resource for members interested in executing programs on the chapter and district levels, record goals and histories of our programs for future development and growth, and provide a resource for those not involved in Tau Beta Sigma to learn more about projects that are important to our organization.

All the information in this guide can be a valuable resource. We suggest that you read it in its entirety at least once before attempting to implement the program. Even the most experienced members may find new and helpful information. After familiarizing yourself with these guides, you can use them as a quick reference when needed. The national program materials serve a vast and diverse community of members. To help implement the programs, we sometimes provide suggestions about what people across the country are doing that might spark interest and ideas. At Tau Beta Sigma, we know that not every example or suggestion we provide will work for every chapter or university.

If you have questions that aren't covered in these documents, be sure to contact your District VPSP or National VPSP. Remember that your leaders are always willing to assist you and answer questions.

# **Brief Overview of Tau Beta Sigma**

Tau Beta Sigma is a co-educational national honorary band sorority dedicated to serving college and university bands. The Sorority numbers over 3,500 active members at more than 140 university campuses. Tau Beta Sigma operates primarily as a student service and leadership recognition society whose chief aim is to assist the Director of Bands in developing the leadership and enthusiasm that they require of their band. Our goals are not only to provide the band with organized and concentrated service activities, but to give our membership valid and wholesome experiences in organization, leadership, and social contacts. The honorary nature of membership is based on our premise that "it is an honor to be selected to serve"—this band, its department of music, its sponsoring institution, and the ideals of band music in the nation's colleges and universities.

# Tau Beta Sigma's Mission

We provide exceptional service to collegiate bands and promote equality and diversity, including empowering women in the band profession. We cultivate leadership, educational achievement, music appreciation and community development.

# **Program Summary**

Coda is a common musical term for the concluding passage of a piece or movement, typically forming an addition to the basic structure. The "Coda" program addresses the Tau Beta Sigma purpose "To promote the existence and welfare of the collegiate bands and to create a respect and appreciation for band activities and achievements among the listening public everywhere." The program also addresses two of Tau Beta Sigma Eight Essential Factors: "A mutual interest in the Art of Music, in its performance, and in the aesthetic qualities it can project to others" and "Generosity of mind, heart, and hand." The program's purpose is to focus on cultivating and continuing musicianship and music appreciation during the "concluding passage" of life.

# **Program History**

After witnessing chapters across the nation apply the same principles and activities found in our "Crescendo" program to their work with the elderly in their communities, the 2015-2017 National Council sought to create a new program to solidify this type of service to music. The first incarnation of this program was introduced to the Programs Committees at the 2017 District Conventions, modified, and then given to the Programs Committee at the 2017 National Convention in Orlando, Florida for approval.

# **Developing the Program in your Chapter**

### **Before You Contact:**

Before contacting an elder care facility or community music program, you need to meet with your Chapter to establish some parameters for your interaction. Gather the answers to the following questions:

### What group are you going to work with?

One of the easiest ways to be involved in the program is to connect with a local elder care facility such as an assisted living community, a senior living community, or senior citizen center to develop activities that would benefit their residents/members. For guidelines concerning developing a partnership with a local elder care facility, see page 6.

Other Audiences to Consider Partnering With for Your Coda activity:

(Note: This is not an exhaustive list)

- Places of Worship (Church, Synagogue, Mosque, etc.)
- YMCA
- Community Center
- Hospital

### How many TBSigma members will participate?

Some assisted and senior living communities have volunteer-to-resident ratios that they must adhere to, but remember that these ratios may be minimum guidelines and your chapter should be prepared to provide more than the minimum to have an effective activity. In order to qualify as a "Coda" activity, the following minimum number of Active members must participate:

| Chapter Size: | Minimum number of Active Participants: |
|---------------|--|
| <16           | 80% of Active members                  |
| 17-30         | 75% of Active members                  |
| >30           | 24 Active members                      |

Note: In the case that the elder care facility has a lower volunteer-to-resident ratio, please have the facility volunteer coordinator complete the <u>Coda Program Record Form</u> with this restriction stated.

### What dates are we available to host the program?

Remember that working with community members/businesses is different than working with other college students. You may need to set aside hours during a normal school day if you plan to work with an elder care facility; or, if you plan to work with a senior citizen center you may need to set aside an evening or weekend day. Regardless of which group you plan your activity with, try to get at least 3 dates that you can propose where you will have enough chapter members available to support the program.

### What is your budget?

Your budget will need to include a line for supplies, Regardless of whether you plan to work with the elderly or a community music program. Be realistic in your budget, and do not expect the assisted living or senior living communities or a senior citizen center to provide you with any supplies unless explicitly stated.

## What type of activity should we do?

One of the purposes of the Coda Program is to focus on cultivating and continuing musicianship and music appreciation with older members of your community. With this in mind, each Coda project must include a focus on playing and appreciating instrumental music. Since the conception of this National Program, Tau Beta Sigma chapters have been extremely creative in their approach to the Coda Program, and many chapters have completed some of the projects listed below:

- Instrument Petting Zoo
- Music Games (i.e. Bingo, name that Tune)
- Drum Circle
- Kazoo play-a-long
- Pep Band Performance of School Songs
- Do a mini parade inside or outside of the facility to bring school spirit to the residents
- Conduct a Mini Concert for the audience showing contrasting styles
- Solo and small ensemble performances
- Read a music book to the residents and play/showcase some of the instruments featured in the book

The above listing is not fully inclusive of activities your chapter can complete for a Coda project. Be Creative! For final selection of your Coda activity, continue to work with the elder care facility contact to identify the best project for your audience. For any activities that your chapter may have questions regarding the eligibility for a Coda Event, please contact your District or National Vice President for Special Projects to discuss.

# Finding Music to Play for Your Coda Project

If your chapter would like to perform solos or small ensembles for your Coda Project your chapter members may be in need of sheet music to perform. As you search for music, connect with your Sponsor and Director of Bands to gain access to the band's music library to borrow music for your performance. You can also contact lessons professors or graduate assistants for arrangements for small ensembles or solos that your members can use.

### **Other Resources:**

Connect with local Middle/High School Band Directors to borrow music

www.Imslp.org- Free Online Music Library

www.Officialrealbooks.com- Free or inexpensive jazz music

# Working with an Elder Care Facility:

Answer the questions in the "Developing the Program in your Chapter" section so that you have an idea of the number of people involved, possible dates, and a budget.

- 1. Plan for an appropriate space. You will most likely be holding this event at the elder care facility, so you will need to make sure that you have arranged for all of the logistics some of the things to consider include reserving their activities room and making sure that you have adequate transportation and directions for all of the TBSigma members who will be attending.
- 2. Be aware that there may be some paperwork involved with volunteering in an elder care facility. Specifically, some facilities may require a formal background check on any volunteer who will be alone with students. If a paid staff member is present for the entirety of activity, this may not be an issue.
- 3. Find a local elder care facility that is willing to work with you. We strongly suggest that you utilize your Director of Bands or Chapter Sponsor in this search. The sample contact letter in Appendix A can be tailored to suit your needs.
- 4. Confirm with the elder care facility staff member/activities director any restrictions your members have while working with the residents. Restrictions can include time of day, mobility, or even sound.
- 5. Complete the Coda Record form in <u>Appendix B</u> and have a staff member at the facility, ideally the activities director, sign and date it.
- 6. Keep two copies of the form provide one to the chapter Treasurer along with receipts for expenses and the other to the Vice President for Service/Service Chair or Chapter President. If the activity was successful, this form will be helpful in planning your next Coda activity.

Dear <</Insert contact's Name – use the appropriate title>>,

My name is <<insert your name>>. I am a student at <<insert your college/university name>> and a member of Tau Beta Sigma (TBSigma). Tau Beta Sigma is a National Honorary Band Sorority that works to serve college bands and promote women in music. With this in mind, TBSigma has a national program aimed at partnering our chapters with Assisted Living and Senior Living Communities as well as Senior Citizen Centers to continue a respect of and an appreciation for the Art of Music among the elderly. I am contacting you to start developing a similar program with your residents.

[Adjust the following paragraph as appropriate]

We would like to work with your residents/members by <<insert project here>>, and we will be able to provide <<insert number of Active participants>> TBSigma members to facilitate the program. We are available to host this program on <<pre>cprovide 3 or 4 prospective dates>>. I would like to arrange a phone call to further develop our program and get our partnership started. Please let me know about your availability at your earliest convenience.

Sincerely, (Your Name) (Your Chapter) (Your phone number) (Your e-mail address) Appendix B: Coda Program Record Form

| To be completed by the Chapter:  |
|--|
| Contact information for the person signing below:  |
| Name:  |
| Title:   |
| Phone number:  |
| Email address:   |
| Brief Description of Activity:   |
|  |
|  |
|  |
|  |
|  |
|  |
| Number of TBSigma Active member participants:  |
| Number of community members interacted with:   |
| To be completed by the appropriate authority:  |
| I hereby acknowledge that the members of Tau Beta Sigma participated in the "Coda" program<br>by providing members to facilitate the activity described above. |

Signature

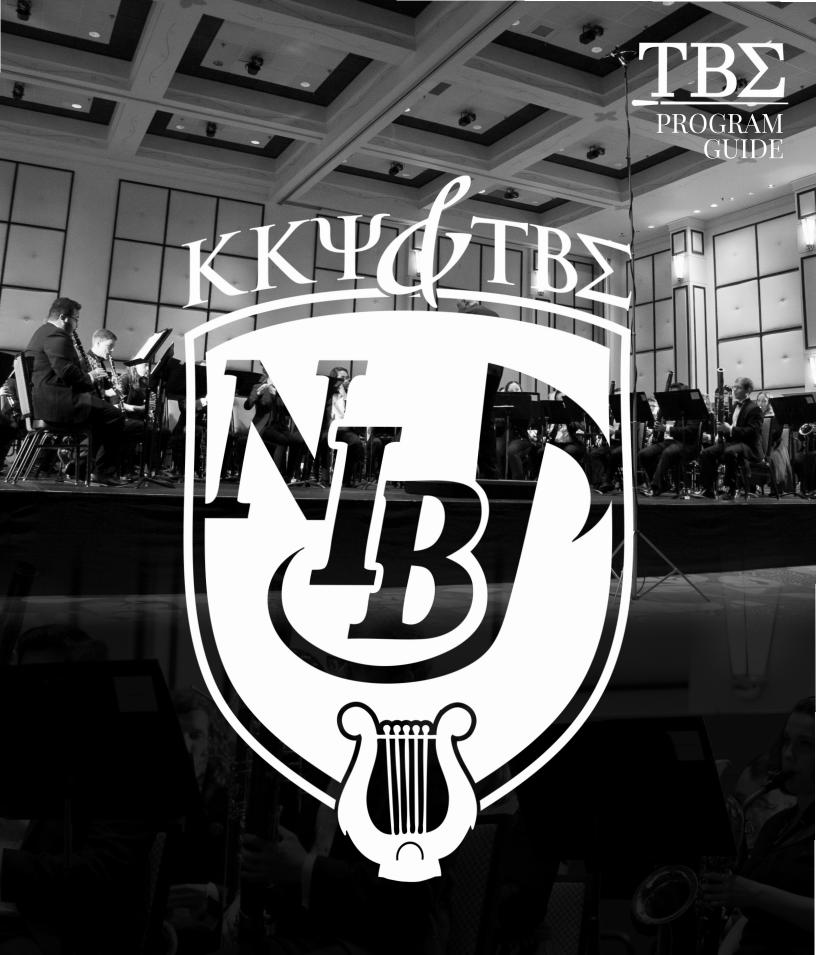
Date

If you have any feedback or questions about this activity or the Coda program, please email the Tau Beta Sigma National Vice President for Special Projects, tbs@tbsigma.org.

Note that this list is presented with many potential milestones. It is intended to be used as a guide, so some items may not be applicable for your program. You may edit or mark "N/A" as appropriate.

| Time until<br>Presentation | Milestone:  | Date<br>Completed |
|----------------------------|---|-------------------|
| 3-12 months                | <ul> <li>Determine what type of Coda event you would like to hold:</li> <li>Review list of activities examples listed on page 5 for completion options for this project.</li> </ul>   |                   |
|                            | <ul> <li>Find an elder care facility to participate in Coda and set a date: (In some cases you may book the facility first and then decide a date together.)</li> <li>Contact Chapter Sponsor and DoB for a list of elder care facilities.</li> </ul> |                   |
|                            | Reserve your space at the Elder Care Facility as needed. (Make sure to include any audio-visual requests and room set-ups, if necessary.)   |                   |
| 3 months                   | Confirm your event with the elder care facility.  |                   |
|                            | Begin promoting your event, if necessary.   |                   |
| 2 weeks                    | Check-in with elder care facility   |                   |
|                            | Check on the space you plan to use  |                   |
|                            | Check-in with Chapter (attendance, specific planning)   |                   |
| 3-5 days                   | <ul> <li>Check in with Chapter members participating in the event:</li> <li>Practice any music that you all will be performing</li> <li>Discuss day-of- logistics for your event (times, travel arrangements, supplies, etc.)</li> </ul>              |                   |
| 1 day                      | <ul> <li>Prepare for the event:</li> <li>Purchase/Collect any supplies, materials, etc. needed in one place.</li> <li>Check with chapter members regarding the time of the event and transportation to and from event.</li> </ul>                     |                   |
| 30 minutes                 | Be at the facility of the event. Walkthrough the space, the setup, and any other last minute logistics. Confirm the event details with the staff  |                   |
| 0 minutes                  | Start the event.  |                   |
| During                     | Remain positive and poised.   |                   |
| After                      | Thank the residents/members and the staff. Clean up the facility, always remembering to leave it better than you found it.  |                   |

One copy of this completed document should be retained by the Chapter for its records or future officer transition materials.



**NIB AUDITION EVENT GUIDE** 

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#### Foreword

The original version of this program guide was developed during the 2017-2019 biennium by NVPSP Erika Pope, with contributions from the 2018-2019 Southwest District VPSP Meeka Smith.

#### Introduction

The purposes of the Program Guides are to better define the National Programs of Tau Beta Sigma, provide an accessible resource for members interested in executing programs on the chapter and district levels, record goals and histories of our programs for future development and growth, and provide a resource for those not involved in Tau Beta Sigma to learn more about projects that are important to our organization.

All the information in this guide can be a valuable resource. We suggest that you read it in its entirety at least once before attempting to implement the program. Even the most experienced members may find new and helpful information. After familiarizing yourself with these guides, you can use them as a quick reference when needed. The national program materials serve a vast and diverse community of members. To help implement the programs, we sometimes provide suggestions about what people across the country are doing that might spark interest and ideas. At Tau Beta Sigma, we know that not every example or suggestion we provide will work for every chapter or university.

If you have questions that aren't covered in these documents, be sure to contact your District VPSP or National VPSP. Remember that your leaders are always willing to assist you and answer questions.

#### **Brief Overview of Tau Beta Sigma**

Tau Beta Sigma is a co-educational national honorary band sorority dedicated to serving college and university bands. The Sorority numbers over 3,500 active members at more than 140 university campuses. Tau Beta Sigma operates primarily as a student service and leadership recognition society whose chief aim is to assist the Director of Bands in developing the leadership and enthusiasm that they require of their band. Our goals are not only to provide the band with organized and concentrated service activities, but to give our membership valid and wholesome experiences in organization, leadership, and social contacts. The honorary nature of membership is based on our premise that "it is an honor to be selected to serve"—this band, its department of music, its sponsoring institution, and the ideals of band music in the nation's colleges and universities.

#### Tau Beta Sigma's Mission

We provide exceptional service to collegiate bands and promote equality and diversity, including empowering women in the band profession. We cultivate leadership, educational achievement, music appreciation and community development.

#### **Program Summary**

The National Intercollegiate Band, or NIB, is a national program shared jointly between Kappa Kappa Psi and Tau Beta Sigma. The band is formed every two years in conjunction with the biennial meeting of the two organizations and its performance serves as the start of each National Convention. Not only does it bring together the hard work of our organizations, it also promotes our shared initiative of commissioning and debuting new pieces of music for wind band. The ensemble is open to all qualified collegiate musicians from across the United States, whether or not they are members of the fraternity or the sorority. Entry into the band is gained by submitting an application and a recorded audition for consideration, which is then reviewed by a panel of judges selected by the Kappa Kappa Psi and Tau Beta Sigma National Officers.

#### **Program History**

The National Intercollegiate Band is one of the most exciting programs of Kappa Kappa Psi and Tau Beta Sigma and it was created over 70 years ago. This ensemble continues to make a significant contribution to the advancement of the collegiate band by bringing college band students face-to-baton with some of the most dynamically stimulating composers and highly respected conductors in America. Dr. F. Lee Bowling, Kappa Kappa Psi National President (Alpha Iota) from 1941-1947, is regarded as the founder of the National Intercollegiate Band. For more information about this time honored tradition, you can visit nib.kkytbsonline.com.

#### NIB Audition Challenge & The Focus On Five Campaign: The History

The *Focus On Five* campaign was first developed by the 2013-2015 NVPSP Jonathan Markowski in 2014. It was designed to encourage each chapter's participation in Tau Beta Sigma's National Programs and has evolved to also include highlighting important chapter operations. Each year the campaign presents five simple things each chapter can do that are related to our National Programs. Chapters "earn" parts of the Tau Beta Sigma Flag (Stripes & Lyre Pieces) for completing each of the challenges set forth during the campaign.

In an effort to continue the promotion of the National Intercollegiate Band and to increase the overall number of Tau Beta Sigma members selected to perform in this ensemble, challenging chapters to host an NIB Audition session for their band program has become an integral part of the campaign each biennium.

## FAQ's On How to Host a National Intercollegiate Band Audition Event

#### When should we host our audition event?

In most years, the NIB submission process begins in December and ends in April. When developing your event, be sure to reference the NIB website (nib.kkytbsonline.com) for up-to-date information pertaining to audition requirements. Because most schools are released for winter vacation at the beginning of December, it is recommended that chapters focus on hosting their audition event during the spring semester, well before the audition close date. This will allow time for performers to re-record if necessary and for an appropriate amount of time to have the audio compiled and sent off properly.

#### What should be included in the budget for an NIB Audition Event?

In most cases, your NIB Audition Event will cost close to nothing to host and it will depend on what services you'll be offering as a part of your NIB Audition Recording Event. Here are examples of things that may require finances:

- □ Rental fees: Some chapters may opt to use a campus recording studio to host their event, and sometimes there may be a fee to reserve use of a studio for a few hours.
- □ Advertisement: There are plenty of free options for advertising events, but there are also extra layers of advertisement that can really help get the message out. These often cost money to increase viewership.
- Refreshments: To draw in potential applicants, your chapter may want to offer a light snack for audition participants. As with any sort of hosted reception, the cost of supplies will need to be taken into consideration.

#### What's the best way to promote NIB Auditions?

The best way to promote the NIB and your recording session event is to encourage both band members and chapter members to audition for the band. A great way to do this is to get members of your band staff to help promote the auditions (i.e.: DOBs, Assistant DOBs, Department Chair, Studio Instructors, etc.). In addition, the use of Social Media Posts and printed materials are bound to produce the most success in getting the word out. Each biennium, our National Publications manager creates a promotional flier for the NIB audition process. It is recommended that chapters use this document to help promote the NIB, along with creating promotional materials to advertise your chapter's audition event. It is even possible to consolidate the two into one flier that serves both purposes (See Appendix B).

#### Where should we host our audition event?

There are a number of places that can be used to host your event. The locations that are most likely to be readily available for your chapter to use are:

- □ The university band room
- □ A campus recital hall
- □ A practice room

If your campus has a designated area where audio recordings can be produced, this could also be an option. Overall, the most essential consideration when choosing a place to host the event is that the space be a quiet location to ensure that there be no distractions while the recording sessions are in progress.

#### What kind of recording equipment should we use?

Acquiring recording equipment for your audition event can be very simple. The equipment you choose should be able to record mp3 audio files or files that can be converted into an mp3, as that is what is required to make an audition submission online through the NIB website. When it doubt, definitely consult with members of your music department faculty and staff who may be able to make recommendations for choosing recording equipment. Here are some examples of equipment that can be used to make a clean audio recording:

- Digital audio recorder.
- □ Smartphone (This can sometimes require software to convert a file to an mp3).
- Laptop or Desktop Computer with microphone (This will require software that records audio).

#### What kind of repertoire should applicants play to audition?

Each audition should include at least two contrasting selections on the applicant's primary instrument.

- □ One selection should be technically complex in nature and at an appropriate tempo to demonstrate the applicant's range of facility.
- □ The other selection should be lyrical in a way that will demonstrate their musical sensitivity and phrasing.

Percussionists should include performances on at least three instruments (Timpani, snare drum and a mallet instrument are preferred).

#### Who can audition for the NIB?

The ensemble is open to all qualified collegiate musicians from across the United States, whether or not they are members of the Fraternity or the Sorority and whether or not they attend an institution that have chapters of Kappa Kappa Psi or Tau Beta Sigma. To be considered, participants need only to be musicians in a collegiate band program. This includes both undergraduate and graduate collegiate band students.

#### Can Tau Beta Sigma and Kappa Kappa Psi members audition for the NIB?

Yes! In fact, members of Kappa Kappa Psi and Tau Beta Sigma are strongly encouraged to audition, as this is a time honored tradition shared jointly between the two organizations. For Tau Beta Sigma, this is why hosting an NIB Audition event has always been an integral part of the Focus On Five campaign.

#### TIPS:

- □ If your chapter has the funds, consider offering a small travel stipend or scholarship for applicants who are actually selected to be in the NIB.
- □ Be sure to advertise the recording sessions well in advance so those auditioning can prepare their audition materials.
- □ Set up computers to ensure that all applicants are able to submit their NIB application and recorded audition, OR...
- □ Collect each participant's information and submit their application for them on the NIB website.
- Reach out to faculty members that manage recording for your music department. They may be able to recommend what audio equipment to use or make suggestions on where to record the auditions.
- □ Offer the chance for the auditionee to receive critique before their audition.
- □ Remember when promoting your event to make it clear that auditions are open to ALL members of your college band program, not just Tau Beta Sigma and Kappa Kappa Psi members.
- Be transparent in what the cost of travel would be for those who are selected to participate in the NIB (i.e.: What cost they are responsible for, versus what costs the Fraternity and Sorority will cover).

If you have any feedback or questions about this activity or the National Intercollegiate Band Program, please email your National Vice President for Special Projects: <u>tbs@tbsigma.org</u>

| Time until<br>Event | Milestone   | Date<br>Completed |
|---------------------|---|-------------------|
| 2-4 months          | Determine the logistics and structure of your NIB Audition Event:   |                   |
|                     | $\star$ Primary contact for audition applicants.  |                   |
|                     | $\star$ Location of the event.  |                   |
|                     | ★ Date of the event (Choose 1st, 2nd & 3rd options).  |                   |
|                     | $\star$ Determine what is being offered.  |                   |
|                     | $\star$ List of materials and equipment needed.   |                   |
|                     | Reserve your event space.   |                   |
|                     | Secure recording equipment and a recording technician (if a technician is necessary).   |                   |
| 2 months            | Create promotional materials.   |                   |
|                     | Begin promoting your event.   |                   |
| 2 weeks             | Check on the space you plan to use.   |                   |
|                     | Check on the secured recording equipment and technician.  |                   |
|                     | Check-in with Chapter (attendance, specific planning).  |                   |
| 2 days              | Prepare for the event:  |                   |
|                     | $\star$ Place any supplies, materials, etc. needed in one place.  |                   |
|                     | ★ Check with chapter members regarding the time of the event and transportation (if applicable).  |                   |
| () minutes          | De state sound le satisme Well-de march de march die source de sature and sour stere  |                   |
| 60 minutes          | Be at the event location. Walkthrough the recording space, the setup, and any other last minute logistics. Confirm the event details with the event coordinators. |                   |
| 0 minutes           | Start the event.  |                   |
| During              | Remain positive and poised.   | 1                 |
| After               | Wish the participants good luck. Clean up the facility, always remembering to leave it better than you found it.  |                   |

#### Appendix A: National Intercollegiate Band Audition Event Timeline & Checklist

One copy of this completed document should be retained by the Chapter for its records.



# TAU BETA SIGMA K()R GREATER PRACICE A MUSICIANSHIP INITIATIVE

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# Foreword

The original version of this guide was developed during the 2015-2017 biennium by NVPSP Adrienne Rall and was introduced during the 2017 National Convention in Orlando, Florida. Further development of the initiative occurred during the 2017-2019 biennium by NVPSP Erika Pope, with contributions being made by RJ Gammon (SED VPSP 2017-18; 2018-2019), Emma Fell (Epsilon Xi Chapter, Troy University), as well as piloting by the following chapters:

Theta Xi, Iowa State University Theta Zeta, North Carolina A&T University Epsilon Xi, Troy University Omega, University of Arizona

At the 2019 National Convention the Tau Beta Sigma Programs Committee reviewed the For Greater Practice Program Guide and agreed to adopt For Greater Practice as a practice resource for the Sorority to continue to increase musicianship of our members. During the 2019-2021 Biennium NVPSP Siobhan Wilkes and NVPPR Dr. Tonya Mitchell- Spradlin continued to develop the For Greater Practice Guide for usage of our members during the 2020-2021 school year and Focus on Five Campaign.

# Introduction

The purposes of the Program Guides are to better define the National Programs of Tau Beta Sigma, provide an accessible resource for members interested in executing programs on the chapter and district levels, record goals and histories of our programs for future development and growth, and provide a resource for those not involved in Tau Beta Sigma to learn more about projects that are important to our organization.

All the information in this guide can be a valuable resource. We suggest that you read it in its entirety at least once before attempting to implement the program. Even the most experienced members may find new and helpful information. After familiarizing yourself with these guides, you can use them as a quick reference when needed. The national program materials serve a vast and diverse community of members.

To help implement the programs, we sometimes provide suggestions about what people across the country are doing that might spark interest and ideas. At Tau Beta Sigma, we know that not every example or suggestion we provide will work for every chapter or university.

If you have questions that aren't covered in these documents, be sure to contact your District VPSP or National VPSP. Remember that your leaders are always willing to assist you and answer questions.

# **Brief Overview of Tau Beta Sigma**

Tau Beta Sigma is a co-educational national honorary band sorority dedicated to serving college and university bands. The Sorority numbers over 3,500 active members at more than 140 university campuses. Tau Beta Sigma operates primarily as a student service and leadership recognition society whose chief aim is to assist the Director of Bands in developing the leadership and enthusiasm that they require of their band. Our goals are not only to provide the band with organized and concentrated service activities, but to give our membership valid and wholesome experiences in organization, leadership, and social contacts. The honorary nature of membership is based on our premise that "it is an honor to be selected to serve"—this band, its department of music, its sponsoring institution, and the ideals of repertoire in the nation's colleges and universities.

## Tau Beta Sigma's Mission

We provide exceptional service to collegiate bands and promote equality and diversity, including empowering women in the band profession. We cultivate leadership, educational achievement, music appreciation and community development.

# **Program Summary**

For Greater Practice: A Musicianship Initiative is designed to help chapter members serve their bands and bring a more musical approach to community-based projects. This is fulfilled by becoming better musicians through the development of good practice habits, especially with regard to the fundamentals of each member's musical instrument.

The program addresses the Tau Beta Sigma purposes "To develop leadership through active participation with the band, and through it, to strengthen those traits of conduct, thought, and idealism which characterize the responsible membership of the band" and "To encourage a close relationship between collegiate bands and promote a high average of attainment by the performance of good music and selection of worthwhile projects." In addition, the program also addresses one of Tau Beta Sigma's Eight Essential Factors, "Demonstrated loyalty and dependability to those persons and institutions deserving of it."

# **Program History**

One of the most important aspects of serving bands is one's ability to contribute positively to each rehearsal and performance as a musician, and one of the best ways in which to contribute positively is to be proficient at your instrument. Recognizing this, the 2015-2017 National Council sought for ways in which to encourage our membership to consistently practice their instruments, leading to the development of the For Greater Practice: A Musicianship Initiative program.

# Developing the For Greater Practice Program at the Chapter Level

## **On-Site Coordinator**

Your chapter will need to designate an individual to be the leader of the program. This person will be responsible for recording members' practice hours and for reporting to/communicating with the National Vice President for Special Projects as needed. This chapter member could be the President, the Vice President of Service, the Focus on Five Liaison, chapter Music Chair, or any other active member the chapter, Sponsor, and/or Director of Bands sees fit.

If your chapter is using the For Greater Practice Program as part of the Focus on Five Campaign, it is recommended that you select a member of your chapter that is not your Focus on Five Liaison to be your on-site coordinator. This will allow you to develop leaders within your chapter as well as not overextending your Focus on Five Liaison.

## **Participants**

The For Greater Practice Initiative was designed to help chapter members serve their bands and bring a more musical approach to community-based projects. While the guidance within this document refers directly to members with active status, conditional members, and membership candidates are highly encouraged to participate as well! As your chapter calculates your weekly and monthly goals, you may count conditional members and members and membership candidates in your total practice hour goals.

## **Program Goals & Expectations**

Each participant in the program is encouraged to practice at least one hour each week while school is in session. The one hour can be split in whatever way works best for the member's schedule. Our suggestion is to spread it out over either two daily sessions of 30 minutes, or five daily sessions of a 10/15 minute mix. (Example: M/W/F - 10 mins; T/TH - 15 mins).

Chapters will be challenged to log a number of practice hours each month, proportional to the number of active members in the chapter. The monthly goal is calculated to be 4 hours each month (with regards to there being 4 weeks in a month), multiplied by 50% of the chapter's active membership.

4 hours x 0.50 x # of active members = Total # of hours completed by the chapter per month

For example, if a chapter has 24 members, then the monthly goal would be 48 hours of practice (rounded to the nearest half hour).

4 x 0.50 x 24 = 48 Hours

**Please Note:** Although these are the prescribed expectations, chapters are welcome and encouraged to go beyond these expectations. This can include having more than just the 50% of your active members participate or set a higher chapter goal of weekly practice!

## **Sectionals/Group Practice**

Time can be logged for any sort of small form rehearsal and can be performed individually or in a group (**Refer to Appendix A**). When practicing in a group, each individual person would earn credit as well. For example, if there are 3 people in a sectional who practice together for half an hour, then the total hours logged would be 1.5 hours.

Practice can include any type of instrumental repertoire. This can include personal music, flag routines, or even marching sets (**Refer to Appendix A**).

## **Practice Locations**

Due to potential constraints in locations, chapters are encouraged to work with their own programs and plan practice times in advance if necessary. In addition to practice rooms, other suggested areas to practice include:

- Before/after rehearsal on the practice field or in the band hall.
- School of Music/other university rooms (may need to be reserved in advance).
- Available classroom space either in your school of music or elsewhere.

## **At Home Practice**

You may find that your home is your only practice location due to social distancing, full practice rooms, or even a weekend trip home. Make yourself a "practice nook" where you can focus for a few minutes at a time. This can be a transitional area that serves multiple functions like your bedroom, living room, or garage.

#### **Additional Tips for At Home Practice:**

- Share your practice with family members or roommates in short recitals.
- Check with your neighbors on preferred times.
- Try to stick to a routine.
- Make it fun! Use a beat track instead of a metronome or play duets with friends online. Share your work on social media!
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## **Reporting and Tracking Practice Hours**

Following a practice session, members should report their hours to their chapter's designated coordinator. Each chapter coordinator can decide how they collect this data from each chapter member and they are encouraged to display it for all chapter members to see. Click on the links below to see examples of forms that can be used to collect practice hour data.

Sample Google Form for tracking practice hours completed by individual members

Sample spreadsheet for tracking practice hours completed by individual members.

During each semester, the chapter coordinator will be responsible for working with the National VPSP to report their chapter's total practice hours. The National VPSP will set in place the prescribed method of collecting this data from all Tau Beta Sigma Chapters that participate.

#### **Incentives**

Chapters are encouraged to implement incentives for chapter members who are able to achieve expectations or those who go above and beyond the practice hour goals set by the chapter. Here are some examples of participation levels that could be recognized:

- Members with the highest totals at the end of each week, month or semester.
- Music majors with the most practice hours.
- Non-music majors with the most practice hours.

Chapters who are able to track an impressive number of practice hours, will be featured in select editions of the Tau Beta Tuesday Newsletter, Sorority Social Media Accounts, as well as may receive a stripe/Lyre piece as part of the Focus on Five Campaign!

# **Suggestions for Better Practice: Instrumentalists**

Practicing a musical instrument is a very individual process, but there are some general principles that apply to everyone. The following suggestions are designed to help you get started in developing your own best practice routines and other helpful resources can be found in **Appendix B** of this guide.

Within each practice session, we suggest you split the focus of your time between instrumental "Fundamentals" and repertoire that the band will be performing. How you allocate your time is ultimately up to you, as only you know how difficult the current repertoire is for you, how much work you need on fundamentals, etc. If you don't know what to do, try starting with spending 30% on fundamentals and 70% on prepared music, such as for band or other musical projects, and then make adjustments where necessary. You can also always talk to your chapter representative, or other band members for help.

## Warm-Up

The first item you practice in any practice session is the Warm-Up. This is where you get your body and mind ready to play. How you do this on your instrument is up to you. Remember that you're warming up your mind as well as your body. Make sure you are in a location where you can focus and take time for yourself.

#### Scales

Practicing your scales helps you become more fluent at playing in whatever key the music is in. Being more fluent playing in various keys helps you learn new music more quickly and easily, and helps you perform technically challenging passages with less preparation time. If you only practice one fundamental skill, scales are it! For scale practice, we recommend learning all of the scales.

ALWAYS use a metronome when practicing your scales, and ALWAYS play them at a slow enough speed to avoid mistakes. If you practice too quickly, you'll just get better at making mistakes... which nobody needs help with! As you practice your scales, add in various articulations in order to warm-up your tongue. Don't forget to shape your scales so your focus is always on musicality.

Once you've spent a few minutes learning new scales, it's a good idea to play through the scales you know, just to keep them fresh in your mind and muscle memory.

#### **Practice Slowly, With a Metronome**

Probably the most important thing to do when practicing is to regulate your speed, because practicing too quickly causes us to make mistakes, play with extra tension, etc. These issues will tend to happen in the same places again and again, basically reinforcing the mistakes and the feeling of things being difficult in our muscle memory.

It's better to slow down just enough, so you're able to play correctly and with less effort. Reinforce that a few times, then when you feel ready, speed the metronome up a little bit (5-10 beats per minute is plenty!).

## **Break it into Small Chunks**

Research has shown that the human brain is best at learning 4 to 7 pieces of new information at a time. So, when you've got a tricky part in your music, break it into small pieces. Sometimes this means playing one phrase at a time. Other times it can mean just playing 4-7 notes. It depends on how difficult the passage is. Experiment and over time you'll develop a good sense of how far you need to break things down to learn them well.

As you improve the small chunks, you can work on four to seven chunks together, then put larger parts together and so on, until the whole section is mastered. It's like learning to read, by starting letter by letter, then by recognizing individual words, then sentences, etc.

#### **Re-Group Difficult Runs**

When learning difficult runs, it is helpful to break the notes into various groupings. For example: Instead of practicing a measure of sixteenth notes, break the passage up into groupings of two or three. This will allow you to practice manageable groups to get notes under your fingers. Then, try swinging the passage or changing the rhythm. Once your brain can alter a passage, it can put it back together in order to master the original more accurately.

## **Think SOUND!**

Our most important product as musicians is our sound. Always think about what a GREAT sound on your instrument would be and try to achieve that. Long tones are a great method of improving your tone quality. Focus on creating a block of sound, from beginning to end, each note having the perfect sound. Air support and focusing on maintaining a steady tone are crucial, and going slowly is paramount to effectively practicing long tones.

It can also be helpful to pick a great soloist and emulate their sound. It's actually one of the most effective ways to improve your own personal sound. For help with perfecting your sound and tone, there are apps available that will track the consistency of your tone production. See Appendix B for a reference on these apps.

## Repertoire

Once you've spent some time "sharpening your saw," or working on your fundamental skills, it's time to focus on repertoire.

It's often a good idea to start by simply playing through the music, but often you'll know exactly where you're having trouble. A good music practice session will strike a balance between playing through some passages you

enjoy, and deliberately working through (often called "woodshedding") parts of the music that are giving you trouble. Following are some general suggestions for working on music:

## **Think MUSIC!**

While we're working on small technical chunks of music, it's easy to forget we're working on MUSIC and start playing like a machine. Resist the temptation! Always try to keep in mind the emotional content of what you're playing. Catch all the details and nuances in the part (dynamics, articulations), keep in mind the fundamentals, and also add your own interpretations! It may be helpful to listen to recordings of excellent bands playing the piece in order to get an idea of the big picture and how other people's parts work with yours.

When playing through a section or passage you can play through it multiple times, focusing on a different musical aspect each time. This lets you practice the musical aspects while also familiarizing yourself more with the piece.

## Master Level: Score Study

Acquire a score from your band director or online and compare your individual music to what others are doing in the score. This will help you see where your part fits in and help you connect more to the entire ensemblenot just your part. You can start small by looking at what the other parts in your section are playing. Then look at the entire woodwind, brass, or percussion section. Then try to look at the whole score. Don't worry if this seems daunting at first! Following one additional line will give you something to listen to and latch on to during your next rehearsal.

## **Other Fundamentals**

Following scales, you can practice any other fundamentals specific to your instrument that you find helpful. These can be exercises or etudes that you know or suggestions from your Band Director or other trusted sources (Refer to Appendix B).

# **Suggestions for Better Practice: Auxiliary**

Similarly to instrumental practice, auxiliary members should also prioritize practice and fundamentals as part of perfecting their performance and skills. Within each practice session, we suggest you split the focus of your time between "Fundamentals" on each piece of equipment and the repertoire that the ensemble will be performing. How you allocate your time is ultimately up to you, as only you know how difficult the current repertoire is for you, how much work you need on fundamentals, etc. If you don't know what to do, try starting with spending 30% on fundamentals and 70% on prepared choreography.

#### **Body Warm-up**

To reduce any injuries, it is highly recommended to begin each practice session with a body warm-up to ensure your muscles are warm, and awake for your practice session. Make sure to stretch your arms, legs, wrists, and even your neck as part of your body warm up. Complete brief core and arm exercises to increase your stamina and strength for both practices and performances. If you are transitioning into a practice session for dance, take a little longer to warm up your body as recommended by your coach.

Refer to Appendix C of this guide for an example of a short body warm-up, along with other tips for auxiliary members to use as they prepare for practice.

#### **Equipment Fundamentals**

The basis of all choreography on Flag, Rifle, Saber, and Dance begins with fundamentals. As part of good practice, we recommend that you take a few minutes to go through a fundamental warm-up on the piece of equipment/dance you are focusing on during your practice session.

As you practice on a piece of equipment it is customary to begin with spins, transition into cones and flourishes, and end your warm-up with tosses. During this portion of your practice we recommend that you focus on hand placement, timing, and your posture so that you are not only practicing each move but practicing it correctly with the correct foundation. It is highly recommended to do fundamentals on both the left and right side to promote dexterity and build muscle memory on both sides of your body.

## **Break it into Small Chunks**

During your practice if you approach a section that is especially difficult we recommend that you do that section at a slower tempo and increase speed as you become more comfortable with the choreography. As you break the section into smaller chunks, remember to focus on the fundamentals and technique for each section because again, the foundation of all choreography is composed of fundamentals!

Additionally, if your choreography includes body and equipment movements together, practice the two individually and slowly bring the two movements together. For example: If you are trying to practice turning under a toss on a flag- place your flag on the ground and "air flag" your wind-up, release, turn, and catch. Once

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you have that in mind, pick up your flag, do a toss with no turn, and then add the turn on your second or third attempt.

## **New Technique**

Even the most experienced auxiliary member has an opportunity to learn new techniques. Work with your coach/choreographer to learn new techniques in dance or on your equipment that can be incorporated into your personal practice. Look up dance/equipment combinations on YouTube to test your learning and performance skills. Color Guard and Twirlers can learn new tricks on their current piece of equipment or even begin to learn technique on a different piece of equipment (Rifle, Sabre, Double Baton, Fire Baton, etc.) Make sure you take precautions as you learn new techniques so that you do not hurt yourself or others.

## **Perfect Practice Makes Perfect Performance**

Finally, during your practice it is highly recommended that you practice the way you perform! Complete all of the dance moves, arm positions, facial expressions as the choreographer intended for them to be executed. As they say: "Go full out" as you practice, and as you transition to your performances you will feel more comfortable with the choreography.

## **Additional Tips for Auxiliary Practice**

- Play music during your warm-up and even practice your choreography with the performance music.
  - Use fun music, or your marching/winter guard show music as you practice to increase memory of the choreography, as well as to practice tempo changes.
- Warm-up and/or practice in front of a mirror so that you can see yourself in action.
  - This will help you to see your alignment and body lines to further perfect your performance.
- Record your practice session.
  - If you can, record yourself completing the equipment or body warm up and choreography with a phone/tablet/computer. Review the recording so you can find parts of your performance to adjust in subsequent practice. Share these recordings with a peer or with your coach to gain feedback for further improvement.
- Practice with a buddy!
  - This makes practice fun, and helps with timing, performance, and makes both performers better!
- Cool Down
  - Following your full practice session, make sure to take a few minutes to stretch and cool down because dance and equipment choreography can be hard work. This helps your muscles to recover and strengthen as you continue as a performing member of your band.

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# Appendix A: Practice Opportunities For Program Implementation

Note that this list is not an all-encompassing list of practice opportunities, but serves as a springboard to assist chapters in developing a culture of practice within their yearly operations. **Chapters should consult the National VP for Special Projects if there are any activities you would like to consider implementing as a part of the For Greater Practice Initiative. Email: tbs@tbsigma.org** 

| Types of activities that WOULD be considered:  | Types of activities that <u>WOULD NOT</u> be considered:   |
|--|--|
| <ul> <li>★ Participating in the sectionals for large or<br/>small band ensembles (Snare line sectionals,<br/>low brass sectionals, etc.).</li> </ul>   | <ul> <li>★ Attending your required band ensemble<br/>rehearsal or performance (i.e.: Marching<br/>Band, Wind Band, Jazz Band, etc.).</li> </ul>  |
| <ul> <li>★ Participating in an Instrumental Master Class<br/>(Not just being there, actively<br/>playing/conducting).</li> <li>★ Participating in an Auxiliary Clinic (Not just<br/>being there, actively spinning/dancing).</li> <li>▲ Participating in a Combetted's Summarium.</li> </ul> | <ul> <li>★ Attending, but not participating in a Master<br/>Class or Clinic.</li> <li>★ Non-instrument or auxiliary related music<br/>rehearsals (Choral, acapella groups, Voice<br/>Caroling, dance break practice, etc.).</li> </ul> |
| <ul> <li>★ Participating in a Conductor's Symposium<br/>(Not just being there, actively conducting).</li> </ul>  |  |
| Types of project prep chapters <u>COULD</u> use to<br>track practice hours:  | Types of project prep chapters <u>COULD NOT</u> use<br>to track practice hours:  |
| ★ Music preparation for Chapter/Joint Chapter<br>Recitals  | ★ Step or strut practice   |
| ★ Membership Candidate Recital   | $\star$ Non-band related talent show preparation   |
| <ul> <li>★ Music practice for Coda Projects</li> <li>★ Music practice Crescendo Projects</li> <li>★ Music preparation for Women In Music<br/>Recitals</li> <li>★ Practice for ensemble auditions or chair<br/>ranking</li> <li>★ Instrumental ensemble pass offs</li> </ul>                  | ★ Vocal or Choral only musical projects  |
| ★ Music preparation for instrumental<br>accompaniment for rituals  |  |

# Appendix B: Resources for Developing Instrumental Practice Techniques

The Creative Director: Alternative Rehearsal Techniques. Edward S. Lisk. Meredith Music Publications, Ft. Lauderdale, FL (1991). Third edition.

This book includes chapters on rehearsal structure, creating an aural and visual image of sound, ensemble tone quality, rhythmic perception, dynamics, and alternative rehearsal techniques examples. Strong emphasis on auditory and visual/imagery techniques. The system and applications are based upon the circle of 4ths. (Sections are approved to photocopy for student use.)

Foundations for Superior Performance. Jeff King and Richard Williams. Neil A. Kjos Music, San Diego, CA (1998).

A comprehensive series designed to supplement the daily rehearsal, this text covers warm up material that focuses on improving tone production; cultivating greater flexibility, range and endurance; and technique exercises in all major and minor keys.

Habits of a Successful Musician. Scott Rush and Rich Moon. GIA Publications, Chicago, IL (2011).

Sequential text covering extension of rhythmic vocabulary, 200 sequential sight-reading exercises, chorales, and exercises in various keys tonalities, and modes to aid in the development of the complete musician.

I Recommend. James D. Ployhar. Byron-Douglas Publications, Phoenix, AZ (1972).

A supplement to individual instruction, class lesson, or full band rehearsal. One section gives tuning and warm-up hints for specific instruments by experts. Ten units organized with weekly lesson plan suggestion. Exercises included cover lip slurs, chorales, major/minor scale studies, chromatic scales, arpeggios, interval studies, rhythmic studies and more.

Sixteen Chorales by J.S. Bach. arr. Mayhew Lake. G. Schirmer, New York, NY (1938).

Useable by full band, brass choir, woodwind choir.

Symphonic Techniques for Band. Claude T. Smith. Jenson Publications, New Berlin WI (1987).

Over 150 studies developed around 32 technical exercises using varied meters and all major and minor keys. Articulation and dynamic nuances are included and a long-tone version of the major and minor scale precedes each exercise. Also includes 13 chorales.

Symphonic Warm-ups for Band. Claude T. Smith. Jenson Publications, New Berlin, WI (1982).

Three sections - Scales including major, relative minor, and chromatic patterns for all flat keys and G-E concert; unison etudes arranged progressively by key center; and 24 varied chorales.

TIPPS for Band. Nilo Hovey. Belwin-Mills, Long Island, NY (1959).

Takes its title for the areas on which it concentrates: Tone, Intonation, Phrasing, Precision, and Style. Useful material for developing bands.

Treasury of Scales. Leonard B. Smith. Belwin-Mills, Melville, NY (1961).

Includes all major and minor scales in harmonized form, 96 total. Scales are set in SATB format.

101 Rhythmic Rest Patterns. Grover C. Yaus. Belwin Mills, Miami, FL (1953).

Proposed as material that utilizes rest patterns with rhythmic patterns to train students in the silent business of counting rest values. Short, unison exercises written in only three keys (F, Bb, Eb). The emphasis is on counting, not on technical difficulty.

42 Chorales for Band. arr. Philip Gordon. Bourne Co., New York, NY (1962).

Contains chorales from 28 composers spanning four centuries. Most chorales can be performed by like-instrument ensembles, or by woodwind/brass choir.

Tonal Energy Tuner app

This is an excellent app that not only features a tuner, metronome, and pitch generator, but also has an analytical function to track your tone production.

Forscore app

If you use an iPad for rehearsals, this app allows you to house your individual music as well as the entire score for each piece. You can turn pages with a foot pedal so you never have to take your hands off of your instrument. The app also allows you to mark-up your music: highlight, circle, write information, etc...

#### Smart Music

SmartMusic is a web-based suite of music education tools that support efficient practice, helping musicians to develop and grow. It includes over 1500+ method books, receives feedback on your practice time, and a metronome, tuner, and the ability to loop sections are built in and always close at hand.

Music Practice Apps: These apps organize, focus, and track your practice progress.

MyTractice Modacity Better Practice App Tonara

Collaboration Apps: These apps allow you to practice or perform with your friends.

Acapella JamKazam Soundtrap SoundStorming

Original list compiled by Dr. Kyle Glaser, TBSigma VP for Professional Relations (2017-2019) and edited by Dr. Tonya Mitchell-Spradlin, TBSigma VPPR (2019-2021)

# **Appendix C: Resources for Auxiliary Practice**

#### **Auxiliary Body Warm- Up:**

Jogging in place - Begin with your feet in parallel, and start alternately raising and lowering your heels. Gradually increase the movement by picking your feet completely off the floor. Incorporate full arm circles to really get the blood flowing. As you feel warm, jog in circles or even around your practice space.

Shoulder rolls - Get the blood flowing through your arms by gently rolling your shoulders. Lift your shoulders up and down, both forward and backward. Roll shoulders in both directions for about 30 seconds.

Cross-Body Shoulder Stretch- Grab one arm above your elbow with your opposite hand, and pull it across your body toward your chest until you feel a stretch in your shoulder. Hold for about 30 seconds. Switch to the opposite arm and repeat.

Overhead Triceps and Shoulder Stretch- Bring one arm overhead and drop your forearm behind you, resting it on your back between your shoulder blades. With your other hand, grab right above your bent

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elbow and pull gently, until you feel a stretch in your shoulder and the back of your arm. Hold for about 30 seconds. Switch to the opposite arm and repeat.

Leg swings - Swinging your legs to the front and back will warm up your lower body quickly. Hold onto a barre or a chair and wing your legs one at a time.

Toe touches - With your feet parallel, bend at the waist and touch your toes. Keep your knees straight if you can. As you gain flexibility, try to grab the back of your lower legs with your hands.

Leg stretches - Lie on your back with legs out straight on the floor. Raise one leg and gently pull the leg toward your face with your hands. Hold the stretch for 30 to 60 seconds. Switch legs and repeat.

#### More Body Warm Up Videos you can try:

Body Warm Up: https://www.youtube.com/watch?v=kllvd1-hkqs Full Body Stretch: https://youtu.be/sTxC3J3gQEU Dance Body Warm Up: https://youtu.be/PmIKrzDvJHs Quick Core Exercise: https://youtu.be/m4LWCV\_cbjM

## Example Flag Warm-up: (Right and/or Left side)

- Drop Spins 50
- Speed Spins or Peggy Spins- 52
- Flourishes- 32 counts with hand at tab, 32 counts with hand at middle of the pole
- Cone exercise- "Broken 4, 2's and singles"
  - Sharp movement to the front present on count one, hold 2-4. Sharp movement to back present, hold 2-4. Sharp movement to front low angle, hold 2-4. Sharp movement to right slam, hold 2-4. Sharp movement to front present, hold 1 count, sharp movement to back present, hold 1. (repeat) Sharp movement to low front angle, hold 1. Sharp movement to right slam, hold 1. Hit each checkpoint with 1 count for the singles for 16 counts.
- Pole Hits- 4 sets
  - Pole hit (2 counts) to straight up and down (flag facing down), hold counts 3-4. Repeat. Four consecutive pole hits and end on the right slam. Pole hit (2 counts) to the right slam, hold counts 3-4. Repeat. Four consecutive pole hits on the angle and end the fourth flat (flag on the right and hands splitting the tab). Pole hit (2 counts) from flat to flat (Flag continues to end on the right) hold counts 3-4. Repeat. Four consecutive pole hits at flat and end the fourth pole hit with a flag straight up and down like we started.
- Practice Tosses that are in your performance to conclude your flag warm-up
  - Pop Tosses, Horizontal, Speed Spin/Peggy Spin Toss(es), 45's, any tosses that are in your performance choreography.