

TAU BETA SIGMA NATIONAL PROGRAMS GUIDE

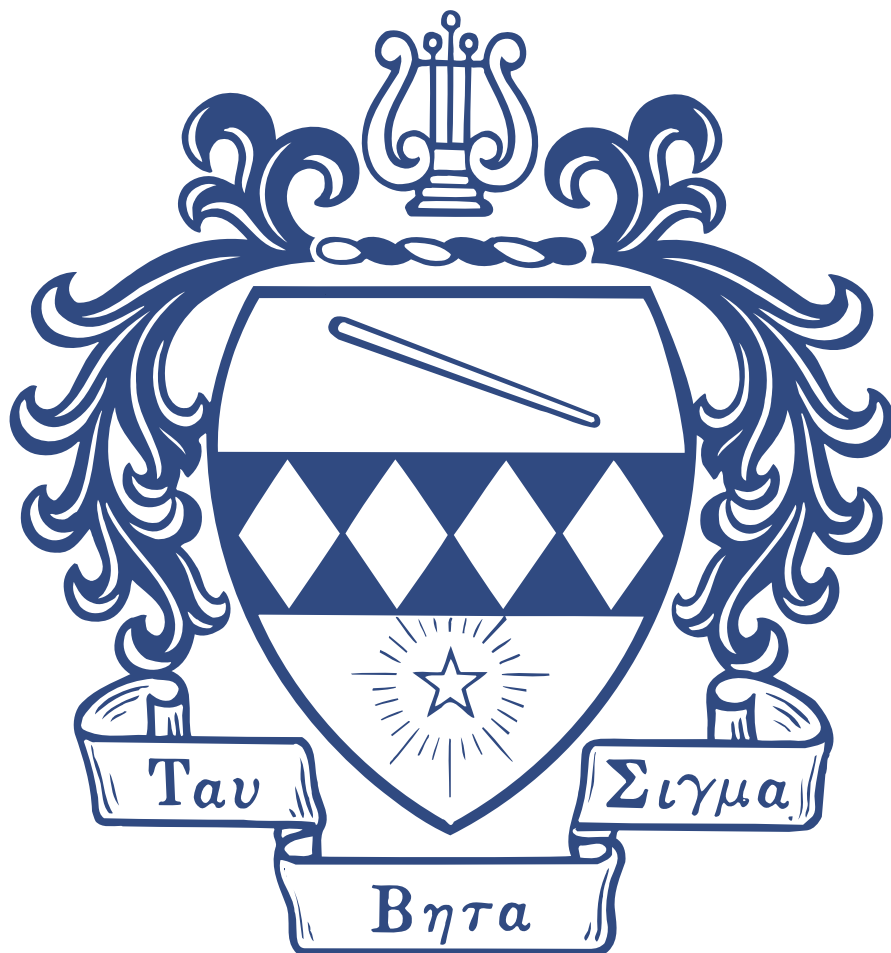
WOMEN IN MUSIC

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NIB AUDITION GUIDE

FOR GREATER PRACTICE



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PROGRAM
GUIDE

women in MUSIC

TAU BETA SIGMA

Speaker Series

Table of Contents

Foreword	2
Introduction	2
Brief Overview of Tau Beta Sigma	2
Tau Beta Sigma’s Mission	3
Program Summary	3
Program History	3
Developing Your Chapter’s Program	4
Who? – You need a Speaker!	4
Identifying Speakers from Diverse Backgrounds	5
Women in Music Speaker Panel	5
For Whom? - Define Your Target Audience.....	6
Where/When? – Reserve Your Space	6
Thanking Your Speaker	7
Honorary Membership	7
Professional Networking	8
Other Resources	8
Appendix A: Sample Letter to Prospective Speaker	
Appendix B: Frequently Asked Questions for Speakers	
Appendix C: Timeline/ Checklist	
Appendix D: Promoting your Women in Music Speaker Event	
Appendix E: Hosting a Women in Music Speaker Panel	

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 2021 by National Vice President for Special Projects Siobhan Wilkes.

Introduction

The purpose of the National Program Guides is better to 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. Examples may be provided within this guide of activities that many Tau Beta Sigma Chapters have completed to spark interest and ideas for you planning.

We know that not every example or guidance 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 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. 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 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

In 1997, Tau Beta Sigma launched its first Woman in Music Speaker Series at all of the spring district conventions. Then National President, Gretchen Buchen, and National Vice President for Special Projects, Karon Miller Hammond, launched this project to fulfill our mission statement's purpose of "encouraging the advancement of women in the band profession."

Our first National Convention Women in Music Speaker was composer Ann McGinty in 1997. Every year since, the National Council of Tau Beta Sigma has recognized women in music to speak and/or perform at both district and national conventions. The program has grown and evolved into a nationwide search to find women with compelling stories to tell and with words of wisdom to bestow upon our membership.

Tau Beta Sigma TBΣ is an organization that welcomes all genders and identities, and the Women in Music Speaker Series speaks to each member in their pursuit of promoting equality, diversity, and inclusion within the band profession. Our chapters use this program to celebrate women in music and connect their band members to new occupations and social contacts.

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.

For more information about past speakers, visit <https://www.tbsigma.org/women-in-music-2/>. 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 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 many years of experience in their field. The knowledge and wisdom 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

Identifying Speakers from Diverse Backgrounds

As your chapter identifies a speaker you are encouraged to look outside of your typical demographics for speakers. Your speaker may provide a new perspective that your chapter and band community has not been previously exposed. Demographics and experiences to keep in mind include:

- Race and Ethnicity
- Cultural background
- Unique music professions
- Disability status
- LGBTQ Experience

Additional Recommendations:

Look outside of your immediate area for a speaker. Your chapter can look at a neighboring town, or even another state to identify a speaker who will provide a new perspective for your audience. If the opportunity is available, use technology to connect with speakers outside your geographical area.

Know that when working with speakers from underrepresented and marginalized communities, speaking events can present a disproportionate financial or emotional burden. It is important to recognize that burden by offering an honorarium.

Be transparent about the themes your chapter would like to address during the program and how they align with our mission and values. This initial conversation may be uncomfortable for some, but it is ideal to prepare your speaker and allow them to set boundaries and expectations. Curating your program should be a collaborative process between the chapter and the speaker, making sure that you have this discussion early and openly.

- For help with the initial invitation for this speaker, see [Appendix A](#) for an example.

Women in Music Speaker Panel

Your search for one speaker can lead you to identify several women who would be an ideal fit for your 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 can hear various experiences at one time. For information on hosting a Women in Music Speaker Panel, visit [Appendix E](#).

Contact Your Speaker

When initially contacting your potential speaker, it is essential to approach them in a very professional manner. A sample email is included in [Appendix A](#) of this document. Additionally,

you may want to enlist your Chapter President, Sponsor, or Director of Bands to initiate contact with the speaker with professionalism in mind.

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. For example, is your event open to the full 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 choose the right speaker and 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, consider inviting a professional composer. Alternatively, 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, university, and community. If you invite 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 to fund 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 to reserve the space. Many speakers will expect there to be audio/visual support to present slides, play music, or be amplified during their talk, so ask your presenter their audio/visual needs as you identify your meeting space. Ensure that you have a capable person on hand to assist the speaker with any setup or technical issues during the presentation.

If hosting your event in-person, think about the physical spaces you have available, and if they are safe and appropriate for your intended speaker. For example, if you're inviting a transgender or gender non-conforming speaker, make sure your venue has an all-gender restroom available. If your speaker has a physical disability, ensure that there are accessible parking spaces near the building. When in doubt, ask your speaker what their needs are and how they can best be accommodated.

Thanking Your Speaker

It is important to show gratitude for your speaker's services, and there are various ways to do so. Extending Honorary Membership, monetary compensation, or 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 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) online.kkylts.org. 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. If your Chapter opts to host a reception after the Women in Music Speaker Event, use this time for attendees to network and visit with your speaker.

Other Resources

The following contains documents that you may find helpful as you develop your Women in Music Speaker Program. [Appendix A](#) contains a sample of an initial contact letter. 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 they will need 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, campus, and community. Finally, [Appendix E](#) provides tips on hosting a Women in Music Speaker Panel.

Appendix A: Sample Letter to Prospective Speakers

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 dedicated to serving college and university band programs. We operate primarily as a student service and leadership recognition society to assist the Director of Bands in developing the leadership and enthusiasm that they require of our band program. Tau Beta Sigma's mission drives our chapter to serve our band and community through music and support women in the band profession.

One way in which we do this is through our annual Women in Music Speaker Series. The primary purpose of the Women in Music Speaker Series is to bring our members and peers face-to-face with women from diverse backgrounds to learn about their past experiences, obstacles, and successes in their professional careers. Their presentations and time have inspired our audiences over the years, and our chapter members look forward to our Women in Music Speaker event each year.

[[Optional: Insert some information on why you all selected this speaker and how they support our mission]]

I know our members would love to learn more about you and your experiences, and I would love to invite you to be our invited Women in Music Speaker. We are looking to host this program (provide a shortlist of potential dates and times). (Our schedule is still flexible, so we should be able to work around your schedule.) Women in Music Speaker sessions usually encompass a 45-minute presentation and a 15-minute question and answer session. I would like to arrange a phone call to 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)

Appendix A: Sample Letter to Prospective Speakers (Diverse Speaker Ask)

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 dedicated to serving college and university band programs. We operate primarily as a student service and leadership recognition society to assist the Director of Bands in developing the leadership and enthusiasm that they require of our band program. Tau Beta Sigma's mission drives our chapter to serve our band and community through music and support women in the band profession.

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In search of a speaker for this year, we are looking for someone who supports our mission to “promote equality and diversity, and empower women in the band profession.” In addition, we are looking specifically to bring in speakers who have different professional and cultural backgrounds to provide a new perspective that our audience has not been previously exposed to.

[[Optional: Insert some information on why you all selected this speaker and how they support our mission]]

I know our members would love to learn more about you and your experience, and I would love to invite you to be our invited Women in Music Speaker. We are looking to host this program (provide a shortlist of potential dates and times). (Our schedule is still flexible, so we should be able to work around your schedule.) Women in Music Speaker sessions usually encompass a 45-minute presentation and a 15-minute question and answer session. I would like to arrange a phone call to 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 greatly appreciate your recommendations.

Sincerely,

(Your Name)

(Your Chapter)

(Your phone number)

(Your e-mail address)

Appendix B – Frequently Asked Questions for Speakers

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, pep band, or concert band.

How long is my presentation?

We have scheduled approximately 45 minutes with about a 15-minute Q&A at the end. The chapter will also be hosting a reception afterward.

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, Prezi's, 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, promote equality and diversity, and 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 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 genuinely look forward to hearing what you have to say!

Appendix A: Sample Letter to Prospective Speakers (Diverse Speaker Ask)

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, <http://www.tbsigma.org/women-in-music-2>. If you have any other questions about presenting, please contact the National Vice President for Special Projects, tbs@tbsigma.org.

Appendix C – Timeline/Checklist

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 Presentation	Milestone:	Date 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, and accessibility requirements.)	
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.	
	Contact District or National VPSP 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 membership fees.	
Chapter meeting prior	Send around a thank you card to the speaker for Chapter members to sign.	
2 weeks	Check-ins:	
	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 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 hours after	Write the speaker to thank them again. An email will suffice but a hand-written note is better. If you passed around the card at the prior chapter meeting as suggested above, be sure to mail it in a timely fashion.	

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 Facebook Event mentioned earlier.
- Tag your District's social media pages and 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 mindful of campus rules regarding flyers!
- Post a flyer(s) in the music department
 - Be mindful 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 mindful of campus rules regarding flyers!
- Ask your campus radio station to broadcast your event information on the radio
- 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
- Email the event information to your chapter/band alumni
- Ask that the event information be broadcasted on your local radio station(s)

- Contact local music educators and ask them to share information about the event with their students and student's 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 and 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 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 summary of the discussion and 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 the 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 roles. If your panelists are working with a non-profit, a specific music agency, or have written articles on particular topics, 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 Vice President for Special Projects.

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Table of Contents

Foreword	2
Introduction	2
Brief Overview of Tau Beta Sigma	2
Tau Beta Sigma's Mission	3
Program Summary	3
Program History	3
Developing the Program in your Chapter	4
What group are you going to work with?	4
How many TBSigma members will participate?	4
What dates are we available to host the program?	4
What is your budget?	5
What type of activity should we do?	5
General Accessibility Recommendations	6
Working with a Local Music Educator:	7
Working with Girl Scouts of America (GSUSA):	8
General Accessibility Recommendations	9
Appendix A: Initial Contact Letter for Local Music Educator	
Appendix B: Initial Contact Letter for GSUSA	
Appendix C: Crescendo Program Record Form	
Appendix D: Timeline/Checklist	

Foreword

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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 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 involvement 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 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 as a 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:

- Day Cares
- After School Program
- YMCA
- Boys and Girls Clubs of America
- Local Music or Art Fairs
- Local Youth Orchestra/Music Ensembles
- Scouts of America
- University Early Childhood Laboratory
- Children's Hospital
- Communities in Schools
- Museums

How many TBSigma members will participate?

Many youth organizations and schools have Adult-to-Child ratios, but remember that these ratios are minimums **Your chapter should be prepared to provide more than the minimum to have an effective activity. In order to qualify as a "Crescendo" activity, your chapter should have two-thirds (2/3rds) of our active membership participating in the Crescendo Event.**

Note: In the case school or location has a lower adult-to-child ratio or does not allow photos, please have music teacher or coordinator complete the [Crescendo Program Record Form](#) with this restriction stated.

What dates are we available to host the program?

Remember that working with youth is different than working with other college students. For example, you may need to set aside hours during a typical school day (7am-4pm) if you plan to work with a local elementary, middle, or high school group. If you plan to work with a youth organization or scouting troop, you may need to set aside an evening or weekend day to

complete your Crescendo activity. Regardless of which group you plan your activity with, try to get at least three dates that you can propose where you will have enough chapter members available to support the program.

What is your budget?

If you plan 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, you should still plan on supplies expenditures, although you may not have the badge expense. 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 projects listed below:

Elementary-Aged Students

- Instrument Petting Zoo
- Create instruments with students from household items
- Music Games that showcase rhythms, instruments, and movement
- Drum Circle
- Assist music teacher with teaching a rhythm lesson
- Conduct a Mini Concert for the students performing contrasting styles of music
- Invite students to a band rehearsal and performance
- Read a music book to the students 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 events
- 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 director and students

High School- Aged Students

- Host or conduct instrument masterclasses to introduce a new technique to musicians
- Play alongside the high school band at a sporting event
- Help students prepare their 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 technique
- Conduct a Mini Concert for the students showcasing contrasting 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 middle school and create a long-standing relationship with this band director and students
- Help teach marching basics, learn music, or drill during band camp
- Host a Band Day where high school students can learn about being in a college band (*A pre-existing Band Day hosted by your university will not count for this project. This 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 various groups outside of a school setting. As you reach your final activity selection, continue to work with the school or organization contact to identify the best project for your audience. For questions regarding the eligibility for a Crescendo project, please contact your National Vice President for Special Projects to discuss.

General Accessibility Recommendations

- Make sure you are looking at physical spaces; know where the accessible entrances are, where accessible parking is, and whether or not volunteer restrooms require an additional level of access, such as a key from a front desk.
- When possible, host events on the first floor of a building. This allows physically disabled participants to move around with ease and makes evacuation easier in case of a fire or other emergency.
- Think carefully about your planned activities and create adapted versions that allow children of all ability levels to participate. These adaptations might include having a version of a craft with precut pieces, having an adapted dance routine planned, or have other ways for participants to respond to questions besides verbally speaking.
- Crescendo events can quickly become very loud and overwhelming for some children, especially children with sensory processing disorders, autistic children, and other neurodivergencies. Try to have an extra room or other dedicated space (besides a

hallway) where kids can safely take a break before returning to the activities.

- It is never inappropriate to ask in advance if any children plan to attend who may need accommodations and what those accommodations are. Group leaders want their students to fully participate in the activities just as much as you do! Collaboration is key, and when events are planned in advance, it can lessen stress on both your chapter and your participants.

Working with a Local Music Educator:

1. Answer the questions in the “[Developing the Program in your Chapter](#)” section so that you know 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. Use 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. Consider reserving a room, obtaining parking information, obtain permission slips, snacks, and directions to the activity site. Likewise, if the educator is hosting, make sure that you have adequate transportation and driving 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 the activity, this may not be an issue. Discuss any paperwork or background check requirement with the band director to ensure that your Chapter can 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 help plan your next Crescendo activity. Additionally, this form can be used as a submission for a Focus on Five Campaign activity if photographs are prohibited 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 know 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 – consider reserving a room, obtaining parking information, obtaining permission slips for parents of the , snacks, and directions to the activity site.
3. Familiarize yourself with the basic structure of the Girl Scouts. Information is available at www.girlscouts.org, including the vocabulary regarding age groups.
 - One appropriate badge is the Junior's "Musician" Skill Building Activity Badge. However, because every level allows participants 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 that still encourage lifelong musicianship.
 - 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. Regardless of your activity, connect with the troop leader or GSUSA Council member to develop the best activity for the participants.
4. Download the GSUSA Safety Guidelines from <http://www.gs-top.org/volunteer-essentials> to ensure 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 Appendix B. 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 Appendix C and have a GSUSA representative sign and date it.
8. Keep two copies of the form – provide one to the Chapter Treasurer and any 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 help plan your next Crescendo activity.

General Accessibility Recommendations

- Make sure you are looking at physical spaces; know where the accessible entrances are, where accessible parking is, and whether or not volunteer restrooms require an additional level of access, such as a key from a front desk.
- When possible, host events on the first floor of a building. This allows physically disabled participants to move around with ease and makes evacuation easier in case of a fire or other emergency.
- Think carefully about your planned activities and create adapted versions that allow children of all ability levels to participate. These adaptations might include having a version of a craft with precut pieces, having an adapted dance routine planned, or have other ways for participants to respond to questions besides verbally speaking.
- Crescendo events can quickly become very loud and overwhelming for some children, especially children with sensory processing disorders, autistic children, and other neurodivergencies. Try to have an extra room or other dedicated space (besides a hallway) where kids can safely take a break before returning to the activities.
- It is never inappropriate to ask in advance if any children plan to attend who may need accommodations and what those accommodations are. Group leaders want their students to fully participate in the activities just as much as you do! Collaboration is key, and when events are planned in advance, it can lessen stress on both your chapter and your participants.

Appendix A: Initial Contact Letter for Local Music Educator

Dear <<Insert contact's Name – use their 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 <<provide 3 or 4 prospective dates>>. I would like to arrange a phone call to develop our program further 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 email address)

Appendix B: Initial Contact Letter for GSUSA or Scouts Program

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 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. In addition, 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 develop our program further 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

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

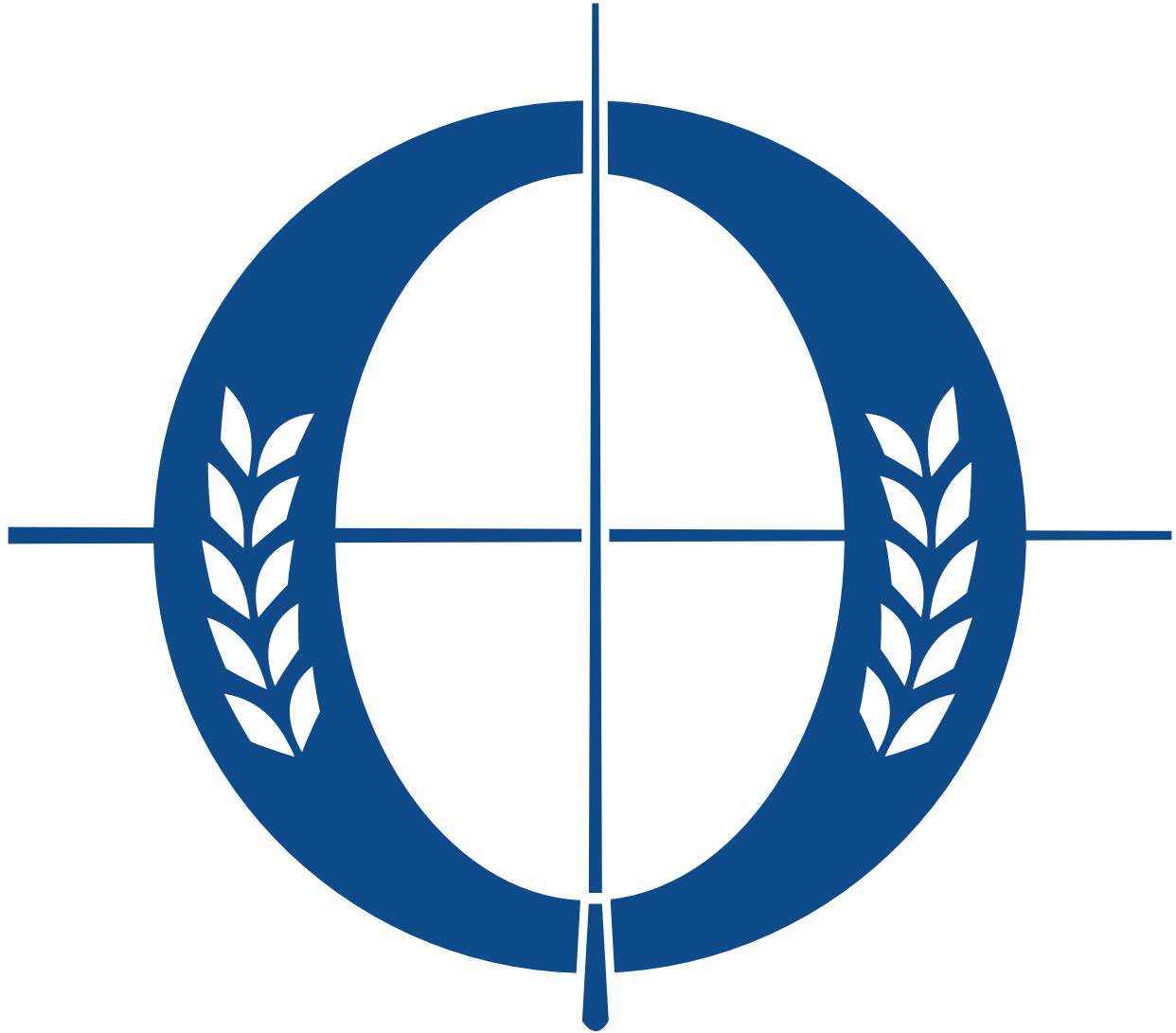
If you have any feedback or questions about this activity or the Crescendo program, please email the Tau Beta Sigma National Vice President for Special Projects, tbs@tbsigma.org.

Appendix D: Timeline/Checklist

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

Time until Presentation	Milestone:	Date Completed
3-12 months	Determine what type of Crescendo event you would like to hold: <ul style="list-style-type: none"> Review list of activity examples listed on page 4 for completion options for this project. 	
	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.) <ul style="list-style-type: none"> Contact Chapter Sponsor and DOB for a list of potential youth organizations and schools. 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, room setups, and accessibility needs if necessary.)	
3 months	Confirm your event with the participating school or organization.	
	Begin promoting your event, if necessary.	
2 weeks	Check-ins:	
	Youth Organization or School	
	Facility	
	Chapter (attendance, specific planning)	
3-5 days	Check-in with Chapter members participating in the event: <ul style="list-style-type: none"> Practice any music that you all will be performing Discuss day-of- logistics for your event (times, travel arrangements, supplies, etc.) 	
1 day	Prepare for the event: <ul style="list-style-type: none"> Purchase/Collect any supplies, materials, etc., needed in one place. Confirm with chapter members regarding the time of the event and transportation to and from the event. 	
30 minutes	Be at the event's location: Walkthrough 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, and have fun!	
After	Thank the youth and the adult supervisor/band director. Please clean up the facility, always remembering to leave it better than you found it.	

The Chapter should retain one copy of this completed document for its records or future officer transition materials.



TAU BETA SIGMA
CODA

Table of Contents

Foreword	2
Introduction	2
Brief Overview of Tau Beta Sigma	2
Tau Beta Sigma's Mission	3
Program Summary	3
Program History	3
Developing the Program in your Chapter	4
Before You Contact:.....	4
What group are you going to work with?	4
How many Tau Beta Sigma members will participate?	4
What dates are we available to host the program?	5
What is your budget?.....	5
What type of activity should we do?	5
Finding Music to Play for Your Coda Project.....	6
General Accessibility Recommendations	6
Working with an Elder Care Facility:	7
Appendix A: Initial Contact with Elder Care Facility	
Appendix B: Coda Program Record Form	
Appendix C: Timeline/Checklist	

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 2021 by National Vice President for Special Projects Siobhan Wilkes.

Introduction

The purpose of the National Program Guides is better to 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. Examples may be provided within this guide of activities that many Tau Beta Sigma Chapters have completed to spark interest and ideas for you planning.

We know that not every example or guidance 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 or National Vice President for Special Projects. 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. 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 eldercare facility such as an assisted living community, a senior living community, or a senior citizen center to develop activities that benefit their residents/members. For guidelines concerning developing a partnership with a local eldercare facility, see [page 6](#).

Other Audiences to Consider Partnering With for Your Coda Activity:

(Note: This is not an exhaustive list)

- Retirement Home or Community
- Nursing Home
- Places of Worship (Church, Synagogue, Mosque, etc.)
- YMCA
- Community Center
- Hospital or Hospice Care Center

How many Tau Beta Sigma 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 minimums. **Your chapter should be prepared to provide more than the minimum to have an effective activity. In order to qualify as a “Coda” activity, your chapter should have two-thirds (2/3rds) of our active membership participating in the Coda Event.**

Note: In the case that the elder care facility has a lower volunteer-to-resident ratio, please have the facility volunteer coordinator complete the [Coda Program Record Form](#) with this restriction stated.

What dates are we available to host the program?

Remember that working with community members/businesses is different from working with other college students. You may need to set aside hours during a regular 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 three(3) dates that you can propose where you will have enough chapter members available to support the program.

Pro Tip: Visiting a nursing home during the holiday season is a popular time frame for various volunteer organizations. Consider visiting these residents at other times of the year as well since these facilities receive many requests for volunteers during the holidays.

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. However, be realistic in your budget. 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 highly 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
- Perform Pep Band tunes or other school songs
 - Teach school cheers or the alma mater
- Do a mini-parade inside or outside of the facility to bring school spirit to the residents
- Conduct a Mini Concert for the audience
- Create a Music and Movement activity to incorporate musicianship and mobility

The above listing is not fully inclusive of activities your chapter can complete for a Coda project. Be Creative! For the final selection of your Coda activity, continue to work with the eldercare 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 wants to perform solos or small ensembles for the Coda Project, your chapter members may need 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

General Accessibility Recommendations

- Make sure you are looking at physical spaces; know where the accessible entrances are, where accessible parking is, and whether or not volunteer restrooms require an additional level of access, such as a key from a front desk.
- Work with the facility coordinator to use a room within the facility that is spacious enough to accommodate your chapter, as well as to allow participants to move around with ease.
- Think carefully about your planned activities and create adapted versions that allow participants of all ability levels to participate. These adaptations might include having a version of a craft with precut pieces, having an adapted dance routine planned, or have other ways for participants to respond to questions besides verbally speaking.
- Be aware of noise levels of performances or even your speaking voice. Identify visiting hours that do not conflict with other events, or even quiet hours within the facility.
- As a rule of thumb: ask the facility coordinator what accommodations that you all can make to activities so that all of the participants can enjoy the Coda activity. Collaboration is key, and when events are planned in advance, it can lessen stress on both your chapter and your participants.

Working with an Elder Care Facility:

Answer the questions in the “[Developing the Program in your Chapter](#)” section so that you know the number of people involved, possible dates, and a budget.

1. Plan for an appropriate space. You will most likely hold this event at the elder care facility, so you will need to make sure that you have arranged for all of the logistics. Things to consider include reserving their activities room and ensuring 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 volunteers. 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. In your search for a facility, connect with Activity Directors, Health & Human Services, or even the Facility Director and inquire how your chapter can work with their residents in the best way. The sample contact letter in [Appendix A](#) can be tailored to suit your needs as you connect with a facility.
4. Confirm with the elder care facility staff member/activities director any restrictions your members have while working with the residents. For example, ask for specific timeframes that the chapter can visit or any sound, space, or mobility accommodations that you need to be aware of.
5. If you cannot take pictures during your event, or are limited in number of participants to attend, complete the Coda Record Form in [Appendix B](#) and have the main point of contact sign and date it.
6. Keep two copies of the form – provide one to the chapter Treasurer and 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 help plan your next Coda activity.

Appendix A: Initial Contact Email

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 dedicated to serving college and university band programs. We operate primarily as a student service and leadership recognition society to assist the Director of Bands in developing the leadership and enthusiasm that they require of our band program. In addition, Tau Beta Sigma's mission drives our chapter to serve our band and our surrounding community through music. With this in mind, Tau Beta Sigma's national program, Coda, aims to partner our chapters with Assisted Living Facilities, Senior Living Communities, 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]

For the beginning phases of this partnership, I was wondering if you could answer a few questions:

- Do you have specific times during the day (or evenings) set aside for visitors and volunteers to have access to the facility? Are there any times reserved as “quiet hours” that you would like for us to be mindful of?
- What is the maximum number of volunteers that you allow in the facility at one time? For example, we may have between 5-25 volunteers participating in this event.
- What activities do your residents like to do? Are there any specific things that you all would like for our group facilitate for your residents? Conversely, are there any activities we should shy away from?
- Are there any special accessibility accommodations that we can provide for your residents? We want to ensure that any activities we plan are adaptable for all those in attendance.

We would like to work with your residents/members by <<insert project idea here>>, and we will be able to provide <<insert number of Active participants>> TBSigma members to facilitate the program. Currently, 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 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 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.

Appendix C: Timeline/Checklist

<i>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.</i>		
Time until Presentation	Milestone:	Date Completed
3-12 months	<ul style="list-style-type: none"> Determine what type of Coda event you would like to hold: Review list of activities examples listed on page 5 for completion options for this project. 	
	<ul style="list-style-type: none"> 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.) Contact Chapter Sponsor and DoB for a list of elder care facilities. 	
	Reserve your space at the Elder Care Facility as needed. (Make sure to include any audio-visual requests, room set-ups, and accessibility requirements 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 style="list-style-type: none"> Check in with Chapter members participating in the event: Practice any music that you all will be performing Discuss day-of- logistics for your event (times, travel arrangements, supplies, etc.) 	
1 day	<ul style="list-style-type: none"> Prepare for the event: Purchase/Collect any supplies, materials, etc. needed in one place. Check with chapter members regarding the time of the event and transportation to and from event. 	
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, poised, and have fun!	
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.

TBS
PROGRAM
GUIDE

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NIB AUDITION EVENT GUIDE

Table of Contents

Foreword	2
Introduction	2
Brief Overview of Tau Beta Sigma	2
Tau Beta Sigma's Mission	3
Program Summary	3
Program History	3
NIB Audition Challenge & The Focus On Five Campaign: The History	3
PIVOT! Your NIB Audition Event	4
Guidelines:	4
FAQ's On How to Host a National Intercollegiate Band Audition Event	5
Who can audition for the NIB?	5
Can Tau Beta Sigma and Kappa Kappa Psi members audition for the NIB?	5
What kind of repertoire should applicants play to audition?	5
When should we host our audition event?	5
What could be included in the budget for an NIB Audition Event?	5
What's the best way to promote NIB Auditions?	6
Where should we host our audition event?	6
What kind of recording equipment should we use?	7
TIPS:	7
Appendix A: National Intercollegiate Band Audition Event Timeline & Checklist	8
Appendix B: NIB Audition Flyers	9
To edit this flyer visit: http://bit.ly/3tcG1ky	9
Instagram Flyer Edit the below template by visiting: http://bit.ly/39u1ZY1	10
Appendix C: Hosting a NIB Audition Event during the Covid-19 Pandemic	11
Guidelines:	11
Spring 2021 Process:	11

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 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 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 Vice President for Professional Relations.

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.kkymbsonline.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.

PIVOT! Your NIB Audition Event

During the 2020-2021 academic year many college and university bands reduced their size; a number of schools even moved their band and music courses to the virtual sphere amid the pandemic. As we move into the Spring 2021 term, some of the restrictions on bands and ensembles have loosened, and Tau Beta Sigma has also revised our guidelines for chapter operations. Given this, chapters have the ability to perform more of their normal business with their Director of Bands' explicit, written approval.

The 2021 National Intercollegiate Band audition process is open for all college and university band members to participate and audition for this ensemble. TBSigma Chapters are challenged to host a NIB Audition Event as part of the TBSigma Focus on Five Campaign, and despite the pandemic, chapters are still encouraged to participate in this challenge. Below are modifications and example ways that your chapter can still fulfil the requirements for this challenge, as well as promote the National Intercollegiate band!

Guidelines:

- Prior to beginning any Chapter projects or Focus on Five Activity, please review the 2021 [PIVOT! Chapter Operations Updates](#).
- Confirm that your campus activities office, Dean of Students, Office of Greek Life, or other authorizing body is permitting your chapter to host in-person activities/events on your campus.
- Ensure that your chapter activity/event has been approved by your Director of Bands in writing.
- Ensure that your chapter follows all campus, local, state, and federal health and safety guidance.
- Connect with your School of Music for information on the 2021 music audition process. If possible, use this process as you host the NIB Audition Event.

If your school is fully virtual, or your chapter would prefer to host a virtual event, please visit [Appendix C](#) for ways to participate in the NIB Audition Event

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

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.

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).

For more information on the current year NIB Audition Requirements visit the National Intercollegiate Band Website: <https://nib.kkymbsonline.com/audition-information/>

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.kkymbsonline.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 could 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 will offer 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 flyer 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 flyer that serves both purposes ([See Appendix B](#)).

Pro Tip: Don't be afraid to reach out to individuals in your band who are great musicians to audition for the band! One-on-one encouragement is a great way to recruit members of the band,

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
- ☐ Practice rooms
- ☐ University recording studio, if available

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.

Please Note: If your chapter is completing an in-person audition event, ensure that you follow your university requirements for practice room and recital hall use.

- Use the dedicated "air out time" requirement between each audition as prescribed by your school of music.
- Provide cleaning materials to auditionees so that they can sanitize the practice room after recording their audition materials. Chapter members should not be responsible for sanitizing practice rooms after each audition.

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 in 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).
 - EX: [Voice Recorder for Android](#), [Voice Memos for Iphone](#)
- ☐ Laptop or Desktop Computer with microphone (This will require software that records audio).
 - EX: [Audacity](#), [Garageband](#).

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 by members of the chapter or Band Staff.
- ☐ 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). For information on individual costs for the NIB, visit NIB.kkymbsonline.com/faq/

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: tbs@tbsigma.org

Appendix A: National Intercollegiate Band Audition Event Timeline & Checklist

<i>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.</i>		
Time until Event	Milestone	Date Completed
2-4 months	Determine the logistics and structure of your NIB Audition Event: <ul style="list-style-type: none"> ★ Primary contact for audition applicants. ★ Location of the event. ★ Date of the event (Choose 1st, 2nd & 3rd options). ★ Determine what is being offered. ★ 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: <ul style="list-style-type: none"> ★ Place any supplies, materials, etc. needed in one place. ★ Check with chapter members regarding the time of the event and transportation (if applicable). 	
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.	
After	Wish the participants good luck. 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.

Appendix B: NIB Audition Flyers

To edit this flyer visit: <http://bit.ly/3tcG1ky>

The flyer features a dark blue background with a faint image of a band. At the top, the text "NATIONAL INTERCOLLEGIATE BAND 2021" is displayed in large, bold, white and blue letters. Below this, on the left, is the NIB logo, which includes the Greek letters "KKΨ & TBΣ" above a shield containing "NIB" and a lyre. To the right of the logo is a portrait of Alex Shapiro, a woman with long brown hair. To the right of the portrait, the text "COMMISSIONED COMPOSER ALEX SHAPIRO" is written in white. Below the logo, the text "JULY 11-13, 2021 GRAND RAPIDS, MI" is shown in white. To the right of this, the text "AUDITION BY APRIL 15, 2021" is shown in white. At the bottom, a light blue banner contains the website "NIB.KKYTBSONLINE.COM" in dark blue.

**NATIONAL
INTERCOLLEGIATE
BAND 2021**

KKΨ & TBΣ

NIB

COMMISSIONED
COMPOSER
**ALEX
SHAPIRO**

**JULY 11-13, 2021
GRAND RAPIDS, MI**

**AUDITION BY
APRIL 15, 2021**

NIB.KKYTBSONLINE.COM

For more information contact:

To set up a recording, contact:

Recordings will be held:

Instagram Flyer

Edit the below template by visiting: <http://bit.ly/39u1ZYI>



LOCAL AUDITION EVENT HOSTED BY:

Insert Chapter Name

Date: Insert Date(s) **Location:** Insert Location

Appendix C: Hosting a NIB Audition Event during the Covid-19 Pandemic

The 2021 National Intercollegiate Band audition process is open for all college and university band members to participate and audition for this ensemble. TBSigma Chapters are challenged to host a NIB Audition Event as part of the TBSigma Focus on Five Campaign, and despite the pandemic, chapters are still encouraged to participate in this challenge. Below are modifications and example ways that your chapter can still virtually/safely fulfil the requirements for this challenge, as well as promote the National Intercollegiate Band!

Guidelines:

- Prior to beginning any Chapter projects or Focus on Five Activity, please review the 2021 [PIVOT! Chapter Operations Updates](#).
- Connect with your School of Music for information on the 2021 music audition process. If possible, use this process as you host the NIB Audition Event.
- Confirm that your campus activities office, Dean of Students, Office of Greek Life, or other authorizing body is permitting your chapter to host in-person activities/events on your campus.
- Ensure that your chapter activity/event has been approved by your Director of Bands in writing.
- Ensure that your chapter follows all campus, local, state, and federal health and safety guidance.

Spring 2021 Virtual Options:

- Host a Virtual NIB Event via Zoom, or some other video platform, where the chapter records musicians' auditions for them.
- Arrange a virtual audition prep session where either a professor of music (or a TA, Doctoral student, etc.) or your Director of Bands could listen to part of a person's audition materials and provide some feedback.
- Host an informational session for your band or create a video of tips that those interested in auditioning can reference as they record their materials.
- Make "Audition Day Kits" with bottled water, a snack, pencils, thumb drive, etc. that musicians can use as they prepare and complete their NIB Audition.

Spring 2021 In-Person Recommendations:

If you have been given the approval by your Director of Bands to host an in-person NIB Audition Event you can continue to host your NIB Audition as described above with the following recommendations:

- Require that those interested in auditioning to reserve a time to audition with your chapter.
- Reserve a room or group of practice rooms to use for musicians to record their audition materials. Use this room(s) on a rotation to allow time for particles to dissipate in the area.
- Follow your university provided guidelines on “air out time” between each scheduled audition as well as any guidance they have on sanitizing.

Prior to completing any chapter service, or National Program activity, chapters should review your local and university guidance on any group gatherings and personal distancing. Please use your best judgement as you complete or attempt any in-person events.

TAU BETA SIGMA
**FOR
GREATER
PRACTICE**
A MUSICIANSHIP INITIATIVE



Table of Contents

Foreword.....	2
Introduction.....	2
Brief Overview of Tau Beta Sigma.....	3
Tau Beta Sigma’s Mission	3
Program Summary	3
Program History	3
Developing the For Greater Practice Program at the Chapter Level.....	4
On-Site Coordinator.....	4
Participants	4
Program Goals & Expectations.....	4
Reporting and Tracking Practice Hours.....	5
Suggestions for Better Practice: Instrumentalists	7
Suggestions for Better Practice: Auxiliary	10
Appendix A: Practice Opportunities For Program Implementation.....	12
Appendix B: Resources for Developing Instrumental Practice Techniques	13
Appendix C: Resources for Auxiliary Practice	15
Appendix D: Frequently Asked Questions	17

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 National Vice President for Special Projects Siobhan Wilkes and National Vice President for Professional Relations 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. The last revision to this document was made June 2021 by National Vice President for Special Projects Siobhan Wilkes.

Introduction

The purpose of the National Program Guides is better to 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. Examples may be provided within this guide of activities that many Tau Beta Sigma Chapters have completed to spark interest and ideas for you planning.

We know that not every example or guidance 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 or National Vice President for Special Projects. 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. 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

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. 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 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, or Director of Bands sees fit. 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.

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 practice will allow you to develop leaders within your chapter and avoid 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 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 their 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 4 weeks in a month), multiplied by 50% of the chapter's active membership.

$$(0.50 \times \# \text{ of active members}) \times 4 \text{ hours} = \text{Total \# of hours completed by the chapter per month}$$

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

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

Sectionals/Group Practice

Time can be logged for any small form rehearsal for individuals or in a group (**Refer to [Appendix A](#)**). When practicing in a group, each person would earn credit as well. For example, if three people in a sectional practice together for half an hour, the total hours logged would be 1.5 hours.

Practice can include any 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 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. Your "practice nook" 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!

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](#)

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 can 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 can track an impressive number of practice hours will be featured in select editions of the Tau Beta Tuesday Newsletter, Sorority Social Media Accounts, and 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 some general principles 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 the repertoire that the band will be performing. How you allocate your time is ultimately up to you, as only you know how challenging the current repertoire is for you, how much work you need on fundamentals, etc. If you do not 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 scales helps you become more fluent at playing in whatever key the music is in. Being more fluent in playing 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 will 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. Do not forget to shape your scales, so your focus is always on musicality.

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

Practice Slowly, With a Metronome

Probably the most essential 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 repeatedly, basically reinforcing the mistakes and the feeling of things being difficult in our muscle memory.

It is better to slow down just enough so you are 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 have 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 complicated the passage is. Experiment, and over time you will 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 until the whole section is mastered. It is like learning to read, by starting letter by letter, then by recognizing individual words, then sentences, etc.

Re-Group Difficult Runs

When learning challenging 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 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 an excellent method of improving your tone quality. Focus on creating a block of sound, each note having the perfect sound from beginning to end. 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 is one of the most effective ways to improve your own individual 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 have spent some time "sharpening your saw" or working on your fundamental skills, it is time to focus on repertoire.

It is often a good idea to start by simply playing through the music, but often you will know exactly where you are 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 working on small technical chunks of music, it is easy to forget we are working on MUSIC and start playing like a machine. Resist the temptation! Always try to keep in mind the emotional content of what you are playing. Catch all the details and nuances in the part (dynamics, articulations), keep in mind the fundamentals, and add your own interpretations! It may be helpful to listen to recordings of excellent bands playing the piece 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 part 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 ensemble- not 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 full score. Do not 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

Similar to instrumental practice, auxiliary members should also prioritize practice and fundamentals to perfect 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 challenging the current repertoire is for you, how much work you need on fundamentals, etc. If you do not know what to do, try starting with spending 30% on fundamentals and 70% on prepared choreography.

Body Warm-up

It is highly recommended to begin each practice session with a body warm-up to ensure your muscles are warm and avoid injuries. Make sure to stretch your arms, legs, wrists, and even your neck as part of your body warm-up. Complete a brief core and arm exercises to increase your stamina and strength for both practice and performance. 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 and 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 basic 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 sides to promote dexterity and build muscle memory on both sides of your body.

Break it into Small Chunks

Suppose you approach a challenging section during your practice. In that case, 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. Remember that 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 you have that in mind, pick up your flag, toss with no turn, and 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 you can add to 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 learn the technique on a different piece of equipment (Rifle, Sabre, Double Baton, Fire Baton, etc.) Make sure you take precautions as you learn new techniques not to 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, and facial expressions as the choreographer intended to execute them. 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 the memory of the choreography and practice tempo changes.
- Warm-up 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 which will further enhance 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 completed 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.

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 Vice President 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 <u>WOULD</u> be considered:	Types of activities that <u>WOULD NOT</u> be considered:
<ul style="list-style-type: none"> ★ Participating in the sectionals for large or small band ensembles (Snare line sectionals, low brass sectionals, etc.). ★ Participating in an Instrumental Master Class (Not just being there, actively playing/conducting). ★ Participating in an Auxiliary Clinic (Not just being there, actively spinning/dancing). ★ Participating in a Conductor's Symposium (Not just being there, actively conducting). 	<ul style="list-style-type: none"> ★ Attending your required band ensemble rehearsal or performance (i.e.: Marching Band, Wind Band, Jazz Band, etc.). ★ Attending, but not participating in a Master Class or Clinic. ★ Non-instrument or auxiliary related music rehearsals (Choral, acapella groups, Voice Caroling, dance break practice, etc.).
Types of project prep chapters <u>COULD</u> use to track practice hours:	Types of project prep chapters <u>COULD NOT</u> use to track practice hours:
<ul style="list-style-type: none"> ★ Music preparation for Chapter/Joint Chapter Recitals ★ Membership Candidate Recital ★ Music practice for Coda Projects ★ Music practice Crescendo Projects ★ Music preparation for Women In Music Recitals ★ Practice for ensemble auditions or chair ranking ★ Instrumental ensemble pass offs ★ Music preparation for instrumental accompaniment for rituals 	<ul style="list-style-type: none"> ★ Step or strut practice ★ Non-band related talent show preparation ★ Vocal or Choral only musical projects

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 parallel and start alternately raising and lowering your heels. Gradually increase the movement by picking your feet entirely off the floor. Incorporate full arm circles to 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 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 swing 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.

Appendix D: Frequently Asked Questions

- Do sectionals for marching band count for tracking hours? It is required to participate and play for one of the varieties of sectionals held during each week of marching band.
 - Absolutely! So if you are practicing outside of regularly scheduled marching band rehearsals, that time can count toward your hours. What would not count is participating in a regularly scheduled rehearsal or sectional that is held during band camp or regular season.
- Let's say that my chapter does not have a rush class for the incoming fall school year. If we were to have a spring rush class in 2021, how would the hours of the membership candidates add to the hours needed to be completed by the chapter per month?
 - Membership candidates and conditional members are also encouraged to participate in the challenge. If you have a spring class during those months, you can include them in your total practice hour goals (using the formula provided to calculate that exact number value).
- Does the program begin at the start of school in August and end when school is out of session for the year?
 - Chapters should track practice hours each month that school is in session, or within the timeframe that you agreed to run this initiative. The start and end timeframes are somewhat ambiguous, and that was on purpose because every school has a slightly different academic calendar.
- What is defined as practice, and who decides if it's practice or not? Does the FGP Coordinator decide what is practice or not?
 - **Any practice that takes place outside of a regularly scheduled rehearsal/class can count for practice hours for the For Greater Practice Initiative. The National Program Guide outlines what activities can be defined as practice and how to track hours for group proactive as well. See [Appendix A](#) and the below list for approved practice activities:**
 - Participating in the sectionals for large or small band ensembles (Snare line sectionals, low brass sectionals, etc.).
 - Participating in an Instrumental Master Class (Not just being there, actively playing/conducting).
 - Participating in an Auxiliary Clinic (Not just being there, actively spinning/dancing).
 - Participating in a Conductor's Symposium (Not just being there, actively conducting).
 - Music preparation for Chapter/Joint Chapter
 - Recital rehearsals
 - Membership Candidate Recital
 - Music practice for Coda Projects
 - Music practice Crescendo Projects
 - Music preparation for Women In Music Recitals
 - Practice for ensemble auditions or chair ranking
 - Instrumental ensemble pass offs
 - Music preparation for instrumental accompaniment for rituals

- Would activities such as mouthpiece exercises, reading through new music, breathing and breath support exercises, or stretching (guard) count as practice?
 - Absolutely! Other activities that members can use include:
 - Practice rhythm and sight-reading skills (can practice sight reading vocally).
 - Research some of their previous or current band repertoire to better understand the piece(s). Also, finding recordings of them so that they can listen to and understand the piece.
 - Do breathing exercises like breathing gym and stretches like yoga for musicians every day to stay in shape.
 - Score Study
 - Research the background of a piece of music
 - Listen to performances of songs that they are looking to play to hear how they should be performed.
 - Practicing for a handbells concert
 - Practicing another instrument they may have access to at home (ukulele, recorder, piano, etc)
- How many members of the chapter need to participate in the challenge?
 - We are encouraging all active members to practice. If they do not have access to their instruments or a practice space they can use some of the ideas within this guide. 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 membership candidates in your total practice hour goals.
- What does “while school is in session” mean? Could part of our 3 months occur during a school break, or would that violate the challenge?
 - The most important part of the challenge is to achieve the chapter’s goal. Most chapters do not conduct business over breaks, so that is where the "while school is in session" part comes from. If they happen to track hours over the winter break- that is fine, as long as they reach that 3-month goal. Additionally, if a chapter takes longer than three consecutive months to reach that 3-month goal- that is fine as well because the main objective is to meet the overall goal.