

Marching Band Resource Guide

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Powerful Program Development

Michael J. Cesario

I. A Great Program Develops Three Concepts Equality

- Tradition—** Analyze & Capitalize on the meaning of the group to the community, the Members, and the pageantry world. Try to capture the essence of the group, Projecting its look and sound, without resorting to old songs or tricks exclusively.
- Innovation—** Explore & Invent new ideas and concepts. Use Brainstorming in groups, as well As individual creativity to devise magical, never-before-seen ways of producing Field music.
- State-of-the-Art—** Research & Adapt successful approaches used by the leaders in the activity. Stay current with the most recent developments in dance, television, opera, MTV, as well as band and drum corps.

II. Adventure vs. Achievement

Given a 7-10 minute performance time:

1. What opportunities can you investigate using the choices available?
2. Try to intensify rather than dilute you subject matter, since time is condensed. (All of "West Side Story" will not fit into 10 minutes!)
3. Don't put everything you know into one show, as idea will crowd each other out.
4. Learn to edit ideas—in planning and in process-so the performance makes a point.
5. Remember, all effect is not loud music or bright colors.
6. Find the 'Q' points which cut through the clutter of other stimuli. (Competing bands, homecoming, bad weather, etc.)

continued.....

Troubleshooting is of maximum value during the creative, learning, and polishing phases.

Consider:

- A) Skill level of performers and instructors.
- B) Quantity and frequency of musical and visual demands.
- C) Available rehearsal time for:
 - 1) Training – Basics from scales to size of step.
 - 2) Learning – Understanding & Memorization.
 - 3) Ensemble – Musical in Visual Format.
 - 4) Special Effect – Guard/Musician interaction or prop usage require additional time.
- D) Expectation Levels (of reward) For:
 - 1) Instructors (Avoid personal aggrandizement at expense of members)
 - 2) Members (Avoid over-arching competition on each facet of membership & performance)
 - 3) Boosters (Avoid influences and goals applied from outside the core)

III Identify & Explore the Potential for Every Component.

Content

- A. Music
- B. Movement/Dance
- C. Graphics/Art
- D. Theater/Drama

Production

- A. Emotional Appeal
- B. Intellectual Appeal
- C. Conflict/Resolution
- D. Variety

Style

- A. Symphonic
- B. Jazz/Pop
- C. Show Biz
- D. Avant Garde

Venue

- A. National Competitive
- B. Regional Competitive
- C. Local Exhibition
- D. Combination

Creating the Total Package

Michael J. Cesario

THE BEST OUTDOOR PAGEANTRY IS THE WORDS TO THE MUSIC;
THE ILLUSTRATION OF THE MUSICAL INTENT IN A WAY
THAT IS IMMEDIATELY CLEAR, DEEP,
SURPRISING AND LOGICAL.

I. The Guidelines for Design Impact

1. Visibility
2. Identity
3. Practicality

II. The Program of Greatest Impact

- A) Clarifies its ideas with clear musical and visual ideas. Strong clean lines of thought avoid clutter and guarantee accessibility by the target audience.
- B) Enriches the presentation with nuance, detail, shadings, subtlety, and meaning. This allows the show to "ask questions."
- C) Unifies the diverse elements into a strong, solid whole-a hard, valuable diamond with many brilliant facets.

IN SINGULAR, PLURAL, AND UNIT APPLICATION

III. Vivid uniforms, costumes, flags, and props are the product of:

The Understanding and use of

1. Line
2. Mass/Space [depth perception]
3. Color [a) hue, b) value, c) intensity-saturation]
4. Balance including Size & Scale
5. Organization
[a) opposition (contrast), b) similarity (perceived relationships)]
6. Pattern
7. Theme and Variation
8. Rhythm
9. Dynamics [a) movement, b) rate of change, c) speed, d) velocity]
10. Development [growth leading to another level]

IV. Validating Good Visual Design

- 1) Quality- Is it substantial, appealing or intriguing, motivated, capable of increasing dimension during the season?
- 2) Function- Does it fulfill its purpose, illustrate the ideas, deliver the intended messages, reveal musical information?
- 3) Efficiency- Is it physically performable, does it use more energy than needed to do the job, do the components fit smoothly together, or is the fit forced?
- 4) Acuity- Clarity with an edge; Is it understandable, accessible, focused, and well-spoken?

V. Elements of Design Beyond the Call of Duty, but Necessary to Deserve Big-Time, Major League, Drop-Dead, Mega Scores

DETAIL: completion of thought, not fussy clutter or relentless activity

CONTRAST: opposites creating conflict, abrupt or surprising changes

EXAGGERATION: heightened reality, scale, volume of space, proportion

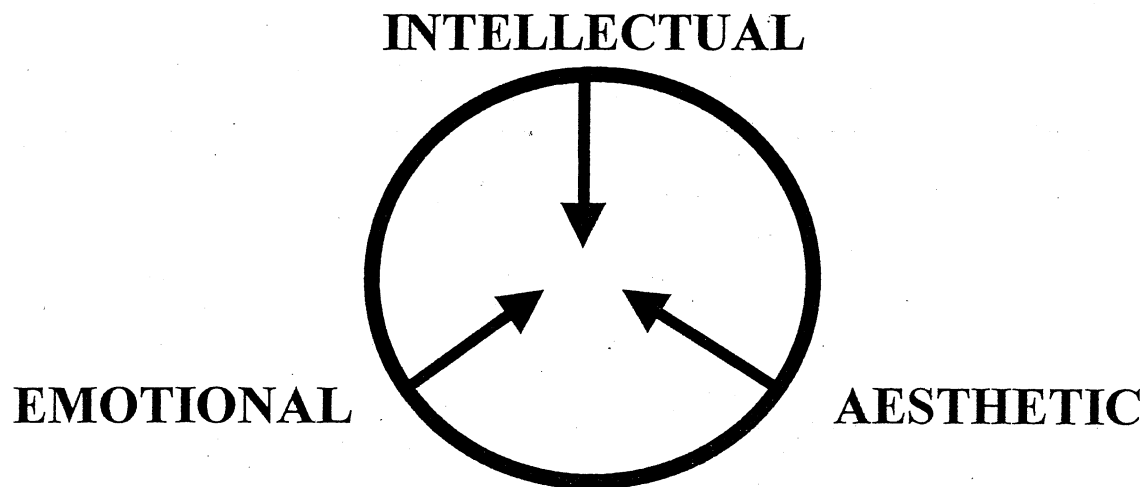
SIGNATURE: personality clues, identity trademarks of unit or designer

MOTIF: repetition or re-iteration of theme or style, not redundancy

SIMPLICITY: ease of perceptibility, nuance, subtlety, refinement

URGENCY: importance of all moments, illusion of 1st time, risk/challenge

RESONANCE: richness of move or look, staying power, symbol reference



The three approaches to creating effect, Intellectual, Emotional, and Aesthetic, comprise the **TRIAD** of effect options. These choices may be presented singly or in combination fusing 2 or 3 and creating effect variety. The simultaneous fusion of all three offers the strongest effect potential.

The intellectual aspect of effect is reflected in the range and quality of the design.

The aesthetic aspect of the effect involves familiarity or intrigue, which hold the audience's attention.

The emotional effect is the planned response to stimuli that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction.

It is important to stress that great effect depends significantly upon the quality, development and range of the repertoire design in order to assure its greatest success. Groups can successfully generate impressive isolated effects, but it is through the quality, development, and detailing of the design that these effects are woven together for the maximum full effect.

When, where, how, and why effects occur successfully, involves:

The manner of presentation, how you create the effect, equipment, drills, form, movement alone or in combination.

Pacing – the “when” factor of planned events. How close, how often, how large (did you look at your watch?)

Continuity – the development, connection and evolution of planned events

Staging – where each event is placed on the stage

Coordination – how ALL elements work together to heighten the effect

Impact points – the beginning of important visual ideas.

Resolution – the compilation of important visual ideas.



Bands of America Summer Symposium 2004

"General Effect: A Dual Perspective" *David Starnes, Clinician*

From the Director Perspective

- I. The components by which general effect is evaluated:
 - Emotional – Intellectual – Aesthetic
- II. What does the sheet mean? Repertoire (What) and Showmanship (How)
- III. What are the descriptors I should consider when programming?
 - Creativity/Pacing/Coordination/Staging/Musical Interpretation
- IV. How does one judge art? What one thinks is effective may not be effective to another.
- V. Should there be a balance of emotional-intellectual-aesthetic or does one drive the other when considering the total show concept/package?
- VI. How do I recognize what will/will not work when considering effect? What should I do if it is too late to modify the product?
- VII. Do my students have an impact on general effect or is this only a director/design staff issue.
- VIII. How can I allow the judge to see/hear the show as I see/hear it?
- IX. Within the design, are the desired effects possible in terms of GE?

From the Judge's Perspective

- I. Does the program demonstrate a clear sense of purpose, communication, and pacing?
- II. Does the program demonstrate variety in musical scoring/orchestration, textures, rhythmic contribution and sonority?
- III. Is the program innovative without being offensive, abrupt, or too cerebral?
- IV. Did I "get it" on the first read or would I need to see it 2-3 times to fully understand the concept of the design?
- V. Are the effects being generated of only the emotional level or did the designer plan the intellectual and aesthetic levels to be incorporated into the program?
- VI. Do the performers communicate the intended effect and create levels of communication that allow the listeners/viewers to become engaged?
- VII. Did I provide feedback for the director, design team, as well as the performers?
- VIII. Would I play MY tape for a band room full of students?
- IX. Did I consider the BOA General Effect placemat when ranking and rating this group in the category of general effect?



*The Design Process:
"Bit by Bit, Putting it Together"*

2004
Summer Symposium
Design Clinic

Richard Saucedo
Director of Bands
Carmel High School
Carmel, Indiana

David Starnes
Director of Bands
Kennesaw Mountain High School
Kennesaw, Georgia

Initial Design

- Individual ideas of director/self-brainstorming and sleepless nights
- Musical considerations – strengths/weaknesses of the upcoming year's performers
- Increasing difficulty of previous year/student expectations/parent expectations
- Long-term effect of the product – remembered /forgotten, loved or despised?
- Realistic effectiveness and realistic performance opportunity
- Will the kids "buy it?" Will the staff think that it is time worthy?
- What's in it for the kids?!
- Entertainment value for audiences. Will they "get it?"

Secondary Step

- Discuss with associate and assistant directors the vision behind the madness and hear their opinions and thoughts of the design. Hear and include their input of ideas.
- Full staff meeting of colorguard and percussion design team to communicate ideas, brainstorm their thoughts, ideas, and conceptual probabilities.
- Announce and discuss the show at spring information meeting with all students and parents. Play musical excerpts if possible and discuss "the moments" that will characterize the show.

Making the Design Tangible

- Create a template/storyboard detailing the entire show, including musical possibilities, length of each movement, description of each movement's purpose, colors involved, effects that should occur, transitions, and personality of each movement.
- Listen to music and then listen to more music, and by the way, listen to more music. Never settle for "it's ok." If it doesn't feel like it will work, it probably will not. Does the answer lie in an original composition?
- Get to know the notebook that never leaves your bedside, briefcase, or desk.
- Think about the show from beginning to end. What are you communicating? What are you offering the audience? The performers? YOURSELF?
- Critique your design before you start writing. Have others that you trust (even if there are a trustworthy parent) hear your intentions and listen to their "yahoos" or reservations.

Producing the Design

- Conference call with your music and drill writers. Let them hear YOUR intentions for the product and vision for the show. For the music arranger: Make a sheet for musical edits (measure by measure), intended impact moments, probable voices, transitions, etc. For the drill writer: suggest moments in the music, phrase by phrase that you see them moving, holding, body movement, or ideas for drill sets/effects. The balance of creativity from the designer and the communication from the director is crucial. *Don't assume they know if you haven't been specific of your vision.* Everyone must stay on the same page for the team to be effective.
- Create a production schedule based on camps, performances, and availability of writers schedule and stick to it. Be realistic.

Implementing the Design

- Music: Listen for voicing, blends, colors, technical demands, and realistic opportunity to communicate the material early on in the process. Make necessary revisions as soon as possible.
Drill: Look at staging of melodies vs. countermelodies and harmonies. Consider stage of percussion for pulse, balance, and integration. Look for staged guard moments that are crucial for selling the idea of the design. Consider the visual package a silent movie at this point and see if you can tell if the drill is indicative of the musical score.
- Make staff meetings a daily event during the implementation phase. Hear the concerns and address them early on and the "snowball" will be much smaller once the show is complete.
- Videotape at least one rehearsal run-through per week. This will allow you to see/hear the product and allow the kids to see their "performance" in a *rehearsal* situation.

Refining and Perfecting the Product

- Refer to the initial design template and see if you have achieved your initial vision of the show. Does it have the effect moments you programmed? Does it contain the variety you envisioned? Does it connect and transition well? Does the guard play an important role? Are there "tremor-effects" throughout that lead to the "earthquakes" or do you rely on only one level of effect for communication?
- Is it entertaining and really understandable? No, really?
- Continue the videotape process and hold staff meetings once per week but have a daily typed agenda for the staff, drum majors, and section leaders of that day's priorities. Communicate your intentions, clearly.
- Keep an open mind for revisions, additions, rewrites, etc. Change is GOOD! (but don't delay)
- If possible, have the music and drill writers attend a rehearsal to see the product and hear their suggestions. If not, definitely send a videotape for them to review and critique.
- Finally, keep the kids in the loop. Define for them their responsibilities as players, marchers, and *artists*. Let them tell you the emotions they interpret at any given point in the program. You may find out that the design may not be the issue, but the understanding of role by the performers. Use analogies if necessary to communicate your vision of style, emotion and audio/visual communication of the product.

Five Proven Methods for Smaller School Bands

by **Tim Allen**

Director, Adair County High School Band, Columbia, KY
Bands of America 2006 Grand National Class A Champion

WHILE IT IS ASSUMED (AND

understandably so) that smaller school bands have many obstacles to overcome in order to succeed in the realm of marching band, there are some methods that have proven to be successful and, if pursued with persistence, these methods can somewhat "equalize the playing field" when competing with larger school bands. Here are five suggested methods that have served our small high school marching band well over the years.

Make the band larger.

You can't add more members to the band if you haven't got them, so you create the illusion that the band is bigger than they really are by making the performance field smaller. How do you do that? By creating an implied stage back-drop using props, small stages, or simple black panels strategically placed on the field.

Imagine an arc or the top half of a linear picture frame positioned on the field that starts at the side one, 20 yd. line, 8 steps behind the front side line that arcs (or frames) backfield to a point on the 50 yd. line 8 steps forward of the back hash, and continues around and forward to a point on the side two, 20 yd. line, 8 steps behind the front side line. It isn't necessary to fill up the field with props butted up end to end. Plenty of space can be allowed between props as long as there is an "implied" connection between the elements.

By utilizing this method, you have essentially shrunk the performance stage by nearly half, thereby creating the look and feel that the band is larger and is using virtually all of the "available" space.

Know your strengths and weaknesses.

Band personnel changes from one year to the next, and as such, so do ability levels within sections. Whether you do your own musical arrangements or have someone else do them for you, tailor the arrangements to maximize

your strengths and hide your weaknesses.

Don't write the parts too thick. You wouldn't want a woodwind section which consisted of 6 clarinets, 8 flutes, and 5 saxes to play an exposed 3 part harmony ballad segment. It simply would not be musically effective on the field because of limited numbers. Arrange it as a unison woodwind moment with pit or soft low brass accompaniment.

Feature some of your accomplished players as soloists. Consider amplifying woodwind soloists (assuming they have the artistry) for another type of woodwind moment. Edit, edit, edit! Don't be a slave to the score. Adapt and make changes as necessary to obtain optimal effectiveness.

Staging.

Proper staging for small bands is critical. Obviously, the musical element that has the important line – whether brass, woodwinds or battery percussion – should be staged with proper proximity to the audience, and be making the visual statement as well. To ensure effective musical impacts through volume, the winds (particularly brass) should be centrally staged (between the 35's) and no further backfield than 8 steps forward of the front hash. Quieter musical moments are opportunities to explore re-staging and/or opening forms further backfield or laterally. Communicate with the drill designer, but don't be a slave to the drill. Adapt and make changes as necessary to obtain optimal effectiveness. Sound familiar?

Have an identity.

Try to convey to the audience a style and presence that is unique and memorable. It can be something as simple as the way the performers stand, or the manner in which they move. Is there evidence of multiple responsibilities from the performers? Can the guard play musical instruments? Can the winds and percussion perform guard

movements? Confidence, aggressiveness, intensity, emotion and energy are evident in marching and playing. As the sheets say, the students must communicate their roles as "performers." Make sure the students know that.

No dead wood.

How do you make a small band sound like a large band? You don't. Raising a small band's volume level to try to match that of a larger band is only going to lead to over-blowing, poor embouchure development and ultimately low music scores.

However, you can maximize a small band's volume output, without over-blowing, by striving for "no dead wood". That is to say that every single individual player is responsible to his or her part from beginning to end. Each musician is accountable for 100% contribution to the band's sound. Basically – they all play – with a good characteristic sound. No dead wood.

Knowing that there are different ability levels within each section, it may become necessary to "groom" parts for younger players. A technical sixteenth note passage might be simplified to a pattern of an eighth and two sixteenths for younger players. But the important thing is that they are playing. They are contributing. They are important. This is actually a slight advantage for smaller bands, because time can be made to work with the individual musician, whereas larger bands may not have that opportunity.

Regardless of the size of the band, good tone quality is good tone quality, good balance is good balance and good intonation is good intonation. (as well as all the other musical elements). And this, of course, is all made possible by good basic playing fundamentals.

These methods are not the cure-all remedy for smaller school bands, but when put into practice to the point that everyone in the program "buys" into the idea behind the methods, the chances for better success go up measurably.

Tim Allen is the Director of Bands at Adair County Schools in Columbia, Kentucky having taught there for the past twenty-five years. He obtained his Bachelor of Music Education Degree from the University of Tennessee in Knoxville, and holds a Master's Degree from Western Kentucky University in 1986.

The Design Pyramid

Orchestrating General Effect for a "small band"

by Kevin Ford

Director, Tarpon Springs High School and
Co-Founder of INSPIRE...Music and Entertainment Productions



THE DESIGN PYRAMID IS MY SEQUENTIAL METHOD AND APPROACH FOR consideration during the process of building a production that is entertaining, thought provoking and effective. This article will briefly outline some considerations for your thoughts and provide insight into the process which assists me when designing a product for my business Inspire Music and Entertainment Productions as well as Tarpon Springs High School.

The Design Pyramid

1. **Create:** In order to inspire your students, staff and community, every process must begin with enthusiasm and excitement for what you are doing. Remember, if you are performing your show for a football crowd as well as a "band audience", it is important that the effectiveness and intellectual dialogue relate and be clear to all levels of your audiences. I encourage you to NOT overemphasize "how the judges will react," but rather how your students, community and school will be affected by your program.

Questions for consideration when beginning your design process:

- Who is my audience and whom will we be performing for the most?
- List as many themes or musical compositions that might not only inspire your students but you and your staff as well.

- Which theme or musical composition encompasses the most variety and opportunity for musical, visual and general effect?
- Narrow down your theme or music for selection. If you have a theme and no music, do you have an experienced composer that could write a quality original composition for your story board that you have developed?
- Will this theme or show be educational and inspirational for your students, appealing to your community, and entertaining for your target audiences?

2. **Research:** Once you have chosen your music or theme do as much research and exploration as possible. Explore thoughts and imagery that is outside of the marching band arena. Search for inspirations that are relevant to your theme or composition and that will allow you to bring something new to the activity and will generate an interest for the audience.

For example: In the 2005 Tarpon Springs High School "Pathways" production, my business partner Frank Sullivan and I listed as many paths, symbols and images that we could think of that would support or illustrate "Pathways." We concluded this process with an enormous amount of information. This information ranged from different Pathways an individual could take with their lives, to several images and symbols that reflected direction, paths and our subject. It was through this research we began to build and specify exactly what message, motif and direction we wanted to conclude with. It became clear that we were inspired to use the "arrow" as a visual motif. It was at this point we decided that rather than having our guard spin equipment at the beginning of the show, we would use aluminum arrows, which would support our storyline and hopefully generate an effect that was different (see photo, right). It was also through this process that we narrowed down the five movements/pathways we were going to interpret musically and visually that provided us with the most emotional value and variety within our production.

If you are proceeding with an existing musical composition, I suggest you thoroughly research the composer. Find out exactly what inspired them to write that composition, see if that inspiration could provide you with some opportunities to build your visual identity and effect into your program.

Musical Considerations when developing your program:

- Do these musical selections provide an opportunity for different timbres, tempos, dynamics, tone colors and a variety of emotions to be explored?
- Can this music be effective at dynamic levels other than ff?
- Does this music allow my ensemble to play in a variety of different styles?
- Will this music assist in developing my students' musical skills?
- Is the difficulty level of this music consistent with the ability level of my student musicians?

3. **Begin with the End in Mind:** This is the point where you begin taking your research and ideas and begin to formulate them into an effective program. At this moment in the process, I encourage you to develop a clear vision of exactly how your program is going to begin and end. Consider what message, impressions, or emotions you want to leave your audience with. At Tarpon Springs, we call it designing from the "outside in." We



literally never design a program without knowing exactly how the show will begin and exactly how the show will conclude. This process allows you to build an infrastructure that offers a variety of emotions and effects that support a clear

and consistent program from start to finish.

4. Story Board: It is now time to develop your story board. Take all the research and information you have collected and develop this essential tool for your production. When developing your story board consider the following questions and see if any of these could be incorporated into the program:

- a. How can I best coordinate all three sections winds, percussion and auxiliary into your effect moments?
- b. Is there an opportunity for an isolation woodwind, brass, front ensemble or color guard "moment?"
- c. Is there an opportunity for the use of "Silence" to build tension and release?
- d. Where can you construct a pianissimo section for your winds and percussion and not just in a lyrical moment of your program?
- e. Is there a piece of equipment or prop that could be interactive and assists in supporting your story line?
- f. Use of Text (narration) - It is important to note that if you use choose to use text or narration, you should never rely on that too explain your show design. Narration should be an enhancement that assists in conveying an emotion or message you're trying to interpret in concert with the music. To effectively use narration, I would suggest it be written simultaneously with the music and not an after thought for explanation. The music must be appropriately interpretive of the narration and both must work together in rhythm and pattern to be effective. When using narration with Tarpon Springs, we actually write the music to the text. The text actually influences our choice in harmonies, rhythm patterns and colors of sound. We work towards creating an interactive partnership between the music, the visual presentation and the narration.
- g. In the marching band arena the field is your stage, especially in a small band situation. You may want to consider alleviating some of the negative space on

the field by changing the look or shape of the field. This will insure focus on your performers and create an intimate setting for our audience. At Tarpon Springs when we are planning a production, it is our intent and philosophy to turn the field into a literal supportive and interactive illustration of what we are trying to convey. It is our intention that with the combination of performers and the visual illustration we use as "props" that it appears to be a moving illustration from start to finish. It is important to note: Props sitting on the field with very little purpose or interaction by your performers will not in itself help create general effect. They must be integrated and incorporated into your production for them to serve a purpose and to have an impact on the overall effectiveness of your program.

The physical Story Board consists of the following components:

- a. Phrase and count structure for every phrase chronologically.
- b. Ideas for each phrase for all elements Winds, Percussion and Color Guard.
- c. Effect moments and what you are going to do specifically to generate the effect. Remember, the moments that lead you to the effect are equally important as the actual moment.
- d. Color: consider the following: Especially, in a "small band" situation, your choice of color can really enhance the impact of your musical moments. When you orchestrate the right colors and present them at the right time, it will give the illusion that there is actually more impact from the sonority of the ensemble than there actually is. Colors Saturation, sometimes called "color intensity" or brightness can also give a feeling of depth and space. The pacing and placement of color throughout your program should be lined up with the dynamic map of your musical program. Implement your color palette for each phrase and how it is going to enhance your effect moments. It may be important to your program that your color palette evolves in brightness throughout the show. Suggestion: if budget allows, you may consider avoiding the same color flag for the duration of an entire piece. You may consider choosing two flags that evolve in brightness as your music intensifies. The story board can assist you in carefully placing and pacing your colors so that you achieve a variety within your color palette throughout the duration of your program.

- e. Space: The variety and utilization of the space you choose to use can have a very positive impact on your effects. When working on your story board and planning out your production consider attaching a placement map as you go through the program. In coordination with your effects see to it that each effect you generate does not take place in the same area of the field.

5. Coordination: When designing your effects it is imperative that you create collaboration within the entire band. I encourage you to place equal consideration when coordinating and planning your effects. Upon listening to your music selections and finding those "effect moments" within the piece, consider how all the elements can be featured in a harmonious fashion to best generate this effect. You will want to check yourself and make sure to create a balance throughout your program. Therefore, at the the conclusion of your entire production, you would not have relied on one element, one type of interpretation, or the same presentation for your effects.

6. Excellence: Excellence is at the top of the pyramid because it is the most important. No matter how innovative or how well you design and coordinate all of your elements, your program will not be effective unless your students are playing, marching and spinning well. Your emphasis must be on quality first. A program can only be effective when the design and the execution are working harmoniously together. Despite the intentional interwoven contrasts of all of your elements in your program, your visual/musical picture should always convey a sense of balance and profound harmony. Throughout your presentation, a clear sense of connection and interdependence should always be evident. Your challenge as designer and educator will be to balance the execution of the performers with the innovative design qualities that will result in attaining equilibrium of an effective program.

Regardless of the size of your band program, a systematic and organized approach when developing your program can result in an effective production that you, your students and your audience will all enjoy.

Kevin Ford is director of bands at Tarpon Springs H.S., FL, four-time BOA Grand National Class AA Champion, in 2005, 2003, 2001 and 2000.

A STRAIGHTFORWARD APPROACH TOWARD TEACHING, DEVELOPING, AND MAINTAINING SOLID MARCHING TECHNIQUE

A "HANDS ON" PARTICIPATION CLINIC

Presented by Frank Troyka

Texas Bandmasters Association Convention

Sunday, July 27, 2003

10:45-11:45 a.m. CC-Exhibit Hall 'D'

Guiding principles in developing and implementing a marching technique program

- Consider rehearsal time.
- Build on the body's natural movement tendencies and stylize those tendencies.
- Be economical in the movement vocabulary.
- Use a select few fundamental drills to reinforce skills and concepts.
- Develop further fundamental exercises as suggested by the drill itself.
- Be consistent in the application of technique.

Essential Basic Skills (see attached).

1. Posture and body alignment.
2. Step-offs, forward and backward.
3. Mark time; Step-outs.
4. Forward/Backward march.
5. Slides.
6. Change of direction.
7. Reversals (hip shifts).

Technique Exercises and Ensemble Drills

These exercises are used to develop technique after a basic working knowledge of forward and backward march has been taught.

1. Spiking

Purposes: To isolate the back edge of the heel as the part of the foot that touches on the beat when marching forward; to develop strong pulse control.

- a. Keep tempo relatively fast when first learning.
- b. Use a 16-5 step, but this is not critical. Focus on technique, not step size.
- c. Straight legs. No bend ever.
- d. Execute no more than 32 total counts at a time to minimize fatigue and joint stress.

2. "Tube of Toothpaste"

Purpose: To establish style on count 1 and to roll through the center of each foot through to each step's completion.

- a. Keep tempo relatively fast to aid with posture and balance.
- b. First count is identical to Forward March ("Pull and Touch"). Relate to "spiking."
- c. Roll through on counts 2, 3, 4. Front foot is flat on count 4, back leg is fully extended.

3. Slow Motion Forward March

Purpose: Develop style, strength, balance, stamina.

- a. Keep tempo relatively fast to promote success early on.
- b. Vocal sequence: "Pull 2 3 4, Reach 2 3 4, Touch 2 3 4, Release 2 3 4."
- c. When repeating the above sequence, the "Pull 2 3 4" occurs only once.
- d. Isolate count 4 of each segment.

4. Stair-step Drill (Left)

Purpose: Introduce/isolate prep steps.

- a. Begin at a moderate tempo.
- b. Forward 8/Left 8 (repeat as indicated)
 - Right foot prepares 45° on count 8, platform first
 - Upper body remains flat to the front
- c. Same procedure for Stair-step Right.

TBA Convention/Clinic 2003

5. Zigzag (to be introduced in two parts)

Purpose: To develop consistent step size and direction changes when traveling forward to backward and vice versa. NOTE: May be taught with "touch-and-go" ("kill step") or as a true change of direction. The following instructions do not employ touch-and-go.

PART 1

- a. Begin at a moderate tempo.
- b. Forward and to the right on a 60° angle for 8 counts. Upper body home, right foot preps home with platform first on count 8.
- c. Change to backward and to the right on a 60° angle for 8 additional counts. Upper body home, right foot preps home on count 8.
- d. Close home or repeat as indicated.

PART 2

- a. Backward and to the right on a 60° angle for 8 counts. Upper body home, right foot preps home with platform first on count 8.
- b. Change to forward and to the right on a 60° angle for 8 additional counts. Upper body home, right foot preps home on count 8.
- c. Close home or repeat as indicated.
- d. Combine Parts 1 & 2 for a total of 32 counts (results in a 16-count diagonal path)

6. Diamond Drill

Purpose: To develop consistent step size with multiple direction changes; to develop consistent upper body placement. This exercise combines

- a. Begin at a moderate tempo. Isolate each of the following segments before linking.
- b. Forward and to the right at 60° for 8 counts; platform prep home on 8.
- c. Continue backward and to the right at 60° for 8 counts; prep home on 8.
- d. Continue backward and to the left at 60° for 8 counts; prep home on 8.
- e. Continue forward and to the left at 60° for 8 count; prep home on 8 and close (or repeat without stopping).

7. Reversals (Hip Shifts)

Purpose: To develop consistent upper body placement while shifting the lower body from forward to backward and vice versa.

- a. Begin at a moderate tempo. Isolate each of the following segments before linking.
- b. Face home, feet closed. Keeping upper body home, slide left for 8 with feet in a forward march; right foot preps 90° (or 45°) home on 8.
- c. Continue in same direction for 8 with feet in a backward march; prep 45° home on 8; close on 1 (9).
- d. Reverse exercise to return to starting position.
NOTE: When preparing to reverse the exercise, it may be desirable to execute a prep step on count 4 (8) immediately before the step-off to avoid stress on the knees. In this case, the right foot slides back slightly to a 45° angle with the right instep touching the left heel. This permits a more comfortable step-off from the halt position to the right slide.

8. Maypole Drill

Purpose: To develop strong upper body placement while shifting the lower body from forward to backward to forward again.

- a. Begin at a moderate tempo. This exercise is best introduced in smaller groups (preferably 30 or fewer).
- b. The instructor represents the Maypole and the marchers scatter loosely at distances of 12-16 steps from him/her.
- c. The students march in a circular path around the circle with upper bodies remaining locked to the instructor at the center of the formation.
- d. On a designated count (or vocal command from the instructor), everyone executes a reversal (hip shift) and continues marching around the circle, working to keep the upper body motionless throughout.
- e. Students are not concerned with interval or alignment. The sole focus is individual achievement and skills development.
- f. Variations to this exercise include reversing the direction of the circle, expansion and contraction to the center and back out, changing horn angles, etc.

BASIC MARCHING TECHNIQUE

Cypress Falls High School Band

REV: Summer, 2003

Frank Troyka

The information that follows is offered as a general outline of common marching techniques currently in practice at Cypress Falls High School, Houston, Texas. It is not a comprehensive description nor is it intended to suggest the ideal approach. There are many valid and successful styles in practice and just as many ways to approach marching technique. The specific circumstances of a marching band (rehearsal time, experience, drill requirements, etc.) must dictate the content and approach used. The demands of the drill often determine how a particular technique is actually used and adapted.

POSTURE & BODY ALIGNMENT

OBJECTIVE	RATIONALE
1. Feet together in closed parallel position.	1. Promotes uniformity and ease of technique when marking time, stepping off, and halting.
2. Knees slightly flexed, but not visibly so.	2. Slight flex prevents hyperextension of the knee, facilitates blood flow, and reduces fatigue.
3. Lower abdominal muscles held in with shoulders down and relaxed. Ankle, hinge of the knee, hip, shoulder, and bone behind ear all vertically aligned ("Five Points of Alignment").	3. Use of lower abdominal muscles helps lift rib cage and promotes proper breathing.
4. Arms at side with elbows slightly rounded (when no equipment is used).	4. Rounded elbows reduce muscle tension and help project "relaxed confidence."
5. Chin elevated 10° (avoid compressing neck).	5. Promotes a look of confidence and permits proper breathing.

When standing correctly, the performer should feel:

- As if his weight is focused slightly forward, centered at the insteps.
- As if his legs extend into the ground through the heels (promotes stability).
- His hips directly under his shoulders, lower abdominal muscles pulled in.
- Energy moving upward through the sternum, then outward and down through the shoulders (similar to a fountain).
- Like the top of the sternum leads the way.

FORWARD MARCH

OBJECTIVE	RATIONALE
1. Knee pulls slightly forward on the preparatory count.	1. Coordinates with breath on preparatory count. Consistent method and count structure at extreme tempos.
2. Foot "peels" off the ground from heel to toe with the platform of the foot leaving the ground on the "and" of the beat.	2. Discourages leaning into step-off. Highly rhythmical which helps with pulse control.
3. Back edge of the heel touches on the beat (vocalize "PULL-AND-TOUCH" to combine these movements).	3. Specifying the back edge of the heel reinforces style and is more easily coordinated with the pulse.
4. Both legs fully extended on the beat (avoid hyperextension of the knee).	4. Straight legs convey strength. Pulse control improves and uniformity of style is more readily achievable.
5. Foot flexed at the ankle (somewhat exaggerated).	5. Aesthetically pleasing and conducive to strong upper body control which also permits better embouchure control.
6. Heel of trailing foot is off the ground (approx. 1") on the first count of the step-off.	6. Lifted heel permits fluid forward motion and may reduce excess muscle tension.
7. Feet share a common line of travel on the instep, as opposed to "tightrope" style with one foot directly in front of the other.	7. Promotes balance and helps preserve the line of travel (routing or path).

BACKWARD MARCH**OBJECTIVE****RATIONALE**

- | | |
|---|--|
| 1. Knee begins to pull slightly forward on the preparatory count (same as FORWARD MARCH). | 1. Coordinates with breath on preparatory count. Consistent method and count structure at extreme tempos. |
| 2. Foot "peels" off the ground from heel to toe with the platform of the foot leaving the ground on the "and" of the beat (same as FORWARD MARCH). | 2. Discourages leaning into step-off. Highly rhythmical which helps with pulse control. |
| 3. Leading foot touches the ground with the platform of the foot on the beat (vocalize "PULL-AND-TOUCH," just as with the FORWARD MARCH, to combine these movements). | 3. Specifying the platform of the foot as touching on the beat (as opposed to the toe) permits a higher degree of consistency at extreme tempos. |
| 4. Feet share a common line of travel on the instep (same as FORWARD MARCH). | 4. Promotes balance and helps preserve the line of travel (routing or path). |
| 5. Legs bend slightly as they pass each other, however the performer works for extended lines. | 5. The legs naturally bend permitting a more natural feel; coordinates with the forward march as legs are also slightly bent. |
| 6. Heels remain slightly off the ground (approx. 1"). | 6. Permits strong upper body control which permits better embouchure control. (At very slow tempos, the heel may touch the ground as appropriate). |

NOTE: On both the forward and backward march there is no transfer of weight on the step-off until after the "and" of the preparatory count. For example, when vocalizing "pull-and-touch" on the step-off, only the knee and heel move from the beginning of the word "pull" until the word "and." There has been no traveling nor transfer of weight forward or backward. The performer transfers weight forward or backward beginning with the word "and" into the first step on the word "touch."

MARK TIME

The MARK TIME is used as a rehearsal technique as opposed to a performance technique. The constant display of pulse plus the physical demand placed upon the performer help reinforce the successful presentation of those skills in the drill. Careful attention to the technique and timing of the MARK TIME will promote strong ensemble skills throughout the ensemble.

OBJECTIVE

RATIONALE

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Knee pulls forward on the preparatory count. The knee and heel are at the end of the range of motion on the “and” of the beat. | <ol style="list-style-type: none"> 1. Coordinates with breath on preparatory count. Consistent count structure at extreme tempos. Consistent with step-off technique of FORWARD and BACKWARD MARCH. |
| <ol style="list-style-type: none"> 2. Heel rises to the ankle of the opposite leg while the platform of the foot remains on the ground. | <ol style="list-style-type: none"> 2. Allowing the platform of the foot to remain on the ground promotes uniformity of technique for sustained periods (fatigue is minimized when compared to raising the foot entirely). This technique remains consistent at extreme tempos. |
| <ol style="list-style-type: none"> 3. Feet/legs return to starting position (closed parallel position with legs straights) on each downbeat. | <ol style="list-style-type: none"> 3. Pulse is more easily maintained as the rhythmical motion of the legs creates an easily perceived subdivision. |

STEP-OUTS

While marking time and playing the show music, the performer actually takes the first step of each new drill phrase and then returns to the mark time until the next drill phrase. This reinforces the performers knowledge of the musical/visual phrases and how they relate to each other.

Suggestions when rehearsing step-outs:

- Insist on correct mark time technique (uniformity).
- A step-out must convey the same qualities any first step in the drill would be expected to convey: STYLE, DIRECTION, DISTANCE, and TEMPO. Whatever direction and step size the drill calls for is the direction and step size the performer must take when doing step-outs.
- Eliminate any upper body motion as a result of the step-out.
- There is a tendency to bend the back leg when doing forward step-outs as well as a tendency to push the hips forward out of alignment. This must be carefully monitored and corrected.

CHANGE OF DIRECTION (“TOUCH-AND-GO” METHOD)

FORWARD TO BACKWARD

OBJECTIVE	RATIONALE
1. On the count prior to the change of direction, the right foot will touch platform-first as opposed to heel-first.	1. Aids in stopping forward motion and permits a smooth transfer of energy from forward to backward.
2. The left leg (trailing leg) remains straight with the platform of the foot on the ground.	2. Minimizes abruptness of change of direction and aids in defining and arriving at set points.
3. A momentary pause (“kill step”) is created as body weight is transferred from front to back.	3. Straight legs convey strength and are more aesthetically pleasing.
4. Any step size and direction changes occur on the second count of the new drill move.	4. Permits a softer turn and minimizes bouncing of the upper body.

BACKWARD TO FORWARD

1. Just as previously described, the right foot will touch platform-first on the count prior to the change of direction to absorb and redirect the energy from backward to forward.
2. The left leg remains straight with the platform of the foot on the ground and there is a momentary pause as body weight is transferred from back to front.
3. Flex on the forward march occurs on count 2 of the new direction.

SLIDES

A slide is a maneuver that permits the upper body to project in a direction other than the line of travel. Slides are achieved by employing one of two basic techniques:

1. The upper body remains stationary in relation to the line of travel as the lower body changes direction laterally.
2. The lower body maintains its orientation while the upper body rotates in the desired direction. This maneuver is referred to as HORNS-TO-THE-LEFT or HORNS-TO-THE-RIGHT.

A NOTE REGARDING SLIDES:

The difference in angle between the upper and lower body should not exceed 90°. In the event that an angle greater than 90° is required to achieve the necessary shoulder orientation, the lower body will perform the slide with a REVERSAL (“hip shift”).

REVERSALS (HIP SHIFTS)

A REVERSAL allows the performer to reposition the lower body while continuing to move in a given direction. Reversals are most useful when employed during slides as they permit the upper body to remain fixed while the lower body shifts from a forward march to a backward march (or vice versa). There are four primary techniques used when executing a reversal from a slide:

FROM A FORWARD MARCH WITH HORNS TO THE LEFT

On the count prior to the reversal, the right foot prepares 90° in the direction of the upper body (left in this case) with the platforms of both feet aligned in the direction of travel (the left foot may rotate slightly in response to the position of the right foot). On the next count, the lower body rotates to the left on the platform of the right foot. The upper body remains fixed with respect to the line of travel. The performer is now in a right slide while marching backward.

FROM A BACKWARD MARCH WITH HORNS TO THE LEFT

The right foot prepares 45° to the left with the ball of the right foot directly behind the left heel. On the following count, the lower body rotates to the left while the upper body remains fixed with respect to the line of travel. The performer is now executing a right slide while marching forward.

FROM A FORWARD MARCH WITH HORNS TO THE RIGHT

On the count prior to the reversal, the right foot prepares 45° to the right with the ball of the foot in a line with the left heel. Then the lower body rotates to the right while the upper body remains fixed. The performer is now in a left slide while marching backward.

FROM A BACKWARD MARCH WITH HORNS TO THE RIGHT

The right foot prepares 135° (90° + 45°) to the right with the ball of the foot in line with the left heel. On the next count, the lower body rotates to the right while the upper body remains fixed with respect to the line of travel. The performer is now in a left slide while marching forward.

Advanced Marching Fundamentals Part 1 & 2

TBA Clinic

Saturday, July 24 9:30-10:30 am

Clinicians: Bill Watson, Richland High School; Mikel Burrell, Richland High School; Jed Weeks, Colleyville Heritage High School
Assistance: Kevin McNulty, Richland High School
Participants: Members of the 2004 Richland High School Marching Band
Sponsor: Texas Bandmasters Association

Incorporating Dance Concepts into Basic Marching Fundamentals

Purpose

Strength
Posture
Balance
Flexibility
Footwork
Agility
Simultaneous Responsibility
Increases proficiency on "movement" places in your show

Rehearsal Demonstration - we cannot do all of these fundamentals daily

Stretching - should be relevant to visual demands - do every day

Posture - once established will take less time

Foot Positions

1st position open

2nd position

Add others throughout the season as needed

Body

Arms

Plie' (to bend)

1st position with arms extended - knee over toes - back straight

demi' (small)

grand (big)

2nd position with arms extended

demi'

grand

Add others throughout the season as needed

Releve' (to rise)

1st position

2nd position

Add other positions

Lunges

Lower body only (isolation technique)

Upper body only (port de bras - arm motion or placement)

Combination of elements - same as combining music/movement

Passe' (to pass) Exercise

1st position

Combine with releve'

Add 3rd position

Forward Marching

Taking the first step - center you spot between the ankles

1st position open - hands on hips - weight is forward - isolate lower body

Look at your feet

Lead from the heel, not the knee (straight leg)

Foot changes to parallel on the step off

Edge of the shoe first - flexed foot - toes up

Weight shift - weight is shared evenly on the step

Roll down - weight shift

Foot pass - lead from heel for the next step

Feet are parallel and as close as possible

Preps

Last step prepares for open 1st position

Last step is a toe first stab to open 1st position - no roll

Close with the left in open first, heels touch, flat footed - no roll

Take 2 steps back practice 7, prep close

Add the upper body - simultaneous responsibility

Use arms - no looking at the ground

Upper body presence above the horizon

Move your eyes, not your head (use peripheral vision)

Add the metronome - 120-132 is a comfortable tempo

Push off on 8 - no visible motion or leaning

Initiate on upbeat up to 160

Past 160, push on 7, initiate on 8

8/8 Exercise

FM 8 /Hold 8

Hands on hips - isolate lower body - looking at the ground

Add upper body - arms

Add instruments - 4 positions (horns up, carry, parade rest, pistol)

Dress point - look at primary, secondary dress, always be aware of form

Use in unison and relays

Slides - combination of elements

Start at 45/ use the arms - left, right slides

Proceed to 90

Add halts/step offs to the front sideline

Backwards marching

Taking the first step - center you spot between the ankles

1st position open - hands on hips - weight is forward - isolate lower body

Look at your feet

Lead from the toe with a straight leg

Foot changes to parallel on the step off

Ball/toe area hits first

Weight shift - weight is shared evenly on the step

No roll down - stay on you "platform"

Foot pass - on the upbeat

Feet are parallel and as close as possible

Exercises - lower body only

Use 10 to 5/hold 8(2 steps per yard)

Keep legs straight

There will be slight knee bend from off leg

Last step is toe first prep in open first

Close is flat-footed

Box drill - direction changes

1st Box - left - preps go 45 left

FM 8 - prep (straight ahead)

We do not prep turned in (knees)

Turn on the upbeat (te)

FSL 8 - prep 45 - turn on the upbeat

BM8 - prep (straight back) - turn on the upbeat

BSL 8 - prep close (awkward)

Break it down in 8s

Use minus one to restart - legs apart - both straight - on the ball/toe

Add arms

Make sure preps are on the dot - no rounding off or anticipating

2nd Box - left - preps go 45 right

FM8 - prep 45 right - turn on the upbeat

BSL8 - prep straight back (knees) - turn on the upbeat

BM8 - prep 45 right - turn on the upbeat

FSL8 - prep close

3rd Box - right - preps go 45 right

FM8 - prep 45 right

FSL8 - prep straight ahead (knees)

BM8 - prep 45 right

BSL8 - prep close

4th Box - right - preps go 45 left

FM8 - prep straight (knees)

BSL8 - prep 45 left

BM8 - prep straight (knees)

FSL8 - prep close (awkward)

Triangle Drill - combination of elements

Oblique 16 - travel 16 steps down/ 8 steps over

Prep to home

FSL8 - prep straight (knees)

BM16 - prep close

Do as a group and in relays

Stop after any 8 and there should be a form

Restart in minus 1 position

Add horn moves

Texas Bandmasters Association
2000 Summer Convention

A System for More Efficient Marching Band Rehearsals

Presented by Frank Troyka
Tuesday, July 25, 2000 4:15 pm

General Considerations

- *Rave specific procedures to build consistent rehearsal technique.*
- *Plan every rehearsal with specific objectives.*
- *Divide responsibilities among staff. Coordinate rehearsal procedures.*
- *Must create "buy-in" on the part of students. Being organized is the foundation for buy-in.*

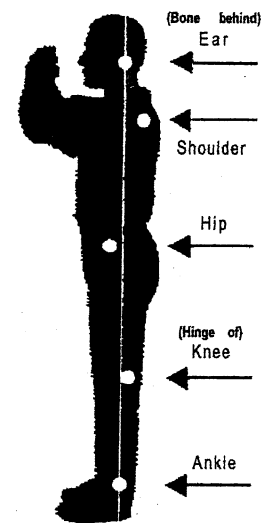
I. Marching Fundamentals

A. Extended block of time,

1. Station drill (modules; "Assembly Line")
 - a) excellent use of student leaders
 - b) fast-paced
 - c) frequent breaks
 - d) thorough/comprehensive
2. Block drill
 - a) brief; fast-paced
 - b) keep water bottles on field
3. Tracking (marching in parade formation)
 - a) fundamentals only
 - b) show segments

B. Abbreviated block of time.

1. Block drill only
2. Establish focus
3. Review/Reinforce material - no new skills
4. Keep it upbeat: find success on some level (must be real)



II. Playing Warm-Up

A. Have a routine and avoid on-the-spot changes.

B. Include meaningful material for all. Split as needed.

1. Breathing
2. Physical preparation
3. Tone production
4. Articulation/Style (define clearly)
5. Technique
6. Balance/Ensemble sound (chorale)
7. Create exercises which address concerns from the show
8. Save lengthy agendas for indoor rehearsal

C. Moving Warm-up

1. Keep it simple. Should build confidence and focus.
2. Use familiar material.

III. Rehearsal Arc

- A. Have specific objectives.**
- B. Coordinate objectives with color guard/auxiliary. No "down" time.**
- C. Establish amusical standard to maintain when adding drill.**
- D. Mark time with step-outs.**
- E. Loop phrases to build consistency.**
- F. Have water readily available.**

IV. Learning Drill

- A. Each student "owns" his drill (charts/drill book/coordinate sheet).**
- B. Marking sets (chalk/chips/paint/shoe polish).**

1. Mark a small "x" at the insteps and label it with the set number.
2. All chalk marks are the same so marchers do not look for *their own* marks (no "signatures").

C. Sequencing drill segments

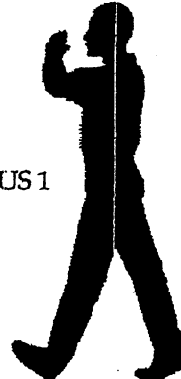
1. Find it.
2. Mark it - **WHEN INSTRUCTED.**
3. Calculate step size.
4. March it.
 - a) facing the set (horns down)
 - b) "your choice" (facing set or center aisle)
 - c) point in direction of dress
 - d) center aisle (horns in position)
 - e) end in direction of travel
5. Link sets (1→2, 2→3, 1→3, etc.).
 - a) learn several sets before linking
 - b) set foot in previous direction - set "MINUS 1"
 - c) set "PLUS 1"

CYPRESS FALLS HIGH SCHOOL BAND		PROGRESSION SHEET 1
+ +	SET No:	
	SIDE: A B	
	COORDINATE	
	X:	
	Y:	
	MEASURES:	
	TOTAL COUNTS:	
	SPACE:	
	STEPS:	
	OTHER INSTRUCTIONS:	

Set MINUS 1



Set PLUS 1



D. Adding music

1. Play the segment in place (establish a musical standard).
2. Add music to the drill, making music performance the primary concern.
3. Commit to a specific number of reps, and then move on. Learn several sets first.
 - a) avoid set-by-set layering of music – mark several sets first
 - b) sing and march
 - c) use tape or **midi** files to familiarize students with musical/visual coordination

V. Ensemble Rehearsal

A. Environment

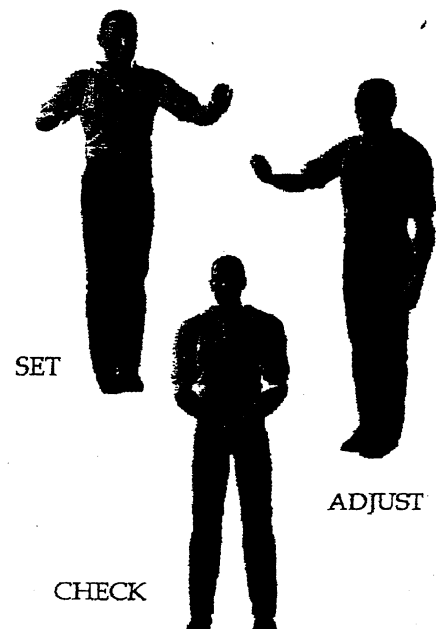
1. Clean
2. Organized (equipment, supplies, etc.)

B. Procedures

1. Commands
 - a) keep it simple -keep it sparse
 - b) vocal response
2. Teaching/Learning Positions
 - a) CHECK
 - (1) receive instruction
 - (2) relaxed, attentive, minimal movement, no talking
 - b) SET: instrument/equipment/body ready to execute segment
 - c) ADJUST: "CLOSE-PEOPLE-DOT"
 - d) Check drill books (coordinate sheets, charts, etc.)
 - e) RESET: move quickly back into position
 - f) ATTENTION: used (sparingly) to redirect focus
3. Instruction/Feedback: Primary Instructor-Secondary **Instructor—Techs—Student Leaders** (as appropriate)

C. Drum Major/Conductor

1. Model proper procedure/etiquette
2. Hand signals
3. Restate instructions.
4. Identify measures/rehearsal **letters/step-offs/instrument** and upper body placement (segment sheet).
5. Remind members of procedures/etiquette.
6. Gestures
 - a) both arms up: SET
 - b) one arm up: ADJUST
 - c) both arms down: CHECK
7. Conductor has the last word.



D. Rehearsal Etiquette

1. Punctuality/attendance
2. Have materials
 - a) Instrument/Equipment and all related accessories (gloves, reeds, valve oil, etc.)
 - b) Proper marching shoes
 - c) Water bottle
 - d) Drill materials/music/pencil
 - e) Miscellaneous items (sunscreen, insect repellent, cap, sunglasses, etc.)
3. No talking. Not a punishment.
4. Move with "energy and purpose." Practice procedures. No lectures.

E. Student Accountability

1. Be consistent in your expectation of students' ability to follow instructions fully.
2. Take time to repeat when procedures break down. Rehearse the process, not just the show.
3. Shift the responsibility to them to rehearse properly.
4. Music playoffs
 - a) Individually
 - b) In teams

VI. Caveats

A. Expect students to follow procedures (instantly achievable objectives).

1. No emotions, just do it again.
2. Kids secretly crave structure.

B. Make short, "rapid fire" comments when at ATTENTION or SET. Put them at check for lengthy explanation.

C. Avoid endless repetition.

1. Set a specific number of reps you intend to do.
2. Move on regardless of achievement.

D. Decide *when in the rehearsal to begin continuity (run-through) and stick to it.*

E. Allow time for a wrap-up ("pull it in"). Give them some feedback.

Thanks to the following individuals for their assistance in preparing this workshop and materials..

Mike Brashear, Berkner High School
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Matthew McInturf, Sam Houston State University

Bob Chreste, Sam Houston State University
Waiter Johnson, Cypress Falls Band parent
Matthew Fehl, Bammel Middle School
Al Sturchio, Texas Bandmasters Association

MARCHING BAND FROM THE INSIDE OUT

REHEARSAL TECHNIQUE FROM THE PERFORMER'S PERSPECTIVE

Presented by Frank Troyka

Texas Bandmasters Association Convention

Sunday, July 27, 2003

3:45-4:45 p.m. CC-Exhibit Hall 'D'

General Guidelines

- Go into each rehearsal with a well thought-out plan.
- Maximize time-on-task by minimizing unnecessary procedures.
- Expect students to rehearse quietly and quickly.
- Rehearse the process when procedures break down.
- Be generous with enthusiasm and appreciation for the students' hard work and achievement.

Before Teaching Drill

1. Mark permanent 4-step grid dots ("zero points").
 - a. Reduces/eliminates need to step off sets.
 - b. Allows for accurate execution of marching fundamentals.
2. Teach students about field markings and how to use them.
 - a. Yard lines
 - b. Inserts and conversions (see Yard Line Conversion chart)
 - c. Numbers and other permanent markings
3. Coordinate sheets
 - a. Teach students to identify each component of the coordinate sequentially.
 - FIRST: Side A or B (Side 1 or 2)
 - SECOND: Yard line distance (X ordinate)
 - THIRD: Sideline/Hash distance (Y ordinate)
 - b. Teach students that coordinate sheets only get them in the vicinity of the set point.
 - c. Have students live by coordinates early on; emphasize form and interval to transfer to performance.
4. Review rehearsal procedures/rehearsal etiquette.

Teaching Sets

1. Locate the set BEFORE going to it.
2. Wait until instructed to mark sets.
 - a. Chalk
 - b. Shoe polish/spray paint
 - c. Chips
3. Students study the coordinate sheet to locate the next set while the staff adjusts the current formation. This keeps the pace of the rehearsal fast and efficient because students always know where to go next.
4. Mark several sets before marching any.
 - a. Provides a goal.
 - b. Allows staff to anticipate any interpretation issues (pass-throughs, reshapes, etc.) before students actually attempt them.

Rehearsing Sets

1. Establish procedures for starting segments (metronome, vocal command, drum taps, etc.) Make these procedures adaptable when adding music (metronome placement, etc.).
2. Establish a protocol for all staff members to follow in coordinating instruction.
 - a. Suggested procedure when preparing to march a drill segment:
 - FIRST: Primary instructor announces the segment along with any special instructions. (e.g., "Sets 9 to 12, marching only, count aloud.")
 - SECOND: The drum major gives a command to prepare to march and repeats the instructions as he/she feels necessary to minimize student error. (e.g., "16, plus 16, plus 8, plus 1. Count out loud.") The drum major may interrupt the rehearsal if the band fails to follow instructions satisfactorily.

TBA Convention/Clinic 2003

- b. Suggested procedure following a drill segment:
 - FIRST: Drum major gives command to adjust; puts students at "check" following adjustments. As a general rule, the staff does not comment during the adjust period.
 - SECOND: Primary instructor addresses concerns to the entire group (from tower or field).
 - THIRD: Primary instructor allows/invites comments from other staff.
 - FOURTH: Student leaders may address individual concerns while the band returns to march the segment again.
3. "Calculate" the step size before marching. Allow students to practice their first step (or first 2 steps) several times.
4. March and freeze on the final step of the segment.
5. Do several "rapid-fire" reps before making corrections so students can learn step size and path. Follow the established protocol so that students see how procedures expedite achievement.
6. Learn the next set, then link with the previous set.
7. Add music once the desired number of sets have been linked.
 - a. March the segment (with front ensemble playing; front ensemble and battery).
 - b. Play the segment in the arrival set while marking time with step-outs.
 - c. March and play the segment.
 - d. Use recordings to link multiple sets.

Establishing And Maintaining The Pace Of The Rehearsal

1. Begin by having a plan before going into the rehearsal (sample rehearsal plan attached).
 - a. Confer with all staff members to prioritize and address concerns.
 - b. Assign specific times to begin and end each objective.
 - c. Split segments of the rehearsal as time and personnel permit so that everyone is engaged in meaningful rehearsal time.
 - d. Build in a contingency (10-15 minutes) to allow for unforeseen delays and extensions.
 - e. Tell students what the day's objectives are up front so they have goals to reach as well (be careful about telling students the specific schedule as they may become anxious if things get behind).
2. Shift ownership to the students.
 - a. Practice the procedures when necessary. Insist on moving quickly when resetting (ironically, the more active the rehearsal, the more energized it tends to remain).
 - b. Treat rehearsal etiquette like any other skill: Practice stillness and silence without making it a punishment.
 - c. Empower the drum major to address concerns:
 - By reminding students of procedures and instructions;
 - By stopping the group when they fall short of expectations.
3. Water breaks
 - a. No sitting. Students move quickly to the sideline and take a drink from their personal water bottles, then return quickly to the rehearsal. (Allow student leaders to monitor this).
 - b. Take split water breaks (allow half the band to get a drink while the other half repeats the previous segment. (Often, students will rush back onto the field and cut short their breaks to participate in the next rep).
4. Return briefly to a "basics block" to work on a specific skill required in the drill. This can help break up the rehearsal and reinforces the importance of fundamentals and how they transfer to the show itself. (Treat any "spontaneous" basics rehearsal as part of the scheduled block of time assigned to whatever part of the show being rehearsed).
5. Commit to a specific number of repetitions on a given segment and stick to it.
 - a. Tell the students so they share in the goal.
 - b. Even if achievement is lower than expected, move on after the specified number of attempts to reinforce the need for the students to take ownership.

Acknowledgements

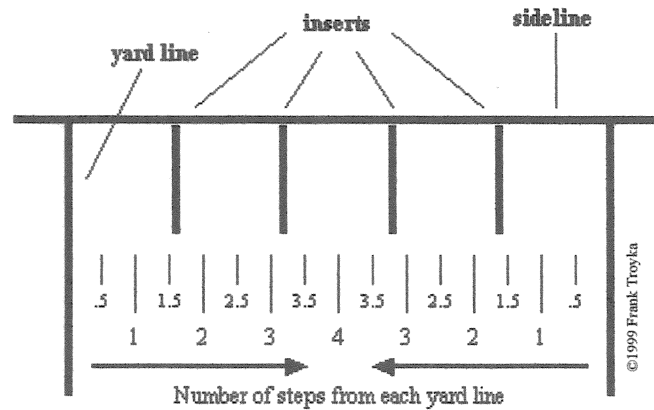
Mike Brashear, President, *Texas Bandmasters Association*
Al Sturchio, Executive Director, *Texas Bandmasters Association*
John Morrison, Director, *Cypress Falls High School Band*
Shawn McAnear, Director, *Cypress Falls High School Band*
Ben Lopez, Director, *Cypress Falls High School Band*

Matthew McInturf, Director of Bands, *Sam Houston State University*
Philip Geiger, Director, *Westfield High School Band*
Bob Chreste, Assistant Director, *Berkner High School Band*
Isaiah Ray, Staff Assistant, *Cypress Falls High School Band*

The Student Leaders of the Cypress Falls High School Band,
with special thanks to Band Alumni Robert Aguirre and Jason Chandrapal.

Yard Line Conversions

4 steps from a yard line.....	2-1/2 inserts.....	(2.5)
3 steps from a yard line.....	1-7/8 inserts.....	(1.875)
2 steps from a yard line.....	1-1/4 inserts.....	(1.25)
1 step from a yard line.....	5/8 of one insert.....	(.625)



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Sample Rehearsal Plan

CMB Rehearsal Plan

Thursday, October 31, 2002 3:30-6:15 p.m.

- 3:30 **SPLIT REHEARSAL: Stretch; Marching/Playing Fundamentals**
Winds/Percussion on 50 yard line
CG on Side A
- 4:00 **ENSEMBLE REHEARSAL**
Priorities:
MVT II (30 min total)
- Sets 40-41, play to end
 - Sets 33-40, stop as needed
- 4:30 MVT IV (45 min total)
- Set 69 (15 min)
 - WW visual w/ Troyka
 - Perc w/ McAnear
 - Brass w/ Morrison
 - CG w/ Lopez
 - Sets 66-71
 - Sets 71-77: pulse
- 5:15 MVT III (30 min total)
- Large segments
 - 41-57
 - 57-64
 - 41-66
- 5:45 MVT I
- Run it; check problems for next rehearsal.
- 6:00 **Run through/contingency**

Teach and Perfect Your Drill in Less Than Half the Time

J. Steven Moore

How would you like to teach drill in half the time, increase the accuracy of your drill formations, improve discipline, and have students enjoy marching band rehearsals? If this sounds good to you, please read on to learn the secret of many top-performing marching bands.



History

In the summer of 1990 I was contemplating how to improve the marching band at Lafayette H. S. in Lexington, Kentucky. The school system switched to the middle school concept and therefore two classes (incoming 9th graders and 10th graders) were joining the high school band. I was excited to have the numbers, 157 total, but I was concerned that 100 of the members were going to be rookies! The marching band had been reasonably successful the past four years; however, the highest level of excellence had been out-of-reach for a variety of reasons, most of which

He asked if I had ever considered painting (or permanently marking) every drill formation in the show.

stemmed from band director incompetence. It was during this period of contemplation that one statement, uttered by Craig Cornish (currently at MTSU), hit me like a bolt of lightning and forever changed my approach to teaching marching band. He asked if I had ever considered painting (or permanently marking) every drill formation in the show. Since we had the luxury of an asphalt field (don't leave now all you directors with grass fields, this will work for you too!), I had spray painted various sets that were difficult to march, but I had never marked EVERY SET IN THE SHOW. My simple mind vacillated between all the reasons this "absolutely could not work" and "why haven't I thought of this before!" On the one foot, my drum corps training told me that form control was imperative (it still is), that students would become

too dependent on marching to their sets (they don't if you do it right), and that the show would be a total disaster when moved to a performance field (it isn't, quite the opposite actually). The other side of my brain was getting very excited about the possibilities this idea presented.

So, we tried it – we permanently marked every set in the show. And the results were nothing short of amazing! The students performed their show with total confidence. The forms and transitions were clear and precise. So clean in fact, we stopped referring to the woodwind section as "the wandering herd!" Using this system, along with a solid marching fundamental program, the band began to take on the quality of a "marching machine." Predictably, the increased level of visual performance affected the musical performance as well. And as promised by my mentors, we began to notice that the best effects are created by music and drill performed exceedingly well. The students' confidence grew with every successful performance – along with their attitude and enthusiasm. At the end of the season, the kids finally achieved the ultimate level of excellence for which we had been striving. And as every director hopes for, they built on their desire for quality in concert band as well as band in general for years to come. These achievements were accomplished with a minimum after school rehearsal schedule of only two days a week, sectionals one day a week for the first six weeks of the fall, and concert band during the school day.

Fast forward to the year 2000. We put this system in place with the Colorado State University Marching Band, which rehearses on a grass field. As usual, the students were somewhat skeptical (of course, that may have been exacerbated somewhat by my Southern accent, not usually embraced by the ultra-hip snowboarding crowd) until we sat down to watch the video of our first performance. During the pregame segment, when the band hit the obligatory spell-out "C S U" stretching from 10 yard line to 10 yard line, you could hear a roar go up through the students watching the video. The curvilinear set wasn't just close – it was razor sharp! Now the students are advocates and insist that we utilize the system to learn all of our shows. Even with our limited rehearsal schedule, we learn as many sets as most high school bands and have more time to work on the music and

our stands routine (*Hey Baby* takes a lot of time, you understand).

But enough of the stories: why does the system work, how does it work, and can it work in your situation? I will attempt to address each of these questions in order.

Why it Works

Learning drill is primarily a *psychomotor* skill. You will recall from Bloom's Taxonomy that the psychomotor domain includes physical movement, coordination, and that these skills require practice to become habit. In fact, learning drill is much like learning scales or a technical passage in music. ACCURATE and NUMEROUS REPETITIONS are key. I learned this once from Freddy Martin while working with the Spirit of Atlanta Drum and Bugle Corps. After he politely watched me spend 25 minutes pontificating about the "expansion of spatial relationships and the exponential pitch augmentation of the linear to curvilinear form" – he took over and ran the drill move 10 times in 2 minutes without any explanation. Of course, the kids cleaned it up on their own, we moved on, and I shut up – point taken. You know from experience that when a student practices his/her scales slowly and accurately, that learning is much faster than when scales are practiced too fast and with a sloppy approach. Similarly, students learn drill best when they have ACCURATE and NUMEROUS REPETITIONS of the movements required from set A to set B. Two essential components of learning drill are *step size* and *step direction*. Again, this is best learned by ACCURATE and NUMEROUS REPETITIONS. (Another reason why I don't subscribe to the theory of "let's just get all the drill learned at camp, and then we will go back through and clean it up.")

Too often, marching band directors attempt to teach drill in a *cognitive* manner, by having students write their coordinates in a notebook hanging with a string around their neck, memorize their coordinates, and comprehend that the step size required is, for example, 24 inches. Kids try to understand this information, but really, they just need to feel what a 24-inch step is and the direction they are going to go from set A to set B. Furthermore, in the time that it takes most bands to find their drill charts (usually rolled up and ragged) and coordinate books (is it in my instrument case?), review woodwind arc #14 (they all start to look alike don't they?), and reset the position on the field (and of course, there are NO discipline or talking issues during this period), a band using the *psychomotor* approach has had the opportunity to repeat the drill move 10 times, often forward and backward, each time getting closer and closer to the perfect *step size* and *step direction*. Performer confidence is increased tenfold. One of the best reasons

to implement this system is that the discipline and attitude (*affective* learning domain) are remarkably improved because there is NO WASTED TIME during the marching rehearsal!

An additional benefit to using this system is that students actually enjoy the drill learning process! Students are more likely to return to marching band next year if they have positive feelings about rehearsals. I have noticed this phenomenon with band directors in clinic situations. As soon as I bring up the idea that we are going to learn some drill, the collective angst is almost palpable! Much of the resistance is from an almost subconscious disdain for having to remember coordinates. (Are you feeling it now?) However, the entire mood of the group changes as soon as they notice that I have premarked their positions on the floor (and the fact that I only do this inside with air conditioning!).

Using this system, cleaning drill sets is easier than getting volunteers to chaperone your spring trip to Florida. It literally takes about 5 seconds to have the students adjust to the correct position. They can run back or march back to set "A" in 5 seconds. Therefore you can get ACCURATE and NUMEROUS REPETITIONS in a minimum amount of time – which leaves more time for music rehearsal and fundraising!

How it Works in General

The system can be implemented on a grass field or on an asphalt/concrete field. There are differences in the methods used to mark the sets, however, the basic concept is the same. I will try to provide an overview of how the system works and then explain each component in more detail.

First, begin with a perfectly marked field. Place a marker every four steps on each yard line. With the 4-step grid in place, you will not need to premark any linear or block formation that has an obvious relationship with the grid. After examining the drill charts, determine which sets do not line up with the grid (some of the linears and all of the curvilinears). Select the first drill chart that requires marking and have your student leaders place a bright 9-inch soccer cone in the formation. The 4-step grid makes it quicker to find the correct coordinates for curvilinear forms. After checking the spacing and alignment for accuracy, mark the position with the page number of the drill set. (Every position for page one is marked with a "1.") Pick up the cones and move them to the next set, then repeat. Mark as many positions as you will need in advance of teaching the drill.

To teach the drill, each student should receive a drill chart and an individual coordinate sheet if

available. Position the students on their first set. Ask them to move to their next set, usually by finding it on their own and standing in place upon arrival. They are usually amazed to find a marker waiting for them in the new location. Instruct the students through verbal instructions or via the drill chart as to whether the path is direct or indirect (straight or curved). Have the students move (march, dance, or jazz run) from position A to position B in the required amount of counts. On subsequent repetitions students move from set to set **WITHOUT LOOKING AT THE MARKED POSITIONS**. Continue to emphasize form/spacing control, performing up to the audience, and not looking at the ground. (These fundamentals are important regardless of the system you use.) When the students arrive, take one step in the new direction, freeze for three seconds to evaluate the form/spacing, and then move to the correct position on the field using the markers. Run back or march back to the previous position, then repeat as necessary. After the students are comfortable moving from set A to B, repeat the procedure moving from set B to C. As the students learn more drill sets, stitch them together like Grandma's quilt, going from set A to B to C, etc.

You can premark all the sets at one time, or simply stay ahead of each drill rehearsal. Since you will need less time to learn the drill, your leaders can meet prior to rehearsal to mark the sets while the rest of your band is home practicing their scales or sleeping in.

How it Works in Detail

Materials for Asphalt/Concrete Field

- Spray Paint (1 can for every painter)
- 1 color of spray paint for every 10 pages of drill
 - pages 1-10 red
 - pages 11-20 blue
 - pages 21-30 green
 - pages 31-40 yellow
- Stencils (2 inch); to save space you can use single

digits and switch colors every 10 sets

- Latex or vinyl glove pack
- Soccer Cones, 9 inch with base (1 per each marching student)
- 100 foot tape measure (or longer)
- 1 painter for every 20 people in the band (ex. 100 piece band should have 5 painters + the director)

Materials for Grass Field (dedicated to band practice)

- FabricPegs (3.5 inch green peg with 1 inch diameter round head)
 - Number of performers X number of drill sets in show (that don't line up with the grid)
 - Ex. 100 performers X 30 drill sets = 3000 FabricPegs
- Blue plastic tarp cut into 3 inch squares
- (Alternatives to FabricPegs include 1.5 inch PVC end caps or 2 liter bottle caps)
- 1 inch circular labels, preprinted with the appropriate drill set numbers
- Soccer Cones, 9 inch with base (1 per each marching student)
- 100 foot tape measure (or longer)
- 1 person to mark for every 20 in the band (ex. 100 piece band should have 5 markers + the director)

Preparing the Field

1. Determine if your field is marked accurately. Many are not correct. Please see illustration.
2. Paint a square every 4 steps on each yard line
 - a. A regulation band field is 160 feet from sideline to sideline, which works out to be 84 steps and 30 inches. To accommodate the extra 30 inches across the field, you can incorporate the extra 30 inches into each vertical step (22.85 inches instead of 22.5 inches). Therefore the distance between each 4-step marker should be approximately 91.5 inches.
 - b. On grass fields you will need to extend past the width of the yard line slightly so that you don't have to recalculate the grid when the yard lines

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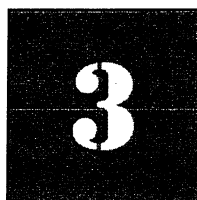
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are repainted. Have students "adopt a yard line" and have them refresh the 4-step grid as needed, usually weekly.

3. Mark all hash marks

- a. High school hash marks across most of the nation divide the field in thirds and are 53 feet 4 inches from the sideline (and from each other). The distance between high school hash marks and the sideline is 28 steps. (Precisely, it is 28 (22.5 inch) steps and 10 inches. To make it work correctly the vertical step is calculated at 22.85 inches. This extra 1/3 of an inch is easily incorporated into the coordinate system with no loss of accuracy.)

- b. College hash marks (and high school hash marks in Texas) are 60 feet from the sideline and 40 feet from each other. The distance between high school hash marks and the sideline is best described as 31.5 steps. (Precisely it is 32 steps, however, this leaves all 30 inches of error between the two hash marks. This degree of imprecision is unacceptable. It is much better to distribute the extra .35 inches per step over the entire grid.)



4. Mark the top and bottom of each yard line number. A square box is sufficient and much faster than using actual field stencils.
5. Mark the 1-yard increments on the hash marks and sidelines. This is very helpful for students to determine 2 steps or 4 steps from the yard line.

6. Mark any important logos on your most important performance field. (Optional)

Procedures

1. If you have an asphalt/concrete field, prepare stencils
 - a. cut 2-inch stencils out of office file folders or similar material
 - b. use file folders to prevent over spray
 - c. each set of stencils should include numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 0
 - d. each painter should have one set of stencils

or

1. If you have a dedicated grass field, prepare FabricPegs or similar plastic marker (avoid nails or other potentially dangerous materials)
 - a. place a 1-inch circular label, with the printed page number on top of the FabricPeg or use a paint pen to paint a number on top of each peg
 - b. each set of pegs should include the number of the drill set you wish to permanently mark
 - c. each performer should have a complete set of FabricPegs
 - d. place the FabricPeg through the 3-inch square tarp, to keep the grass from growing over the peg

2. Copy drill charts for each painter or peg person

3. Set up cones in the 1st formation

- a. adjust intervals of each arc from the radius point of the arc
- b. adjust intervals of each linear form from points parallel to the line
- c. check the form from the ground level
- d. check the form from the tower level

4. Paint or peg the form

- a. Place stencil or peg in center of pylon. If you have a grass field, be sure it is moist from irrigation. If the ground is hard, hammer a screw-driver in the ground first, twist it out, then

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place the peg completely flush in the ground. Place a 3-inch square piece of tarp around each peg to keep the grass from growing over the peg.

- b. Place pylon on its side (so that you will know which coordinates have been marked)
 - c. Avoid overspray if painting
 - d. Don't paint or peg if the spot is on the 4-step grid
 - e. If the coordinate is on an existing marker, move to the side slightly
5. Pick up and stack the pylons
6. Repeat using the #2 stencil in the same color or #2 pegs

Teaching the Drill

- Look up as you march, don't look at the marked spots
- Upon arrival, freeze three seconds, then check your position
- Continue to teach form control; marching in relationship to other people
- Use the markers to set the form quickly and accurately
- Paint or peg all curvilinear forms or linear forms on angles
- Don't paint or peg linear or block forms that line up with the 4-step grid system
- Be sure to design the linear and block forms to line up on the 4-step grid system

- Psychomotor skills are developed by **ACCURATE** and **NUMEROUS REPETITIONS**
- Advanced techniques include painting the midpoint of difficult drill moves or even the paths
- To practice without the markers, move the show over five yards, turn the show around, or move to a different field

Frequently Asked Questions

Q. My practice field is also a parking lot. I don't think I could get permission to paint the sets.

A. The 2-inch stencils are so small that they go relatively unnoticed and will not affect the parking stripes. Since most people never notice them, there may be no reason to ask for permission ...

Q. With so many spots on the field, won't students be confused as to the correct marker for their set?

A. The drill charts tell the student the exact location. With a little repetition, students find their exact set quickly and without confusion.

Q. Won't students become dependent on the markers and then be lost when they perform on a field without them?

A. How happy are you with your first performance now? Your band will be successful if you practice the drill by looking up at the audience and not looking at the markers on the field, then using the markers to set the drill quickly. Since they will have substantially more repetitions, they will know the correct *step size* and *step direction*. Performer confidence is increased. The result is a surprisingly accurate performance even on the first time off the "dots." Have a rehearsal on an unmarked field prior to your first performance to be sure!

Q. We share the field with athletic teams. Permanent markers in the grass won't work. Can we still use this system?

A. First, try to find a practice area that can be dedicated to the band. If impossible, you can certainly use aspects of the system. You should be able to prepare the field with the 4-step grid without any objections. Pegs in the field would probably not hurt anything, but who wants to try to convince your friend the coach! The best option may be to have a drill instructor for every 16 students. Drill instructors should be poised to set their assigned

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students' positions as quickly as possible. Again, the most important issue is to create an atmosphere in which students can get ACCURATE and NUMEROUS REPETITIONS as much as possible.

You may be able to spray paint the grass on the most important curvilinear sets, changing colors as necessary. The sets must be refreshed often and after the grass is mowed.

Q. We use red, white, and blue poker chips or chalk. Isn't that just as effective?

A. Poker chips, chalk, or similar markers are better than nothing, but they are not nearly as effective as a permanent system. You have to reset them each rehearsal and that takes valuable time.

Q. We go away to band camp. How does that impact this system?

A. After we realized how effective this system was, we decided to have band camp at home, so that we could permanently mark our positions prior to camp. It wasted time to learn the show at camp and then come home and mark the positions. There are many good reasons to go away to camp, and that is a personal decision by each band director, however, for us it was worth it to have the camp at our own practice field. We made every effort to have social events to create the esprit d'corps sometimes identified as a goal of going away to camp. We saved money on travel and housing. Some of these savings were invested in professional instructors on every instrument to run sectionals and masterclasses. We were able to attract many musicians who would not normally attend an out-of-town marching band camp.

Q. This seems like a lot of trouble. Is it really worth it?

A. It does require a little more work prior to the rehearsals, but it is like Stephen Covey's story about sharpening the saw. You can cut down a tree a lot faster if you take a little time to sharpen the saw first. We spend about 6 hours prior to camp to mark about 30 sets. That 6 hours is a terrific investment, in that it saves countless man-hours of rehearsal time, improves the accuracy of the drill, and creates a fabulous rehearsal environment. With less rehearsal time required for learning drill, you can spend more time on developing musically literate students. You may see increased recruiting and retention if marching band takes less time (and money). At Lafayette, it enabled us to have a highly competitive band, yet only practice about 5 hours a week after school. We were able to have concert band year round during the school day.

We started to notice an upward spiral of excellence in which students became better musicians, consequently, they required less time in marching band rehearsal, which resulted in more time for individual practice and private lessons, as well as more kids in band.

Conclusion

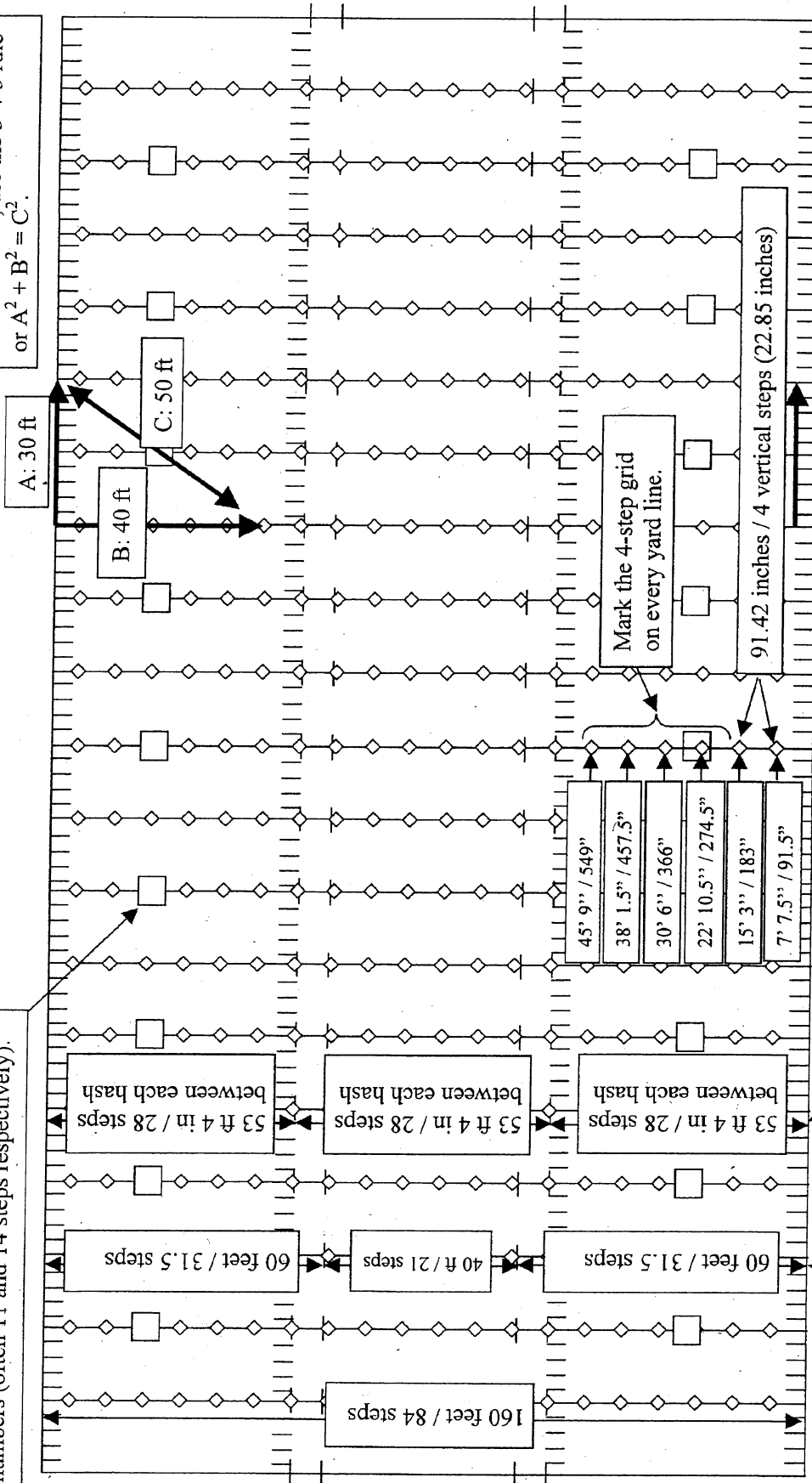
Students are capable of learning drill much faster than we realize. The problem is not their ability to learn, it is our ability to teach them quickly. Imagine for a minute if we could synchronize animated drill design software to a supersized flat screen the size of a practice field; students could follow their individual dots of light around the field and probably learn their entire show in a day or less. In the real world, the critical issue is how to achieve ACCURATE and NUMEROUS REPETITIONS while teaching the drill. Regardless of whether your band is competitive or non-competitive, the experience students have in marching band can be inspirational for them as well as the community. They deserve an efficient process that maximizes the benefit of the time they spend in marching band. I think we all agree that if it is worth doing, it is worth doing well. Permanently marking coordinates in conjunction with a 4-step grid on your field will cut your drill learning time in half and increase the accuracy of your visual performance – and that is something we can all appreciate!

J. Steven Moore is Director of Bands at Colorado State University where he conducts the wind ensemble, directs the marching band, and teaches conducting. He also directs the Rocky Mountain Summer Music Camp. Dr. Moore has a B.M.E. from the University of South Carolina and M.M. and D.M.A. in instrumental conducting from the University of Kentucky. He has 10 years experience as the band director at Lafayette High School and Jessie Clark Middle School in Lexington, Kentucky and 4 years as the Assistant Director of Bands at the University of Kentucky. Additionally he has served as the Director of Orchestras at UK, as the Conductor for the Central Kentucky Youth Orchestras, and Conductor for the CSU Symphony Orchestra in a performance at the CMEA convention. Under his direction, the Lafayette Band received many awards including an appearance at the Midwest Band and Orchestra Clinic; the Sudler Shield, and international award for youth bands; the Macy's Parade, 5 Grand Championships at the MTSU Contest of Champions, and 6 Kentucky State Marching Band Championships. The Department of Education in 1993 selected him as the Kentucky High School Teacher of the Year. His wife, Tara, is a music teacher at Beattie Elementary in Fort Collins. ▮

Field Marking Diagram

Mark boxes or use actual field stencils for numbers. Teach students the distance in steps from the sideline to the bottom and top of numbers (often 11 and 14 steps respectively).

To ensure the field is square and the yard lines are perpendicular to the sideline, use the 3-4-5 rule or $A^2 + B^2 = C^2$.



Mark the 1-yard increments on the hash marks and sidelines. Teach students the relationship of each step to the yard marker:

1 step = .625 yards 3 steps = 1.875 yards
2 steps = 1.25 yards 4 steps = 2.5 yards

High School Hash Measurements

College & Texas H.S. Hash Measurements

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"From Carnegie Hall to the 50 yard line"

Approaching Concert and Marching Ensembles with the same "vision"

58th Annual

Midwest Clinic

Presenter

John T. Madden

Associate Director of Bands

Director, Spartan Marching Band

Associate Professor of Music

Michigan State University

2:30 PM

Gold Room – Congress Plaza Hotel

Chicago, Illinois

Wednesday, December 15, 2004

1. Creating Expectations for Your Ensembles Having High Standards

Expectations for ensembles are typically communicated at the beginning of the school year or at the beginning of a new semester or concert preparation. What about creating expectations at the beginning of each rehearsal, in every measure, on every beat? Are you secure with your expectations for your ensembles?

My Expectations for Any Ensemble:

- That our time together as an ensemble is "special."
- That the sounds we make are "beautiful."
- That rehearsal time is for "ensemble development," not for practicing parts.
- That individuals learn to prepare "independently" away from the rehearsal (homework).
- That we are a community and "team-oriented," in an atmosphere built upon respect and friendliness.
- That we are "goal oriented" in terms of musical achievement and performance.
- That we are committed to the highest music/visual/technical standards of our activity.
- That we prioritize becoming more "musically rich" away from the band.

"Your expectations will evolve, change, and flourish. This is healthy."

Suggestion for the future: *create an assignment for your students asking them to write down their expectations for "our ensemble." You might be surprised!"*

2. Rehearsal Atmosphere

What atmosphere exists as your students enter the rehearsal room or onto the practice field?

Band Room/Practice Field Set-up, environment:

- Carefully thought out concert band seating diagrams to ensure good listening, watching, consuming.
- A standardized "formation" to begin every outdoor marching rehearsal.
- A prescribed amount of time to enter the room, retrieve an instrument, warm-up, and get focused to rehearse.
- A prescribed amount of time to exit the room (if starting inside), get to the practice field, assemble rehearsal materials, warm-up, and get focused to rehearse.

3. The First Minutes of Teaching/Rehearsing

The first impression you create, your first words, your first agenda of any rehearsal, set a critically important tone for the success of that entire rehearsal!

The "Start of Concert Rehearsal" Routine

- The assignment of responsibilities
- **They** focus, **You** Greet, **We** Warm-up (sensitize), **They** Tune.

The "Start of Marching Rehearsal" Routine

- Ensemble is "whistled to" or "called" to report to a "position of focus" (attention, parade rest, etc), in a set formation (attendance block, warm-up arcs, marching block/fronts), to create focus and readiness.
- Start-up ritual (play the Fight Song, etc).

4. The Warm-up

I prefer the label of "Sensitizing Session" or "Technique Building Session". This is where we do most of our fundamental and pedagogical teaching away from the repertoire.

The "Concert Band" warm-up:

- Logical warm-up fundamentals, to include: long tones, scales, chorales, ear training, tone development, blend and balance training, flexibility (brass), tongue and finger technique, articulation and attack fundamentals, release quality and fundamental training, intonation training, rhythm building/learning, stick and mallet technique, percussion sound quality.
- Involve elements from the score/repertoire (rhythm, key centers, etc)
- Conductor sensitivity training.

The "Marching Band" warm-up:

- Same fundamentals as above, ***with some additional challenges:***
- Involve elements from the score/repertoire (rhythm, key centers, etc), ***in addition to challenges that occur as a result of the visual*** (awkward foot timing, step size, posture, horn moves, etc)

The Challenges:

- The weather (wind-chill factor).
- Acoustics. There are none.
- Brass/Woodwinds vs. Percussion Battery vs. Pit Percussion vs. Guard/Auxiliaries. These four sub sections need separate spaces and require specialized depth in teaching the correct fundamentals of each area. Specialized staff and instructors greatly enhance here.
- Concert setting "conductor sensitivity training" falls short on the field. Non-verbal teaching gets put on the "back burner". **HAZARD?** Avoid bringing this syndrome inside.

5. Executing the Musical Agenda of the Rehearsal. How do you rehearse?

The repertoire is the content area. The substantive teaching begins now. What tools should we bring to work?

How to Rehearse:

- Rehearsal items are determined by the challenges, issues, and substantive qualities found in the repertoire (concert or marching music) or drill design.
- Extract them similarly to that of a Doctor solving a medical problem:

Observe (to perceive, notice, see), **Diagnose** (to distinguish or identify),
Prescribe (to order or recommend a remedy or treatment).
- After having done that, approach the band specifically, "targeting" the issue:
- **Goal Set** (get them psyched to fix the target issue), **LISTEN** (to how they do what you asked them to do), **Create Feedback** (validate, congratulate, constructively criticize, TEACH).
- Please don't say too much! Targeted language speeds up the pace of the rehearsal. "They want to play, not listen to us."
- Isolation and Pacing. (Don't go back 32 counts in the drill if you only need to rehearse counts 31 and 32 of the move – go back to count 29, and isolate the 4 counts that are critical – **otherwise known as the SEAM**).

Starting and Stopping Sound:

- Concert Band – Start sound primarily non-verbally, with occasional verbal reinforcement (counting off). Stop sound non-verbally.
- Marching Band – You **MUST** be verbal, usually associated with a PA system. **Train the taper, and train the ensemble to respond to the taper!** Train the band to stop on the drum majors whistle, your whistle, (Madden's whistle!). Choose one or invent one, but train them to stop quickly!

The Rehearsal Toolbox? What Tools do you Bring to Work?

- | | |
|---|---|
| 1. Musicianship | 7. Eyes |
| 2. Your personality and necessary adjustments | 8. Tuner/Metronome |
| 3. Baton Technique (& baton please) | 9. Language efficiency (<i>including musical terms</i>) |
| 4. Preparation and personal study | 10. Gesture efficiency |
| 5. Interpretative Skills | 11. The isolator |
| 6. Ears | 12. Pace |

6. How to "listen" in the Concert Band vs. the Marching Band

Acoustics (or the lack of) create the most awkward set of problems and liabilities for students in the outdoor setting of the marching band.

Listening Skills in the Concert Band:

- Conductors encourage students to possess "beautiful" and "characteristic" tones.
- Conductors come to the podium with an "Internal Aural Image" of their ensemble before the sound begins to happen.
- Students participate in blending and balancing exercises.

- ***The Five Rules of Listening:***

1. Make a beautiful sound
2. Blend, match and balance with the players to your right and left
3. Blend, match and balance with your section
4. Blend, match and balance with your choir (brass/woodwind/percussion)
5. Blend, match and balance with the ensemble, the Band, the Wind Ensemble, etc

- Conductors reinforce these rules in a physical atmosphere that includes acoustics.

Listening Skills in the Marching Band:

- Conductors encourage students to possess "beautiful" and "characteristic" tones.
- Conductors come to the podium with an "Internal Aural Image" of their ensemble before the sound begins to happen.
- Students participate in blending and balancing exercises
- Listening rules change when acoustics don't exist and drill design stretches the "size of the stage."
- The "Rhythm Section Idea" replaces the "Conductor Sensitivity" way of life. Students listen to the drumline. Feet must stay "in time" and be "with the drumline." We teach the ensemble elements of "timing" directly through the proficiency and pulse provided by the drumline. Pit ensembles must "listen back". Drum Majors reflect "time" as reinforced by the drumline. In short, in order to have a good marching ensemble, you must have a solid drumline!
- The five rules of listening are replaced outdoors with the five rules of **ZONING**.

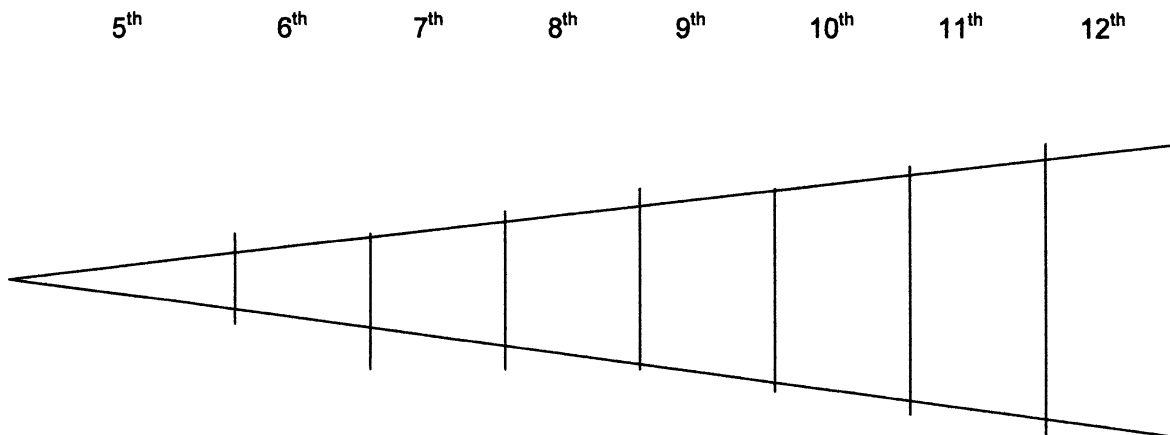
1. Make a beautiful sound.
2. Blend, match and balance with the players directly surrounding you (4 sides).
3. Blend, match and balance with players within "Ten Yards" of your charted position.
4. Blend, match and balance with the ZONE you are staged with.
5. Be able to hear the drumline pulse.

The title of this session was inspired by a visit that Dr. William D. Revelli made to Michigan State University in April of 1994. Dr. Revelli spoke to my undergraduate conducting class and other music education majors at MSU. It was a special and memorable day. One of the students asked of his days with the Michigan Marching Band, and what "ensemble development" concepts he taught with in the marching band environment. He replied with a definite expression of conviction on his face:

"I don't care if you're in Carnegie Hall or on the 50 yard line, a C is a C, and in tune is in tune!"

William D. Revelli (b. 2/12/1902 – d. 7/16/1994)

Crescendo of Balanced Instrumental Instruction



Biographical Information

JOHN T. MADDEN is Director of the Spartan Marching Band, Associate Director of Bands and Associate Professor of Music at Michigan State University in East Lansing, Michigan. He has held this position since the fall of 1989. He is the conductor of the MSU Symphony Band and Associate Conductor of the MSU Wind Symphony. As Director of Athletic Bands, Madden conducts the 300-member Spartan Marching Band and guides all aspects of the Spartan Brass. Madden also serves on the MSU Music Education faculty, teaching undergraduate conducting and marching band techniques.

Madden is a 1985 graduate of the Michigan State University School of Music, where he received his Bachelor of Music Education Degree. He received his Master of Music Education and Conducting degrees from the Wichita State University, where he also served as Graduate Assistant to the University Bands. Prior to coming to MSU, Madden held the post of Associate Director of Bands and Director of the Marching Band at Rutgers University in New Brunswick, New Jersey.

Professor Madden is active throughout the United States as a guest conductor and clinician, and has conducted MSU ensembles at state, regional, and national conventions and conferences. Most recently, the MSU Symphony Band was selected to perform at the 2000 North Central Divisional Conference of the College Band Directors National Conference in Mt. Pleasant, Michigan. Madden is a member of the College Band Directors National Association and serves that organization as the State of Michigan Chair. He also holds memberships in the Music Educators National Conference, the Michigan School Band and Orchestra Association, the Big Ten Band Directors Association, and is the past National Vice-President for Professional Relations, and Past North Central District Governor of Kappa Kappa Psi, the national honorary band service fraternity. Madden is an honorary member of Phi Mu Alpha Sinfonia, Golden Key International Honor Society, and Tau Beta Sigma.

Small Numbers ...

HUGE Impact

Tarpon Springs High School
Learning and Skills
Committee

Committee 11/11/2000

MUSIC EDUCATION BOOSTERS ... THE NEXT GENERATION

Presented by the

Tarpon Springs High School Band Booster Organization:

Elaine Vinson, President

Small Numbers ...

HUGE Impact

Tarpon Springs High School
Learning and Skills
Committee

Committee 11/11/2000

- Agenda
 - History of Tarpon Springs
 - The "puzzle"
 - What makes us "tick"
 - The Foundation
 - The Process
 - Fundraisers
 - Band Fees
 - Booster Advocates
 - Idea Sharing



Small Numbers ...

HUGE Impact

Tarpon Springs High School
Pinellas County Schools
Conservatory
Conservatory

History and who we are ...

- Located in the City of Tarpon Springs just blocks from Gulf of Mexico.
- City was incorporated in 1887 - mecca for many visual and performing artists.
- TSHS is the second oldest school in Pinellas County.
- Serves over 1,700 students 9th - 12th grades.
- Just completing \$13MM renovation that includes drama, vocal and instrumental music education facilities.

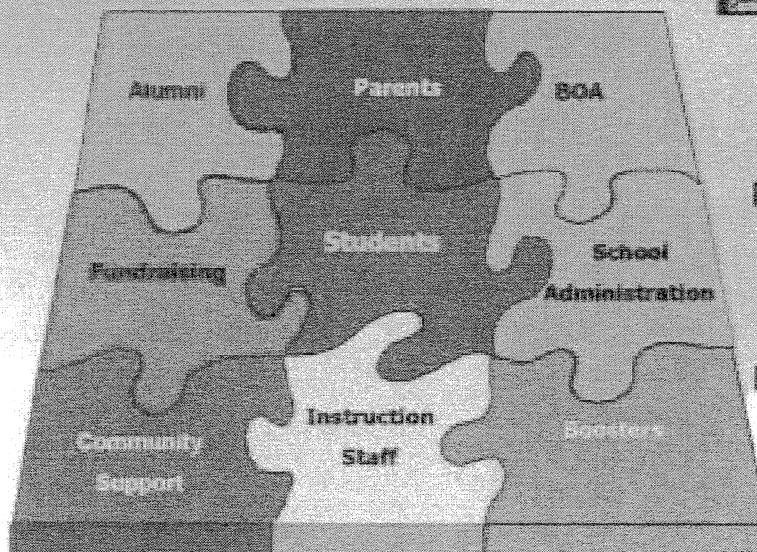


We just completed our second year
of the Music and Leadership
Conservatory !

Small Numbers ...

HUGE Impact

Tarpon Springs High School
Pinellas County Schools
Conservatory
Conservatory



The
Pieces
of
the
Puzzle

• The Foundation

- The Big Picture
- Vision - Who sets the Vision?
- Mission - What is *your* Mission Statement?

Our Mission Statement

*Through partnerships with families, school,
alumni and the community,
the mission of the Tarpon Springs High School
Instrumental Music Education Department
is to develop each individual's
"Commitment to Excellence"
for achieving success in every aspect of their life.*

• The Foundation

- The Big Picture
- Vision - Who sets the Vision?
- Mission - What is your Mission Statement?
- Philosophy - What is your philosophy as a Booster Organization?

Our Philosophy

- Support the Director's Vision
- Find the way to make it happen
- Three components for successful program

The Three "E's"

- ① Education and Instruction
- ② Equipment and Instruments
- ③ Experiences and Opportunities
(positively life-changing ones)

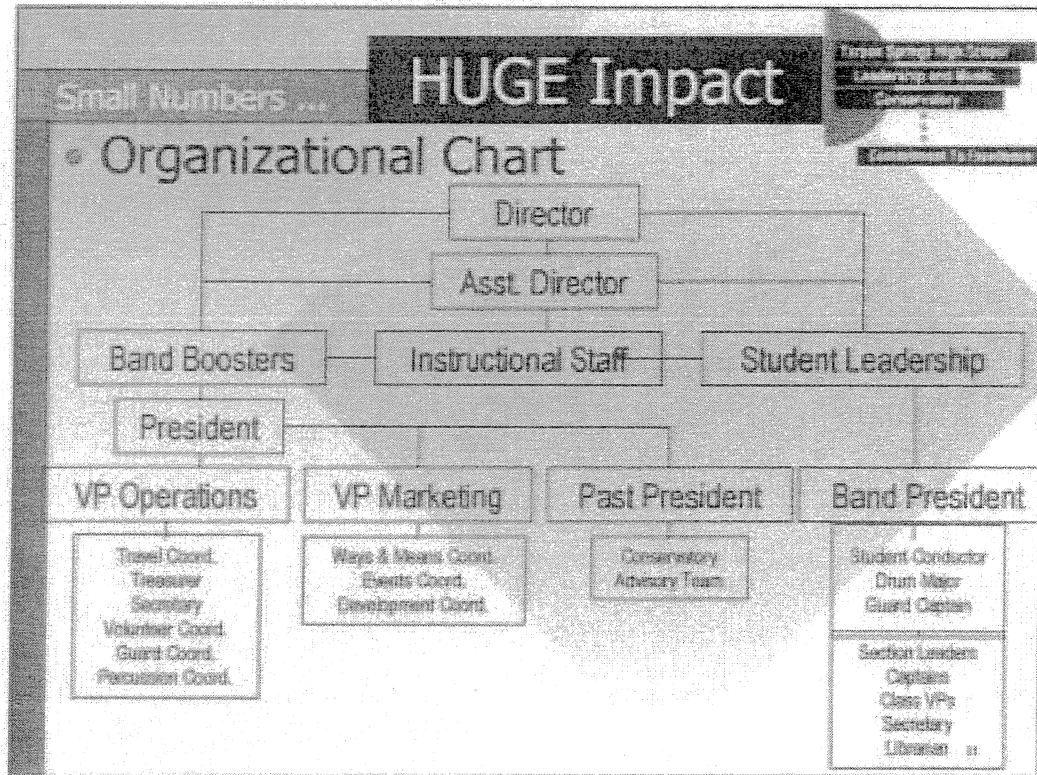
- The Process



- Consists of nine key points that take us through an entire school year ...

- Annual Election of Board Members

- Consult the Director
- Send out self-evaluations
- Send out letters of re-commitment
- Appoint nominating committee
- Vacancies are determined and announced
- Final slate presented at general meeting
- Joint workshop with old and new Board



Small Numbers ... **HUGE Impact**

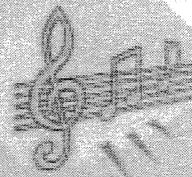
Recruiting New Members

**Take
Every
Available
Musician**

32

• Recruiting New Members

- Traditional Middle School Night
- Showcase Concert of Musical Arts
- Send flyers and free tickets to sponsored events
- Send info to area school newsletters
- Attend all of "their" music events
- Make special classroom appearances
- Work with guidance counselors to register students
- Offer "shadow opportunities" for new students



• Ice-Breaker

- Held the first Saturday after school's out
- All day rehearsal
- Parent's Informational Meeting at 3:00 pm
- Program overview and hand-outs
- Introduction of the "new, first-time ever ...
TSHS 2002-2003 Performance Ensemble"
- Meet, Greet and Eat!

POTLOCK

Small Numbers ...

HUGE Impact

Band Camp Registration
Checklist

• Band Camp Registration

- Packets delivered to students mid-July
- Contain necessary forms for upcoming fall season with a checklist:
 - ✓ student performance contract
 - ✓ 6-months of calendar dates
 - ✓ permission slips
 - ✓ chaperone opportunities
 - ✓ medical release
 - ✓ fundraising opportunities
 - ✓ school insurance
 - ✓ handbook
 - ✓ volunteer registration
 - ✓ fee schedule
 - ✓ uniform rental agreement
 - ✓ instrument rental

Small Numbers ...

HUGE Impact

Band Camp Registration
Checklist

• Band Camp Registration (cont'd)

- Held from 2:00 - 6:00 pm on Sunday before camp.
- Boosters are assigned workstations and take parents through the registration process - *it covers everything under the sun*
- Provides opportunity to meet various Board Members one-on-one

Let's Eat!



... *e\$pecially the Treasurer* ☺

- Chaperone Procedures

- How, What, and Why

- Sign-ups held for each event
 - Meet to discuss expectations and logistics
 - Educate chaperones on best practices!
 - Chaperones pay their own way
 - Assigned specific students

Chaperones are there to provide guidance, ensure safety, and treat students with respect.

- Command Performances

- Football Games
 - Parades
 - Community Events
 - Grand Openings

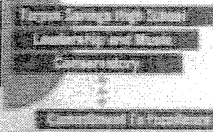


- Community Send-Off Performances

- Marching
 - Winterguard
 - Symphonic

Small Numbers ...

HUGE Impact



• Travel Preparations

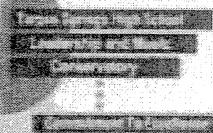
- Transportation bookings/ finalized (bus, air, etc.)
- Hotel, Rooming Lists
- Deposits - BOA, airline, hotel
- Detailed Itineraries
- Convince parents to make travel plans *EARLY*
- Final chaperone lists - payments, training
- Prop Crew Details - Semi, Pit Trailer, Volunteers
- Goodie Bags - bus drivers and students



18

Small Numbers ...

HUGE Impact



• Band Banquet and Awards Night

- Elegant evening with full dinner and decorations
- Honors students chosen by their peers
- Senior Show Boards (picture collage)
- Senior skit and presentation of class gifts
- Special recognition of Instructional Staff, Board, Parent Volunteers, School Administration, and Support Staff
- Movie Premiere -- Viewing of Video Yearbook

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Small Numbers ... **HUGE Impact**

Think

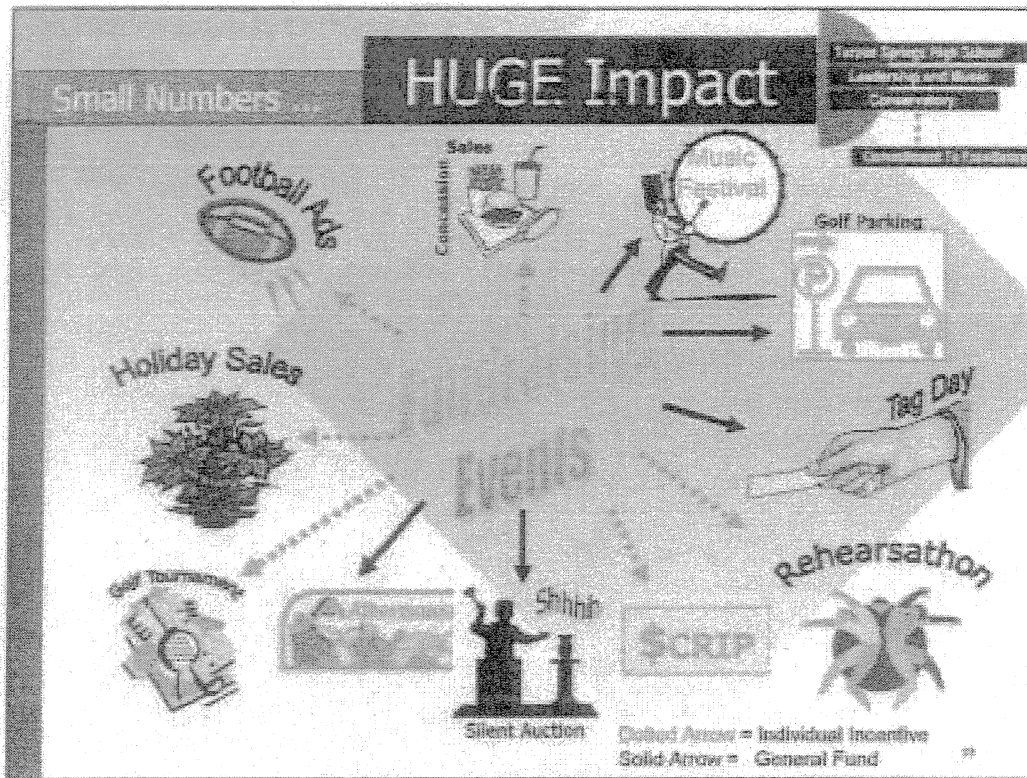
Differently !

21

Small Numbers ... **HUGE Impact**

- General vs. Incentive Based Fundraisers
 - General Fundraisers pay for instruction, new equipment, new music, etc.
 - Incentive Fundraisers based on a 50/50 split
 - monies go into individual student's account

22



Small Numbers ... **HUGE Impact**

- Band Fees
 - Why does being in band cost money?
 - No student is denied participation because of financial hardship
 - Student fees consist of trip or event costs, uniforms, instrument rental, and school insurance
 - Scholarship Procedures

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Booster Advocates

A Symphony of Support

Act I

The Overture: Lays the Foundation of What's to Come

Nothing Minor about Music: Academics and Leadership

Set the Stage: Offer Your Background, Skills, and Expertise Towards Various Events Throughout the Year

Make Sound Choices: Speak with Integrity

Keeping Tempo: Focus on the Vision

Booster Advocates

A Symphony of Support

Act II

Striking a Chord: Support all Arts and Music Programs

Voices in Unison: Develop the TEAM

Noteworthy: Make Your Program Visible

Marching Forward: Be Positive ... Be Flexible!

Finale: Building a Legacy - A Parent's Responsibility

Small Numbers ...

HUGE Impact

PRIORITIES

"A hundred years from now it will not matter
what my bank account was,
the sort of house I lived in,
or the kind of car I drove ...
But the world may be different because I
was important in the life of a child."

Small Numbers ...

HUGE Impact

On behalf of Tarpon Springs High School
Leadership and Music Conservatory and
Band Boosters, we thank you for allowing
us to be part of your BOA leadership
Summer Symposium experience.

If you need to contact us, please ...

E-mail at TSHSband@yahoo.com

Visit our website at: TarponSpringsBand.org

Call at: 727- 943- 4900

Best of Luck - Hope to See You On the Field!

Small Numbers ...

HUGE Impact

Small Group High School
Leadership and More
Community
Commitment to Excellence

PRIORITIES

**"A hundred years from now it will not matter
what my bank account was,
the sort of house I lived in,
or the kind of car I drove ...**

**But the world may be different because I
was important in the life of a Child."**

29

Small Numbers ...

HUGE Impact

Small Group High School
Leadership and More
Community
Commitment to Excellence

Wish I'd Said That ...

**Never doubt that a small group of thoughtful,
committed citizens can change the world.
Indeed, it is the only thing that ever has!**

**The difference between the impossible and
possible lies in your determination.**

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PRODUCING SPECIAL EVENTS TO ENCOURAGE MUSICAL ACHIEVEMENT

Presented by Frank Troyka

Texas Bandmasters Association Convention

Friday, July 21, 2006 • 5:00-6:00 pm • CC Room 214 AB

Saturday, July 22, 2006 • 5:15-6:15 pm • CC Room 213

Sampling of Events

Program-Wide Events

- Marching Band End-of-Season Celebration and Concert (November)
- Winter Concert and Sing-Along (December)
- Ensemble Concert & Color Guard Exhibition (February)
- Spring Marching Rehearsal and Performance (March)
- Solo Recital (May)
- Concerto Competition (May)

Group-Specific Events

- Leadership Retreat (July)
- Symphonic Camp (July/January)
- Area Retreat (December)
- Design/Production Retreat (Staff only, April)

The Four Focus Events of This Presentation:

Area Retreat, Ensemble Concert, Solo Recital, Concerto Competition

Area Retreat

- Location: Forest Glen Outdoor Learning Center, Huntsville, Texas.
- Participants: Students who qualify for Area in the TMEA All-State process (15 out of 20 students actually attended).
- Cost per student: \$75 (2 nights lodging, 5 meals, master class instruction).
- Event Goals: Provide an opportunity for focused individual practice, instruction, and performance in final preparation for the All-State audition.
- Features
 - Three performances, two of which are digitally recorded for individual study.
 - Three-hour master class with a full faculty.
 - Seven hours of individual practice.
 - Individual written self-evaluation in addition to group feedback.
 - Distraction-free environment but with opportunities for recreation.

Ensemble Concert

- Location: Cypress Falls High School (multiple performance rooms).
- Participants: All wind, percussion, and color guard students (required).
- Cost per student: \$10 (adjudication and materials).
- Event Goals: Improve individual student ensemble skills; develop student ownership and awareness in the ensemble experience; increase individual student musicianship through increased accountability for his/her contribution to the band program as a whole.
- Features
 - Directors determine ensemble personnel and repertoire.
 - Repertoire may be off the PML as determined by a director.
 - Four to five weeks of ensemble preparation in the form of student-led rehearsals.

- Weekly ensemble evaluations (Ensemble Questionnaire) allow for student reflection and monitoring by the directors.
- Directors “coach” rather than rehearse the ensembles.
- Students perform in class in anticipation of the actual concert.
- Concert includes four simultaneous recitals (1½ hrs, each with a program and an audience).
- Students and concert attendees are coached on performance etiquette.
- Each ensemble performance is evaluated by an outside judge using UIL ratings and criteria.
- Color guard performance featured as a finale to the event.

Solo Recital

- Location: Cypress Falls High School (multiple performance rooms).
- Participants: All wind and percussion students (required).
- Cost per student: \$10 per student (adjudication and materials).
- Event Goals: Develop the individual student musician; develop student ownership for his own musical experience; provide an individual performance objective for the end of the school year (particularly for seniors).
- Features
 - Every student performs for an audience.
 - Five or six simultaneous recitals (1½-2 hrs each) held on two nights.
 - Recital program includes private teacher acknowledgment.
 - Students may play off the PML with the approval of a director.
 - Every student performs for comments and ratings at UIL standards.

Concerto Competition

- Location: Prelims at Cypress Falls as component of the Solo Recital; Finals at Cypress Falls or local church (2006 venue: Foundry United Methodist Church in Houston).
- Participants: Any wind or percussion student (volunteer).
- Cost per student: N/A (Booster expense approximately \$1200 for facilities, awards, adjudication).
- Event Goals: Provide an additional level of musical distinction to encourage and reward exceptional individual musicianship.
- Features
 - 92 participants in prelims representing all four concert bands; 9 finalists (2006 statistics)
 - Each of the four concert bands are represented among the finalists (at least 1 each from the 2nd, 3rd, and 4th bands, plus 6-8 “at-large” finalists).
 - Each instrument family is also represented.
 - Repertoire may be off the PML as determined by a director using UIL ratings and criteria.
 - All finalists receive a personalized trophy. A winner and runner-up are determined from the entire pool of finalists.
 - Two to three judges evaluate the finalists on the merits of the performance only (no scores).

Acknowledgements

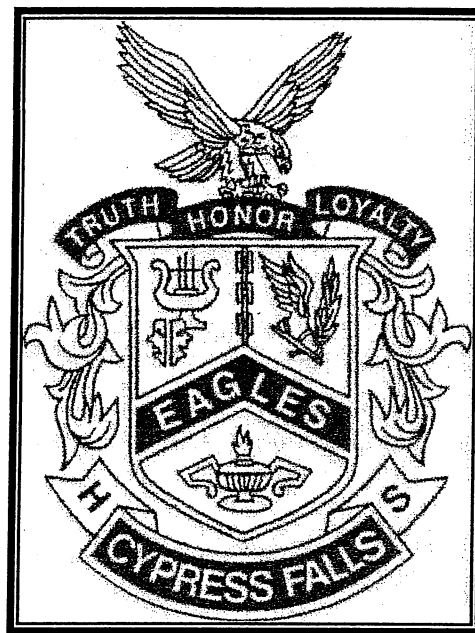
Matthew McInturf, President, Texas Bandmasters Association
 Al Sturchio, Executive Director, Texas Bandmasters Association
 John Morrison, Hamilton Middle School Band
 Shawn McAnear, Cypress Falls High School Band
 Malcolm Helm, Lake Highlands High School Band (deceased)
 Denise Kaiser, Kaiserhof Lutheran Retreat Center, Tomball, Texas
 Kevin Edney, Forest Glen Outdoor Learning Center, Huntsville, Texas

FINAL

Cypress Falls Band Area Retreat Wednesday, December 28 thru Friday, December 30, 2005 Information and Itinerary

RETREAT LOCATION

Forest Glen Outdoor Learning Center
34 Forest Glen
Huntsville, TX 77340
Phone 936-295-7641 • 936-295-3932 (after hours)
www.forestglen.org
Emergency: Frank Troyka, 832-457-4302 (cell)



GENERAL INFORMATION

There are five main objectives of our Area Retreat:

1. To put all of the performers in a new environment so that they may renew their approach to their instruments and, by default, their All-State etudes.
2. To provide extra performance opportunities in the form of group and studio recitals.
3. To create an opportunity where we can all learn from each other and from other noted expert teachers and musicians.
4. To allow individual practice time to work on deficiencies that are specific to each performer.
5. To share and grow our mutual love of music.

We will have three performances over the course of the 2½ days on retreat. The first recital will take place shortly after our arrival on Wednesday, the second on Thursday evening, and the last on Friday morning. The first and last recitals will be digitally recorded and CDs provided to each performer for individual review and study.

Transportation to and from Forest Glen will be via CFISD school bus. In addition, one or two students will drive their vehicles in order to help transport large equipment and instruments. Adults who will be in attendance throughout the trip include Frank Troyka, Stephen Gullledge, Bud Johnson, and Chelsea Derrick. Other adults will join us at different times to serve as master class instructors and clinicians.

There will be 16 students participating (5 girls and 11 boys). All students will be housed in the same building. Our cabin is called The Quad and it features four separate bedrooms, each with a private bath and shower, and each with six bunk beds. The girls will share one room and the boys and adult staff will occupy the other three.

The cost per person for the retreat is \$75. Please plan to pay IN CASH upon departure. Receipts will be provided. Five meals will be provided during our stay. They include dinner on Wednesday; breakfast, lunch, and dinner on Thursday; and breakfast on Friday. In addition, each student will have to purchase two fast-food meals en route each way. Students are encouraged to bring extra snacks and beverages. A cooler filled with ice will be provided.

Forest Glen is located about 15 miles east of Huntsville off of Spur 2296 (Watson Lake Rd.) in the Sam Houston National Forest. A map is attached.

ITINERARY

Wednesday

- 8:15 am Arrive at Cypress Falls with all materials (see checklist).
9:00 Depart for Forest Glen via CFISD school bus.
Fast food lunch en route (student out-of-pocket expense).
12:00 noon Arrive Forest Glen. Unload equipment into The Loft. Move sleeping gear and luggage into The Quad.
1:00 pm IPT (Individual Practice Time) to prepare for Recital #1.
2:00 **Recital #1** in The Loft. Each student will perform each of the etudes in their entirety. Each performance will be recorded so the student may study his/her performance. Following all performances, we'll cover *Musical Guidelines for Practice and Performance*, by Stephen Gulledge.
6:00 Dinner.
6:45 Individual review and evaluation of performance recordings.
8:00 Group debrief of evaluations.
9:30 Video: *Reaching for the Note*, a PBS documentary on the life of Leonard Bernstein.
11:30 Turn in for the night.

Thursday

- 7:00 am Wake up. Prepare for the day.
8:00 Breakfast.
9:00 Master Classes with guest faculty:
Kathy Daniel, *Piccolo and Flute* Steve Gulledge, *French Horn*
Chelsea Derrick, *Piccolo* Lee Cotham, *Tenor Trombone*
Frank Chambers, *Bassoon* Jack Allen, *Bass Trombone*
Jeff Loeffert, *Clarinet* Bob Daniel, *Tuba*
Scott Plugge, *Saxophone* Bud Johnson, *Low Brass*
Randy Adams, *Trumpet* Rick Rodriguez, *Percussion*
12:30 pm Lunch
1:30 IPT to apply information from self-evaluation and master classes.
3:30 Rec time! Specific activities TBA.
6:00 Dinner.
7:00 IPT.
8:00 **Recital #2** in "studios."
Flute/Piccolo/Bassoon (4 participants, King's Court)
Clarinet/Saxophone (3 participants, Upper Room)
Trumpet/F Horn (3 participants, Tri Plex Meeting Room)
Low Brass (4 participants, Rec Center Meeting Room)
Percussion (2 participants, The Loft)
9:30 Movie.
11:30 Turn in for the night.

Friday

- 7:00 am Wake up. Pack. Prepare for the day.
8:00 Breakfast.
8:45 IPT (warm up).
9:15 **Recital #3.** All together in The Loft.
11:45 Load equipment.
12:00 noon Depart for Cypress Falls. Lunch en route (student out-of-pocket expense).
3:00 pm Arrive Cypress Falls.

Cypress Falls High School Band Area Retreat

Individual Performance Critique

Performer: _____

Aesthetics; Sound (Tone Quality, Intonation)

What is it that you like about your sound?

What is it that you do not like about your sound?

Do you make your best sound through the entirety of the etude?

Etude No. 1
YES NO

Etude No. 2
YES NO

Etude No. 3
YES NO

Etude No. 4
YES NO

When do you make your best sound?

Etude #1: _____

Etude #2: _____

Etude #3: _____

Etude #4: _____

When is your sound the least refined?

Etude #1: _____

Etude #2: _____

Etude #3: _____

Etude #4: _____

What can you do to work on the problems you just identified?

Technique (Clarity of Articulation, Finger/Implement Control, Rhythmic Integrity)

Do you exhibit technical proficiency, i.e. the ability to perform the required skills within the suggested tempos?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Do you perform without audible distractions?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Can you identify the melody in each technical phrase? ("N/A" applies to percussion only)

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO N/A	YES NO N/A	YES NO N/A	YES NO N/A

Is there any place in any of the etudes where you sound frantic?

If so, where? (consider all of your etudes)

Describe the texture (posture, muscle tension) of your body while executing a technical passage:

What is the process necessary to achieve organized, relaxed technique:

Do you convincingly communicate the proper rhythms at a steady tempo?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Are you within the parameters of the suggested tempo?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Do you choose a tempo that encourages accuracy and musical continuity?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Musicianship (Phrasing, Style, Meter, Artistry)

Do you perform ALL the printed musical instructions? Example: allegro moderato, sempre staccato, piano, crescendo, accelerando, etc?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Does your performance create interest through contrast?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Winds: Do you perform your breaths in places that support the musical phrase?

Etude No. 1	Etude No. 2	Etude No. 3
YES NO	YES NO	YES NO

Percussion: Are there clear phrases throughout each etude?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Based on your choice of tempo and style, do you perform in the correct meter?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Please write down any musical words written on your etudes that you may not know the definition of:

Are your adjustments in tempo and dynamics paced out evenly over time (not getting too loud too soon or too slow too fast)?

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

Can you listen to your performance while looking at your part and hear all the things printed on the page? (dynamics, style, tempo adjustments)

Etude No. 1	Etude No. 2	Etude No. 3	Etude No. 4
YES NO	YES NO	YES NO	YES NO

On a scale of 1 to 10, rate this performance in relation to your personal potential (10=YOUR absolute best possible performance by January 7, 2005).

Etude No. 1: _____ Etude No. 2: _____ Etude No. 3: _____ Etude No. 4: _____

Ensemble #: _____ Day of the week when you rehearsed: _____
 Your name: _____ Rehearsal date: _____
 Type of ensemble: _____ Rehearsal location: _____
 (brass quintet, flute trio, etc.)

Ensemble Rehearsal Questionnaire

Please complete this questionnaire on your own rather than confer with your fellow ensemble members. Please turn this questionnaire in to the appropriate director on the date requested.

Including this rehearsal, how many times has your ensemble practiced *with everyone present*? _____

Where did you rehearse? _____

Was everyone present for the entire rehearsal? YES NO _____

Did you have a *specific* goal for this rehearsal? YES NO If yes, briefly describe the goal(s):

Did you personally give input regarding the interpretation of the piece or the rehearsal process? YES NO

Did you use a metronome? YES NO Did you work on intonation? YES NO Chord tuning? YES NO

How much material was covered? _____

Was everyone prepared for the rehearsal? YES NO

Did anyone hold the rehearsal back? YES NO

Is the ensemble *significantly* better after this rehearsal? YES NO If not, please state briefly why not?

Did your ensemble practice for a full hour? YES NO Is your ensemble ready to perform? YES NO

Did you go straight through the piece? YES NO COMMENTS: _____

What is your group's *specific* goal for your next rehearsal? _____

COMMENTS (optional): _____

Your signature: _____

Ensemble Responsibilities

Each member of the ensemble is responsible for the following:

- Having his/her measures numbered correctly.
- Preparing his/her individual part satisfactorily prior to the first ensemble rehearsal (figure out any difficult rhythms, fingerings, unfamiliar musical terms, etc). Rehearse together, but practice on your own time.
- Having all materials at each rehearsal, including a tuner, metronome, pencil, a supply of good reeds, valve oil, cork grease, slide cream, mallets, etc.
- Having an instrument that is in good working condition so that one member does not hinder the other members of the ensemble.
- Arriving in time to warm up (or set up) before the rehearsal begins.
- Playing his/her individual part in tune.
- Identifying chords (with the aid of the ensemble captain, a director, or other members of the ensemble) and adjusting his/her notes in the chord as necessary.

In addition, the ensemble captain is responsible for the following:

- Numbering the score and having it at every rehearsal.
- Knowing the definition of all musical terms and understanding all musical symbols found in the score. A pocket music dictionary is recommended.
- Keeping a copy of the score handy and using it to identify chords, melodic lines, and to address ensemble problems.
- Coaching the ensemble on proper chord tuning, particularly when those chords are exposed or occur at cadence points (usually phrase endings).
- Coordinating rehearsal schedules and communicating effectively with each member of the ensemble regarding location and times.
- Keeping multiple copies of the Ensemble Rehearsal Questionnaire and distributing them to each member following the rehearsal. Each individual member is to turn them in to the appropriate director. The ensemble captain does not collect completed questionnaires.
- Compile a list of unresolved questions that may be brought to a director.
- Communicating any concerns to a director in a timely manner.
- Following the ensemble's final performance, the ensemble captain will collect any school-owned originals and turn them in to the appropriate director. Any judge's written comments must be erased from all originals. Measure numbers may remain.

2006 Cypress Falls Solo Recital

Information for judges:

Every wind and percussion student will perform tonight and Wednesday night. You will hear a wide variety of skill and preparation. Of course, there are varying levels of "uptightness" too.

We will not collect sheets until the end. Please do not give sheets to students.

Unfortunately, this is a recital rather than a clinic, and there is no time for you to work with students as you might following a UIL event. We have 15-22 solos per room and we need to keep things moving.

Use the same standard you would use for a UIL event. If you give a "low" rating, you don't have to write a book to justify it. Try to give concrete observations so the student knows specifically what he/she must do to improve next time.

Some of the literature is not on the PML. That's ok for this event.

We have allowed the use of photocopies for the judges with originals for every selection on file. Please feel free to make written comment on those copies.

Students have been coached on proper recital etiquette. Feel free to comment on demeanor, but use your rating to evaluate the performance itself.

You may wish to designate particularly strong Division I performances with an Outstanding Soloist award (you would circle "Outstanding Soloist" instead of "I" and write "OS" in the rating blank.

Grade level and current band placement are on the sheet for your consideration.

Concerto Competition Participants

Finalists for our Concerto Competition will be selected from your rankings. There will be at least one representative from our 2nd and 3rd bands. The remainder will be from the 1st band. Ten to twelve finalists will be selected from all performances from both nights.

Concerto sheets are BLUE.

Rank everyone in your room by strength of performance, not by instrument. You may give a numeric score on a separate sheet to help with this, but it's not necessary. The only important issue is that you rank them in order from strongest to weakest (please break any ties). A tote sheet has been provided to help you with your rankings. You might want to place your blue sheets in order as you go. Before your sheets are collected, please fill out the Concerto Prelims Rank sheet.

You do not have to rank white sheets.

There is a chance that you might not consider any of the concerto participants in your room to be worthy of participating in the finals. Please let us know that!

Instructions for Recital Emcees:

Thank you for helping with this tonight! The purpose in having a host in each room is to help keep a formal atmosphere to the evening's performances and to help with any changes as they arise.

Each room has a "stage" door (thorough which the performers enter) and an audience door. You will stay near the stage door most of the evening so you can open it as performers enter and exit.

The event is scheduled to begin at 6:30, however we will begin at 6:35 with the following announcement which you will make. Feel free to modify this script so it feels natural to you:

"Good evening everyone. My name is _____ and I am pleased to welcome you to this evening's performances. Inside your program you will find some reminders to help you and the student performers have an enjoyable experience. I'd like to touch on just a few of those reminders if I may.

"Some of our kids will be very comfortable performing in front of a group and some will be very nervous. Let's be sure to encourage all of them without reservation. When each student enters the room, please applaud as he or she takes the stage. This will help put them at ease and make them feel welcome. Check your program to see if the student is performing a piece that has more than one movement and hold your final applause until all movements are completed.

"If you find a performance particularly enjoyable, you are invited to applaud long enough for the performer to take a second or third bow.

"Each of the performers will return to this room to listen to the remaining performances. We ask that you remain for all of tonight's soloists so that each has a full audience to perform for.

"If you must leave the room for any reason, please exit between performances so you don't distract the soloist. If you would like to take pictures, please take them after the soloist finishes his performance as he takes his bow."

"All of our soloists will be evaluated this evening as a part of the educational process for continued improvement. Some are being evaluated for a chance to advance to the Finals of the Cypress Falls Concerto Competition next Monday evening, May 15 at The Foundry United Methodist Church.. Judging those students this evening is _____ from _____ . Let's all please welcome Mr./Ms. _____ to Cypress Falls. (applause)

"Now, please check that all cell phones and other audible devices are turned off and we'll begin tonight's concert."

At the conclusion of the final performance, please announce:

"That concludes this evening's performances. Thank you for staying to hear all of the soloists and for helping to make this such a special event. As a reminder, the finalists of the Concerto Competition will perform along with our Symphonic Band next Monday evening, May 15, at 6:30 pm at The Foundry United Methodist Church."

Instructions for Guides:

Thank you for volunteering to help with tonight's recital! The purpose in having guides is to help things stay on schedule and to help create a formal concert atmosphere. In addition to escorting the soloists from the warm-up room to the "stage door," you will re-set any chairs and stands as needed for each soloist.

PROCEDURES AND FLOW FOR GUIDES:

1. A list of performers will be posted outside the stage door and at the warm-up room..
2. At 6:25, go to the warm-up room and escort the first performer to the stage door. Check if the performer needs a chair and how many stands he needs. Set up the stage as needed, then return to the stage door.
3. At 6:35, the emcee will make an announcement welcoming everyone. The emcee will say, ***"Now, please check that all cell phones and other audible devices are turned off and we'll begin tonight's concert."*** Wait about 30 seconds, then open the door and let the soloist enter. Close the door QUIETLY behind him.
4. Immediately go to the warm-up room get the next performer. Wait quietly outside the door and listen for the audience to applaud for the soloist on stage. When you hear the applause, OPEN THE STAGE DOOR SO THE SOLOIST CAN EXIT. Keep the door open so the soloist can re-enter for a second bow, if appropriate.
5. When the soloist finally exits, go in and quickly set the stage for the next performer (if necessary).
6. Watch the host and wait for a signal to open the door for the next soloist.
7. When signaled, open the door and let the soloist enter, then go to the warm-up room to get the next soloist. Go quickly because some solos are shorter than others and you need to be back at your room in time to allow the performer to exit.
8. Help keep things quiet "backstage" so the soloists and the audience are not distracted.

REMINDERS:

- Help keep things quiet "backstage" so the soloists and the audience are not distracted.
- Don't distract soloists with any "silly" conversation or behavior. Some will be nervous and some will be excited, but all will want to be at their best. ***Be a calming influence.***
- Be alert! Keep things moving and be ready for the next task.

Thank you for your help!

Cypress Falls Band

Upcoming Events

Mon, May 8-Thurs, May 11 Color Guard Training/Tryouts
 6:00-8:00 pm at the Cypress Falls High School Gym

Tues, May 9 & Thurs, May 11 Percussion Workshops
 4:00-5:30 pm at the Cypress Falls Band Hall

Friday, May 12, 2-4:5 pm Leadership , Conducting Prelims
 & Percussion Tryouts

Saturday, May 13 8th Grade Rehearsal
 8:30 am-12:00 pm at Cypress Falls High School Band Hall

Monday, May 15 Conducting Finals (4th Period)
 Monday, May 15 Concerto Finals & Symphonic Concert
 7:00 pm, Cypress Falls High School Auditorium

Tuesday, May 16 Cypress Falls High School Senior Awards Night
 7:00 pm at Cypress Falls High School

Friday, May 19 Band Banquet Honoring our Seniors
 6:00 pm for pictures, 7:00 pm for dinner, Northwest Forest
 Saturday, May 20 'A' Guard Performs for
 Berry Center Dedication

Sunday, May 21 1:30 pm, Berry Center Arena
 Symphonic Band Sudler Concert

Wed, May 24 thru Sat, May 27 Kick-off Camp
 Cypress Falls High School

Required of all 2006-2007 Cypress Falls Band Members

Friday, May 26 Family Spaghetti Supper and Kick-off Concert
 5:30 p.m. at Cypress Falls High School

Saturday, May 27 Graduation
 7:30 pm, Berry Center

Thu, July 13-Sat, July 15 Student Leadership Retreat
 Mon, July 17-Fri, July 21 Color Guard/Percussion Camp
 Cypress Falls High School

Thursday, July 20 The EXSIGHTment of Sound corps show
 7:00 pm, Berry Center Stadium (tickets: 877-874-8124)

Thursday, July 27 Summer Band begins for new members,
 percussion, color guard, student leaders!

Monday, July 31 Summer Band begins for EVERYONE!
 Required of all Cypress Falls Band Members

Wednesday, August 16 First day of school!

Cypress-Fairbanks Independent School District

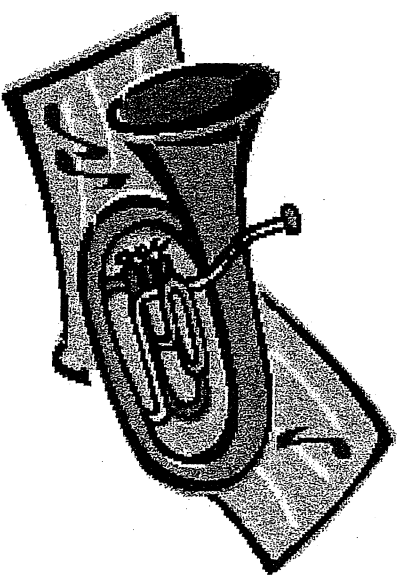
Dr. David Anthony, Superintendent

Cypress Falls High School

Dr. Robert Worthy, Principal
 Becky Denton, Associate Principal
 Liz Bruce, Director of Instruction

Presenting the
Mind & Percussion Students
of the

Cypress Falls High School Band
In Person!



Monday, May 8 & Wednesday, May 10, 2006

8:30 a.m.

Cypress Falls High School

About this

evening's performances...

Welcome parents and friends to the Fifth Annual Cypress Falls Solo Recital. Many of our band families are familiar with this event and there are some who will attend this evening for the very first time. The suggestions that follow are offered as reminders to the veteran recital attendee and to acquaint our new audience with its part in the performance. In that spirit, we respectfully ask the following...

When the performer enters the room to play, it is customary to applaud to show your enthusiasm (it will also help put the performer at ease!)

Check your program to see if the soloist is performing more than one movement. Please hold your applause until all movements have been performed. The performer will usually signal the conclusion of his performance by lowering his instrument or by stepping aside.

If you find a performance particularly enjoyable, it is certainly appropriate to applaud long enough for the performer to take a second or third bow (keeping in mind that shouting your approval is never received as appreciatively as simple prolonged applause).

Once a student performs, he will join the audience to listen to the remainder of the performances as part of his band curriculum requirement. We ask that you remain as well. Imagine how awkward it would be if the last few performers had only one or two people to listen! Please keep small children with you and avoid entering or exiting during a performance.

All of tonight's performances are being evaluated at UIL standards by a distinguished panel of music educators from across the city of Houston. These evaluators will determine the finalists for the 2006 Cypress Falls Concerto Competition.

The Cypress Falls Concerto Competition

A tradition of the Cypress Falls Band is to invite our students to audition for an opportunity to perform their solos on stage as a finale to our concert season. Five years ago, 37 of our students participated in the preliminary round of performances. This year we have 92!

Representatives from each band will be selected to compete in a Finals Performance at the Concerto Concert on Monday, May 15. Thanks and congratulations to all Concerto Competition participants for making this such a big part of our curriculum.

Glossary of Terms

Ever wonder what "lento" or "Op." means? Here are a few musical terms (and their definitions) you will come across as you read tonight's program.

Aire a tune.

Allegro moderately fast.

Adagio slowly.

Andantino moderate tempo, not too slow.

Arranger an individual who takes a previously composed work and resets it for a different instrument or ensemble than was originally intended (e.g., J.S. Bach/Schmidt, where Bach is the composer and Schmidt the arranger).

Badinage a playful piece.

Bouree a lively Baroque dance in two.

Canon imitation of a melodic statement at a fixed interval of time, and along with the original statement; a round.

Canzona an instrumental composition of the 16th and 17th centuries, often very rhythmic, and sometimes employing imitation among the different instrumental voices.

Chamber music music written for and performed by a small ensemble.

Divertimento a collection of light, often informal works.

Editor one who adds specific notation to a piece of music to give the performer insight into the accepted performance practice or technique.

Gigue a fast Baroque dance (the Baroque Period in music lasted from about 1600 to 1750).

K. Koehler listing: a number used to catalog the works of Mozart, named for Ludwig von Koehler.

Lento very slowly.

Minuet a dance in triple meter.

Movement a self-contained and independent section of a larger work.

Opus (Op.) a number used to designate a work in its chronological relationship to a composer's other works.

Rondo a piece based upon the multiple recurrence of a theme.

Scherzo a work of lighter character (from the Italian meaning "joke").

Serenade a vocal or instrumental work usually performed in the evening and usually addressed to an amorous interest.

Sonata a piece for one or more solo instruments.

Suite a series of varying pieces within a single larger work.

Tanto too much ("ma non tanto" or "but not too much").

Accomplishments

2005-2006

October 2005

The Cypress Falls Competition Marching Band earns a spot in the Finals at the BOA Houston Regional. Our third place finish represents the highest Finals placement at a BOA Regional in the history of the band.

The Cypress Falls Competition Marching Band wins Best In Class at the Katy ISD Marching Contest and the Sam Houston State University Marching Contest. The Cypress Falls Competition Marching Band earns straight Division One ratings at UIL Marching Contest.

November 2005

The Cypress Falls Competition Marching Band advances to the Finals of the Bands of America Super Regional in the Alamodome with a 12th place finish.

Ten students qualify for membership in the wind and percussion sections of the All-Region Orchestra.

December 2005

Fifty students qualify for membership in the All-Region Band, representing all three of our performing concert bands, plus six others who earned District honors.

A record twenty Cypress Falls students advance to the Area level of competition in a bid for All-State.

The Cypress Falls Band is named 2005 recipient of the Sudler Flag of Honor, presented by the John Philip Sousa Foundation. Only two high school bands worldwide received the Flag in 2005.

January 2006

Ten students qualify for All-State, the 3rd highest number state-wide. For the third consecutive year, no other school in Area F placed more students in the All-State groups (Area F includes schools in Houston, Katy, Spring Branch, San Antonio, all the way to Eagle Pass).

February 2006

The Cypress Falls 'A' Guard wins the Winter Guard International Austin Regional Championship in Scholastic A and is promoted to Scholastic Open Class for nationals.

The Cypress Falls 'A' Guard wins the WGI Houston Regional for the third consecutive year.

March 2006

The Cypress Falls 'A' Guard wins the Winter Guard International Dallas Power Regional Championship in Scholastic Open Class.

April 2006

The Cypress Falls 'B' Guard finishes 9th in the Scholastic AA of the Texas Color Guard Circuit Championships.

The Cypress Falls 'A' Guard captures the State title in the Scholastic Open of the Texas Color Guard Circuit Championships, earning its third consecutive state championship title.

All three concert bands from Cypress Falls earn Sweepstakes at UIL Concert and Sight Reading Competition.

All three concert bands earn Division One ratings at the Buccaneer Classic in Corpus Christi, with Symphonic named First Runner Up, and Concert I and Concert II each earning Best In Class honors (this is the 7th consecutive year for Concert II to earn Best In Class honors on the spring trip).

The Cypress Falls 'A' Guard finishes 4th in the nation in the Scholastic Open Class in Dayton, Ohio at the WGI championships.

May 2006

Niney-two wind and percussion students participate in the Prelims of the Cypress Falls Concert Competition.

Monday, May 8

Band Hall

Bourree Handel/Dishinger

Cantilena Nick Simons, Trumpet & Rebecca Lee, Piano

Antares Jason Hodge, Trumpet & Rebecca Lee, Piano Handel/Buchtel

Sonatina, Mvts. I, III Christian Reich, Trumpet & Rebecca Lee, Piano Vander Cook

Moreau Symphonique DJ Clouse, Tenor Trombone & Rebecca Lee, Piano Mozart/Ernst

Cantilena Anthony Nash, Tenor Trombone & Rebecca Lee, Piano Gulimant

Arm, Arm, Ye Brave Anthony is a student of John McCroskey Handel/Buchtel

Concert Etude David Weyer, Trumpet & Rebecca Lee, Piano Handel/Ostrander

..... Kenneth Tran, Euphonium & Rebecca Lee, Piano Kenneth is a student of Bud Johnson

..... Taylor Lang, Trumpet & Rebecca Lee, Piano Goedicke

Petite Piece Concertante Taylor is a student of Stephen Gullledge and a Concerto Competition Participant Balay

Sonata for Trombone and Piano, Mvt. I Samer Fadda, Trumpet & Rebecca Lee, Piano Ewazen

..... Mudia Akpobome, Tenor Trombone & Rebecca Lee, Piano Mudia is a student of John McCroskey and a Concerto Competition Participant

Concerto for Trombone and Piano, Mvts. I, II Brian Wood, Tenor Trombone & Daniel Du, Piano Grondahl

Trumpet Concerto, Mvt. I Brian is a student of John McCroskey and a Concerto Competition Participant Hummel

Sonata Nick Garcia, Trumpet & Rebecca Lee, Piano Sulek

..... Nick is a student of Stephen Gullledge and a Concerto Competition Participant

..... Brian Humphrey, Tenor Trombone & Rebecca Lee, Piano

Concerto for Bass Tuba, Mvts. I, II Brian is a student of John McCroskey and a Concerto Competition Participant Vaughan Williams

Andante and Allegro Chris Hale, Bass Trombone & Rebecca Lee, Piano Barot

..... David Carr, Tenor Trombone & Rebecca Lee, Piano

Trumpet Concerto David is a student of John McCroskey and a Concerto Competition Participant Arturian

..... Jonathon Gregory, Trumpet & Rebecca Lee, Piano

..... Jonathon is a student of Stephen Gullledge and a Concerto Competition Participant

Monday, May 8

Orchestra Room

Conversation for Cornet	Grundman
Philip Posey, Trumpet & Marva Doucet, Piano Philip is a student of Stephen Gullledge	
Concert Rondo	Mozart/Ernst
George Barfield, Tenor Trombone & Marva Doucet, Piano George is a student of John McCroskey	
Antares	Vander Cook
Jacob Nunez, Trumpet & Marva Doucet, Piano Jacob is a student of Stephen Gullledge	
The Nervous Turkey Rag	Barnes
Stefano Panglinian, Tuba & Marva Doucet, Piano Stefano is a student of Bud Johnson	
Cantilena	Handel/Buchtel
Michael Blanchard, Trumpet & Marva Doucet, Piano	
Concert Rondo	Mozart
Paul Chae, Tenor Trombone & Marva Doucet, Piano Paul is a student of John McCroskey	
Concerto No. 2 in E-flat, Mvt. II	Mozart
Shaun Brautigam, French Horn & Marva Doucet, Piano Shaun is a student of Chip Wadenpfuhl	
A Trumpeter's Lullaby	Anderson
Suzanne Brown, Trumpet & Marva Doucet, Piano	
Sonata in F Major, Mvt. III	Corelli/Maganini/Bolodoulow
Daniel Haddad, French Horn & Kristy Eddy, Piano	
Daniel is a student of Preston Krienke and a Concerto Competition Participant	
Euphonium Concerto, Mvts. I, II	Sparke
Garrick Gonzalez, Euphonium & Marva Doucet, Piano	
Garrick is a student of Bud Johnson and a Concerto Competition Participant	
Capriccio	Penderecki
David Wieland, Tuba	
David is a student of Bud Johnson and a Concerto Competition Participant	
Villanelle #12	Dukas
Alexis Escobedo, French Horn & Marva Doucet, Piano	
Alexis is a student of Preston Krienke and a Concerto Competition Participant	
Encounters	Kraft
Raul Escobedo, Tuba	
Raul is a student of Bud Johnson and a Concerto Competition Participant	

Wednesday, May 10

Teaching Theater

Prelude and Dance	Cain
Hadija Hoyle, Flute & Norman Sutphin, Piano	
Romanza and Allegretto	Reinecke/Kaplan
Elizabeth Carrillo, Clarinet & Norman Sutphin, Piano	
Eine Kleine Nachtmusik	Mozart/Lynch
Brendan Nickson, Flute & Norman Sutphin, Piano Brendan is a student of Beverly Allison	
Sonata No. 5, Mvt. III	Piatti
Jordan Adams, Alto Saxophone & Norman Sutphin, Piano Jordan is a student of Robert Aguirre and a Concerto Competition Participant	
Largo & Allegretto	Marcello/Rodwell
Ashtun Rao, Oboe & Norman Sutphin, Piano	
Ashtun is a student of Amanda DeHoyos and a Concerto Competition Participant	
Andante in C Major	Mozart/Rampal
Sara Peffer, Flute & Norman Sutphin, Piano Sara is a student of Laine Burnett and a Concerto Competition Participant	
La Petit Negre	Debussy
Marcus Lockett, Clarinet & Norman Sutphin, Piano Marcus is a Concerto Competition Participant	
Sonata, Mvts. I, IV	Eccles/Rascher
Jacqueline Diaz, Alto Saxophone & Norman Sutphin, Piano Jacqueline is a student of Charles Casillas and a Concerto Competition Participant	
Concerto in Eb, Mvt. II	Krommer/Portney
Natalie Tran, Clarinet & Jane Malczewsky, Piano	
Natalie is a student of Brandy Dawson and a Concerto Competition Participant	
Gavotte from Symphony No. 4	Boyce/Vedeski
Amanda Jenkins, Bass Clarinet & Norman Sutphin, Piano	
Adagio and Allegro from Sonata No. 1	Handel/Gee
Adam Ray, Alto Saxophone & Norman Sutphin, Piano Adam is a student of Robert Aguirre and a Concerto Competition Participant	
Sonata III in G Major, Mvts. I, II	Handel
Torie Gatlin, Flute & Norman Sutphin, Piano	
Torie is a student of Laine Burnett and a Concerto Competition Participant	
Fantasy Pieces, Nos. 1 & 2	Schumann/Simone
Susie Park, Clarinet & Jane Malczewsky, Piano	
Susie is a student of Brandy Dawson and a Concerto Competition Participant	
Bourree from 3rd Cello Suite	Back/Dishinger
Dominique Gustier, Tenor Saxophone & Norman Sutphin, Piano	
Concerto, Mvt. II	Mozart
Ashli Fuselier, Clarinet & Norman Sutphin, Piano	
Ashli is a student of Ray Ciapa and a Concerto Competition Participant	
Sonata No. 5	Handel/Bphross
Britinda Godda, Clarinet & Norman Sutphin, Piano	
Britinda is a student of Brandy Dawson and a Concerto Competition Participant	
Suite in Bb Major, Mvts. I, VI	Corelli/Maganini
Jason Pope, Flute & Norman Sutphin, Piano Jason is a Concerto Competition Participant	
Sonata No. 1	Lefevre/Dobree
Essra Omar, Clarinet & Jane Malczewsky, Piano	
Essra is a student of Brandy Dawson	
Tableaux De Provence, Mvts. I, II, III	Maurice
Casey Vauters, Alto Saxophone & Norman Sutphin, Piano	
Casey is a student of Frank Chambers	
Variations on a Theme of Robert Schumann	Davis
Veronica Nickson, Bass Clarinet & Jane Malczewsky, Piano	
Veronica is a student of Brandy Dawson	
Concerto in B-flat Andante and Allegro	Mozart
Nathan Davis, Bassoon & Norman Sutphin, Piano	
Nathan is a student of Frank Chambers	
Tableaux De Provence, Mvts. I, II, III	Maurice
Andrew Zarazee, Alto Saxophone & Norman Sutphin, Piano	

*The members and staff of the Cypress Falls Bands
would like to extend thanks to...*

Our Middle School Band Directors

Labay Middle School

Cindy Casillas
Peter Zaffos

Truitt Middle School

Joe Glass
Kimberly Pfeiffer
Byron Clements

Watkins Middle School

Steve Silva
Mark Rios
Evelyn Sarabria

Our Music Administrators

Bill Quillen, Tammy Patterson, & Mary Running

Our Private Teachers

Melissa Jurick, Flute
Laine Burnett, Flute
Brandy Dawson, Clarinet
Jolena Dial, Clarinet
Ray Chappa, Clarinet
Rhonda Ilgenfritz, Clarinet
Amanda DeHoyos, Oboe
Frank Chambers, Bassoon
Robert Aguirre, Saxophone
Dr. Scott Plugge, Saxophone
Preston Krienke, French Horn
Stephen Gulledge, Trumpet
John McCroskey, Trombone
Bud Johnson, Low Brass
Doug Herrington, Percussion

Cypress-Fairbanks Independent School District
Dr. David Anthony, Superintendent

Cypress Falls High School

Dr. Robert Worthy, Principal
Becky Denton, Associate Principal
Liz Bruce, Director of Instruction

*Presenting the Finalists
of the*

Cypress Falls High School

Concerto Competition

featuring a performance by the

Cypress Falls High School

Symphonic Band

*Monday, May 15, 2006 at 6:30 pm
Soundby United Methodist Church*

Cypress Falls Concerto Competition Finalists

Suite in Bb Major, Mvt. I, III, IV, V Arcangelo Corelli

Jason Pope, Flute

Starling Vander Cook

Shane Hamilton, Trumpet

Shane is a student of Stephen Gullege

Morceau Symphonique Alexandre Guilman

Nick Solis, Euphonium

Nick is a student of Bud Johnson

Concerto for Clarinet Carl Maria von Weber/Hite

Andrew Collins, Clarinet

Andrew is a student of Ray Chapa

Encounters William Craft

Raul Escobedo, Tuba

Raul is student of Bud Johnson

Second Concerto for Clarinet, Mvt. III Carl Maria von Weber

Johnathan Nguyen, Clarinet

Johnathan is a student of Brandy Dawson

Concerto for Trumpet Alexander Arutunian

Jonathon Gregory, Trumpet

Jonathon is a student of Stephen Gullege

Polaris Mark Ford

Jason Chovane, Marimba

Jason is a student of Doug Herrington

Brilliance, Mvts. I, II, IV Ida Gotkovsky

Ryan Kresta, Alto Saxophone

Cypress Falls High School Symphonic Band

Frank Troyka, Conductor

Symphony in Bb Paul Hindemith

I. Moderately fast, with vigor

II. Andantino grazioso, fast and gay

III. Fugue, rather broad, fast, energetic

Farewell to Gray Donald Grantham

"Nobles of the Mystic Shrine" John Philip Sousa, ed. Fennell

*There will be a reception in honor of tonight's performers
and their private teachers.*

*During the reception, each performer will be presented an award
recognizing his or her accomplishment as a
Cypress Falls Concerto Competition Finalist.*

Joining us on piano this evening...

is our accompanist, Qi Shen. Ms. Shen is an undergraduate student at the University of Houston where she studies piano performance.

A native of China, Ms. Chen studied at the Shanghai

Conservatory of Music and has lived in Houston for the last four

years. She is the winner of the 2005 Moores School of Music

Concerto Competition, the 2005 winner of the Texas Music Teachers

Association Concerto Competition, and the winner of the 2004

Houston Piano Competition.

Upcoming Events

Tuesday, May 16... Cypress Falls High School Senior Awards Night

7:00 pm at Cypress Falls High School

Friday, May 19 Band Banquet Honoring our Seniors

6:00 pm for pictures, 7:00 pm for dinner; Northwest Forest

Saturday, May 20 'A' Guard Performs for

Berry Center Dedication

1:30 pm, Berry Center Arena

Sunday, May 21 Symphonic Band Sudler Concert

4:00 pm, Cypress Falls High School Auditorium

Wed, May 24 thru Sat, May 27 Kick-off Camp

Cypress Falls High School

Required of all 2006-2007 Cypress Falls Band Members

Friday, May 26 Family Spaghetti Supper and Kick-off Concert

5:30 p.m. at Cypress Falls High School

Saturday, May 27 Graduation

7:30 pm, Berry Center

Thu, July 13-Sat, July 15 Student Leadership Retreat

Mon, July 17-Fri, July 21 Color Guard/Percussion Camp

Cypress Falls High School

Thursday, July 20 The EXSIGHTment of Sound corps show

7:00 pm, Berry Center Stadium (tickets: 877-874-8124)

Thursday, July 27 Summer Band begins for new members,

percussion, color guard, student leaders!

Monday, July 31 Summer Band begins for EVERYONE!

Required of all Cypress Falls Band Members

Wednesday, August 16 First day of school!

Cypress Falls High School Band Leadership Retreat

Wednesday, July 13 through Friday, July 15, 2005

Kaiserhof Lutheran Retreat Center • Tomball, Texas

Wednesday, July 13

- 9:30 am All meet at Cypress Falls (mail-out, packing list, objectives).
- 12:00 pm Load bus; depart for Kaiserhof; lunch en route.
- 2:00 Arrive Kaiserhof; load in; get to work.
- 6:00 Dinner.
- 6:45 Fundamental marching program; agenda topics.

Thursday, July 14

- 7:30 am All meet in dining hall for stretch.
- 8:00 Breakfast.
- 9:00 Fundamental marching program; rapid-fire teaching; agenda topics.
- 12:00 pm Lunch
- 12:45 Agenda topics; recreation time.
- 6:00 Dinner.
- 7:00 MicroTeach; agenda topics.

Friday, July 15

- 7:30 am All meet in dining hall for stretch.
- 8:00 Breakfast; pack. All luggage to pavilion.
- 9:30 Agenda topics.
- 12:00 Load bus; depart for Cypress Falls; lunch en route.
- 2:00 pm Arrive Cypress Falls; store all equipment; brief wrap-up.

----- Agenda Topics -----

- 1. BOA Judges Sheets**
- 2. Performance Objectives**
 - Identify our strengths and weaknesses.
 - Strategies for overcoming our shortcomings and exploiting our strengths.
- 3. Rehearsal Technique**
 - What needs improvement?
 - How do we make those changes?
 - Where does the responsibility fall?
- 4. Changes to our Marching Technique/Style**
 - Step-off technique
 - Forward march
 - Backward march
 - Halts
- 5. GEB: Leadership Role**
- 6. Elected Officer Responsibilities**
 - Tutoring program
 - Mentor program w/ MS kids
 - Social Events
- 7. What others see in you, the Leader.**
 - What do you value?
 - How do others know you values?
 - Making the connections among all areas of your life.
 - Attendance, Attitude, Mental Ability, Physical Ability
- 8. Limits of your responsibility.**
- 9. Dr. Tim's Workshop: Saturday, Aug. 6**
 - Comments from last year's attendees
 - Offer to entire band?
- 10. Travel**