



Managing the Three Ring Circus: Marching, Concert & Jazz Bands

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**SPONSORS: TEXAS BANDMASTERS ASSOCIATION
MARCHING SHOW CONCEPTS**

Texas Bandmasters Association 2010 Convention/Clinic



**JULY 25-28, 2010
HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

Managing the Three Ring Circus:
Marching, Concert, and Jazz

Texas Bandmasters Association Convention
Wednesday, July 28
8:15 AM



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The FIVE W's of Planning

1. WHO?

"Who" will teach each class? Identify each director's specific duties for each class period AND for the marching field. **The student's needs are top priority.** Consider each director's area of expertise and level of pedagogical knowledge. "Who" will teach color guard and drum line? Will you hire marching techs and/or have a student teacher? If so, give them specific responsibilities as well. Assign staff to teach middle/elementary school beginner classes and assist middle school concert bands if available.

2. WHAT?

"What" will you include in your curriculum? Assess current band's strengths and weaknesses and establish a curriculum that will enable them to grow as players and in their musical understanding. For example, if rhythm reading/counting is a major weakness, focus on a curriculum that will guide them into becoming more independent readers. Music theory should be included in all curriculums. The more the students know about theory, the easier your job becomes as a conductor.

Find something "new" that will keep the interest level up, especially for upperclassmen; a new piece of music, new technology or software, a new teaching technique, a guest clinician, a new warm-up method, a commissioned work, etc.

3. WHEN?

"When" is each class scheduled? Coordinate daily schedule with middle/elementary school directors, principals and counselors. Maximize the use of all staff.

"When" will you teach specific concepts? "When" will you start UIL music? "When" will you teach theory? Develop a calendar, scope and sequence, lesson plan, and sectional schedule that will assist you in planning "when" certain concepts or certain music will be taught.

4. WHERE?

"Where" will each class be taught-band hall, ensemble room, dressing room, stage, auditorium, cafeterium, hallway, custodian's closet, outside? If you have band, orchestra, choir, theater all sharing common space, a printed schedule of each area's use is a must. The group's size, instrumentation, percussion needs, other equipment needs should be considered.

5. WHY?

"Why" are you including/excluding certain items in your curriculum? **Your philosophy of music education is critical here.** Do you want your program to be "contest" driven, "musically" driven, "performance" driven...all three? Like any other discipline in education, "why" you teach something is for a student's continued growth and understanding. "Why" do we teach scales and interval exercises? Because that is what music is essentially built upon. "Why" do we program works by Gustav Holst? Because Holst is one of the most notable composers of our time.

Planning Sequence

1. **Yearly Overview:** Create a spread sheet which includes goals and objectives for the Marching Band, Concert Band and Jazz Band. The goals can be divided into months or into grading periods. Include the summer months in the yearly overview.
2. **Scope and Sequence:** The “Yearly Overview” can then be used to develop a “Scope and Sequence”. Also divided into grading periods, this document allows you to be more specific about desired objectives and materials used in instruction. Each director should create an S&S for their specific ensemble. Although each S&S should look similar from band to band, every level requires its own specific objectives and perhaps even materials. The S&S is basically your “Curriculum Guide”. If the district already has a prescribed guide, use it to assist you in building your S&S.
3. **Syllabus:** The “Syllabus” is created from the “Scope and Sequence”. Each class should receive a syllabus for every grading period which includes written tests, playoff exams, extra rehearsal dates, performances and upcoming events. Due dates are important in keeping the students on track towards desired goals.
4. **Lesson Plans:** The “Lesson Plan” is created from the “Syllabus”. Weekly lesson plans are created to help the director put the syllabus into action. Include class goals and sectional goals. Be specific about warm-up exercises and how much time will be spent on each piece of music. Pace is critical to keeping the kids engaged and improving their skills. “Flying by the seat of your pants” does not work with high school students. They know if you are unorganized and will generally give back as much effort as you are putting into any lesson. Lesson Plans are merely a guide and are usually a bit flexible.
5. **Sectional Schedule:** The “Sectional Schedule” is created from the “Lesson Plans”. Goals not quite mastered in the lesson plan can be covered during sectionals. It also gives the director a chance to share more instrument specific information as well as getting to know the kids better.

Sectional schedules can be flexible. For example, after a few weeks of individualized sectionals, combine all the woodwinds into one group and brass/percussion into another. Much can be done in the way of blend/balance and intonation. It also helps in breaking up the monotony that kids sometimes experience during individualized sectionals.

Other Considerations

- ↪ Band Handbook
- ↪ Marching Band Handbook
- ↪ Website
- ↪ Informational Flyers
- ↪ Posters/Goals
- ↪ Registration
- ↪ Leadership Tree
- ↪ Always be a student of the game
- ↪ Learn new things
- ↪ Prioritize your "To Do List" and delegate duties (administrative duties)
- ↪ Experiment with new ideas regarding teaching techniques/pedagogy
- ↪ Communications with parents: website, group emails, printed itineraries, booster meetings

Yearly Overview

	FIRST GRADING PERIOD	SECOND GRADING PERIOD	THIRD GRADING PERIOD	FOURTH GRADING PERIOD	FIFTH GRADING PERIOD	SIXTH GRADING PERIOD	JUNE	JULY	AUGUST
MARCHING BAND	Establish "Daily Drill". Focus on fundamentals while learning new music/drill. Weekly performances begin.	Focus remains on fundamentals, musical and visual. Contests begin. Weekly plans/goals/itineraries are published and posted.	Review current season. Brainstorm for next year's show. Listen to ALL types of music and consider all options.	Lock in ideas and begin piecing music together. Contact arranger, set up timeline. Or purchase show and begin cuts.	Music/visual ideas come together. Consider music strengths, color scheme, guard uniforms, flag designs, etc.	Audition and set numbers for show. Deliver score, recording, drill count sheet to drill writer. Train new freshmen.	Percussion and guard camp. Host a camp as a fundraiser. Attend workshops, watch DVD's. Assemble props.	Leadership Workshop. Drum Major camp. Leadership work days. Prep for Summer Band. Attend TBA.	Summer Band begins. Establish daily and weekly goals. Take it slow/focus on fundamentals. End with a performance for parents.
CONCERT BAND	TONE, INTONATION, SCALES, PATTERNS, INTERVALS, FLEXIBILITY, ARTICULATION, BLEND, BALANCE, DYNAMICS	All-Region music preparation. Begin looking at solos/ensembles. Sight-read new music. Written exams: scales, intervals. Rhythmic	Add daily exercises to improve tone/tech. Holiday Concert, All-Region, S&E prep. Rhythm, scale, interval exams.	Sight-read new music. Program for UIL. Region concerts. Area auditions. Playoffs. S&E Contest. Theory exams continue.	Goals for UIL. Guest clinicians. Continue sight-reading. Listen to recordings of your UIL music. Record weekly. Pre-UIL and UIL.	Spring Concert. Other Festivals. Spring Trip. Auditions. Post Band Results. State Solo & Ensemble. Graduation.	Students attend camp. Directors attend/teach camp. Directors attend conducting workshop. Listen to music. REST!	MORE REST! VACATION! Look for new warm-ups, chorales, teaching tools, etc. Listen to potential works. Attend TBA.	TONE, INTONATION, SCALES, PATTERNS, INTERVALS, FLEXIBILITY, ARTICULATION, BLEND, BALANCE, DYNAMICS
JAZZ BAND	Prepare students for All-Region Jazz Auditions. Listen to potential charts.	Prepare teaching materials. Program for first two events. Keep listening to charts.	Jazz Class begins. Start with playable charts to establish confidence. Begin improv. Holiday Concert	Continue to build music folder for gigs/contests. Finalize contest list and hit the details and improv. Theory.	March is Jazz Month! Concert at the Plaza Theater. Compete in 2-3 local Jazz Festivals.	Perform at school events such as banquets, luncheons, elementary and middle schools and Spring Concert.	Auditions for next year's band. Recruit piano, guitar, bass, drums if necessary. Consider adding a 2nd or 3rd group.	Listen to potential charts. Attend concerts, workshops. Watch educational DVD's. Learn to play LP.	Be sure those who are interested in All-Region Jazz have music in hand and are practicing, including the Improv Etude.

RHS Band
Scope and Sequence

	1st 6 Wks	2nd 6 Weeks	3rd 6 Wks	4th 6 Wks	5th 6 Wks	6th 6 Wks
Objective	Improve Tone	Understanding Basic Intervals	Increase Range	Improve Sight Reading	Performance Assessment	Perform new music for Spring Concert
Materials	Breathing Exercises/12 Count Long Tones	Theory Workbook	Flow Studies	S.R. Books and Previous UIL Music	Pre-UIL Recording/Judge's comments	New Publications, websites, recordings.
Objective	Increase Dynamic Range					
Materials	alternating crescendo/decrescendo					
Objective						
Materials						
Objective						
Materials						
Objective						
Materials						
Objective						
Materials						
Objective						
Materials						

RHS Wind Symphony
Syllabus
4th Six Weeks - 2010

Written Tests

February 4 Identifying Rhythms Part 1/Major & Minor Intervals
 February 16 Identifying Rhythms Part 2/Augmented & Diminished Intervals

Playoff Exams

February 2 Mid-Winter Concert Music (preparation and performance are your grade)
 February 6 Solo & Ensemble
 February 8 Purple Carnival March
 February 16 Variants on a Mediaeval Tune; Introduction, Variations I, II and III.

Playoffs will be done before or after your sectional, so be prepared to come early or stay late. You may also play off during lunch/advisory, after school Monday or Friday. If you share a part and both are prepared, you may play off together. We will also use recorders as a last resort.

Sectional/Full Band Rehearsal Schedule

Sectionals cannot be made up. For every unexcused absence, you will receive a grade of "0". Habitual absences or tardiness will result in dismissal from the ensemble. Come to rehearsal ready to perform your best.

January 11 (M)	2:45/3:45 PM	Clarinet/Horn
January 12 (T)	2:45/3:45 PM	Trumpet/Sax
January 13 (W)	2:45/3:45 PM	Flute & Oboe/Low Winds
January 14 (TH)	3:00-5:00 PM	FULL BAND
January 18 (M)	2:45/3:45 PM	Clarinet/Horn
January 19 (T)	2:45/3:45 PM	Trumpet/Sax
January 20 (W)	2:45/3:45 PM	Flute & Oboe/Low Winds
January 21-22	See Schedule	All-Region Band Clinic/Concert
January 25 (M)	2:45/3:45 PM	Clarinet/Horn
January 26 (T)	2:45/3:45 PM	Trumpet/Sax
January 27 (W)	2:45/3:45 PM	Flute & Oboe/Low Winds
February 1 (M)	2:45/3:45 PM	Clarinet/Horn
February 2(T)	7:30 PM	Mid-Winter Concert
February 3(W)	2:45/3:45 PM	Flute & Oboe & Sax/Low Winds & Trumpet
February 4 (TH)	3:00-5:00 PM	FULL BAND
February 6(SAT)	All Day	Solo & Ensemble at North Garland H.S.
February 8 (M)	3:00-5:00 PM	FULL BAND
February 10-13	-----	Directors & All-State Students at TMEA
February 16(T)	8:00 PM	Dallas Wind Symphony Concert
February 17(W)	3:00-5:00 PM	FULL BAND
February 18(TH)	Class Time	Full Band Rehearsal during Final Exam Time

Solo and Ensemble

Be sure to have the original part/score to your solo and/or ensemble with measures numbered to give to the judge. Also, put your name and school name on all parts of your music. To qualify for State Solo & Ensemble, you must perform a Class I solo by memory and receive a first division. For ensembles, you must receive a first division on a Class I ensemble. **If you haven't called an accompanist yet, it's getting late...call today!!! Get those ensembles whipped into shape as well!!!**

Week of: _____

RHS Wind Symphony
Lesson Plan

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
CLASS					
SECTIONALS					

**RHS BANDS
SECTIONAL SCHEDULE 08-09**

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WIND SYMPHONY	CLARINET-2:45-3:45 HORN-3:45-4:45 BAND HALL	TRUMPET-2:45-3:45 SAX-3:45-4:45 ENSEMBLE ROOM	FLUTE/OBOE-2:45-3:45 LOW WINDS-3:45-4:45 ENSEMBLE ROOM	FULL BAND 3-5 BAND HALL	INDIVIDUAL PLAYOFFS
HONORS BAND	FLUTE/OBOE-2:45-3:45 LOW REEDS-3:45-4:45 DRESSING ROOM	TBN./EUPH.-2:45-3:45 TUBA-3:45-4:45 DRESSING ROOM	HORN-2:45-3:45 CLARINET-3:45-4:45 DRESSING ROOM	TRUMPET-2:45-3:45 SAX-3:45-4:45 DRESSING ROOM	INDIVIDUAL PLAYOFFS
SYMPHONIC BAND	TRUMPETS & HORN 2:45-3:45 ENSEMBLE ROOM	FLUTE/OBOE/CLAR. 2:45-3:45 BAND HALL	ALL SAXES & BASS CLAR. 2:45-3:45 BAND HALL	LOW BRASS 2:45-3:45 ENSEMBLE ROOM	
JAZZ BAND 2			4-5PM BAND HALL		3-4:15 BAND HALL
PERCUSSION		PERCUSSION ENSEMBLE 4-5			
*For help with Solo/Ensemble, please set up an appointment with a director for lunch/advisory or after school.					