



Military Marching Band 101

CLINICIANS:

Jonathan Kelly and Nicholas Durham

PRESIDER:

Jim Jones

SPONSOR:

NAMMB

Texas Bandmasters Association 2013 Convention/Clinic



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JULY 21 – 24, 2013

**HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

Military Marching Band 101
Texas Bandmasters Association Clinic
Gonzales Convention Center CC 217D
San Antonio, TX July 23, 2013 8:15AM

Presider: Jim Jones
Clinicians: Jonathan Kelly, Nicholas Durham

Clinic Description:

Examine Topics: choosing music for your group, running a successful summer camp, blocking the marching band, and easy and effective marching maneuvers for contest drill.

I. MUSIC (all of this needs to be done PRIOR to summer band)

A. Music that fits your group, yet still gives them a challenge

1. Knowing your kids
2. Have special music arrangements made
3. Use only certain parts of music (marches), i.e. trio
4. Using music that facilitates difficult maneuvers
5. Pick music that features stronger sections, and hides weaker sections
6. New to school
 - a. review past year, possibly repeating some music
 - b. talk to past director and/or whoever worked band from previous year
 - c. check to see which kids stayed in band from previous year
 - d. use spring concert program to see if music can transfer to fall
 - e. see if you have any region, area, or state band members

II. SUMMER BAND CAMP

A. In-House Camp

1. Pros:

- a. Costs less
- b. Few number of “extras” (boosters, etc.) to coordinate

2. Cons:

- a. Less attendance compared to out of town camp
- b. Vacation, work, etc., conflicts

3. Schedule Example:

Weeks 1 & 2 –Monday, Tuesday, Thursday; Wednesday leave evening open after sectionals; Friday end after freshmen marching

8:00AM-10:30AM Full Band concentrating on marches

Lunch

1:00PM-3:00PM Freshman marching, using seniors to help teach; fundamentals – facing commands, stride, turns, halts, etc.

3:30PM-4:30PM Sectionals

4:30PM-5:30PM Sectionals

6:30PM-8:30PM Full Band on pop tunes (change this rehearsal to marching for week 2)

Week 3 – Begin working on drill

B. Neutral Site Camp

1. Pros:

- a. High level of attendance
- b. 100% of time is band – no work conflicts, etc.
- c. Students look forward to “going away”
- d. Evening activities provide constant opportunity for comraderie
- e. Higher level of parent involvement

2. Cons:

a. Cost

b. much more preparatory work for director

3. Schedule Example:

At Camp:

6:30AM-8:00AM Marching

8:15AM-9:00AM – Breakfast

9:15AM-10:45AM – Sectionals inside over MARCHES

11:00AM-12:30PM – Full Band rehearsal inside over MARCHES

12:30PM-2:00PM – Lunch

2:00PM-3:30PM – Sectionals inside over POP TUNES

3:45PM-5:15PM – Full Band rehearsal inside over POP TUNES

5:30PM-Dinner

7:00PM-8:30PM – Marching

8:30PM-until Activity (TBA each night)

11:00PM Lights out

Back at Home:

Monday and Thursdays 5:30PM-9:00PM until school starts

III. CONTEST PHILOSOPHY: Everything is contingent on the quality of the director – what method suits YOU and the program best. Do not do something just because “everyone else” is doing it. Chose what you do in order to advance YOUR band.

A. Starting with a Fundamental Drill

1. Pros:

2. Cons:

B. Starting with the Contest Drill in pieces

1. Pros:

2: Cons:

C. Starting with the complete Contest Drill

1: Pros:

2: Cons:

IV. IMPORTANT IDEAS TO THINK ABOUT

- A. “The hardest maneuver to perfect is the block band formation.” – Bill Watson
- B. Study old films for ideas - visit www.nammb.org
- C. Utilize turning points that FIT THE MUSIC/PHRASES in addition to yard lines
- D. Avoid writing a drill where students HAVE to rely on a drum major whistle (refer to the previous idea)
- E. A well thought out drill can be performed with OR WITHOUT a drum major
- F. In rehearsals, prior to contest, turn your back to the band to hear turns and overall quality of sound; consider marching contest a marching CONCERT contest
- G. Music is weighted more heavily
- H. Consider, while designing drill, what the judges will see from their vantage point (i.e. company fronts or diagonals), as well as hear (i.e. horn flares)