



# **Marching Band Basics with Canton High School Band**

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Marching Show Concepts**

## **Texas Bandmasters Association 2013 Convention/Clinic**



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**JULY 21 – 24, 2013  
HENRY B. GONZALEZ CONVENTION CENTER**

# CANTON HIGH SCHOOL BAND

## MARCHING CLINIC

### TEXAS BANDMASTERS ASSOCIATION CONVENTION

San Antonio, July 22, 2013

- I. **Philosophy**
  - A. **Small Band achievement**
    1. Establish expectations and goals / all on “same page”
    2. Involve student leaders in planning and implementation
    3. Realistic music book and drill book / student “readiness”
  - B. **Organized approach**
    1. Appropriate rehearsal schedule / sharing / accommodating
    2. Consider limited resources and limited after school rehearsal time
    3. Musical / visual intent vs individual / group execution
    4. Carefully balance and coordinate fundamentals with show content
- II. **Stretches**
  - A. Set daily focus of rehearsal (early is on time....on time is late)
  - B. Verbalize specific goals and outcome expectations for the day
  - C. Loosening / strengthening / toning of muscles
  - D. Incorporate deep breathing
  - E. Allow Drum Major to take roll
- III. **Block Drill / marching fundamentals (without horns / with horns)**
  - A. **Set band in a balanced “concert” block**
    1. **Variation 1**
      - a. 12 count fundamental block drill (4 cts rests between each)
      - b. Breathe and push air for 12 cts (each fundamental)
    2. **Variation 2**
      - a. Whole note remingtons (3 tongue starts, release, hold 4)
      - b. Assess balance, color, intensity, direction and body and “ring”
    3. **Variation 3**
      - a. quarter note articulation (12 tongue starts, back of note, hold 4)
      - b. 4 legato, 4 staccato, 4 lifted (4 cts rests between fundamental)
- IV. **8 count “transitional block drill (focus on carriage, step off, arrival, direction)**
  - A. **Variation 1**
    1. Push air in half note values, tongue starts and release
  - B. **Variation 2**
    1. Add “mirror block” / play half note remingtons down, then up
    2. Add more variations (dynamic variety, impact, etc)

- V. **Down field, yard line to yard line pivot drill / “rocking chairs” (no sounds)**  
 A. **partnering drills**
- VI. **Assessment is critical / individual and group**
- VII. **Sound concepts / sections within circle (with metronome)**  
 A. **Form a circle 2 to 3 steps apart (increase diameter later in season)**  
 1. **Begin breathing exercises**  
 2. **Half note remingtons, down, up, split (body, color of sound)**  
 a. Prep breaths, tone on tongue starts, sustain, ring on release  
 3. **Lip slurs, brass on mthpc, woodwinds play chromatics**  
 a. Accurate tone, exaggerate the “gliss” to emphasize air  
 b. Vary tempos to exploit and assess  
 4. **Quarter note remingtons for articulation, style**  
 a. Legato / deedeedeede  
 b. Stacatto / dee dee dee dee  
 c. Lifted / dah dah dah dah  
 5. **Play scales and varied articulative patterns for individual facility and tonal maturity of ensemble**
- VIII. **Synthesis of tonal, articulative concepts into music performance**  
 A. **Shape, direction of phrase, tonal texture, color, maturity of sound**  
 1. isolate sections, phrases, individuals / personal responsibility  
 2. Verbalize expectation for group and individuals / assessment  
 3. Mark time / visuals / halts / step offs / all to be executed in circle
- IX. **Steps VII and VIII with an integrated circle (later in season)**

### **THINGS TO REMEMBER**

- There are many more creative exercises and drills groups can use. The key is to have a reasonable expectation for each student. Instructor must see/hear achievement. Use video to track improvement, week to week.
- Desired outcomes on a group and individual level will not occur without consistent daily fundamental drill. Do not be fooled into accepting less than desirable musicality in performance due to “shortcutting” tone / articulative fundamentals.
- Always use the UIL indicator rubrics for guidance. Include the rubrics with materials given to each student at the beginning of marching season and refer to it regularly.