



Choosing Literature for Success at Contest

CLINICIANS:

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Texas Bandmasters Association 2016 Convention/Clinic

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HENRY B. GONZALEZ CONVENTION CENTER
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Recognizing **ATTAINABLE POTENTIAL** – might not necessarily fit right now

- Know your kids!!!
- What is the timeline?
 - How long do you have?
 - Class Period?
 - Sectionals?
 - Test dates, holidays, dances, field trips, etc.
 - Plan with the end in mind.

Does It Fit Your Band?

The Basics

- Instrumentation
- Strengths and weaknesses of sections
 - Balance involvement (ex. heavy ww piece paired with a brass/percussion heavy piece?)
- Range
 - Is it editable? :)
 - Rescoring options - what's appropriate
- Rhythmic Challenges
- Endurance
- Soloists

Teacher Experience

- Mentorship, especially for the younger teachers

Buy-in (can the kids appreciate your music selection)

- Balancing traditional with new (Sousa/Mackey, Edmonson/Balmages)
- Age Appropriate/Mental Focus

Programming Considerations

- Contemporary pieces
 - Part of a comprehensive music education.
 - Opportunity to interact with composer
- Multicultural pieces
 - Less familiar harmonies and rhythms.
 - How music relates to culture and society.

- Slow/Lyrical – *you don't have to do one! There is no written rule!*
 - Develops tonal control/band sound
 - Don't choose a slow piece for UIL if your band cannot perform it at a high level (especially 2nd and 3rd bands)
- Multi-movement Works
 - Must treat each movement as a separate piece
 - Sometime easier, sometimes harder depending on the piece
- A varied list of march styles – they come in different “flavors”
 - Traditional March
 - Concert March
- Transitional Pieces
- What pieces compliment each other?
 - Avoid same styles for every piece (especially with lower level bands... easy to do)
- Performance Order

Quality of the Piece

- Is the piece GOOD?
 - Great dissertation written on this very topic
 - What makes great music?
 - <http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1044&context=musicstudent>
- Is the piece WRITTEN WELL?
 - Parts written based on academic ideas of what *can* be played
 - Poor balance because of ranges
 - Disjointed parts to fill chords
 - Would you have passed a college theory class with this piece?
 - Is it editable?
 - Conversation with Jim Meredith

What is the point of this concert?

- Fall Concert
 - building ensemble skills (more time for fundamentals)
 - building individual skills (time for technique, All-Region, etc.)
- Winter Concert
 - audience buy in
 - UIL march(?)
 - mentally preparing kids for UIL cleanliness
 - seeing how quickly kids will take to learning music on their own, which sections rise to the occasion
 - Holiday Music?

- UIL = different for each level of band
 - 3rd band – easy enough that they can achieve on a really high level
 - 2nd band – choosing music just beyond where are, pushing toward the level of the varsity band
 - Top band
 - Honor Band/Midwest level music
 - Building a Top band (for historically weaker programs, new/young teachers trying to build, low socio-economic battles, brand new schools)
 - Buy in/culture change/setting high expectations is KEY.
 - Start with appropriate programming to give kids/community a taste of success on the smallest level, go from there.

- Spring Concert
 - GO HARD! - It's not UIL :)
 - 3rd band - make sure they play something really fun and catchy so that kids placed in bottom band have something cool/positive to look forward to next year.
 - 2nd band - pushing 7th graders to become next years leaders
 - Top band - FLASH! OR The piece you love that you don't want to take to UIL

- Number of pieces for non-UIL concerts

Questions? Contact Us!

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