



**Texas Bandmasters Association
Convention/Clinic July 25-27, 2019**

**Military Marching Band for Directors
and Adjudicators: The ABCs and I, II,
IIIs**

CLINICIANS:

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Demonstration Group: Lindale Band

Lindale HS Band
“The Pride of Lindale”
TBA/NAMMB Marching Band Clinic
July 27, 2019 Exhibit Hall 4B 9:30 – 10:30 am

Military Marching Band: The ABC’s and I, II, III’s

Part 1 - The Lindale Band

1. Band Calendar
 - a. Band Web Page: <https://lisdweb.wixsite.com/lindalehs/band>
 - i. Full Year
 - ii. Summer Band
2. Playoffs Guide
 - a. 1st Six Weeks – Drill Music
 - b. 2nd Six Weeks – Chair Test Music and other exercises and drills
 - i. Chair test for concert band occurs at the beginning of the second six weeks. Bands are split after the last district playoff game.
 - c. 3rd Six Weeks – Scales
 - d. 4th Six Weeks – Solo
 - e. 5th Six Weeks – UIL Concert Evaluation Literature
 - f. 6th Six Weeks – Varied Assignments
3. Master Classes in the Fall
 - a. Fundamentals
 - b. Region Music
4. All Region
 - a. **All Region plays a huge role in the development of our students.**
 - b. The students auditioning must either be in private lessons with an outside instructor or they must sign up for weekly lessons with a Lindale Director.
5. Solo and Ensemble
 - a. Everyone plays a solo the 4th six weeks.
 - i. You can play for a director or perform at solo and ensemble contest.
 - b. 1 Event – Solo or Ensemble
 - c. 2 Events – Solo and Ensemble
 - i. Some can do two ensembles as needed, solo is for playoff only
 - d. **We put a premium on Solo and Ensemble participation. It is a key to the depth of the players in our program.** All competitive solos and ensembles sign up for weekly lessons with a director before or after school, and we dedicate a few days a week of class-time to S&E prep.
 - i. Brass Day
 - ii. Woodwind Day
 - iii. Percussion Day
6. Contest Music Playoffs
 - a. Every students plays off both marching contest and concert evaluation music....no exception.

7. Rehearsals

a. Band is 1st period.

i. Fall

1. Band begins at 7:30 am (1st bell is 7:55 am)
2. Monday Night 6:30 – 8:30 (continue until contests are over)
3. Wednesday 3:30 – 5:00 (Masters Classes, fundamentals and All Region Music Only).

ii. Spring

1. Band begins at 7:30 am
2. Monday Rehearsals begin 1st Monday in March and run up to UIL Concert Evaluation. Since all three bands meet at the same time 1st period, this the only time all three directors can hear and help the other Bands.
 - a. Concert Band 5:00 – 6:00 PM
 - b. Symphonic Band 6:00 – 7:00 pm
 - c. Wind Ensemble 7:00-8:30 PM

b. Marching Band

i. Review Summer Band Calendar

1. Our schedule
 - a. Include discussions of how we share students
2. Freshman Band
 - a. Marching Band Fundamentals
 - i. Commands, terminology, and maneuver terminology
 - ii. Stations
 1. Teach and drill fundamentals
 - a. Work for understanding of footwork and basic execution.

iii. Full Block Drill

1. All aspects of alignment
 - a. Files, ranks, diagonals, secondary diagonals.
 - b. What exactly is alignment and a straight line?
 - i. Eyes, step size, foot placement on yard line, “in time” marching (fast marchers can be ahead, slow marchers behind)
 - ii. All on yard line work
 - iii. Break down turn and check alignment each step. INDIVIDUAL RESPONSIBILITY IS CRUCIAL.
 - c. Turns
 - i. Last step in, first step out alignment

3. Upperclassman marching fundamental pass-offs

- a. Continue fundamental development
 - i. Concentration on uniformity of execution
 - ii. Alignment
 - iii. Marching and Playing
 1. Scales up and down field while:
 - a. Working alignments
 - b. Upper and lower body control
 - c. Execution of fundamental turns

ii. Drill

1. We do not teach game or contest drill during summer band. It is a time to concentrate on fundamentals.
2. 1st Game Drill
 - a. The first game is the second week of school. We begin teaching this drill the first week of school.
 - b. It is a fundamental drill. The intent is to continue to develop fundamentals while marching and playing. It also gives everyone a chance to perform. We will perform this drill for two games.
3. Contest Drill
 - a. We begin teaching this drill during the week of the 2nd ball game. We run the 1st game drill at the beginning of each rehearsal and then begin teaching contest drill. The opener and 1st March will be performed at the third ball game.
 - b. It is at this time that we split the band into three different blocks:
 - i. Contest Block – those students who will be in the contest performance provided they continue to meet all expectations of attendance, playoffs, and eligibility.
 - ii. Standby block – they are at all contest block rehearsals and are prepared to sub in for the sick, injured or ineligible.
 - iii. Alternate Block – those that need further development of marching fundamentals. They are assigned to a director and work each rehearsal to improve marching fundamentals. The goal is to move them to the standby block.
 - iv. All students, regardless of block, attend pep rallies, football games, all rehearsals, and other performances.
4. When all contests are completed, we will go back and perform the fundamental drill and put everyone back on the field.

8. Lindale Marching Band Handbook

- a. Our unifying document. It is at the back of the handout and we will refer to it later.
 - i. It details each command and turn.
 - ii. Gives specific wording.
 - iii. Puts the turns and commands in observable and measurable terms, and gives our squad leaders an effective tool to aid them in teaching and drill of the fundamentals.
 - iv. One thing to mention is that this is how Lindale defines the fundamentals. While these will be close to what others do, most schools will have their own small variations.

Part II – Military Marching Bands

1. Brief History

- a. In East Texas, military bands develop during the 1950's after WWII and were influenced by the service bands.
- b. They began very simply with no yard lines; you mainly guided left and right for alignment.
- c. Drill was very simple (postage stamp) and not related to music.
- d. Eventually, music and drill design were linked and maneuvers were more precise and intricate.
- e. Pioneers in the development of the Military Style Marching band include: E.V. Adams, Jimmie Hudgins, Alto Tatum, Ed Lumpkin, Neil Grant, Elden Janzen, Vincent DiNino, Joe Tom Haney, Bill Swor, Waymon Bullock and Pete Kunkel.

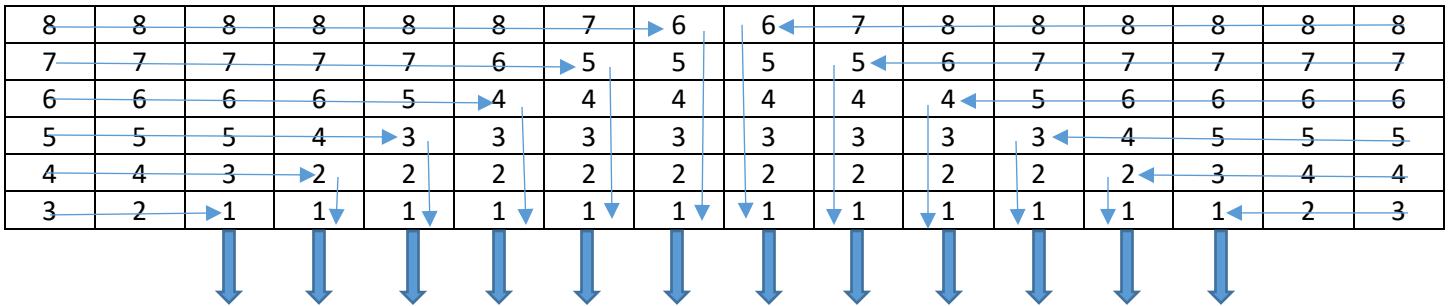
2. Why March Military
 - a. Culture
 - b. Community
 - c. Tradition
3. Music
 - a. Quick Step Marches
 - b. Arranged Concert Literature that is appropriate to the style and drill design
 - i. Larry Ward and Dr. Tim Rhea have done this extensively.
 - c. Edit and Arrange to fit the band
 - i. Simplify Flute, Clarinet, Saxophone, Trumpet and Euphonium parts for those students who need the accommodations.
 - ii. Give Altos Saxes the Eb Clarinet part.
 - iii. Arrange the Euphonium part for the French Horns.
 - iv. Arrange the march for our Front Ensemble and try to feature them during the performance.
4. Drill Design
 - a. Dictated by music
 - i. Most contest drills fit this format
 1. Opening Fanfare
 2. March or Arranged Concert Work
 3. Second March or Arranged Concert Work
 4. Soft Trio of March of a feature of some sort (woodwinds, front ensemble), dynamic contrast, style change or drill feature
 5. Closing Fanfare
 - ii. We try to pick two or three big drill design hit points or formations, and the rest of the drill is the setting up of the formation, executing the maneuvers to create the formation and then getting back to the basic block or company fronts to prepare for the next hit point.
 - iii. If using quick step marches, you try to begin maneuvers at the beginning of strains, get to the drill design element you want, make back up into basic formation and then prepare for the next maneuver. Drum Cadence and silent counts can be used to aid in this aspect of drill writing. They can also be used for effect.
 - iv. The idea is to make the visual and music go hand in hand so that it looks planned and like it goes together.
 - b. Block and Company Front Setup
 - i. Personnel placement

Company fronts that we use in Lindale and instrument placement.

- Parts are stacked front to back first to third
- Allows for flexibility to transition from company fronts to block band by Illinois Entry and keeps like instruments together
- Control of ensemble sound in both company fronts and block band.
- Flute and Clarinet are split in company fronts. Stronger players and technical parts are closest to sideline where judges and home audience will be. If we transition to block band then they are grouped at the back of the band and more together.

Fl/Cl	Fl/Cl	Tpt	Tpt	TB/LR	TB/LR	TB/LR	TB/LR	TB/LR	TB/LR	TB/LR	TB/LR	SX	SX	Fl/Cl	Fl/Cl
Fl/Cl	Fl/Cl	Tpt	Tpt	TB/LR	TB/LR	TB/LR	TB/LR	TB/LR	TB/LR	TB/LR	TB/LR	SX	SX	Fl/Cl	Fl/Cl
Fl/Cl	Fl/Cl	Tpt	Tpt	Tpt	Perc	Perc	Perc	Perc	Perc	Perc	Perc	SX	SX	Fl/Cl	Fl/Cl
Fl/Cl	Fl/Cl	Tpt	Tpt	Hrn	Hrn	Tbn	Tbn	Tbn	Btn	Btn	Btn	SX	SX	Fl/Cl	Fl/Cl
Fl/Cl	Fl/Cl	Tpt	Tpt	Hrn	Hrn	Tbn	Tbn	Tbn	Btn	Btn	Btn	SX	SX	Fl/Cl	Fl/Cl
Fl/Cl	Fl/Cl	Tpt	Tpt	Hrn	Hrn	Tbn	Tbn	Tbn	Btn	Btn	Btn	SX	SX	Fl/Cl	Fl/Cl

Company front to block (Illinois Entry) and its effects on instrument placement.



Block shows personnel placement when moving from company fronts to block band

8	8	8	8	8	8	8	8	8	8	8	8
7	7	7	7	7	7	7	7	7	7	7	7
6	6	6	6	6	6	6	6	6	6	6	6
5	5	5	5	5	5	5	5	5	5	5	5
4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1	1	1	1	1

- c. Block effects on instrumentation
 - i. As you can tell, this basic company front design will allow you to keep your instrumentation as close together as possible, especially when going from company fronts to block band.
- d. One concern in spread formations is that at times, like instruments can get spread a good distance. This is a complaint military bands get but is unavoidable, especially in bigger bands where the design feature may require a band to be spread from 30 to 30. As always, the goal is to keep like groups together but it cannot always be avoided.

5. Commands and Maneuvers:

- a. The NAMMB Website is a great resource to see the videos of the different fundamental and typical military maneuvers and commands:
 - i. Stationary Commands:
 - a. Parade Rest
 - b. Attention
 - c. Right Face
 - d. Left Face
 - e. About Face
 - f. Dress Right
 - g. Dress Left
 - h. Fall Out
 - i. At Ease
 - j. Dismissed

ii. Fundamental Turns:

1. Glide Step – 6 steps – drag halt
2. Right and Left Flanks
 - a. One count maneuver that turns 90 degrees to the right or the left.
 - i. Right Flank – pivot on the left toe and turn 90 degrees to the right.
 - ii. Left Flank – pivot on the right toe and turn 90 degrees to the left.
3. Counter March
 - a. Four count maneuver that turns the individual the opposite direction and moves them over 1 pace to the left or right depending on direction of counter march. To execute this maneuver, you do two flanks in a row with a half step between the two flanks.
 - i. Follow the leader
 - ii. Staggered Countermarch by files
 - iii. Rank Drifts – staggered counter by ranks that expands the band
4. Right and Left To The Rear
 - a. One count maneuver that turns the individual 180 degrees in the opposite direction and keeps them in the same line or position on the field.
 - i. Right To the Rear – executed with the left foot in front and right foot back, pivot on the balls of both feet and turn to the right. Do not allow the right foot to come off the ground. Weight is center body.
 - ii. Left To The Rear – – executed with the right foot in front and left foot back, pivot on the balls of both feet and turn to the left. Do not allow the left foot to come off the ground. Weight is center body.
5. Right and Left Wrap Legs (Crossovers)
 - a. One count maneuver that turns 90 degrees to the right or the left.
 - i. Right Wrap – pivot on the ball of the right foot, turn to the right 90 degrees while wrapping the left foot around for the first step in the new direction.
 - ii. Left Wrap – pivot on the ball of the left foot, turn to the left 90 degrees while wrapping the right foot around for the first step in the new directions.
6. Oblique – diagonal marching (45 degrees) by file or rank. This maneuver will move the band five yards forward and five yards to the left or right in 8 counts (start on a yard line, end on the next yard line five yards up or down on the field depending on directions.).
 - a. To execute this maneuver, you perform a half left/right flank or wrap leg, march obliquely for 8 steps and then perform another half left/right flank or wrap leg and then forward march down the field.
 - b. To continue the oblique in another direction, on the second half left/right flank or wrap leg you could do a full turn and continue the 45 degree oblique in the new direction.
 - c. Oblique as they relate to foot placement on yard lines
 - i. Foot placement on yard lines will not always be uniform from rank to rank.

7. Basic Maneuvers: (see NAMMB Website)

- a. Illinois Entry
- b. Texas Turn
- c. Column
- d. Fast Break
- e. Flip Flop TTR's
- f. Pinwheels

6. Special Concerns

- a. Directional Playing
 - i. A military band will play the majority of time with the bells up and down the field and not directed at the audience.
 1. Regardless you should have a balanced, in tune and transparent sound.
 2. Military bands have to work to avoid individual sounds sticking out of the ensemble during maneuvers that have the majority of the band playing downfield while an individual faces the audience during a turn.
- b. Last step in, first step out of turns as it relates to yard lines and alignments
 - i. Ball of feet turns help keep the band closer to placement but corrections will need to be made.
- c. Shifting Pivots in turns
- d. Drifting
 - i. Up and down field marching
 1. Visual reference
 2. Field Markings
 3. Spatial relationships
 - ii. Cross Field marching
 1. Field markings
 2. Spatial Relationships
 3. Visual reference
- e. Foot placement on yard lines
 - i. Toe
 - ii. Middle of Foot
 - iii. Heel
- f. Individual responsibility
 - i. Paramount importance
 1. Fundamental execution of turns
 2. Step size
 3. Alignment body carriage
 4. Instrument carriage