



**Texas Bandmasters Association
Convention/Clinic July 21-23, 2022**

**Marching Band Strategies for Achieving
Success in a Small School**

CLINICIANS:

Brian Sours, Shannon Rios, Cristie Roye

DEMO GROUP: Tenaha HS Band



HENRY B. GONZALEZ CONVENTION CENTER - SAN ANTONIO, TEXAS

MARCHING BAND STRATEGIES

FOR ACHIEVING SUCCESS IN A SMALL SCHOOL

About the Directors:

Brian Sours



Cristie Roye



*Shannon
Rios*



Tenaha ISD Tigers



Title I / Low SES



Staff Considerations & Be Yourself



FUNDAMENTALS:

- **Attention**
- **Parade Rest**
- **Horns Up/ Down**
- **8 and 8's**
 - **Forward, Backward, Slides- Left and Right**
- **Box Drill, Diamond Drill, Chainsaw**

“BE CONSISTENT!”



Drill Considerations:

Mvt. 1- "Storming Omaha Beach!"

Randall D. Standridge

Tenaha 2020

Adapted by Robert Castillo

Flute

Intense $J = 134$

LEFT BLOCK MOVE

MID BLOCK (10) MOVE

RIGHT BLOCK MOVE

Musical score for Flute part of 'Storming Omaha Beach!'. The score is written on a single staff in treble clef with a key signature of one flat. It features a series of rhythmic patterns corresponding to the handwritten annotations: 'LEFT BLOCK MOVE', 'MID BLOCK (10) MOVE', and 'RIGHT BLOCK MOVE'. The tempo is marked as 'Intense J = 134'.

ExtraTerrestrial - Part 2

Randall D. Standridge

Jason K. Nitsch

Score

$J = 78$

SOLOIST @ FRONT

Recommended Flute, Clarinet, Saxophone, Sifflophone

Solo

Musical score for Solo part of 'ExtraTerrestrial - Part 2'. The score is written on a single staff in treble clef with a key signature of one flat. It features a series of rhythmic patterns corresponding to the handwritten annotation 'SOLOIST @ FRONT'. The tempo is marked as 'J = 78'.

Tenaha 2021

BRASS TURN AROUND

WWs @ FRONT HOLDING / BRASS MARCH BACKFIELD

Musical score for Tenaha 2021. The score is written on two staves in treble clef with a key signature of one flat. It features a series of rhythmic patterns corresponding to the handwritten annotations: 'BRASS TURN AROUND' and 'WWs @ FRONT HOLDING / BRASS MARCH BACKFIELD'.

WWs HOLD

WW @ FRONT FOR FEATURE

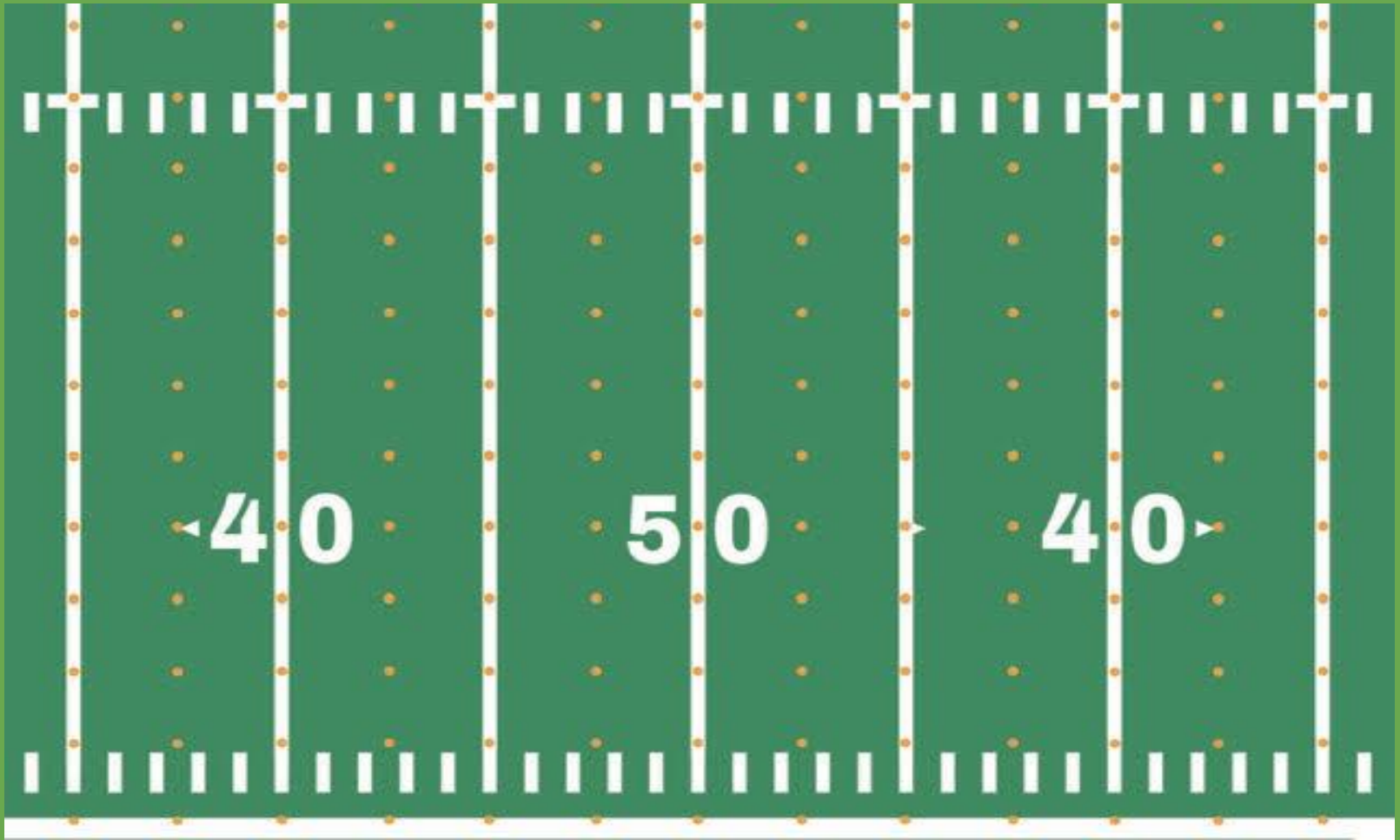
Tenaha 2021

Fireball!

5

Musical score for Tenaha 2021. The score is written on four staves in treble clef with a key signature of one flat. It features a series of rhythmic patterns corresponding to the handwritten annotations: 'WWs HOLD', 'WW @ FRONT FOR FEATURE', and 'Fireball!'. The page number '5' is written in the top right corner.

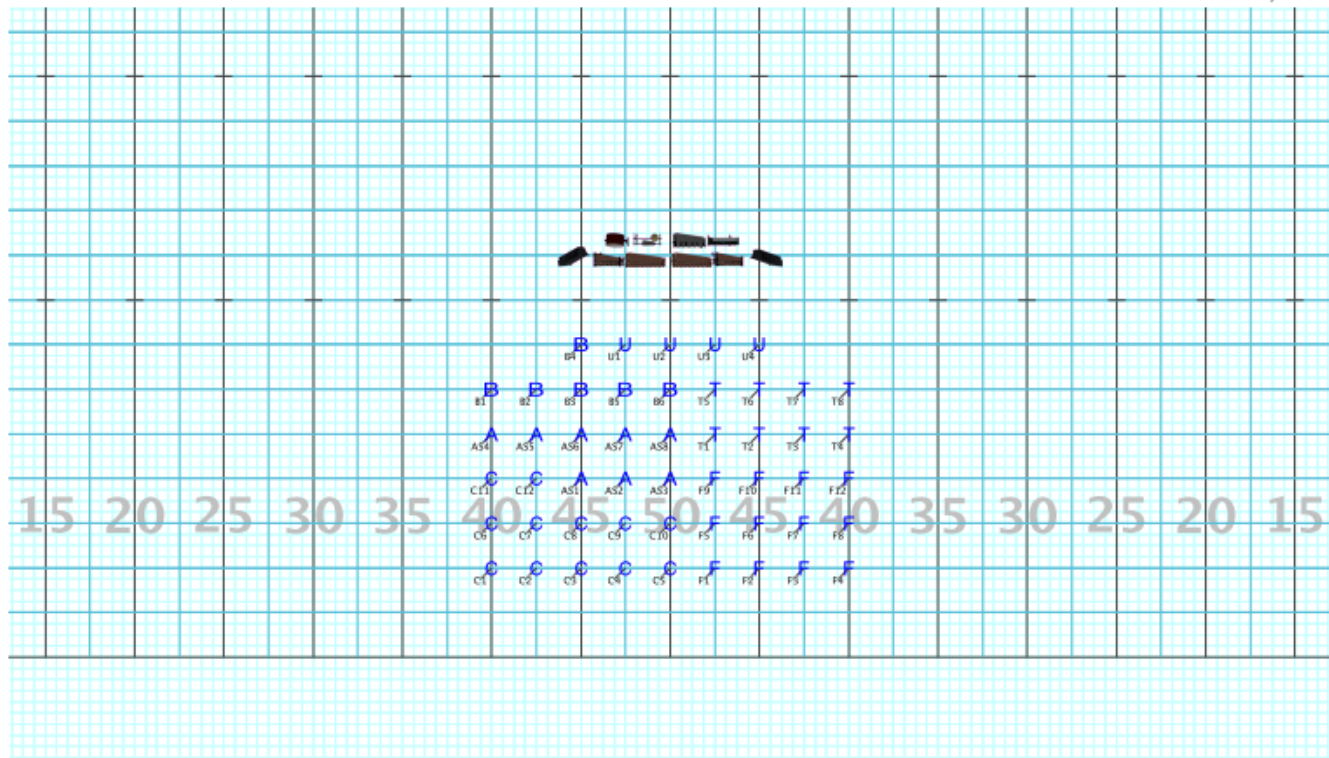
Field Markings:



Perfect the Drill

Tenaha HS 2021 Fire! Mvt 1

Licensed to: Rodney Gurley
Created on Pyware 3D.



Director Viewpoint

Set #1 Counts: 0 Measures: 0

Opening Set

Music Considerations:

Baritone Sax
C/tra Alto Cl.

With Fierce Intensity! $\text{♩} = 160$

Trumpets /
Cornets

1
2
3

F Horns

1
2

Trombones

1
2

Baritone

Tuba

ADD NOTES

MIRROR SAXES

ADD NOTES

MOVE TO BARITONE AND BONE

ADD NOTES FROM TUBA

Detailed description: This block contains a musical score for six brass instruments: Baritone Sax/C/tra Alto Cl., Trumpets/Cornets (1, 2, 3), F Horns (1, 2), Trombones (1, 2), Baritone, and Tuba. The score is in 4/4 time with a tempo of 160. The key signature has one sharp (F#). The music is marked 'With Fierce Intensity!' and 'mp'. Handwritten red annotations include: 'ADD NOTES' in the first two measures of the Trumpets/Cornets part; 'MIRROR SAXES' in the third measure of the Trumpets/Cornets part; 'ADD NOTES' in the fourth measure of the Trumpets/Cornets part; 'MOVE TO BARITONE AND BONE' in the fifth measure of the Trombones part; and 'ADD NOTES FROM TUBA' in the fifth measure of the Baritone part. A red line connects the Baritone part to the Trombone part in the fifth measure.

Hn.

1B PLAYS HORN PART

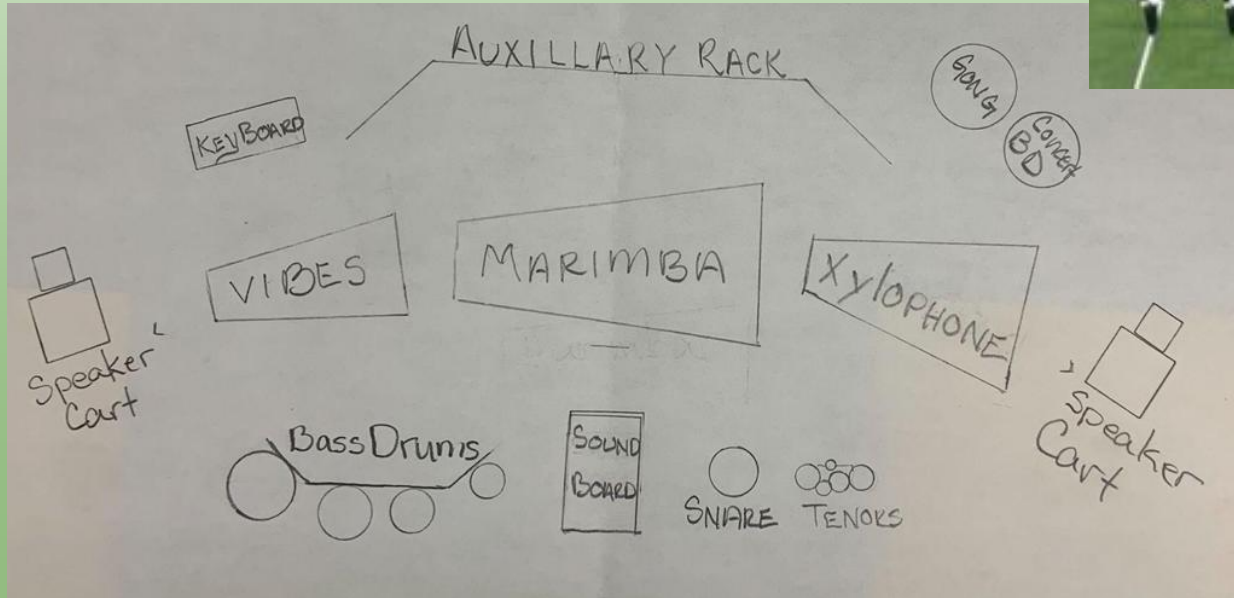
Low BRASS FEATURE 37-41 [PLAYS HORN PART]

Ebns.

1
2

Detailed description: This block contains a musical score for two instruments: Horn (Hn.) and Ebns. (E-flat horns). The Horn part is in the treble clef and the Ebns. part is in the bass clef. The music is marked 'mp' and 'mf'. Handwritten red annotations include: '1B PLAYS HORN PART' in the first measure of the Horn part; and 'Low BRASS FEATURE 37-41 [PLAYS HORN PART]' in the first measure of the Ebns. part.

Percussion Considerations:



Organization:



Label Everything



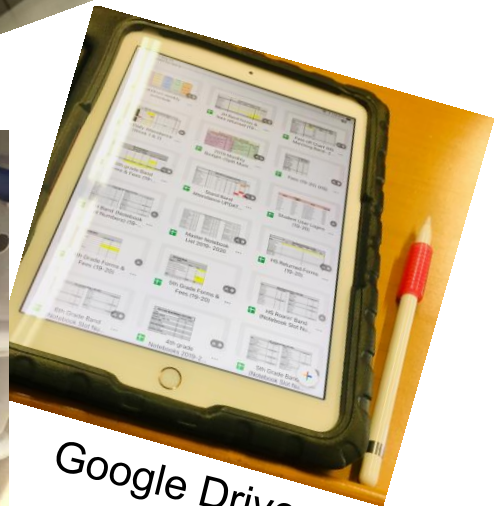
Label Everything



Label Everything



Label Everything



Google Drive

Other things to consider...

Marching Band Strategies

for Achieving Success in a Small School

*Presented by Brian Sours, Shannon Rios, & Cristie Roye
Featuring Demonstrations by the Tenaha High School Band*

About the Tenaha Directors

- **Brian Sours**
 - Director of Bands, High School Director, & Brass Specialist
 - Entering his 9th year teaching in Tenaha, 14 years in Education
 - Bachelor's Degree in Music - The University of Arkansas
 - Master's Degree in Educational Leadership - Stephen F. Austin State University
- **Shannon Rios**
 - Middle School Director, Assistant High School Director, & Woodwind Specialist
 - Entering her 7th year teaching in Tenaha, 14 years in Education
 - Bachelor's Degree in Music - The University of Texas at Arlington
 - Master's Degree in Educational Leadership - Lamar University
- **Cristie Roye**
 - 6th Grade Director, Assistant High School Director, & Percussion/ Brass Specialist
 - Entering her 5th year teaching in Tenaha, 16 years in Education
 - Bachelor's Degree in Music - Baylor University

About Tenaha ISD

- Approximately 90% economically disadvantaged
- Conference 2A, Division 2. Very small and very rural
- Small tax base and very little mineral rights or businesses

Staff Considerations- “*Teamwork makes the dream work!*” - John C. Maxwell

- Hire people with complementing skill sets to the rest of the staff
- Organize, schedule, and utilize coworkers effectively and efficiently
- Delegate tasks that maximizes efficiency for the program and allows for less stress on the collective members of the staff
- Give coworkers affirmation and appropriate credit for a job well done. “They CHOOSE to work WITH you not FOR you!”
- Resist the urge to refer to directors on staff as “assistants”... consider “Coworker” or “Team Member”

Be Yourself

- Stick to individual strengths and trust the educational process
- You do you! Learn, adapt, imitate but always remember the specific skills at which you individually excel
- Do what the ensemble and staff are able to perfect, not what “those guys do”
- Don't teach to win... teach to put on great performances that are consistent and enjoyable while offering the kids the very best educational experience... success in competition will naturally follow

Perfect the Fundamentals (Demonstration)

- **Attention, parade rest, horns down, horns up positions**
 - It's not so much about WHAT you do, but HOW well you do it
 - Have uniformity and be consistent as an ensemble and as a section
- **Treat teaching marching fundamentals like teaching playing fundamentals**
 - Would you allow leadership kids to teach your beginner band kids? If not, then should you place responsibility on leadership kids to teach beginner marchers?
- **8 and 8's**
 - Forward 8, mark time 8, forward 8, etc...
 - Also do this with backwards marching and forward/ backward slides as well

- 8 and 8's is the easiest and most efficient exercise you can do everyday regardless of time
- Make sure to do 8 and 8's with faster and slower tempos based on show performance tempos
- Be sure to subdivide slower tempos. Ankles should cross on the up beats.
- Fundamental drills
 - Transitions matter - Forward-to-back, left-to-right, hip shifts, shoulders, etc...
 - Foot placement matters - Angle of feet during transition
 - Box, Figure 8, Chainsaw, Diamond, Diamond 8, Zig Zag, Tondeaus, & Across the Floor
- **Drill Considerations**
 - Drill should be written in such a way so that you can comfortably teach it to the highest level of student achievement
 - Manage all aspects of your drill, even when you don't write it yourself
 - Send scores, markings, design parameters to your drill writer/design team
 - Communicate the vision (desired moves/holds/placement/staging/solo moments) and then allow the designer appropriate creative liberty
 - Field markings matter! Students must be taught how to read the field
 - The sideline tick marks between the yard line can be a huge asset
 - Top, middle, bottom of the numbers
 - Hash Marks
 - Side-to-side interval spacing
 - Consider having drill written so that the ensemble can learn/rehearse with just woodwinds or just brass
 - Add visuals that enhance the music during holds in the drill to increase interest.

Perfect the Drill (Demonstration)

- Consider having students use tool aprons (Ace/HomeDepot) or Fanny packs for drill markers (chips), coordinate Sheets, music, pencil, phone for the UDB app, etc. Try to get these aprons donated.
- Plus 1, Minus 1: Have students march one step further when going set-to-set to help with transitions (Plus 1). Additionally, have students start with the left foot back one step before starting the next set (Minus 1).
- March drill to the music recording so the kids know movement from an auditory standpoint prior to playing and marching...clicktracks at various tempos are very helpful as well
- Complete regular "run-throughs" well in advance of the region contest. Mistakes will happen on contest day, but are far fewer when kids are physically conditioned and intimately familiar with the show rigor and length

Music Considerations

- Music chosen (length and difficulty) should be something the staff can comfortably teach to the highest level of student achievement (given strengths and weaknesses of your group)
- Pick music that is enjoyable and can be "lived with" for a full season...it needs to be exciting to the staff, but also attainable and realistic for the students and their abilities
- Block scoring is key to a "bigger" sound in a small school, especially with very small bands, minimal instrumentation, and a lack of confidence
- Seek to get a "concert band" sound on the field
- Choose solo/ensemble moments carefully
- **Perfect the Music-** Perfect the music FIRST!
 - Student performance pass-offs are key so listen to each student for achievement and growth
 - Make music adjustments as needed, especially if portions of the show struggle or continue to have issues early in the season
 - Work for 100% student accountability: "They can't hide in the drill, so don't let them hide their playing!"
- **Percussion Considerations**
 - Use percussion effectively as an asset and not as an afterthought or inconvenience
 - Writing must be tasteful and not busy or overbearing
 - Placement of percussion will make your life easier or harder

- Spend time pulling percussion out of the wind sound in rehearsal to address balance issues early in the season
-

Organization Strategies

- Always have bus attendance lists, ALWAYS! Note: take attendance EVERY time you load the bus or during stops where kids get off the bus such as a stop at a convenience store.
- Friday night and contest checklist are extremely helpful in making sure each trip is consistent, and that nothing is forgotten
- Always take an extra instrument for each section
- Bus tubs with first aid supplies, Tylenol, Ibuprofen, Benadryl, paper towels, ect... can be very helpful (Have parent permission and/ or check your district policy regarding medicine distribution)
- Always have health forms and parent emergency contact information available and accessible. Scan them into your computer so you can access them on your phone (share with other directors) and make it accessible offline for places where signal is not good. AND take paper copies.

Other Things to Consider

- Props are great, but are not scored on the contest rubric... just something to consider before spending budget money, taking up space in your trailer, and stressing everyone out.
- We use 8th graders in the stands to “replace” cheerleaders and varsity football players in the stands, and then they become “prop/pit helpers” at halftime. 7th/8th percussion perform at halftime and contest.
- Color Guard can add to the visual program, but consider the value of this addition vs. the impact it may have on your number of performers marching and playing.
- Motivation Matters...work to find a way to make the material and experience relevant to the kids' learning (This will go a long way to push students to “want” to be successful)
- Anticipate and mitigate problems before they happen (i.e. Students moving, eligibility issues, etc.)
- Be consistent in higher expectations and do not accept less than students’ best effort every repetition and every performance. Our motto is “It’s Not Okay to be Okay!” We are always working towards a higher level of performance...we never “arrive.”

Special Thanks To:

Texas Bandmasters Association
Tenaha ISD School Board
Tenaha ISD Administration
Tatum Music Company
Doice Grant (Owner of Tatum Music)
Dale Stelzer (Primary Clinician)
Bobby Castillo (Arranger)
Rodney Gurley (Drill Writer)
Doug Fulwood (Consultant)

For more questions, feel free to contact Brian Sours: bsours@gmail.com