



**Texas Bandmasters Association  
Convention/Clinic July 20-22, 2023**

**Marching Procedures for Excellence**

**CLINICIANS:**

**Rich Armstrong, Denise Armstrong,  
Justin Bell, Reggie Cook, Jason Robb**

**Demo Group: Waxahachie HS Band**

# Marching Procedures for Excellence

## “Always on Purpose”

### Featuring the Waxahachie High School Band Program

Clinicians: Rich Armstrong, Justin Bell, Denise Armstrong, Reggie Cook, Jason Robb  
2023 Texas Bandmasters Association Convention

The staff and students at the Waxahachie High School Band will demonstrate and discuss the procedures and marching techniques that have helped cultivate a mindset of excellence within their program.

### **1. Tweak, refine, and implement procedures and routines**

#### **a. Entrance/Exit of Field**

- i. A place for everything and everything a place
- ii. Ordered by sections, organized, neat and tidy
- iii. Horns in hands, in lines on turf, in cases organized
- iv. Same place every single rehearsal

#### **b. Stretching set up on field**

- i. Teacher up front
- ii. Sections set up in pods on field with eyesight to teacher
- iii. Not a block
- iv. DM’s and staff circulating to facilitate assistance

#### **c. Starting of reps (indoors and outdoors)**

- i. Everyone is in either standby or set while working (relax is for breaks)
- ii. From standby drum major says “set”
- iii. Kids go to set and say “set” (horns up, playing position, correct posture)
- iv. Drum Major gives instructions
- v. DM brings hands up and band repeats instructions
- vi. Met starts and after clicks the band completes the rep
- vii. At completion of rep all hold until DM says adjust
- viii. Repeat process

**d. Learning Drill Quicker (Plan to learn drill in music phrases)**

- i. All kids create their own dot book from coordinates
- ii. When instructed, Members put down dots for focused phrases using tape
- iii. All go to set 1; DM leads the saying of the dot
  1. Page 1, Side 2, 2 outside 20 yard line, 3 in front of front hash
  2. Students, using straight arm point to yrd lines and hashes to show
  3. Use an outside MF voice
  4. Repeat this process for all dots being used for the learning phrase
- iv. Flutter and Set to Set
  1. Start on 1, DM instructs to flutter to 2, do this till all sets complete
  2. March from 1-2, 2-3 and so on until phrase is completed
- v. Freeze Frame
  1. Page 1 to end of phrase adding 8 count hold in between
  2. Add playing of music in freeze frame to isolate parts and sections

**e. Only play with full group**

- i. This includes break time
- ii. Before/after practice
- iii. Organized playing is the only thing allowed

**f. Instruction from Leaders and Staff**

- i. Wait till third rep
- ii. Order is Field corrections; 2nd tier tower; top tier tower last
- iii. Top tier tower tells DM instructions who then tell band
- iv. Tower Trumps Field-Always
  1. All stop, turn, and point to tower for instruction
  2. If name or section is called all raise hand w/elbow over ear to acknowledge

**g. Consequences**

- i. Do the right thing-the thing you know to be the right thing
  1. Obedience is not optional
  2. Be prepared and know your stuff
  3. Others depend on you
- ii. Pushups, sit ups, burpees, and/or laps

## **2. Music Fundamentals**

- a. **Daily Routine**-Long Tones, Slurs, Articulation, Scales, Chorale
  - i. **Breathing - “Must be written in and rehearsed in music”**
    - 1. Syncing with step
    - 2. Breathing Tubes
    - 3. Stagger Early, Middle, and Late breathing assignments
  - ii. **Long Tones – Synchronize with feet and sound**
    - 1. 5 and 9 count notes
    - 2. 2 count breath – Breath – Push – 1
    - 3. 1 count breath – Breath/Push simultaneous
  - iii. **Slurs–moving cleanly note to note**
    - 1. Brass-flexibility and embouchure development
    - 2. Woodwinds-Air speed and voicing
    - 3. All-Quality in all registers
  - iv. **Articulation–clarity to note starts and releases**
    - 1. Basic shape is Brick
    - 2. Front-tongue in same place for all notes
    - 3. Back-length of note decides style
  - v. **Scales–technical development**
    - 1. Utilize multiple articulation patterns
    - 2. Couple with ear training
    - 3. Expectation for all players
  - vi. **Chorale/SMU–linear and transparent parts**
    - 1. Sing, bop, and subdivide
    - 2. In small 4 part groups
    - 3. Tuning and controlled volume growth

## **3. Visual Fundamentals**

- a. **Posture-6 points**
  - i. Zone 1-Ankle, Knee, Hip
  - ii. Zone 2-Hip, Rib Cage-Shoulder
  - iii. Zone 3-Shoulder-Ears
- b. **Few exercises but impactful**
  - i. Pointe-shape and length of leg-hinge from hip
  - ii. 50/50-weight transfer in time
  - iii. Zigzag-shoulder alignment in shift
  - iv. Snowcone-step size change + form alignment
  - v. Circle-spacing while shifting

**c. Move and Play**

- i. Tracking
- ii. Across Floor
- iii. In Circle Drill

**4. Student Ownership**

**a. Weekly Commitment Cards**

- i. Training/Physical, Practice, and Performance Goal
- ii. Written on Note Cards and communicated within sections

**b. Weekly Debrief/Success/Belonging Moment**

- i. At end of each practice and Thursday night before game night (10 minutes)
- ii. Coupled with sharing of Commitment Cards
- iii. Promote teamwork, trust, gratitude, learning to say thank you

**c. Student Led sectionals**

- i. Sometimes built into rehearsals
- ii. Promote members teaching/helping members with staff mentorship
- iii. They decide rehearsal chunks-improve their analysis skill set

**5. Power of Rep**

**a. "Repetitio mater studiorum,"** Repetition is the mother of all learning!

- i. "Everytime I got to do it again, everything got a little better" - Rich Armstrong
- ii. "The best contribution a student leader can make to the band program, is to facilitate as many reps as possible over the duration of the season" - Evan VanDoren
- iii. "In this moment, what is going to make the band better, my voice? Or another rep?" - Andy Ebert

## 6. Do What You Learn from Successful Teachers

- a. Title of Daily Drill Exercises with Hand Signs-Cedar Park-Bob Chreste
- b. Visual Approach-Ballet-Dance Training-CT Johnson-Jarrett Lipman
- c. Alter exercises to Make Kids Think-Flowermound-Brent Biskup & Jana Harvey
- d. Shape of Note (brick)-Hebron- Andy Seale & Rick Lambrecht
- e. Attention to Detail-Marcus-Amanda Drinkwater
- f. Sound the Same-Transparency-Clarity of Line-Duncanville-Tom Shine, Brian Merrill, Jeff King, & David Brandon
- g. Visual exercises-Shape of Leg-Cedar Park/Vandergrift-Mike Howard, Katie Vandoren, Evan Vandoren Steve Wessels, Jason Rob, Chris Yee
- h. Old School Marching Exercises-Sports Training-Todd Ryan
- i. Why are they doing that?-Do it right or Do it again-Donnie VanDoren
- j. Enhanced Learning Procedures- Always a Distinct purpose-Jason Robb
- k. Always Communicate-Artistry-Gary Markham & Jodie Rhodes

### TCU 4

## Stagger Breathing

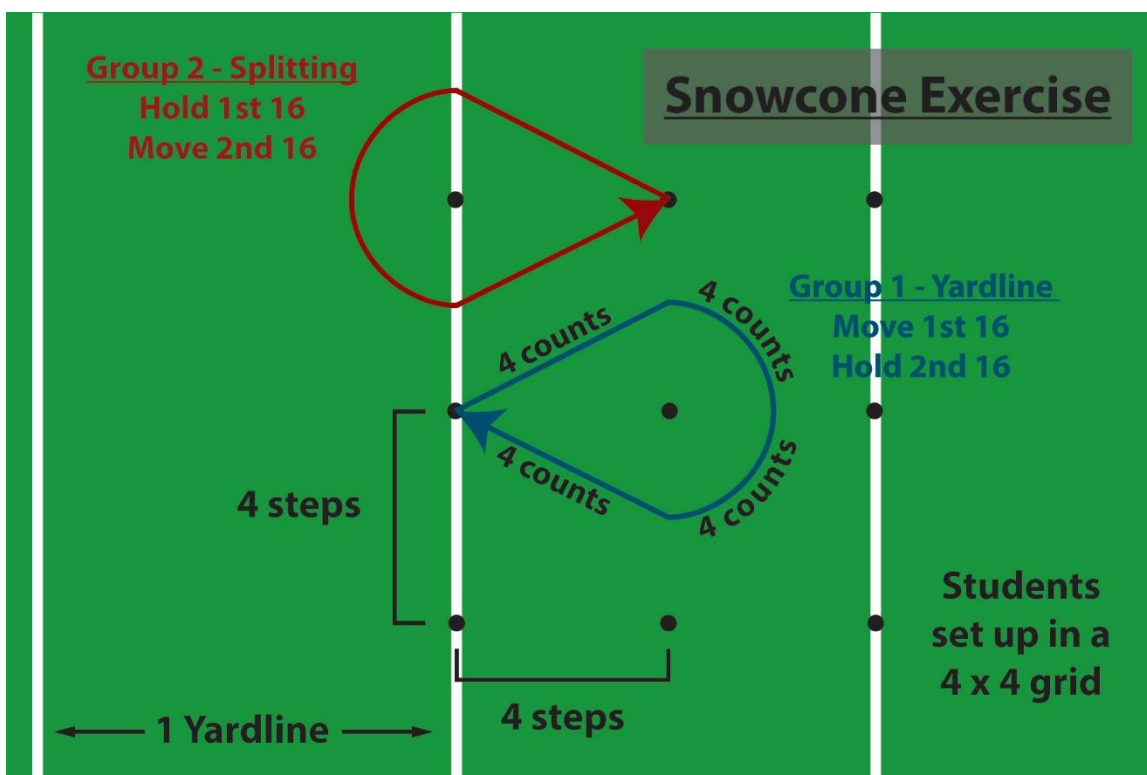
The image displays three systems of musical notation for the exercise 'Stagger Breathing'. Each system consists of three staves labeled 'Early', 'Middle', and 'Late' on the left. The notation is written in 2/4 time and features a staggered breathing pattern across the three levels. The first system shows a single measure with a long note in the 'Early' staff and a shorter note in the 'Middle' staff. The second system shows two measures, with the 'Early' staff having a long note and the 'Middle' staff having a shorter note. The third system shows three measures, with the 'Early' staff having a long note and the 'Middle' staff having a shorter note. The notation includes stems, beams, and note heads, with some notes having a fermata-like shape.

**Commitment Card for Week of June 14, 2023**

**Training Goal:** I will do 20 pushups, 40 situps, and run a 1/2 mile at the end of every MB practice before leaving the field.

**Practice Goal:** I will play my E scale and each mode 100's and I will memorize the 2nd half of part 2.

**Performance Goal:** I will be silent from the warm-up to the field, I will hold my elbows at the correct angle for all of mvt. 1., and I will play out at all hits.



# WHS Daily Drills 2023 7/1/2023

Clarinet in B $\flat$

## TCU 1

9 Count Tones

8 Count Tones

13 Count Tones

12 Count Tones

5 Count Tones

4 Count Tones

## TCU 2

(Do in 1/2 and whole notes)

## TCU 3

F Expanding

## TECH 1



### TECH 2

Musical notation for TECH 2, measures 1-30. The piece is in 2/4 time and B-flat major. It consists of four staves of music. Each staff contains a sequence of notes with slurs and accents. The notes are: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (B4), 6 (A4), 7 (G4), 8 (F4), 9 (E4), 10 (D4), 11 (C4), 12 (B3), 13 (A3), 14 (G3), 15 (F3), 16 (E3), 17 (D3), 18 (C3), 19 (B2), 20 (A2), 21 (G2), 22 (F2), 23 (E2), 24 (D2), 25 (C2), 26 (B1), 27 (A1), 28 (G1), 29 (F1), 30 (E1). The notes are grouped into pairs and slurs are placed over each pair.

### TECH 3

Musical notation for TECH 3, measures 1-30. The piece is in 2/4 time and B-flat major. It consists of four staves of music. Each staff contains a sequence of notes with slurs and accents. The notes are: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (B4), 6 (A4), 7 (G4), 8 (F4), 9 (E4), 10 (D4), 11 (C4), 12 (B3), 13 (A3), 14 (G3), 15 (F3), 16 (E3), 17 (D3), 18 (C3), 19 (B2), 20 (A2), 21 (G2), 22 (F2), 23 (E2), 24 (D2), 25 (C2), 26 (B1), 27 (A1), 28 (G1), 29 (F1), 30 (E1). The notes are grouped into pairs and slurs are placed over each pair.

### UT 1

Articulation (tenuto, marcato, staccato)

Musical notation for UT 1, measures 1-14. The piece is in 2/4 time and B-flat major. It consists of two staves of music. The first staff contains measures 1-7, and the second staff contains measures 8-14. The notes are: 1 (G4), 2 (A4), 3 (B4), 4 (C5), 5 (B4), 6 (A4), 7 (G4), 8 (F4), 9 (E4), 10 (D4), 11 (C4), 12 (B3), 13 (A3), 14 (G3). The notes are grouped into pairs and slurs are placed over each pair. The notation includes articulation marks such as tenuto, marcato, and staccato, and dynamic markings like 3X's and 2X's.

1X: Triplets 2X: Sixteenths

**UT 2**

Musical notation for UT 2, featuring triplets and sixteenth notes. The piece is in 2/4 time and consists of six measures. Measures 1 and 2 contain triplets of eighth notes. Measures 3 and 4 contain sixteenth-note patterns. Measures 5 and 6 contain triplets of eighth notes. Fingerings 1 through 6 are indicated below the staff.

Ww's use major scales-F1 and Brass-dbl tonguing.

**UT 3**

Musical notation for UT 3, featuring major scales and double tonguing. The piece is in 2/4 time and consists of four measures. Measures 1 and 2 contain eighth-note patterns. Measures 3 and 4 contain sixteenth-note patterns. Fingerings 1 through 4 are indicated below the staff. A key signature change to one sharp is shown in measure 4.

1x: BBBB 2x: FFBB  
3x: BBFB 4x: FBFB

**AM 1**

Musical notation for AM 1, featuring a major scale. The piece is in 2/4 time and consists of four measures. Measures 1 and 2 contain eighth-note patterns. Measures 3 and 4 contain sixteenth-note patterns. A key signature change to one sharp is shown in measure 4. A slur is placed over measures 1 and 2.

**AM 2**

1X: Slurred 2X: Staccato 3X: Patterns

Musical notation for AM 2, featuring slurred, staccato, and patterned passages. The piece is in 2/4 time and consists of 12 measures. Measures 1-4 are slurred eighth-note patterns. Measures 5-8 are staccato eighth-note patterns. Measures 9-12 are patterned eighth-note passages. A key signature change to one sharp is shown in measure 7.

**Patterns to Use**

Musical notation for Patterns to Use, showing specific rhythmic patterns. The piece is in 2/4 time and consists of four measures. Measures 13 and 14 are slurred eighth-note patterns. Measures 15 and 16 are staccato eighth-note patterns. A key signature change to one sharp is shown in measure 15.

**SMU 1**

Musical notation for SMU 1, featuring a simple melody. The piece is in 2/4 time and consists of five measures. Measures 1 and 2 contain quarter notes. Measures 3 and 4 contain eighth notes. Measure 5 contains a quarter note. A key signature change to one sharp is shown in measure 5.

**Show Cut**

Musical notation for Show Cut, featuring a specific melodic phrase. The piece is in 2/4 time and consists of 13 measures. Measures 6-10 contain eighth-note patterns. Measures 11 and 12 contain quarter notes. A key signature change to one sharp is shown in measure 11.

# WHS Daily Drills 2023 7/1/2023

Trumpet in B $\flat$

## TCU 1 9 Count Tones

1 2 3 4 5

8 Count Tones

13 Count Tones

6 7 8 9 10 11 12

12 Count Tones

5 Count Tones

13 14 15 16

4 Count Tones

## TCU 2

(Do in 1/2 and whole notes)

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

## TCU 3

F Expanding

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

## TECH 1

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30

### TECH 2

Musical notation for TECH 2, measures 2-30. The piece is in 2/4 time and consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature has one flat (B♭). The notation includes various rhythmic patterns, slurs, and articulation marks. Measures 2-8 are on the first staff, 9-16 on the second, 17-24 on the third, and 25-30 on the fourth. The final two measures (29-30) end with a double bar line and repeat signs.

### TECH 3

Musical notation for TECH 3, measures 1-30. The piece is in 2/4 time and consists of four staves, all in treble clef. The key signature has one flat (B♭). The notation includes various rhythmic patterns, slurs, and articulation marks. Measures 1-8 are on the first staff, 9-16 on the second, 17-24 on the third, and 25-30 on the fourth. The final two measures (29-30) end with a double bar line and repeat signs.

### UT 1

Articulation (tenuto, marcato, staccato)

Musical notation for UT 1, measures 1-14. The piece is in 2/4 time and consists of two staves, both in treble clef. The key signature has one flat (B♭). The notation features chords and rests. Measures 1-4 are on the first staff, and measures 5-14 are on the second. Above measures 5-6, there are markings for '3X's' with accents (>) and slurs. Above measures 7-14, there are markings for '2X's' with slurs. The final two measures (13-14) end with a double bar line and repeat signs.

1X: Triplets 2X: Sixteenths

### UT 2

Musical notation for UT 2, measures 1-6. The piece is in 2/4 time and consists of one staff in treble clef. The key signature has one flat (B♭). The notation features chords and rests. Measures 1-6 are on the first staff. Above measures 1-4, there are markings for '1X' (Triplets) with slurs. Above measures 5-6, there are markings for '2X' (Sixteenths) with slurs. The final two measures (5-6) end with a double bar line and repeat signs.

**UT 3** Ww's use major scales-F1 and Brass-dbl tonguing.

1x: BBBB 2x: FFBB  
3x: BBFF 4x: FBFB

**AM 1**

**AM 2**

1X: Slurred 2X: Staccato 3X: Patterns

**SMU 1**

# WHS Daily Drills 2023 6/7/2023

## Brass Xtra's

### UT 4

The image displays a musical score for a brass ensemble exercise titled "UT 4". The score is organized into four systems, each representing a different instrument: Trumpet in B $\flat$ , Horn in F, Trombone, and Tuba. Each system consists of a single staff with a treble clef for the first two instruments and a bass clef for the last two. The music is written in 4/4 time and features a rhythmic pattern of eighth notes. The dynamics are marked as *mf*, *ff*, *f*, *ff*, *mp*, and *ff* across the measures, with hairpins indicating crescendos and decrescendos. The score is divided into three measures, with the final measure ending in a whole rest. The key signature is one flat (B $\flat$ ).

This rhythm is in part 2 of our show and this exercise would continue to concert G series and then move back to Concert B $\flat$ .