



Bands of America Drum Major Institute

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Introduction

Bobby Lambert

I wish that I could make you an exceptional leader today! I have seen so many of the rewards of effective leadership that I want to **simply give you a ticket to turn on all the things already within you**, that would expand your leadership abilities. However, I can't.

I wish that I could meet with each leader individually for about two years, instruct them daily, learn new things together, and observe great leaders together, so we could expand the horizons of being a leader. But, we can't really do that either.

So what **CAN** we do for you? Well, that is up to **YOU!** Do you want a successful band program? Do you wish to attain skills such as time management, goal setting, and effective communication to augment your effectiveness both as a leader and later as an employee or boss? Do you wish to study the role of leadership and assume the responsibilities that are connected to every leadership position on the planet?

Now, before you answer, think on this. Developing leadership skills does not mean you will leave here ready to effectively take over a small country, nor does it mean that in years to come, you will be guaranteed a position as CEO of a multi-national company. It does suggest that whatever you pursue in life, you will have the skills that will put you one step ahead of the pack. You will have the skills with which so many have succeeded while others stand aside and "settle" for whatever is easiest. You will be able to guide yourself and others toward any goal imaginable.

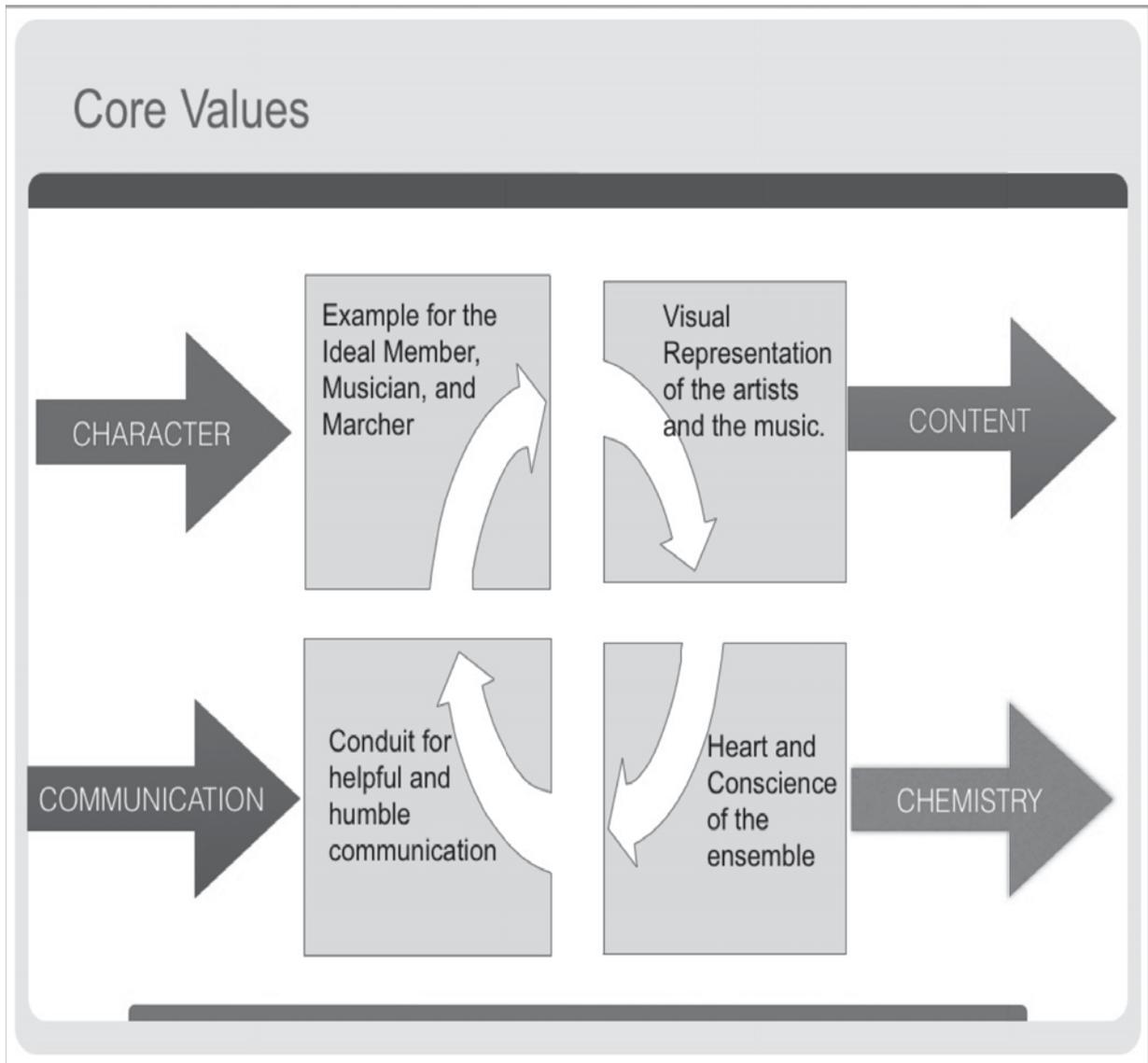
So I guess the real question is what can **YOU** do to become an effective leader? That question, we **CAN** indeed help you understand. We cannot teach or create leaders. We can merely present the information for you to take and do as you will. Some of it you may love, some of it you may hate, and some of it you may think is hogwash. However, I caution you, those things that I have learned and thought were "hogwash" at the time, have become some of the strongest weapons in my arsenal of instruction.

I have given reasons why this is going to be difficult and have hopefully dissuaded any of the "half-hearted" souls who thought this was going to be just another leadership experience. Let me now give some reasons for becoming an effective leader. I never feel greater fulfillment than when I am part of a group and know that I am an integral part of its' success. I have seen many of my goals realized that I never thought were reachable by someone like me. I am leading a healthy, happy life filled with the things I want most--security, love, friendship, and fulfillment.

I have also seen poor leadership lead to the ruin of lives through lost businesses, bad investments, irreconcilable differences, unhealthy relationships, uninspiring ensembles, and so on and so on. I have seen incredible bands go nowhere, though they overflow with talent, because they either have no desire or lack direction. I have seen talented students drop out of school and lead mediocre lives because they had no idea they were capable of so much more or were too apathetic to push themselves. To me, the worst fate imaginable is a life of mediocrity, apathy, and indifference leading to callousness, disappointment, and lack of fulfillment.

You must bring to the table desire, determination, and self-discipline. We will bring the necessary skills and experiences that will penetrate into your very character and grow into what makes a successful leader. We do not know what kind of person you will become. However if you take these thoughts, adapt them and make them your own, there is no chance that you cannot become the leader **YOU** choose to be.

Philosophy



Philosophy

Foundation

All students of music deserve the very best the art has to offer. Music is a cooperative activity from composer to performer to audience. Relationships must be created for the most impactful experiences. Many times, fulfilling opportunities are diminished by a lack of understanding or a lack of community within the ensemble. Bands of America's mission statement references life-changing experiences. The National Drum Major Institute delves into some of the most effective and pivotal of those experiences by instructing and inspiring those who have the greatest influence, the drum major. This one student or small group of students is chosen to be (or seeking to be chosen) the heart and conscience of the ensemble. This camp and curriculum will engage this Core group of people with a distinct set of Core Values that will create and foster truly life-changing experiences for all.

Core Values

To create opportunities promoting honorable Character, comprehensive Content, effective Communication, and the final ingredient for ensemble cohesion and individual enrichment, Chemistry.

Character

Beginning with self-analysis, the students must learn their strengths and weaknesses, wants and needs, and finally the paths they wish to explore. Our hope is create leaders for whom leadership is not an exercise or task, it is a natural extension.

Content

The musical and visual knowledge possessed by the most effective drum majors is extensive. From score study and concise conducting patterns to visual acuity and showmanship the performer must grow and be challenged.

Communication

We define communication through the words we speak, the signals we give, the message that is received, and the actions that occur as a result. The drum major will examine each aspect and find his/her own unique style.

Chemistry

This is often the intangible portion of a successful ensemble. With the building blocks provided in this camp, the drum major will first determine the importance of group dynamics and also seek to define the elements that most affect it

History of the Drum Major

Something to consider

The position of the drum major has always been one of respect and dignity. Consider this when confronted with choices such as how you represent yourself on and off the field, how you are portrayed among faculty at your school and members of the community, as well as when choosing your uniform, salute, and other aspects of your half-time show.

A. Early Military History (1600's)

The position of drum major originated from the British Army fife and drum corps in the 1600s. At this time, the corps' purpose was to communicate to other field units.

B. Responsibilities

1. Defending and alerting the fife and drum corps.
2. In charge of discipline over corps members.
3. Maintaining standards of dress and behavior.
4. Responsible over corps military choreography and drill.

C. Military Bands (1800's)

1. President Abraham Lincoln signed an Act of Congress in 1861 to re-organize the Marine Band with a Leader (principal musician), Drum Major, and 30 other musicians. There have been 34 Drum Majors of "The President's Own" United States Marine Band.

2. In the Royal Marines Band Service and in regimental corps of drums of the British Army, the Drum Major is always a side drummer (titled Bugler in the Royal Marines), and would normally be required to have passed a number of courses in music, military skills, and leadership throughout his military career before he would be considered for appointment as a Drum Major.

D. US Marching Bands (1900's)

Typically the drum major in today's marching bands takes on leadership and instructional roles and is chosen of a band member that has demonstrated excellent leadership and conducting qualities.

Conducting

A. Warm Ups

- a. Neck Rolls
 - i. Roll your neck 5 times SLOWLY to the right, then to the left. (Never to the back)
- b. Shoulder Rolls
 - i. With arms at your sides, roll your shoulders up, then down 5 times. Let your scapula separate and stretch with each roll.
- c. Extended Shoulder Rolls
 - i. Extend arms now straight out perpendicular to your body. Repeat #2.
- d. Upper Back Stretch
 - i. Pull arms in. Twist upper body to the left SLOWLY, then to the right making sure there is no to bounce at any time.
- e. Lower Back Stretch
 - i. Put hands on hips and bend forward keeping legs straight. Bend to the left then to the right. Again, make sure not to bounce up and down.
- f. Posture Breakdown!!! - Each motion takes 4 counts.
 - i. Stand up straight but not at attention (or tense)
 - ii. Roll your neck forward so that you are looking down at the ground.
 - iii. Roll shoulders 1-back, 2-up, 3-forward, 4-down so you feel a slight pull on your shoulder blades.
 - iv. Lean the upper back forward so that you begin to arch the back. Legs still straight.
 - v. Bend at the waist and lower back so that you begin to roll the body into the ground.
 - vi. Bend at the knees. You should now be compacted into a small ball.
 - vii. Now, simply follow the steps in reverse order to build a good attention position. It should look and feel easy but at the same time be intense.

Preparing to Conduct

This is some of the most important material that you will encounter because so rarely do drum majors properly warm up. Conducting "cold" can cause serious muscle aches, poor endurance, and overall fatigue for the conductor. Here are some suggestions that can be mixed around for variety. They may also be used throughout the entire band for marching warm up.

Conducting

Preparing to Conduct

Foot position is extremely important. It is the foundation of your body and therefore supports the conducting pattern.

*c. This position involves placing your right foot at a 45-degree angle and positioning the left heel into the right foot's arch.

Imagine (if you will) a meat hook in the middle of your chest pulling you up straight.

Make sure that this stance fits the music. For example, if you are performing a loud, jazz number, the rigid stance is not for you. However it is a good place to start. Stand with your legs apart if the band is doing so or slightly lean with the music....just don't overdo it.

B. Stance

1. Feet

a. Together



b. 45 degrees



c. 3rd Position*

2. Back

- a. Straight with a slight lean forward. If anything, you want to feel as if you are in the band's face.

3. Shoulders

- a. Relaxed. You are going to be in this position for quite some time so they might as well be relaxed. This also allows for more movement in the pattern.

4. Arms

- a. In front. The arms should never go very far from the front of your body.
- b. Forearms should line up with your elbows.

5. Head

- a. Looking straight ahead. You should be able to look into the eyes of every person on the field, including every member of the Colorguard.



Conducting

Hand Position

The position that is most comfortable and provides the most clarity should be the one you use.



*Major Points

ALWAYS keep downbeats:

1. At the same level
2. At the same distance away from your body
3. In the EXACT same position - except when cueing

* The hands should look like you have a mirror running straight down the center of your body.

A. Wrist Options

1. The wrists should be straight away from the arms (parallel to the ground, 90 degree angle to your body) OR...
2. They should be angled slightly up (away from ground)

B. Hand and Finger Options

1. Cup the hands slightly with the thumb touching the forefingers
 - + common hand position
 - + easy to use and match
 - can feel constrained and rigid
 - heavy
2. Flat palms with thumbs separated from forefingers
 - + widest position so can be easier to see
 - + lighter than #1
 - + allows for more flexibility and style
 - still relatively heavy
 - more difficult to match exactly
3. O.K.
 - a. Hang arms and hands down by side
 - b. Make "ok" sign with fingers by touching the tip of your forefinger to the tip of your thumb and making a circular shape.
 - c. Bring up to the conducting position and turn your wrists so that the palms are facing the ground.
 - + is lighter than the other hand positions
 - +is very flexible and free to change with style
 - difficult to match
 - can be unclear

Conducting

Arm Position

Beat 1:



Beat 2:



Beat 3:



Beat 4:



A. Beginning Position

1. Put your arms down by your side and relax. Only using the shoulders for motion, move the arms until they are straight in front of you, **parallel to the ground**. Bend your elbows so that your hands come closer to your body and your elbows end up slightly in front of your torso. Experiment with the height and arm lengths until you find the one most comfortable. You are going to be in this position for quite some time.

B. Beat 1 – (Motorcycle)

1. In the beginning of the pattern, your arms should be positioned as if you were riding a motorcycle (slightly wider than your body). Do not go too wide, riding a Harley Davidson, but do not go toward the opposite extreme and ride a scooter with your arms too close together.

C. Beat 2 – (Cheeseburger)

1. Whatever pattern you decide to use, at Beat 2 your hands should be relatively close together just short of touching or crossing.

D. Beat 3 – (Hug it out)

1. Imagine that you have to catch a very large but very light beach ball. Look at the pattern Section and notice that with each one, Beat 2 and Beat 3 are the same distance away from Beat 1, only on different sides. Look in a mirror to gauge this. The elbows should extend at this point to clarify the pattern's symmetry.

E. Beat 4 – (Don't Shoot!)

1. Once you have established Beat 1, Beat 4 is in practically the same place. You should think of this beat as a preparation for Beat 1.

Conducting

Basic Patterns

Beat 1:



Beat 2:



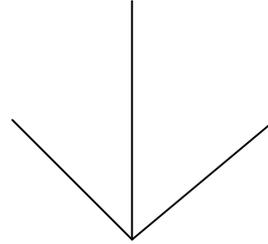
Beat 3:



Beat 4:



B. The Arrow Pattern



1. One of the simplest patterns to use.
2. Each beat is in the same place with rebounds forming the shape of an arrow.
3. Rebounds are straight lines rather than curves.
4. Only two planes used as with the modified classical pattern.
5. Elbows perform most of the movement rather than the shoulders.

Advantages

- + Can be less strenuous and allow for more endurance
- + Great for fast, driving pieces
- + Easier to cue and to vary the beats for passive cueing
- + All beats are in one place*

Disadvantages

- Sometimes looks too basic--can lack style
- All beats are in one place--can be confusing to bands not accustomed to such a pattern*

Conducting

Basic Patterns

*4. The plane where all the beats arrive is known as your Power Point. It is in a slightly different place for each person but should be between your sternum and your belly button.

Beat 1:



Beat 2:



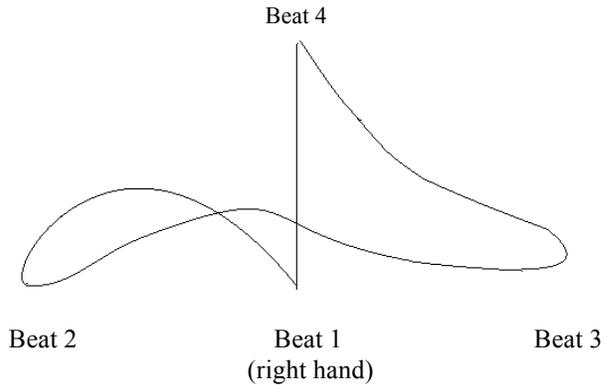
Beat 3:



Beat 4:



A. Modified Classical Pattern



1. Basic indoor conducting style
2. Lends itself well to slower, more emotional music.
3. Clear and simple--this is the first pattern usually taught to a conducting class.
4. All beats arrive on the same horizontal plane with each one having a specified point on that plane. *

Advantages

- + Useful in tempos below 140 bpm.
- + Most similar to indoor conducting styles
- + Can show more fluid, musical styles

Disadvantages

- More difficult to keep faster tempi clear and precise.
- Involves the shoulders, which can cause wear and tear on the ball and socket joint.
- Cueing can be more difficult with the use of curved lines.

Conducting

Basic Patterns

Beat 1:



Beat 2:



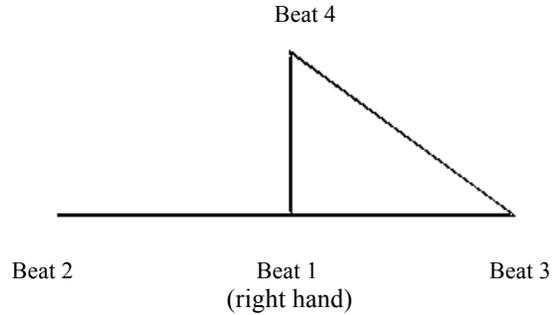
Beat 3:



Beat 4:



B. Flat/Dry Pattern



1. Simple pattern.
2. Eliminates upbeats.
3. Hands move along the ictus.

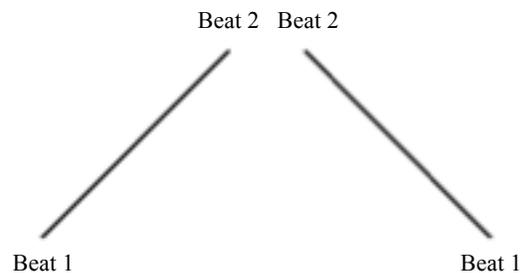
Advantages

- + Can show more drive and intensity.
- + Very good for tempi above 150
- + Good to use when upbeats are not present.

Disadvantages

- Lacks ability to use expression.
- Obvious when hands are not even.
- Can rush

C. "Fight Song" 2/4



Useful for most fight songs in 2/4 time.

Conducting

Meter Study

*Aa. For example, 7/4 would represent 7 beats that could each be divided into 2 parts (1& 2& 3& 4& 5& 6& 7&)

*Ba. An example, such as 12/8, would represent 4 beats that could each be divided into 3 equal parts equaling 12 eighth notes.

(1 la le 2 la le 3 la le 4 la le)
(1 2 3 4 5 6 7 8 9 10 11 12)
(1 & a 2 & a 3 & a 4 & a)

*C a. Irregular Meters are usually grouped into smaller increments. For example, 5/8 could equal 2+3 or 3+2.

5: 1 2 1 2 3 OR
 1 2 3 1 2

7: 1 2 1 2 1 2 3 OR
 1 2 3 1 2 1 2 OR
 1 2 1 2 3 1 2

*D. This exercise works with compound meters and irregular meters well.

A. Simple Meter

a. Each beat can be subdivided into multiples of 2. *

- 7/4
- 6/4
- 5/4
- 4/4
- 3/4
- 2/4

B. Compound Meters

a. Each beat can evenly be subdivided into multiples of 3. *

- 12/8
- 9/8
- 6/8
- 3/8

C. Irregular Meters

a. Hybrid combination of simple and compound. *

- 5/8*
 - 1-2-1-2-3
 - 1-2-3-1-2
- 7/8
 - 1-2-1-2-1-2-3
 - 1-2-1-2-3-1-2
 - 1-2-3-1-2-1-2

D. Through the Meters Exercise*

a. Conduct through each meter giving them two measures each.

5/4 - 4/4 - 3/4 - 2/4 - 2/4 - 1/4

b. Conduct in reverse order with out stopping.

1/4 - 2/4 - 3/4 - 4/4 - 5/4

E. Through the Meters Advanced

- a. Using 5-4-3-2-1-2-3-4-5 say your address.
- b. Using the same, add the alphabet
- c. Using the same, add the alphabet in reverse

Conducting

Independence of Hands Exercises

Now, you are ready to conduct...or are you? Conducting should be one of the most comfortable and natural things to do. If it is not, then it will not be as effective. This ease will only come with hours of practice and hard work.

*E: With this exercise, count 3 will line up after three bars of the 4/4 pattern.

- A. Begin conducting a simple 4/4 pattern and say the alphabet, multiplication tables, or the alphabet in reverse.
- Sounds idiotic but you could not believe how difficult it can be. This exercise trains that dynamic brain of yours to do two different things at once. When it can do twelve, then we'll be in business.
- B. With your right hand, conduct a 4/4 pattern while the left draws a perfect circle going clockwise, counterclockwise, double-time, etc.
- This will begin to develop the feel of proper cueing. When this exercise feels natural, cueing will be much easier—especially dynamic changes.
 - Another variation is to pretend to use a paintbrush and create up and down brush strokes last 4 counts each. This will simulate crescendo and decrescendo.

C. One Beat Behind

- Begin a 4/4 pattern in your right hand at about mm. 80. Do the same thing with the left only keep it one beat behind the right.

1	2	3	4	1	2	3 etc.
	1	2	3	4	1	2 etc.

D. One Eighth Behind

- Repeat Exercise C only keep the beats one eighth note behind each other.

1	2	3	4	1	2	3 etc.
	1	2	3	4	1	2 etc.

E. Four Against Three *

- Once again, begin with your right hand conducting a 4/4 pattern.
- Add your left hand but conduct a triangular 3/4 pattern.

1	2	3	4	1	2	3 etc.
1	2	3	1	2	3	1 etc.

Conducting

Style

Now, you are ready to conduct, but how are you going to do that? Style is the most overlooked part of conducting a high school band though it could be considered the most important. It can be displayed through pattern, stance, cuing and tempo.

*b. This statement does not open the door to constantly swaying back and forth or bobbing up and down. These are definite sins in the conducting world (in mine at least).

Cues

Cueing opens a can of worms. There are many different cues but only a few places in which they work so use them sparingly! Think of them as fireworks, the Fourth of July comes but once a year for a reason.

A. Pattern

- a. The basic pattern can be altered so as to fit the needs of the band and the music -- it should reflect the style of the piece as well. For example smooth, lyrical music calls for a more calm, flowing pattern. Faster and more driving music demands a smaller, more deliberate pattern. Jazz is different from Latin is different from the ballad is different from classical...etc.

B. Stance

- a. See section B of Preparing to conduct for a definition.
- b. A drum major should appear as the physical embodiment of the music. Faster, more fierce music can have a more restricting stance whereas jazz and ballads are more open to movement. *

A. Who

- Sections coming in after rests
- Sections cutting off for rests
- Accompaniment figures behind a soloist
- Melody lines needing encouragement
- Sections of the band preparing for motion
- More specifically, find a section leader's eyes and always look there during the cue for maximum effectiveness

B. What

- Entrances
- Releases
- Dynamics
- Difficult Syncopation
- Surprising Effects (ex. Sudden fortissimo)

Conducting

Cues

* Passive cueing: emphasizing a beat while staying within the pattern

* Active cueing: emphasizing a beat by deliberately leaving the pattern

A. When

- When the Music calls for one
- When the band needs one (if they are having difficulty with a part in the music or simply need reassurance)
- NOT when you want to show off

B. Where

- Always directly at the section you wish to cue
- Cue near the plane of your power point except in cases as specified next
- At a physical level equal with either the intensity or the voicing of the part (ex. Overhand cue for *ff* marking or low punch cue for low brass hit.)

C. How?

a. Passive Cueing *

- i. Used for off beat cues, smaller hits and relatively simple entrances
- ii. Altering beat pattern (i.e. making it larger for louder section)
- iii. Using a head nod is a very effective passive cue.

b. Active Cueing*

- i. Done with the left hand 98% of the time
- ii. Point = slight point to desired section
- iii. L cue = left arm perpendicular to ground; right arm parallel with fist connecting to the left elbow (looks like the letter L)
- iv. Half Circles or Crank = right hand making the upper half of circle while the left makes the lower half; useful for running notes to a hit (ex. a gliss)
- v. Left hand stationary = leaving the left hand out of performing one down beat or an entire measure; surprisingly effective and classy.

Conducting

Cues

At this point it is important to emphasize the role of conductor as just that, a conductor, not a dancer. Do not sacrifice the clarity of the pattern or the tempo for your own showmanship as in having too many cues. Your **top priority** is to keep the band together.

F. Balance

- a. One must have an appropriate measure of pattern alone, active gestures, and passive gestures, with the pattern far outweighing the others.
- b. Cues must be used for a desired effect and should never be used more than they are called for--so don't go looking for places to "insert" unnecessary cues for the sake of filling space.

Passive Cue:

-Head Nod:

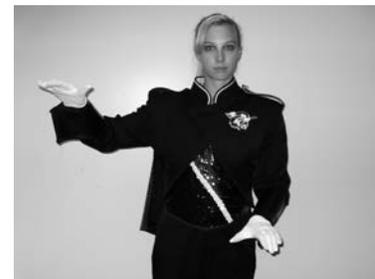


Active Cues:

- Point:



- Left Hand Stationary:



- L Cue:



- Crank:



Leadership

I. Winning Trust



**d. Be available to talk with your band director before each rehearsal and know the plan. Sometimes, he or she may wish to simply do run-throughs while at other times want to clean the drill. Be aware of this and base your actions upon it.*

**f. N-P-S-P*

Name-Positive-Suggestion-Positive

- 1. Call a person by name.*
- 2. Say something truthful and positive about the person's performance*
- 3. Give constructive suggestion.*
- 4. Close with a positive comment.*

A. Winning Personality

- a. Obviously it is difficult to win everyone's trust without knowing exactly who everyone is. Try this: Start off by focusing on the newest members. Learn each new person's name and something unique about him or her. Soon you will realize that you really do know each member of your band.*
- b. Always treat fellow band members equally. If there is someone that you dislike, you must learn to work with him/her. Never let your personal feelings interfere with doing the right thing.*
- c. If personal problems arise within the band, respond to them with an equal share of professionalism and sensitivity. Remember the importance of individual members and treat them with respect. Invest in people, not things.*
- d. Cooperate with the band director and remember that this person is always right...even when you may feel otherwise. Talk with him or her but never forget that this is the director and you are still the student. If you question their judgment, just remember that they did choose you as a leader... Also, keep one eye on your director during your rehearsal and anticipate what he or she would like for you to be doing. AWARENESS IS KEY! **
- e. Stay on close terms with your fellow officers. It is critical that you have their support and advice. They are out on the field with the band and know what you could do better to assist the band.*
- f. Be prepared to take constructive criticism. Not only will you improve, but people will most likely respect the fact that you are willing to listen. **

Leadership

II. Drum Major Relations

*b. The conductor on the "Big Box" is in charge. Keep your eye on him or her 95% of the time so as not to give conflicting messages to the band.

A. Having more than one Drum Major

- a. Being a drum major is a very exposed position and most members of the band will pick up on how well one is getting along with the director, the other band members and with each other. You should always treat your colleagues with respect and must act with the highest amount of professionalism.
- b. When conducting on the field or on the side as an assistant, know the music well enough to conduct the full band. However, try to focus on the parts around you. Make sure that everyone there has a good view of you. Compromise...even if it means having to do a little marching and conducting. You should always have your eyes glued to the center podium. If you are not together, all else is unimportant.
- c. Try to conduct together often to match styles. Each person's conducting is like a finger print--unique and their own but the BEST conductors can fit their pattern to match others. **MATCH THE CENTER PODIUM IN STYLE AND IN TEMPO.**



Leadership

III. Building Team Spirit

Make sure not to overdo your role as motivator. Think of what motivates you to work and what you would want to hear after being on the field all day. BE GENUINE AND HAVE FUN!

A. Individual and Group Motivation

- a. Be energetic when speaking to the band. Try to get them motivated. Actually, don't just try...do it!
- b. Try making the band work in small teams as well as in one, overall team. For example, encourage the sections to push themselves in drill downs or the freshmen to have the best attention position. However, never lose sight of the overall team. There is a difference between friendly competition that betters the entire band and competition that pits people against one another.
- c. One of the best ways to build spirit amongst the band is to have spirit for your school. Part of your job is to boost support for the school and its athletic events. Make this work for you--get the athletic teams on your side by always being positive about their performance. You will find that they will be more prone to do the same for you.
- d. The most important thing to keep in mind when trying to build spirit is to not look as if you are **trying** to build spirit. Members of the band will see you doing this and almost intentionally go against your efforts. The band members must gain pride in itself by having their own experiences. You will not be able to give these, but you can encourage them.

What is your description of a quality leader?

In the spaces below, list as many descriptive words as you can think of that best describe a quality leader...like yourself!

Anachronism Using Your Band's Name

List those qualities you would like to find in each member of your band, using the letters in the name of **your band**.

—	_____	—	_____
—	_____	—	_____
—	_____	—	_____
—	_____	—	_____
—	_____	—	_____
—	_____	—	_____
—	_____	—	_____
—	_____	—	_____
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—	_____	—	_____

Make a short list of some of your band's traditions:

1. _____
2. _____
3. _____
4. _____

Leadership

IV. Setting Goals

Set your goals in concrete and your plans in sand - because life will happen.



A. SMART Goals are:

- a. Specific
- b. Measurable
- c. Attainable/ Agreed Upon
- d. Realistic
- e. Time Based

B. To be Effective, A Goal must be:

- a. Easy to understand
- b. Able to reach
- c. Under your control and not dependent on someone else
- d. Something you want to do
- e. Proactive

**"Obstacles are what you see
when you take your eyes off your goals."**

Leadership

IV. Setting Goals

"If you fail to plan, you plan to fail"



A. Rationalize

- a. Think about the overall level of you band and ask yourself what the entire group can realistically accomplish in one day. Note: Realize that some problems will work themselves out on their own. This could be the most difficult thing about setting goals. For example, continuously badgering a first-year marcher for phasing will only make the problem worse. Allow the student to make mistakes and learn some things on their own. Experience is the best teacher.
 - Ex. *What fundamentals can be improved in one day? What section of music needs the most attention?*

B. Set

- a. Make one or two reasonable goals and write them down (on the back of your score works nicely)
- b. Write the date beside each goal and check each at the end of the day. This may seem tedious but it will vastly improve your perception of the band and provide a focus for your energies throughout an entire performance, making you a more efficient and successful drum major.
 - Ex. 2. Set the goal of improving body-carriage throughout the band and fix the tempo problems from sections C to D in the opener.

C. Inform

- a. Tell the band your goals and what the desired result will be. Keep in mind that you must do this in a way that will encourage the band to work rather than simply ordering them to improve.
 - **Improper approach** - *You guys look terrible out here. You slouch and are not really marching. I want that to be better by the end of the day. Also, you need to watch me in the opener because your tempos are all over the place.*
 - **Proper approach** - *Today we really need to focus on body carriage and posture. We each know it could be better. If we all work on it our body carriage becomes something we do naturally without constant reminders. We also should focus on section C to D of the opener to keep the tempo steady as it is in the rest of the piece.*

Leadership

IV. Setting Goals

D. Execute

1. Work for the specific goals you set for today. *If other problems arise (and they will) address them, but save them as goals for tomorrow.
 - a. Ex. 4. Ask the section leaders to keep reminding their sections about posture. Privately address any variations on body carriage that you can see. Work with the percussionists to lock in a tempo especially in sections C and D.

E. Reach

1. When problems have been thoroughly solved over the long-term scale, then you have succeeded. Congratulations! If the problem persists look to Section G.
 - a. Ex. 5. When you can work through two hours of rehearsal and not have to remind sections of body-carriage but are complimenting people on their accomplishments, or the section from C to D feels as comfortable as the rest of the music then you have met your goal.

F. Evaluate

1. There are a number of qualifications for success that must be met. Is the problem truly fixed? Will it continue to be fixed after one week's time? Is this as good as the band can do? If these qualifications have positive answers then gauge your next goal on the success of this one.
 - a. Ex. 6. Two weeks later, the band still is consistently performing with good posture and carriage. Section C to D has not fallen apart but is now one of the stronger sections of the music.

G. Reset

1. However (you knew there was a catch), the problem may take longer than one day to fix. Certainly do not give up, but encourage the band and remind them of the goal.
 - a. Ex. 7. "Our goal for the rest of this week will be to improve our body-carriage. Musically, we are still not as together at sections C and D as I know we can be. Let's make it our goal to focus on these things."

Leadership

IV. Setting Goals (Cont.)

As said under "Engage", do not be surprised at failure, should you chose to ignore any of these steps. There is a reason so few groups truly grow—these are time consuming, difficult, and defeating. However, as the saying goes: the greater the challenge, the greater the reward. Are you ready for the challenge?

H. Group Dynamics

1. There are many roles that emerge in working with a group—motivator, initiator, worker, listener, doubter, slacker, etc. Figure out who does the best job well and encourage that. Do not simply gravitate to those that speak the loudest.

2. At my school, we use the acronym H.I.R.E. which represents Help, Inspire, React, and Engage. Those are easy terms to remember and great checklists for success.

a. Help – If your goal helps others (i.e. the band) then it is worth the pursuit.

b. Inspire – Your goal cannot simply be, “to improve”. There has to be proper motivation behind the goals (remember, measurable). HOWEVER, using a contest’s results to define success is almost always a recipe for disaster.

c. React – Self-awareness and group assessment is pivotal. As drum major, you must assume that you are the problem. As to the group, always be aware of their efficiency, direction, and general chemistry. You will have great effects on each of these. Do not “zone”.

d. Engage – This is crucial in the drum major position. It is easy to engage your friends, but new students provide a new challenge. Engaging quiet students or others that you do not always get along with is even more difficult. Engaging your director on a new, professional level provides another level of growth. Finally, engaging the band proper and an audience can be overwhelming. However, each of these is continuously necessary for success. Do not be surprised if you are disappointed with a season if you have not covered each base.

Marching Instruction

Once you have a plan of attack for teaching marching, it is easy, right? **WRONG.** Keep reading...

Marching Style

Briefly describe the marching style currently employed by your school. Think of a few adjectives you would like to hear from spectators concerning your performance or on a marching judge's tape.

What movements / body postures are most important to your band during its performance?

Watch some videos of your band and take note of what you see. Then, watch some groups that you admire and note the differences. It is always about awareness and a desire for continual improvement.

Does your band have a visual handbook? If so, how specific is it? If not, don't you think it's time...? Ask your band director's permission and get started. Break it down and ask section leaders, other seniors, good marchers, etc. to help.

Here are a couple of pages from our marching handbook at Marian:

Marian Catholic High School Band Program

➤ **Explanation of Marching Basics**

1. Position of Attention
2. Strength and Balancing Exercises
3. Marking Time
4. Being “Instep”
5. Glide Step
6. 8 to 5 and other adjusted size steps (8 steps to every 5 yards)
7. Forward March
8. Backward March
9. Left Flank
10. Right Flank
11. Left Slide
12. Right Slide
13. Obliques
14. Transitions
 - Forward to Back – Touch & Go
 - Forward to Left – Stab
 - Forward to Right – Stab Out
 - Back to Left – Stab (ball of foot)
 - Left to Back – Stab Out
 - Back to Right – Stab In
 - Right to Back – Stab Out
15. Jazz Walk / Jazz Run
16. Marching Exercises

V. Point and Shifts Feet Together

A. This exercise isolates the body weight and asks the performer to concentrate on where their body aligns and different times.

1. In one count, point the toe forward one step. Keep the heel off the ground. Make sure a good step has been accomplished, as the point will be less effective with a smaller step. Hold through count 4.
2. Shift the body weight on the forward foot so that it falls flat in one count. The back foot's heel will come off the ground with the back knee remaining straight. The straight knee is very important to the stretch and control of this exercise. Hold through 4 counts.
3. Return to the point position in one count, hold through 4.
4. Return feet together in one count, hold through 4.
5. Repeat with opposite foot



VI. Point and Shifts First Position (45°)

A. Repeat IV above however, keep feet in first position at all times. All rules apply.

B. TRANSITION

1. Hold 4 to prepare for Plié and Relevé



V. Plié and Relevé First Position (45°)

A. Repeat V above however, keep feet in first position at all times. All rules apply.

B. TRANSITION

1. Hold 4 to prepare for Rond de Jambe



Marching Instruction

Always remember your communication skills:

1. Look them in the eye.
2. Use "I/We"
3. Avoid vocal noise (uhm)
4. NPSP
5. Know your material

One thing to keep in mind is that our bodies learn at different rates and often, we cannot ask our body to learn a new skill and perform it perfectly—no matter how hard we try. Therefore, you may have to show the performer something, then give them time on their own to work. Next, come back to them and see how they are doing.

*Remember: this is not you vs. them! It is "we" vs. the challenge!

SUGGESTIONS FOR TEACHING MARCHING FUNDAMENTALS

1. Teach the fundamentals in a specific order.
2. Plan the teaching strategy well in advance.
3. Study the instructions and be able to demonstrate the fundamentals.
4. Try to achieve specific goals with each interaction.
5. Do not hurry through the fundamentals.
6. Teach the fundamental, then take time to get it right.
7. Review frequently.
8. Establish high standards with each interaction.
9. Compliment quick response.
10. Avoid unnecessary repetition of instructions.
11. Give commands in a manner that is easily understood.
12. Be energetic and enthusiastic in every rehearsal.
13. Know the difference of needing patience and needing results.

Marching Skill _____

What is this for / What does it do? _____

Command: _____

Number of Counts to perform _____

Count Breakdown / Performer's Responsibility

_____- _____
_____- _____
_____- _____
_____- _____
_____- _____
_____- _____
_____- _____
_____- _____
_____- _____

Things to watch: _____

SECTIONAL PLAN

SECTION: _____

Time Planned | Time Spent

Stretch/Warm-up

Basic Marching

Focus:

Goal:

Plan:

Basic Playing

Focus:

Goal:

Plan:

Drill

Focus 1:

Goal 1:

- check accuracy, straight lines, timing, dress, curvilinear (focalize), form control, etc.

Plan 1:

- set to set, Leaders in/out, with/without music

Focus 2:

Goal 2:

- check accuracy, straight lines, timing, dress, curvilinear (focalize), form control, etc.

Plan 2:

- set to set, Leaders in/out, with/without music

Music

Focus 1:

Goal 1:

- check accuracy, pitch, timing, quality of sound, expression

Plan 1:

- in arc, in drill, slow to fast, breakdown to rhythm only, air only, small group/tutti

Focus 2:

Goal 2:

- check accuracy, pitch, timing, quality of sound, expression

Plan 2:

- in arc, in drill, slow to fast, breakdown to rhythm only, air only, small group/tutti

Salutes

I. Purpose

*If at all possible, make eye contact with the band before or immediately after you salute. Show them your intensity so that they will do the same in return.

II. Examples

*A. This can be done quickly but looks more impressive if done slowly. Regardless of speed, it must be done with intensity.

*B. This looks especially good on drum majors with a long cape.

*C. Can look great for those groups doing a classical show or other fitting array such as a circus show.

*D. Posing with a sword for a "King Arthur" show.

A. The salute should:

1. Be a communicating device between the drum major and the band to begin the show
2. Show that the band is ready to perform

B. The salute should not:

1. Take more than six counts
2. Show off your acrobatic or dance skills

C. The salute can:

1. Include a prop or motion dealing with the show (ex. a blanket and a feather used in a Trail of Tears show)

A. "Punch and Shoot"*

1. The "classic" salute
2. Begin with fists on the hips and elbows slightly bent. Next, punch the right fist straight out making the arm rigid. Bend at the elbow so that the hand goes slightly above eye level and extend a cupped hand so that the forefinger graces your eyebrow.

B. Christmas Tree*

1. Begin in the same position as A.2. Extend both arms straight out away from your sides so that 45 degree angles form between your body and your arms. Put the left hand back on your hips and salute with your right hand as discussed in A.2.

C. Bow*

1. Self explanatory, though one word of advice--do not overdo this. Do not bow so much that your upper body is parallel to the ground. It should be a sign of respect to your audience, not of tackiness.

D. Pose*

1. Use your imagination but keep in mind the "gems of wisdom" spoken of above. Keep it short and simple.

Batons

I. To Use or Not to Use?

A great amount of tradition comes along with being able to use a baton. Conductors get very upset to see someone wield one without fully understanding its functions or capabilities.

4. This is not solely to dissuade you from using a baton. They can be effective but are often misused on the marching band field. If you do use one, at least have some foundation upon how it should be used.

A. Use

1. The main use of the baton is to extend the arm and make the beats easier to see and read.
2. It also allows for greater control over an ensemble especially after conducting for an extended amount of time.

B. Some Suggestions

1. Normally, one should use a baton for a "classical" sounding show. It was not designed to be flared about during a Latin or Jazz Opener so do not take it there.
2. Ask your band director the proper techniques of conducting with a baton.
3. Use an inexpensive one and ALWAYS have a spare. Batons are quite fragile and must be handled carefully.
4. Final suggestion: Some people study for seven years trying to perfect the technique necessary to use a baton. Do not use one without proper instruction.

Score Study

I. Score Study

One thing that is going to help you be prepared and in turn, boost your confidence is knowing the music well. Yet, we often wonder, "How do I even begin to tackle this??!!!"

One of the most important sections to the drum major is the **drum line**. MEMORIZE their part and work with them as often as possible. They are the true timekeepers, you are the reflection.

A. Highlighting

- a. Try to creatively mark your score. Use highlighters, pencils or (uhm...) pens. *Use pens only for something that is permanent (such as correcting a mistake in the score). Use pencils to write in special messages to yourself about the music (what kind of cue to use). Finally, use different colored highlighters for various sections.
 - Ex. Blue = entrances, Yellow = dynamics, Green = melody line

B. Understanding Phrasing

- a. Connect with the music. If possible, listen to the original version. Listen for phrasing (groupings of melody lines etc.), but do not let this recording solely dominate the way you interpret the piece. The more you understand about the composer, the time from which it originated, and the motivation driving the piece, the more relaxed you will be directing it.
- b. Talk to your director and get advice about conducting the music.

C. Practice!

- a. Practice in front of a mirror with your score as often as possible but do not get too accustomed to seeing your reflection.
- b. Videotape yourself every other week and see if you truly are a visual representation of the music.

Vocal Commands

I. Vocal Commands

- Many of you will be given the responsibility of not just calling commands for performances but also for marching basics.

- In order to be heard and keep your voice healthy, the projection of your voice has to come from your stomach. Be sure to take in your breath "down low" and don't tighten your throat on the command.

- A. **Warm Up** - Your larynx (voice box) is a VERY delicate mechanism. If you abuse it, it will not work for you.
 - a. Yawn sigh
 - b. Sirens
 - c. Lip Trills
 - d. Deep Breaths
- B. **Projection**
 - a. Projection does not equal yelling.
 - b. "Hey" Exercise
- C. **Diction**
 - a. More consonants, less vowels
 - b. Your band will better understand the commands if each syllable is clipped – as if you are playing staccato.
- D. **Inflection**
 - a. In order to give more clarity to commands, vary the vocal inflection by changing pitch.
 - b. As a general rule the first and third beats of a command should be higher in pitch than the second and fourth.
- E. **Calling Commands**
 - a. The majority of commands are four-count commands. Therefore, you must call the command four counts before it should be executed. It is especially important to be aware of this in full block for direction changes (running the band off the field is bad).
- F. **Rhythm**
 - a. The tempo should be even for commands.
 - b. The tempo you call the command will be the tempo at which the command is executed.
- G. **Common Commands**
 - a. Band to the Ready
 - b. Band Attention (Attention)
 - c. Band Horns Up
 - d. Mark Time Mark
 - e. Dress Left/Right/Center Dress
 - f. Forward Move/March
 - g. Backward Move/March
 - h. Band Halt

Festival/Competition Procedures

I. Off The Field

A. Arrival

- a. Be focused. Stay in tune with your director so that communication is operating at its highest level..

B. Warm Up

- a. You or your director will be in charge of warming up the band. If you are not conducting, this is a good time to do last minute uniform checks of band members or to do some conducting warm-ups.

C. Be a Class Act

- a. Treat all facilities with care. Do "housekeeping duties" - picking up trash, checking the dressing rooms, etc.

D. Sitting in the Stands

- a. **You do not know who is sitting near you.** If you don't have anything nice to say don't say anything at all. Always be positive and clap for every band. Encourage other members of your band to do the same.

II. On the Field

A. Performance

- a. Give it your all! You will march the band on the field, often the director will conduct an on field warm-up. After the band is set the announcer will ask - "Drum Major Johnny Whole note is your band ready?" You then give your salute and begin the show.

B. Awards

- a. Win with humility and lose with dignity. Remember why you are doing this (hopefully its not just to win trophies). Always keep in mind that a judge's opinion is just that - an opinion.
- b. When accepting an award, you can do a salute, but it is not required. A handshake and "thank you" to the presenter will be more than adequate. Be proud of yourself and your band no matter what happens.

Calming Techniques

I. Calming Techniques

These techniques can help you and your band members relax and regain focus before performing.

It is important that during these exercises your voice is very calm and relaxing. Making it softer and lower is very effective, you must speak clearly though.

These are also good to use at band camp right before a dinner break. You'd be surprised how fast someone will fall asleep when they have to relax.

A. Saying a Prayer

- a. You have to be careful with this one. I'm not going to get into all whether you should or shouldn't do this at your school that is for you to decide. The Lord's Prayer is a good start if you choose this option.

B. Moment of Silence

- a. Another way for the band to focus their attention and prepare for a performance is to have a moment of silence. You can direct the members to think about something in particular or to relax and clear their mind.
- b. This can be done after warm-up, right before you march to the field, or on the bus as you enter the performance site.

C. Deep Breathing Exercise

- a. Most breathing exercises are to enhance breath support for playing a wind instrument, but this can be an effective tool for focusing **all** the members of the band (Colorguard and percussion included).
- b. Breathing in thru the nose and slowly out the mouth reduces stress and relaxes you.

D. Tense and Release

- a. Start with the eyes closed and work your way down tightening each muscle and holding it until every muscle in the body is tense, then slowly release the muscles one at a time in the same order you tensed them.
 - Head - eyes, ears, nose , lips
 - Neck
 - Shoulders
 - Chest
 - Arms - Upper, Forearms, Fists
 - Stomach
 - Buttocks
 - Thighs
 - Calves
 - Feet - Toes

E. Visualization

- a. There are several different ways to do this. The first way is to visualize a place that is calming and relaxing, like the ocean or a pool.
- b. The second option is to visualize what you are about to do. This works well for band because they can visualize performing their entire show, each set at a time just like rehearsal. Doing this on the bus the last 20 minutes before you arrive at the performance site can really focus the group.

Role of the Drum Major

I. Leader

You have a vast amount of motivational material provided in this book. Take these ideas and modify them so that they would fit your band situation.

See pg. 16?? (Building Spirit)

Communication does not only include speaking, but active listening as well. Active listening involves your connecting with the speaker and showing him or her that you want to understand what they are trying to get across.

See pg. 14 (Winning Trust)

See pg. 15 (Drum Major Relation)

The role of the Drum Major is always expanding. You have been given a wealth of information. Take what you have learned and what you are going to learn in the future and fill in the following pages with ideas so that you may continue to raise the standards of the drum major.

A. Motivator

B. Communicator

Role of the Drum Major

I. Leader

Leaders are always asked to organize events -- don't just wait to be asked, just do it!

See: Building Spirit and Setting Goals

Always be looking for events or programs that would improve your band or its relations with the school. Ex. Making signs supporting the football team the week before the big game.

With all of your leadership roles, you must be ready to go right back into the trenches.

1. When you assign a group to do clean up, you should stay and help.
2. You should always do you best in fundraisers.
3. Always volunteer for the jobs your director asks for. Set the example so that others will join in.

C. Initiator

D. Worker/ Helper

Role of the Drum Major

I. Leader

Be a student of your own performance. Notice the things that go well versus the things that could be better. This can be done for every aspect of your role as Drum Major such as performances, rehearsals, dealing with band members, etc.

Videotape yourself at least FOUR times!!

Leave rehearsals with a feeling of accomplishment, no matter how small the success.

- As drum major, you will be expected to set drill and teach beginners your band's specific system. Every teacher must have a working vocabulary so that the instruction time can be shortened.
- Know what commands your band will use and be familiar with how to call all of them.
- You should also be able to demonstrate how to do everything you will be teaching.

E. Learner / Student

F. Instructor

Marching Terms

1. Band to the Ready
2. Attention
3. Facings
 - a. Left
 - b. Right
 - c. Center
4. Flank
5. Lateral Slides
6. Forward March
 - a. Toes, Head, Eyes, and Body Carriage
7. Backward March
 - a. Releve
 - b. Body Position
 - c. Balance
8. Step Size
 - a. 8 to 5
 - b. 12 to 5
 - c. 6 to 5
 - d. 16 to 5
9. Dress
 - a. Left
 - b. Right
 - c. Center
10. Cover Down / Dress Side-to-Side
11. Glide Step
12. Peripheral Vision

Role of the Drum Major

II. Conductor

- Conducting calls for you to connect to the music physically and emotionally. The mechanics of conducting must be the foundation while your interpretation of the musical style should be clear.

*See pg. 10 - Style

- Conductors should be able to play (or at least count) all of the parts. You should get the part appropriate to your instrument and play it proficiently as well as be able to sing through the other parts should younger members need your help.
- Your eyes can tell you a great deal about a musical score but your ears can tell you even more while sitting within your band.
- A drum major should be one of the most proficient players in the group. If not, why should you get to lead?

A. Visual Interpreter

B. Player

Role of the Drum Major

II. Conductor

- Notice the title is not "tempo keeper". You will give the initial tempo of each piece but the percussion section (esp. snare drummers) will have the most control.
- Communicate with these people and if the tempo begins to fluctuate, try adjusting them and the rest of the band will follow.
- Research is the key to successfully understanding the music you are trying to present. Know something about the composer, the music and its history, and any other interesting points that might give you more insight into a piece.
- This role means different things to different people, but its general idea includes fitting into a character that best represents your band and your show.
- The best drum majors can always be qualified with one word, *Classy*. Think about the most impressive performances you have seen then focus on the person leading the group. Guaranteed you can find class and poise in every aspect of the performance.

C. Tempo Giver

D. Researcher

E. Showman

Things a D.M. Should Have

There are certain things that every drum major should have with them at ALL times. Some, you may never use, but you will be glad to be of service when your band director is yelling for an item, it is three minutes till half-time, and you haven't started warming up yet!

Think of things to add that you need for your band and add to the list. Many of these items can be delegated to other members of the band. Keeping a "Magic Bag" that is always stocked with what you need for rehearsal and performance is a great way to keep up with what you are responsible for having during band activities.

A. Summer Items

- a. Plenty of Sunscreen
- b. Bug Spray
- c. Medical Supplies
 - Sting Kit
 - Bandages
 - Antibiotic Ointment
 - Aspirin
 - Tape
 - Cleaning Wipes
 - Etc.

B. Practice Materials

- a. Attendance Roster
- b. Drill Book
- c. Coordinate Sheets
- d. Drill Markers
- e. Yard line Markers
- f. Can of Spray Paint
- g. Extra Music
- h. Scores (including percussion scores)
- i. Metronome and Tuner
- j. Drum Sticks or Cowbell (to keep tempo)
- k. Band Hand Book (if used by your school)
- l. Phone Numbers
- m. Writing Utensils
- n. Watch
- o. Water and cups
- p. Medical supplies
 - Bee Sting Kit
 - Band Aids
 - Ice Pack
- q. Duct Tape
- r. Extra Batteries
 - Tuner
 - Metronome
 - Long Ranger Head Set

Supplementary Material

People Management By Mary Kay Ashe

Interpersonal Techniques

1. Following the Golden Rule can bring Success. The Golden Rule:
 - a. "Serves as a model for handling PEOPLE"
 - b. "Teat People FAIRLY"
2. You BUILD "WITH" people not "AGAINST"
 - a. Develop the TEAM philosophy.
3. Make People Feel Important. They Are!
 - a. LISTEN to people's opinions.
 - b. People feel important when given responsibility.
 - c. Let them know you appreciate THEM.
4. Praise people to Success
 - a. Praise motivates people.
 - b. Little successes pave the way to bigger successes.
 - c. Give as much recognition as possible.
5. The Art of Listening
 - a. Listen more than speak - Maybe why God gave us TWO EARS and one mouth!
 - b. Entertain concerns, problems, suggestions
 - c. Encourage Feedback
 - i. Listen to what is said.
 - ii. Acknowledge all correspondence sent to you.
 - iii. Give proper recognition for all valid suggestions.
6. Sandwich Every Bit of Criticism Between Two Heavy Layers of PRAISE
 - a. When dissatisfaction needs to be expressed, focus the criticism at "What's Wrong" --not "Who's Wrong!"
 - b. Come across as a Friend and co-worker -- not as an all knowing dictatorial attitude
 - c. Sit down comfortably discuss concerns in a more relaxed environment.
 - d. Never give criticism without praise -- sandwich technique.
 - e. Again -- criticize the act not the person.
 - f. Never give criticism in front of others.

Supplementary Material

People Management

7. Be a Follow Through Person -
 - a. Nothing Great is Ever Accomplished without Follow Through!
 - i. Listen
 - ii. Involve others to help formulate a solution
 - iii. Follow Through
 - b. The best kind of Follow Through is Immediate
 - c. Never make a promise you can't keep
 - d. Follow Through requires Discipline and Planning
 - e. Do your homework
 - f. You have a constant Selling Job

8. Enthusiasm Moves Mountains
 - a. A Leader Arouses Enthusiasm (act enthusiastic and you will become enthusiastic)
 - b. The Power of One to One Enthusiasm Works
 - c. Hesitating and Self-Doubt are Contagious
 - d. The word enthusiasm comes from a Greek origin meaning "God Within" -- Enthusiasm must begin within YOU -- and when you are consumed with enthusiasm, those around you cannot help but respond WITH YOU!

9. The Speed of the Leader Is the Speed of the Gang
 - a. A leader leads by example
 - b. A leader operates from experience not on theory
 - c. Showing works better than telling

10. People Will Support That Which They Help to CREATE
 - a. People naturally resist change
 - b. Seek support from all those affected by change
 - c. Understand - change is not necessarily progress

11. Maintain an Open-Door Policy
 - a. Doors open both ways
 - b. Get to know the people you work with -- etc.
 - c. Be part of the Team

Supplementary Material

People Management

12. Help Other People Get What They Want -- and You'll Get What You Want.
 - a. Matthew 25:14-30 -- parable of the talents -- tells us to use and increase whatever God has given us, and that when we do, we shall be given more.
 - b. Avoid being threatened, someone may out perform you - everyone needs fulfillment in his or her work -- "To whom much is given, from him much shall be required."
 - c. Nice Guys Finish First
 - i. A person who mistreats people will end up with a force of unmotivated, unhappy, negative people.
 - ii. Success is reflected in the success of your people (students).

13. Stick to Your Principles
 - a. "In matters of principle, stand like a rock, in other matters, swim with the current."
--Thomas Jefferson
 - b. Be an example to others
 - c. Practice what you preach
 - d. Treating people fairly makes them feel secure
 - e. Put your family before your Career
 - f. Producing EXCELLENCE is Top Priority

14. A Matter of Pride
 - a. Take pride in your image
 - b. Pride contributes to moral
 - c. Make opportunities happen

15. You Can't Rest on Your Laurels
 - a. In Lewis Carroll's *Alice's Adventures in Wonderland*, the Red Queen advises Alice: " Now, here you see, it takes all the running you can do to keep in the same place. If you want to get somewhere else, you must run twice as fast!"
 - b. You can't rest on your laurels; for nothing wilts faster than a laurel rested upon.
 - c. Know your business thoroughly
 - d. Learn from the success of others
 - e. Share valid ideas with others

16. Be a Risk Taker
 - a. Please Fail Forward to Success - (It is vital for people to be free to take risks and be permitted mistakes along the way.)
 - b. We Learn from Failure -- Learn Forward Progress
 - c. Not every idea will be a winner.

Supplementary Material

People Management

17. Work and Enjoy It

- a. The more people enjoy their work the more energy they give it!
- b. Enthusiasm is contagious - but so is negativism
- c. Look forward to going to work

18. Nothing Happens Until Somebody Sells Something

- a. Build Self-Esteem and Confidence
- b. TEACH

19. Never Hide Behind Policy or Pomposity

- a. Don't state band policy without giving the reason for the policy.
- b. Don't let success go to your head -- Remember, success depends on total team effort
- c. Success depends on the ability to develop and motivate others (Do you give the appearance of pomposity? In other words, are you insensitive to the needs and feelings of others, thus giving them the impression that you are superior and better?)
- d. Attend to the following Guidelines
 - Always be truthful
 - Be consistent in facts and attitudes
 - Be relaxed and confident when dealing with others
 - Whenever possible, use "we" instead of "I"
 - Always remember where you came from - your future depends upon your ability to work well with people.

20. Be a Problem Solver

- a. Recognize the Problem
- b. Analyze the problem
- c. Define alternative solutions
- d. Select the best alternative
- e. Implement
- f. Follow-Up and evaluate the results

21. Live by the Golden Rule On and Off the Job

- a. Remember -- everyone needs to feel important
- b. People and Pride are the two foremost assets in building a successful program

Supplementary Material

Approach People One-On-One

Sometimes it takes a few "no's" before we see a yes.

Keep in mind people are not rejecting you. People hold back from participating because they are afraid of doing something wrong - being embarrassed and thus being rejected.

Just remember there is a wonderful yes out there waiting to be asked by you!

Reaching People One-On-One

1. Approach a person when they are alone. Do it by yourself or have a friend join you. Let them know what you are planning.
2. Tell them "I need your help"
3. Explain what it is you want them to do and by when.
4. Write it down. Get a commitment from them.
5. Involve the person in the planning. Make sure they know what is expected of them.
6. If a deadline is important, take time to give them a reminder.
7. During the activity, let them know they did a good job - on the spot. Let others take the credit and let them look good. It takes a strong person to do this but it leaves you with a great feeling inside.
8. After it's all over, send them big thanks!!

Supplementary Material

WE BECOME OUR ENVIRONMENT

How Does Your Band Live?

When the Band lives with criticism, they learn to condemn.

When the Band lives with hostility, they learn to fight.

When the Band lives with fear, they learn to be apprehensive.

When the Band lives with pity,
they learn to feel sorry for themselves.

When the Band lives with ridicule, they learn to be shy.

When the Band lives with jealousy, they learn to feel guilty.

When the Band lives with encouragement, they learn to be confident.

When the Band lives with tolerance, they learn to be patient.

When the Band lives with praise, they learn to be appreciative.

When the Band lives with fairness, they learn what justice is.

When the Band lives with honesty,
they learn to have faith in themselves and those around them.

When the Band lives with friendliness,
they learn the world is a good place in which to live.

What is your Band living?

By Dorothy L. Law

Supplementary Material

ANYBODY COULD, BUT NOBODY WOULD

This story is about four people named Everybody, Somebody, Anybody, and Nobody. There was this important job to be done and Everybody was asked to do it. Everybody was sure that Somebody would do it. Anybody could have done it, but Nobody did it.

Somebody got angry with that, because it was Everybody's job. Everybody thought that Anybody could do it, and Nobody realized that Everybody wouldn't do it. It ended up that Everybody blamed Somebody when actually Nobody should have been blamed by Anybody.

Supplementary Material

Common Musical Terms

▪ Accelerando	Becoming faster - accelerate
▪ Accent	Emphasis on one note
▪ Adagio	Quite slow - easy manner
▪ Allegro	Fast - sense of cheerfulness
▪ Allegretto	Moderately fast - little allegro
▪ Andante	Easy walking tempo
▪ Animato	Animated
▪ Cadence	End of a musical phrase
▪ Con brio	With energy, spirited
▪ Con moto	With motion
▪ Coda	Closing section of music - tail
▪ Consonance	Pleasant combination of sounds
▪ Calando	Become softer
▪ Cantabile	In a singing style
▪ Chord	Combination of three or more pitches at the same time
▪ Da Capo	Return to the Beginning - D.C.
▪ Diminuendo	Becoming softer
▪ Dissonance	Harsh or unpleasant combination of sounds, requires resolution
▪ Duration	Length of time a pitch or tone is sounded
▪ Fermata	Extends the length of the note
▪ Fine	The end
▪ Forzando	Forced, laying a stress upon the note or chord
▪ Giocoso	In a playful or joking manner
▪ Grace Note	Ornamental notes and embellishments written by the composer
▪ Grandioso	Grand, noble
▪ Grave	Slow, solemn
▪ Improvise	Perform without a prepared text or composition
▪ Interval	The tonal difference between any two notes.
▪ Largamento	Broadly, fully
▪ Largo	Very slow, sense of expansiveness
▪ Legato	Smooth, bound or linked together
▪ Leggiero	Light, swift, delicate
▪ Lento	Slow - sense of laziness
▪ L'istesso	The same
▪ Loco	Used to indicate a return to the written register after the use of 8va

Supplementary Material

Common Musical Terms

▪ Maestoso	Majestic, stately, dignified
▪ Marcato	Marked or stressed
▪ Meno	Less
▪ Meter	The rhythm of the phrase, not of the measure
▪ Mezzo	Medium, half
▪ Moderato	Moderately, in moderate time
▪ Molto	Much, very much, extremely, a great deal
▪ Mosso	Moved, movement, motion
▪ Moto	Motion, movement
▪ Morendo	Fade, die away
▪ Non	Not, no
▪ Non-Troppo	Not too much, moderately
▪ Ostinato	Short musical pattern which is repeated throughout a given passage
▪ Piu	More
▪ Piu Mosso	More motion
▪ Poco	Little
▪ Poco a Poco	Little by Little
▪ Pour	For
▪ Presto	Very Fast - sense of haste
▪ Rallentando	Gradually slow down
▪ Repeat	Repeat measure between the repeat bars
▪ Ritardando	Gradually slow down
▪ Rubato	Varying the length of certain notes at the expense of others
▪ Sans	Without
▪ Scherzando	Joking, whimsical
▪ Segno	The sign - D.S. Return to the Sign
▪ Sforzando	With sudden emphasis
▪ Sordino	With mute
▪ Staccato	Detached, separated
▪ Syncopation	Rhythm where normally unaccented beats are stressed (the upbeat)
▪ Tempo	Speed of the beat in music
▪ Tenuto	Full Value, Broaden, Expand
▪ Timbre	one quality or color of a sound
▪ Troppo	Too much
▪ Tutti	All, an addition of a section or ensemble
▪ Vivace	Lively, briskly

I Charge You

Fellow musicians,

These are lofty ideals. They are impossibilities. You are certain to fail. However, the journey will be greater than any success. We, as band directors, ask for perfection—constant, repeating perfection and you the performers must strive for it. Why? For music...for band... If neither of these things inspires you to take on this certain failure, then you need to reevaluate who you are and whether you are a musician?

It will be more difficult than anything you have ever attempted. You will feel pain, disappointment, and betrayal. You will wish to quit or at least back off; “Someone else will pick up the slack” or “This is not worth it” you will undoubtedly think at some point in your tenure. However, you must not give in. You must not join those who serve the Army of the Mediocre. It has too many loyal members already.

You are charged to carry the mantle of conductors who came before you. Orchestra, choir, and band musicians whose instrument was a group of individuals and their desire was and is to create music, to create inspired performance. People such as Sir Georg Solti of the Chicago Symphony, Robert Shaw of the Atlanta Symphony Chorus, or Leonard Bernstein of the New York and Vienna Philharmonic, became three of the greatest professional musicians of all time. Dr. William Revelli and Dr. John Paynter of Michigan and Northwestern Universities respectively--two outstanding band programs that paved the way for student musicians of today. Fredrick Fennell, creator of the Eastman Wind Ensemble and past conductor of the Tokyo Kosai Wind Orchestra and Elizabeth Greene, conducting godmother to us all, both left their mark on conductors of today. Others like Seiji Ozawa, current conductor of Boston Symphony, Malorie Thompson, Northwestern University, Alfred Watkins, Lassiter High School, and Greg Bimm, Marian Catholic High School who today are creating music throughout the world with students and former students such as you. Each of these musicians and many like them charge YOU to do anything and everything to create music, to create inspired performance. No professional musicians, just students filled with youth, vigor and a sense of community that often transcends technique. These musicians, the ones in your band at home, are often the most exciting. It is never about money, but about music and community.

Let this be the catalyst to spark your personal journey to this “Camelot” of music. Find your shining moments, do not dwell on the trials—live through them, learn, and get on with it. There is so much music to create, so much life to enjoy and express. Conduct. Create. Fail. Improve. Serve. INSPIRE!

Musically yours,
Bobby Lambert

Notes

Notes

Notes

Symphony No. 4 in F Minor, Op. 36

CHAIKOVSKY — SYMPHONY NO. 4, PART IV

IV. Finale

Allegro con fuoco

Kleine Flöte
1. Flöten
2.

Oboen 1.2

Klarinetten 1.2 in B

Fagotte 1.2

1.2. in F Hörner
3.4. in F

Trompeten 1.2 in F

Alt, Tenor Posaunen
Baß

Baßtuba

Pauken in F, C, G

Triangel

Becken u. Gr. Trommel
Beck.
Gr. Tr.

The woodwind and brass section of the score features complex rhythmic patterns, including sixteenth-note runs and sustained chords. The woodwinds (flutes, oboes, clarinets, and bassoons) play a melodic line with frequent sixteenth-note passages. The brass section (trumpets, horns, trombones, tuba, and percussion) provides a powerful harmonic and rhythmic foundation, with the percussion playing a driving pattern of eighth and sixteenth notes. The score includes dynamic markings such as *ff* and *a2*.

Allegro con fuoco

Violine 1

Violine 2

Viola

Violoncello

Kontrabaß

The string section of the score features a driving, rhythmic pattern of sixteenth notes across all parts. The violins and violas play a melodic line with frequent sixteenth-note passages, while the cellos and double basses provide a powerful harmonic and rhythmic foundation. The score includes dynamic markings such as *ff*.

Allegro con fuoco

IV. Finale

216 *riten.* **Tempo I**

Fag.1 *p*

1.2.in F
Hrn. *p poco a poco cresc.*

3.4.in F *p poco a poco cresc.*

Pk. *pp* *poco a poco cresc.*

riten. **Tempo I**

Viol.1 *p*

Viol.2 *pp*

Vla. *pp*

Vc. *p*

Kb. *pp* *p poco a poco cresc.*

227

1. *p poco a poco cresc.*

2. *p poco a poco cresc.*

Ob.1,2 *p poco a poco cresc.*

Klar. 1,2 in B *p poco a poco cresc.*

Fag.1,2 *p poco a poco cresc.*

1.2.in F
Hrn. *pp*

3.4.in F *pp*

Pk. *pp*

Viol.1 *p*

Viol.2 *p*

Vla. *p*

Vc. *p*

Kb. *p cresc.*

Symphony No. 4 in F Minor, Op. 36

234

Kl. Fl.
1.
Fl.
2.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1.2 in F Hrn.
3.4 in F Hrn.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.

mf *crescendo*

G

240

Kl. Fl.
1.
Fl.
2.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1.2 in F Hrn.
3.4 in F Hrn.
Pk.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.

ff

G

Symphony No. 4 in F Minor, Op. 36

246

Kl. Fl.
1.
Fl.
2.
Ob. 1,2
Klar. a 2
1,2 in B
Fag. 1,2 a 2
1,2 in F
Hrn.
3,4 in F
Trp. 1,2 in F
A.T.
Pos.
B.
Btb.
Pk.
Triang.
Beck.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.

Symphony No. 4 in F Minor, Op. 36

254

Kl. Fl. 1. 2.

Ob. 1.2 a 2

Klar. 1.2 in B a 2

Fag. 1.2 a 2

1.2 in F

Hrn.

3.4 in F

Trp. 1.2 in F

A. T.

Pos.

B.

Btb.

Pk.

Triang.

Beck. u. Gr. Tr.

H

sempre fff

H

Viol. 1. 2.

Vla.

Vc.

Kb.

H

Symphony No. 4 in F Minor, Op. 36

259

Kl.Fl.
1.
Fl.
2.
Ob.1.2
Klar. 1.2 in B
Fag.1.2
1.2 in F
Hrn.
3.4 in F
Trp.1.2 in F
A. T.
Pos. B.
Btb.
Pk.
Triang.
Beck. u. Gr. Tr.
Viol.1
Viol.2
Vla.
Vc.
Kb.

Symphony No. 4 in F Minor, Op. 36

264

Kl. Fl. 1. Fl. 2. Ob. 1.2 Klar. 1.2 in B Fag. 1.2 1.2.inF Hrn. 3.4.inF Trp. 1.2 in F A. T. Pos. B. Btb. Beck. Viol. 1 Viol. 2 Vla. Vc. Kb.

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute 1, Flute 2, Oboe 1 and 2, Clarinet in B-flat 1 and 2, Bassoon 1 and 2, Horns in F (1 and 2), Trumpets in F (1 and 2), Trombones (Alto, Tenor, Bass), and Snare Drum. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Kontrabaß. The score is written in F minor and features complex rhythmic patterns and dynamic markings.

Symphony No. 4 in F Minor, Op. 36

267

Kl.Fl.

1.

Fl.

2.

Ob. 1.2

Klar. 1.2 in B

Fag. 1.2

1.2 in F
Hrn.

3.4 in F

Trp. 1.2 in F

A. T.

Pos.

B.

Btb.

Beck.

Viol. 1

Viol. 2

Vla.

Vc.

Kb.

a 2

a 2

a 2

8

Symphony No. 4 in F Minor, Op. 36

272

Kl. Fl. 1. Fl. 2. Ob. 1.2 Klar. 1.2 in B Fag. 1.2 1.2 in F Hrn. 3.4 in F Trp. 1.2 in F A.T. Pos. B. Btb. Pk. Triang. Beck. u. Gr. Tr. Viol. 1. Viol. 2. Vla. Vc. Kb.

The score is written for a full orchestra. The woodwind section includes Clarinet in F (Kl. Fl.), Flute (Fl.), Oboe (Ob.), Clarinet in B (Klar. 1.2 in B), Bassoon (Fag. 1.2), Horns in F (1.2 in F), Horns in B-flat (3.4 in F), Trumpets in F (Trp. 1.2 in F), Trombones (A.T., Pos. B., Btb.), and Percussion (Pk.). The string section includes Violins (Viol. 1, Viol. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Kb.). The percussion section includes Triangle (Triang.), Snare Drum (Beck. u.), and Cymbals (Gr. Tr.). The score is in F minor and 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 's' (slow). The score is numbered 272 at the beginning of the first staff.

Symphony No. 4 in F Minor, Op. 36

277

K1.Fl.
1.
Fl.
2.
Ob. 1, 2
Klar. 1, 2 in B
Fag. 1, 2
1.2 in F Hrn.
3, 4 in F Hrn.
Trp. 1, 2 in F
A. T. Pos.
B.
Btb.
Pk.
Triang.
Beck. u. Gr. Tr.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.

Symphony No. 4 in F Minor, Op. 36

282

KL.Fl.
1.
Fl.
2.
Ob.1,2
Klar.
1,2 in B
Fag.1,2
1,2 in F
Hrn.
3,4 in F
Tpt.1,2
in F
A.T.
Pos.
B.
Btb.
Pk.
Triang.
Beck. u.
Gr.Tr.
Viol.1
Viol.2
Vla.
Vc.
Kb.

Detailed description: This page of a musical score for Symphony No. 4 in F Minor, Op. 36, begins at measure 282. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Clarinet in F (1 and 2), Oboe (1 and 2), Clarinet in B (1 and 2), Bassoon (1 and 2), Horns (1, 2, 3, and 4 in F), Trumpets (1 and 2 in F), Trombones (A, T., Pos., and B.), and Tuba. The brass section includes Percussion (B.), Triangle, Snare Drum (Beck. u.), and Cymbals (Gr.Tr.). The string section includes Violins (1 and 2), Viola, Violoncello (Vc.), and Double Bass (Kb.). The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The percussion instruments add texture and drive to the music.

Symphony No. 4 in F Minor, Op. 36

287

1. K1. Fl.
1. Fl.
2. Fl.
Ob. 1.2
Klar. 1.2 in B
Fag. 1.2
1.2 in F Hrn.
3.4 in F
Trp. 1.2 in F
A. T. Pos. B.
Btb.
Pk.
Triang.
Beck. u. Gr. Tr.
Viol. 1
Viol. 2
Vla.
Vc.
Kb.

