

# **The Right Stuff: Coming Away From Festival a Winner!**

January 31, 2015

MMEA Conference

Presenters: Teresa Dixon and Jennifer Shenberger

## **Part 1: Thoughts on Literature Selection: Setting Your Students up for Success.**

1. Words of Wisdom from: Richard Saucedo, Robert Nichols, Chris Church, Michael Sweeney, and Ron Allen
2. Mistakes We Make: It's My Favorite, Too Long, Too Short, Too Hard, Just Right but Over programmed, Too Prestigious, Too Exposed, Too Strenuous
3. Miscellaneous:
  - a. Do your homework when performing any piece, but especially a march: stylistic and composer intended performance practices
  - b. Beware of pre-conceived ideas
  - c. Swearingen???? To play or not to play
  - d. Two vs. Three pieces
  - e. March vs. Ballad
  - f. Brass, Woodwind, and Percussion Choirs
  - g. Sight reading
  - h. Adjudication Sheets

## **Part 2: Sources for Literature**

1. Flash drive compiled for today's presentation includes over 60 pdf documents: state lists, clinic handouts, masters theses, festival programs, personal favorites of contributing educators, and a website resource page.
2. Colleagues
3. M-R Music Wind Band Report
4. Band Director Facebook Page
5. Editors Choice: proceed with caution

## **Part 3: Planning for The Big Day**

1. List of Personal Network Contacts: Your alma mater, music stores, print music stores and websites, sportswear and screenprinting, percussion specialty stores, local university staff, local and state band directors (retired and active), MMEA and MBA officers, Charms office Assistant
2. Motivation and Good Manners
3. Logistics

## FESTIVAL PLANNER

- \_\_\_\_\_ 1. Determine date of festival/deadline for submitting entries (should be done before the school year begins)
- \_\_\_\_\_ 2. Place festival date on the school calendar (all school calendars)
- \_\_\_\_\_ 3. Review required festival music list
- \_\_\_\_\_ 4. Listen to recordings of selections with scores
- \_\_\_\_\_ 5. Rate recordings and select music (choose at least three selections)
- \_\_\_\_\_ 6. Secure purchase orders for festival fees and music
- \_\_\_\_\_ 7. Order music or check music library for availability
- \_\_\_\_\_ 8. Place music in folders
- \_\_\_\_\_ 9. Sight-read music and discuss important style traits/get feedback
- \_\_\_\_\_ 10. Rehearse music for several days and observe students' reaction
- \_\_\_\_\_ 11. Choose music to play for festival
- \_\_\_\_\_ 12. Make sure that each student has a part
- \_\_\_\_\_ 13. Assign the selections for individual check-off by each student
- \_\_\_\_\_ 14. Have the students number the measures of the music
- \_\_\_\_\_ 15. Submit a pitch tendency chart for their instrument
- \_\_\_\_\_ 16. Number Director's scores
- \_\_\_\_\_ 17. Submit festival entry forms and fees
- \_\_\_\_\_ 18. Order extra scores for adjudicators (3 sets each) and number measures when scores arrive (strive to not purchase condensed scores for the adjudicators)
- \_\_\_\_\_ 19. Listen to each student play their music (have a scoring system)
- \_\_\_\_\_ 20. Call section rehearsals and play recordings of selections
- \_\_\_\_\_ 21. If desired, ask each student to submit practice card (begin 4-6 weeks prior to festival)
- \_\_\_\_\_ 22. Listen to and rehearse all parts on the score in each section of the music
- \_\_\_\_\_ 23. Dissect how each part relates to the complete piece
- \_\_\_\_\_ 24. Determine the story line of each piece
- \_\_\_\_\_ 25. Make transportation arrangements to festival
- \_\_\_\_\_ 26. Secure extra sponsors
- \_\_\_\_\_ 27. Personally invite the principal to attend the festival
- \_\_\_\_\_ 28. Check to see that band uniforms are clean and that auxiliary members have correct concert uniforms

- \_\_\_\_\_ 29. Re-write any parts of the score that sound weak and indicate the change on adjudicator's score (especially issues with too many flutes in upper register)
- \_\_\_\_\_ 30. Have a dress rehearsal with guest adjudicators
- \_\_\_\_\_ 31. Spot individuals who have difficulty playing certain passages or those who play out of tune on certain notes
  - a. Rewrite their music so as to allow their part to be playable
  - b. Do not condemn the weak player but show them how changing parts of their music actually benefits the entire band
  - c. Do not condemn the weak player in front of the entire band
  - d. Express to them the importance of each member
  - e. If the music is totally unobtainable for them, ask them to be a band manager for the day and qualify the importance of a top-notch uniform assistant
- \_\_\_\_\_ 32. Invite a guest conductor to one rehearsal (this allows you to listen and write comments)
- \_\_\_\_\_ 33. Begin to rehearse major sections of the music—then stop and make comments
- \_\_\_\_\_ 34. Practice the ending of selections as much, if not more, than the introductions
- \_\_\_\_\_ 35. Conduct entire movements or selections in order to achieve continuity and stamina
- \_\_\_\_\_ 36. Double-check transportation and chaperones
- \_\_\_\_\_ 37. Make sure faculty, coaches, and staff have a list of students attending festival
- \_\_\_\_\_ 38. Have students sign the bus list
- \_\_\_\_\_ 39. Make arrangements to borrow percussion equipment at the festival site if needed
- \_\_\_\_\_ 40. Mark all equipment with the school name
- \_\_\_\_\_ 41. Make sure all student instruments have a name tag as well as school name on them
- \_\_\_\_\_ 42. Have students listen to recordings of the selections for final ideas
- \_\_\_\_\_ 43. Double-check that all adjudicator music is on the bus with you and that all measures are numbered as well as the school name on the music
- \_\_\_\_\_ 44. Remove any rehearsal markings from music
- \_\_\_\_\_ 45. Send home a complete information letter in advance to students' parents

- \_\_\_\_\_ 46. Advise students of spending monies needed for the festival
- \_\_\_\_\_ 47. Be knowledgeable of the festival grounds and locations of practice/warm-up rooms as well as performance hall
- \_\_\_\_\_ 48. Learn about your adjudicators and their styles, education, etc.
- \_\_\_\_\_ 48. Try to relax!!!!
- \_\_\_\_\_ 49. For all solo/ensemble music—make sure the selections are on the prescribed list and that the number is placed at the top of the first page of music
- \_\_\_\_\_ 50. Make sure all accompanists have original copies of music
- \_\_\_\_\_ 51. After the festival, make sure all public announcements have been submitted

We would like to thank our sponsor for funding today’s clinic and offering 20% off of all band and orchestra print music:



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