

EFFECTIVE CONSIDERATIONS FOR MUSIC SELECTION

The obvious –

- select music your students can play well or learn to play well
- impacts every 45 to 60 seconds (these may have to be forced into the original score)
 - or extended quality of intrigue, joy, tension, fun, etc
- variety of tempos
- variety of colors
- melodic variety
- rhythmic variety

The not-so obvious –

- the effectiveness of your music is more about how you present your program than your actual music choice
- This year at BOA Nats Shostakovich 10 was performed by 4 groups. Why didn't it sound repetitive?
- The perceived effectiveness of a music book is determined by several factors
- can the band play the book – primary concern
 - Union 2010 – Bach Little Fugue in g minor Tahlequah 2011 – children's songs
 - know your bands strengths and weaknesses – guide everything to your strengths and away from your weaknesses
 - purchase the music program used by your vendor and learn to make necessary changes
 - chord inversions, rhythms, reduce thickness in low voices, add or remove counts, etc
- what is your plan to visually support or enhance the music book
 - will there be the opportunity for impacts and communication with the audience
- what is your idea or theme for the music – many times it is easier to find music to fit an idea than the other way around – theme related music ties you down (eg. oriental shows)
 - sometimes a show title will not finalize until well into the season – Marion Catholic, Owasso

As the program coordinator (that's you guys) you must have a vision for your program – music, guard, drill implement all the parts of your general vision through your design team (drill writer, music arranger, guard writer, percussion writer)

- get them all on board to see the big picture and not just their little world
- try to match music, guard, drill to match style and intensity of music book
 - drum parts are overwritten – write like you are indoors
 - pit parts are underwritten – write them for impacts (suspended cymbals, etc) and to reinforce melodic and/or harmonic lines

Think the word seamless!! Maybe only one short break in the entire program. This means writing transitional music to cover the change from one production to the next.

Be certain that the audience knows what to listen to – your job to create focus (musical and visual)

- best not to change musical focus with each phrase (visual cannot keep up)
- visual focus will change much slower – visual focus is determined by sound, movement, color
- guard is the visual color interpretation of the music book – there is no credit for difficulty
- guard work should show legato, staccato, tempos, volume, impacts, intensity, etc
 - guard can also be tacit (hide the color)– creates variety
- guard should support music book through placement in drill (are they creating intended or unintended focus)

INTEGRATED COMPLIMENTARY

- remember – guard can move minimum of 10 yards in 8 counts
- guard rules**** equipment used, equipment changes?

Purchase a copy of PyWare to make needed changes in your drill.

Learn to use the program and maybe you can learn to write your own drill – Richard Hinshaw at Avon