

CBA Marching Clinic
General Effect Considerations
CSU Honor Band - Saturday, Feb. 25th, 2012
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1. The Design Process – Designing a Show from “Scratch”
 - a. Where to Start? What inspires you? How do you create a show from scratch???
 - i. Keep a List (Ex. What is in your pockets?)
 - ii. EVERYTHING CAN BE A SHOW!!! IT JUST DEPENDS ON HOW YOU CAN SELL IT FROM AN EFFECT STAND POINT AND WHAT INTERESTS YOU AND YOUR STUDENTS!!!)
 - iii. Everything has been done before – what experience/take are you bringing to this concept that is “new”
 - iv. Will my idea generate “moments”? Visual AND Musical moments
 - v. Music First
 - vi. Concept First
 - vii. Age old question – Answer: Whatever works for you!
 - viii. Talk to people – Talk to non-music people and see if they get it. Talk to your “Smart” people. Have staff meetings. Talk it out!
 - b. Designing for Effect or Simply Put: What will sound or look “neat”?
 - i. This is effect. Think OUTSIDE the box! Think on a BIG scale!!! Think Creative, think quirky!!!
 - ii. Example: Avon’s beginning of their show this year 2011 (show example – What *was* that? Why was it effective?)
 - c. Design the music and the “book”
 - i. Make it easy. Example: Bb vs. Db
 - ii. Good Arrangers will know this, same with Drill writers
 - iii. Don’t let them give you stuff that is hard just to be hard. The judges don’t know or care if something is in F or Gb.
 - d. Design to your level
 - i. Ideas will not be successful unless you LOOK AND SOUND GOOD.
 - ii. Basics generate and contribute to Effect

- e. DESIGN TRANSITIONS!!!!
 - i. Transitions should be a part of the design process. How will it come together...great moments can be DESTROYED by bad transitions.
 - f. Design for Pacing
 - i. Formula – Example
 - ii. 45 second intro Fast
 - iii. 1:15 interesting music medium tempo
 - iv. 1:00 Interlude
 - v. 1:15 Ballad
 - vi. 1:45 Closer Fast
 - vii. Applause/Transitions make up the rest of the time.
 - viii. Intro and Closer are most important pieces; then fill in the rest with music and visual moments that do not leave the audience, students, or judges bored – think educational value here too! You will be playing this music for 5 to 6 months – you don't want to get bored with it!
 - ix. Moments: Should occur no more than :45 to a minute apart. Don't leave the audience hanging for too long
 - x. You should leave judges and audiences wondering what will be next
 - xi. Also, design moments so your performers get breaks.
 - xii. Start Slow vs. Start Fast? Design pacing to your moments.
2. Designing for Small Bands
- a. Re-Write, Re-Write, Re-Write!
 - b. Make the stage smaller
 - c. Use of props
 - d. Use of Movement – design holds and move!
 - e. Use front ensemble to support winds – if something sounds thin, the front ensemble can “fill” it out
 - f. Do you have an electric bass player in the school???
 - g. Keep sections close – helps produce a stronger sound
 - h. Don't compensate – if you have one tuba, don't tell him to play like he is 8 tubas. Good sounds always come first!
 - i. Don't let your 1 good player stick out the whole show!
 - j. Write to your strengths – give the melody to those who can do it.
 - k. Drum Line vs. No Drum Line (ex. Tarpon Springs)

1. What DOES NOT work:
 - i. Spreading the band out
 - ii. Splitting up like instruments
 - iii. Marching to the back of the field or the end zones
 - iv. Taking 30 seconds in between songs to change drum majors
 - v. Drum Major salutes at the beginning of shows (takes too long to start the shows). Have them do it on the podium and then start?!?
 - vi. Covering your winds with your Front (Rear) ensemble – think complement!
 - vii. Small drum lines – instead of having 1 bass drum player, he could be in the front or back and could play 4 bass drums.

3. What is an Effective Show
 - a. Effective Shows = Effectiveness of :
 - i. Performers (basics and performance quality)
 - ii. Teaching (students understand what they are supposed to do and do it)
 - iii. Understanding
 - iv. Design (see above)
 - v. Moments (read Pacing)
 - vi. BELIEVABILITY (do you and your students believe in the show you are performing and will the judges and audience sense that?) – THIS IS THE MOST IMPORTANT THING TO ANY SHOW.
 - vii. Darrin Davis says: In order to garner effect, the music AND visual performance must be Undeniably GREAT!
 - b. K.I.S.S. - The unfortunate (?) thing is that people have opinions and may not understand what you are trying to communicate. Many people (judges included) will not “get it”.
 - i. Why is something better than something else then?
 1. Answer: Believability and effectiveness of performers – making the effect and show undeniably believable.

******One of the best things you can do for yourself to learn what others are doing and to stay in touch with national trends is buy a subscription to the Music for All Fan Network. Some schools might even reimburse you for this cost. Go to mfa.thefannetwork.org \$59.00***