



MUSC 4621 Section 201 – Marching Band Techniques

Spring 2023

Tuesday & Thursday 11:00-11:50 AM, Room FA105

Contact Information

Instructor: Dr. Matthew D. Luttrell

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Course Description

Marching Band Techniques is open to all music majors to provide an understanding of the practical history of marching band and drum & bugle corps in the United States. In this course, we will look at the major purpose of the marching band program, including football, recruitment, philosophy, and the advancement of musical competency. In addition, students of this course will:

1. Gain practical exposure to marching band show planning and production
2. Develop a list of resources for stock and custom marching band design possibilities
3. Gain exposure to concepts in traditional and contemporary arranging and musical design
4. Understand the legal issues and limitations pertaining to copyright and intellectual property
5. Design custom drill to pre-selected music
6. Understand the primary schools of thought with respect to marching fundamentals
7. Develop a repertoire of drill / music cleaning concepts
8. Understand appropriate pacing of marching arts instruction
9. Gain exposure to marching adjudication and evaluation
10. Understand considerations in selecting marching band competitions
11. Demonstrate the use of:
 - Audio editing software
 - Traditional (paper and pencil) drill design tools
 - Computer-based drill design software
 - App-based marching band instructional tools

Required Course Materials

- Course-pack
- Access to a computer

Student Learning Outcomes

Students will possess a better understanding of how to confidently implement a solid foundational plan for a competitive high school marching band program, as well as develop the basic skills required of a music education major on how to run rehearsals, develop musical efficiency in students, and provide both short-term and long-term support for the marching arts.

SLOs are also aligned with the Texas Examinations of Educator Standards (TExES) State Board of Educator Certification (SBEC) EC-12 music standards. Please see Appendix A for a complete listing of the SBEC music standards.

Student Assessment

Students will be assessed based on the requirements of the grading rubric and the projects needed for completion.

Grading

Your grade is determined by a combination of your attendance, professionalism, preparation, and performance. Your grade is lowered one letter grade for each unexcused absence or two unexcused tardy. The class meets once a week; in simple terms, you cannot miss class, as you will get behind.

All materials prepared for this course must be with the highest intent of integrity, collegiality, and commitment to the job required of a professional. Many of the assignments are group assignments. The reason behind this is you will rarely work alone in a marching band program, and your ability to work within a team is of particular importance.

If you feel that you cannot approach this course in this manner, please let Dr. Luttrell know immediately. Thank you!

Grading Detail

10%	(100 pts.)	Two (2) Quizzes
42%	(420 pts.)	Seven (7) individual Projects
10%	(100 pts.)	Two (2) Video Assignments
10%	(100 pts.)	Pages Section 1
10%	(100 pts.)	Pages Section 2
10%	(100 pts.)	Final Drill Design
8%	(80 pts.)	Attendance
100%	(1000 pts.)	Final Grade

Special Needs

If a student needs class accommodation(s) because of a documented disability, (2) has an emergency medical condition that may interfere with class performance, or (3) requires special handling in case the building must be evacuated, he/she is encouraged to contact the office of

Disability Support Services in room 168 Clark Student Center (940) 397-4140 and make an appointment with the professor as soon as possible.

Student Conduct

Behavior that interferes with either the instructor's ability to conduct the class or the ability of other students to benefit from the instruction will result in the instructor removing the disruptive student(s) from the class, either temporarily or permanently (instructor drop), and assigning a final lower grade, up to and including an F. In addition, and depending on the nature of the behavior or conduct, the student(s) may be subject to further disciplinary actions as per MSU policies.

Privacy Statement

Federal privacy law prohibits the instructor from releasing information about students to certain parties outside of the university without the signed consent of the student. Thus, in almost all cases the professor will not discuss a student's academic progress or other matters with his/her parents. Please do not have them call. Regardless of these important legal considerations, the professors' general policy is to communicate with the students, not their parents, even when a student has signed a consent form. College students are adults and are expected to behave accordingly.

Academic Dishonesty

Academic dishonesty including plagiarism and giving or receiving unauthorized assistance is prohibited. Plagiarism is (1) the use of source material of other persons (either published or unpublished, including the Internet) without following the accepted techniques of giving credit or (2) the submission for credit of work not the individual's to whom credit is given. If a student in the class plagiarizes material, appropriate disciplinary action will be taken. The Student Honor Creed developed and adopted by the MSU Student Government reinforces the discouragement of plagiarism and other unethical behaviors. The first statement of the creed reads, "As an MSU student, I pledge not to lie, cheat, steal, or help anyone else do so." Plagiarism is lying, cheating, and stealing.

Social Justice

Social justice is one of Midwestern State University's stated core values, and the professor considers the classroom a place where students are treated with respect as human beings, regardless of gender, race, ethnicity, national origin, religious affiliation, sexual orientation, political beliefs, age, or ability. Moreover, diversity of thought is appreciated and encouraged, provided the students can agree to disagree. The professor's expectation is that ALL students consider the classroom a safe environment.

Campus Carry

Senate Bill 11 passed by the 84th Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effective August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law. For more information regarding campus carry, please refer to the University's webpage at MSU Campus Carry Policy.

Course Schedule/Outline/Calendar of Events

Week	Topic
1	Course Outline & Roundtable Discussion
2	The History of Marching Bands
3	Philosophy, Competition, UIL vs. BOA; Adjudication – Philosophy of Competition due
4	Marching Style & Fundamentals – Fundamentals quiz
5	Rehearsal Techniques – Marching Style & Fundamental Project due
6	Flowcharts & Segments – Listening Assignment One due
7	Marching Percussion – Lesson Plan Assignment due
8	Arranging for the Marching Band – Percussion quiz
9	SPRING BREAK
10	Color Guard and Auxiliary – Listening Assignment Two due
11	Show Designs – Colorguard Uniform Design due
12	Show Designs – Music Selections due
13	Drill Design – Flowcharts due
14	Drill Design – Design Elements due
15	Drill Design – Pages Step 1 due
16	Drill Design – Pages Step 2 due

VALUES OF A SUCCESSFUL INSTRUMENTAL PROGRAM

WHY IS THIS INCLUDED?

I added this to the syllabus so that you may use it once you leave as a point of reference. Every person starting out needs to have one thing more than anything else as a professional – a clear, concise understanding of who and what they are as an educator. That comes from organization and planning.

EVERY REHEARSAL IS A PERFORMANCE

Experience the musical flow with every rehearsal moment. Don't wait until the concert to turn on musical concentration. Musical discoveries made during rehearsal can be retained and enhanced in subsequent rehearsals and the performance. Work with as much diligence during rehearsal as in a concert and listening/adjusting will be tremendously enhanced. Some players don't realize that passages are out of tune, for instance, until the concert. That is, obviously, too late.

MUSIC IS MADE OUT OF SILENCE

Musical sensitivity is based on the ability of players to hear. It is difficult to hear during a loud rehearsal. Talking destroys not only the silence, but also the concentration level of the players. Players who talk are not listening and interfere with the ability of others to concentrate. Players who do not listen cannot play musically.

A REHEARSAL IS NOT THE PLACE FOR INDIVIDUAL PRACTICE

Prepare your parts ahead of time. Rehearsals are needed to put together musical ideas, nuance, blend and balance, not work out notes that can be practiced individually. Don't hold the rest of the group back by not being able to play your part. Make it a personal goal to work out all technical problems immediately after the first reading.

Good performances are constructed, little by little, through progress in good rehearsals.

“Rehearsal as Realization”

- A rehearsal should be where musicians come together to learn each other's parts, not their own.
- A rehearsal must unite the performers in a shared understanding of the composer's intent and the conductor's interpretation of that intent.
- Each player must accept an equal responsibility for the outcome.
- Each player must know their parts well enough to concentrate on listening to others.
- Every rehearsal must have the potential to create beauty.
- Rehearsals must focus on what's right as well as what needs to be altered.
- Technical proficiency cannot dominate an entire rehearsal.
- Each rehearsal must encourage both extrinsic and intrinsic musical growth for the entire ensemble.

“Energizing the Ears”

- Listening must be of highest importance from the FIRST sound.
- Always tune in a way that promotes evaluative listening.
- Establish listening goals in tuning and warm-ups (i.e. match the clarinet, get inside the trombones, etc.).
- We will use real music or excerpts whenever possible.
- The conductor’s actions are designed to guide the ensemble’s listening.

“Pitch and Rhythm”

- Always be encouraged to listen for the ensemble’s internal pulse!
- Learn your parts as if they were a mastery of homework.
- Use sounds from the ensemble as a metronome.
- Imitation is the highest form of flattering.
- Sing your parts when you are not rehearsing.
- Instead of thinking “You’re behind”, think about how to LEAD.
- Always listen for something that is the same as what you are playing.

“A Balancing Act”

- Get inside the sounds of other players around you.
- Always try to focus your ears to instruments which are leading (i.e. low voice, solo part, high voice, inner part, melody, etc.)
- Make students aware of what others are playing by asking and not telling.
- Always think of the person to the left and right as part of your “trio”.
- When something goes right, acknowledge it, then play it again so the ensemble gains the awareness of what it sounds like to be right.
- Play only wonderful recordings.

“Tuning it in”

- Always match to the left, then right, then behind or ahead.
- Listen down to the lowest pitch.
- Its simple; the “beats” get slower as intonation improves and faster as it gets further apart.
- Tune to your instrument family.
- Use a tuner as an aid (i.e. as a reference for A 440) but do not expect to use it as a definitive way of creating good pitch.
- Don’t use your eyes for pitch.
- When it comes to pitch, “make your best guess”; searching for intonation is better than holding a note out of tune.
- Tune to different pitches.
- If you hear more than one pitch, it’s out of tune.

“Don’t tune out”

- Parts are always handed off from one person to another; stay focused in the rehearsal.
- Listen, sing, and make evaluative ideas on how a part is played in a particular section. Be mindful of all sounds around you.

Appendix 1

TEXES Domains and Competencies

Texas Examinations of Educator Standards (TEXES)

The Student Learning Outcomes (SLOs) for Marching Band Techniques link to the following TEXES domains and competencies necessary to become a music educator in the state of Texas:

Domain I- Listening

Competency 001- The teacher applies standard terminology to describe and analyze various elements in a musical recording.	C. Recognizes and describes the melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and countermelody). D. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic).
Competency 003- The teacher evaluates and critiques musical compositions and performances in a musical recording.	A. Identifies vocal and instrumental sounds and distinguishes among timbres (e.g., voice and instrument types and ensembles). B. Recognizes accurate pitch, intonation, rhythm and characteristic tone quality; recognizes and diagnoses performance problems; and detects errors accurately.

Domain II- Music Theory and Composition

Competency 004- The teacher knows how to read, write and interpret standard music notation.	A. Knows standard music terminology and identifies and interprets music symbols and terms from notation (e.g., dynamics, embellishments, articulation markings, tempo markings). B. Recognizes clefs, keys and meters; recognizes scales and pitch collections (e.g., modal, major, minor, pentatonic, whole-tone); identifies specific melodic and harmonic intervals; and identifies different rhythms and meters.
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	<p>C. Reads melodies in various modes and tonalities; interprets rhythmic and melodic phrases from notation; and reads music that incorporates complex rhythmic patterns in simple, compound and asymmetric meters.</p> <p>D. Recognizes and describes melody, harmony and texture of a musical work (e.g., modal, tonal, atonal, ostinato, doublings, melody and countermelody).</p> <p>E. Analyzes chordal structures (e.g., major, minor, dominant seventh, diminished seventh), harmonic progressions, cadences (e.g., authentic, half, deceptive, plagal) and harmonic textures (e.g., polyphonic, homophonic, monophonic)</p>
<p>Competency 005- The teacher understands methods and techniques of musical composition and improvisation and knows how to arrange music for specific purposes and settings.</p>	<p>A. Knows how to compose and arrange simple vocal and instrumental music for specific purposes and settings (e.g., scoring techniques, transpositions, ranges).</p> <p>B. Analyzes compositional devices (e.g., repetition/contrast, delayed resolution, augmentation/diminution, fugue, tone row, ostinato) and applies knowledge of music forms (e.g., binary, ternary, rondo, concerto, opera, twelve-bar blues).</p> <p>C. Knows how to improvise melodically, rhythmically and harmonically (e.g., question and answer, variation, twelve-bar blues).</p> <p>D. Applies criteria for evaluating and critiquing musical compositions, evaluates specific musical works and styles using appropriate music terminology and knows how to offer constructive suggestions for the improvement of a musical composition.</p>

Domain V- Music Education

<p>Competency 011- The teacher knows how to plan and implement effective music instruction.</p>	<p>C. Demonstrates an understanding of appropriate sequencing of music instruction and knows how to deliver developmentally appropriate music instruction that is sequenced and delivered in ways that encourage active engagement in learning and make instructional content meaningful.</p>
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	<p>D. Knows how to adapt instructional methods to provide appropriate learning experiences for students with varied needs, learning modalities and levels of development and musical experience.</p> <p>E. Knows how to provide instruction that promotes students' understanding and application of fundamental principles of music and that offers students varied opportunities to make music using instruments and voice, to respond to a wide range of musical styles and genres and to evaluate music of various types.</p>
<p>Competency 012- The teacher knows how to provide students with learning experiences that enhance their musical knowledge, skills and appreciation.</p>	<p>F. Applies strategies and procedures for effectively managing and organizing the music class in various settings (e.g., rehearsal room, concert hall, marching field); knows how to manage time, instructional resources and physical space effectively for the music class; and knows how to teach students concert etiquette.</p> <p>G. Demonstrates knowledge of techniques for effectively and efficiently managing varied resources for the music education program and applies strategies for managing and documenting the use and condition of musical instruments and other materials in the music program.</p>

TAC §228.30 Alignment

<p>(4) the skills that educators are required to possess, the responsibilities that educators are required to accept, and the high expectations for students in this state;</p>	<p>Students receive practical experience with arranging music for various ensembles, writing drill for a set instrumentation, and using performances of local ensembles to assess performance in “mock-adjudication” examples</p>
<p>(5) the importance of building strong classroom management skills;</p>	<p>Students work on enhancing instruction through the use of technology, consistent instructional practices from various schools and drum corps, and through engagement with “master teachers” in their respective disciplines</p>
<p>(7) appropriate relationships, boundaries, and communications between educators and students;</p>	<p>Students interact with professionals and directors in competitive environments; students assist in instruction (observed in controlled environment)</p>

TAC §149.1001 Alignment

<p>(1) Standard 1--Instructional Planning and Delivery. Teachers demonstrate their understanding of instructional planning and delivery by providing standards-based, data-driven, differentiated instruction that engages students, makes appropriate use of technology, and makes learning relevant for today's learners.</p>	<p>Course Objectives #8, 10, 11</p> <p>Assessed through discussion and activities based on effective dissemination of materials in a modified classroom setting.</p>
<p>(2) Standard 2--Knowledge of Students and Student Learning. Teachers work to ensure high levels of learning, social-emotional development, and achievement outcomes for all students, taking into consideration each student's educational and developmental backgrounds and focusing on each student's needs.</p>	<p>Course Objectives #8</p> <p>Assessed through classroom discussion of teaching practices and weekly demonstration of performance skills, as well as codifying marching style and instruction.</p>
<p>(3) Standard 3--Content Knowledge and Expertise. Teachers exhibit a comprehensive understanding of their content, discipline, and related pedagogy as demonstrated through the quality of the design and execution of lessons and their ability to match objectives and activities to relevant state standards.</p>	<p>Course Objectives #1, 2, 3, 5</p> <p>Assessed through weekly projects, video assessments, and in-class collaborations.</p>
<p>(4) Standard 4--Learning Environment. Teachers interact with students in respectful ways at all times, maintaining a physically and emotionally safe, supportive learning environment that is characterized by efficient and effective routines, clear expectations for student behavior, and organization that maximizes student learning.</p>	<p>Course Objectives #6</p> <p>Assessed through weekly interactions with the instructor of the course and discussed when appropriate during mock teaching assignments.</p>
<p>(5) Standard 5--Data-Driven Practice. Teachers use formal and informal methods to assess student growth aligned to instructional goals and course objectives and regularly review and analyze multiple sources of data to measure student progress and adjust instructional strategies and content delivery as needed.</p>	<p>Course Objectives #9</p> <p>Students are instructed to assess and describe various elements of ensemble performance and the correlation of score-based performance, as well as its lack of consistency.</p>