

COLLABORATE:

- The key to a successful production is collaboration between all the elements.
- Music Designer must work with the visual designer to set up visual moments before music is written.
- Color Guard Designer must work with the drill writer to set up staging
- Marching body designers must work with color guard designers to coordinate the program.

Where do you start:

- Ideas and concepts come from everywhere (History, Movies, Characters, Feelings, Monuments, Music, Artwork, and the list goes on)
- Nothing is wrong as long as you can portray it and it is obvious!
- What is your favorite composer or a great piece that your kids can be successful playing
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- I saw this coral while snorkeling in Hawaii this year and have built a show around it for this season



- I saw this tree and glass sculpture in Vegas and I know I want to use them some day, but how can I replicate it and make it work in a show?

- https://youtu.be/Qo_N9_ZFBhs This Barbershop Quartet arrangement was the beginning of a show called “In the Shadows of the Bell Tower”
- I keep a log of ideas in Notes on my phone. You never know when something sparks an idea. Write it down immediately and work it out later.
- **It is always an option to purchase a show that has been done.**
- A Snowflake made Mason Successful. WHAT!!!! The concept doesn’t have to be hard.

Music:

Where do I find it?

- Wind Repertory Project http://www.windrep.org/Main_Page
- Google search feeling, theme, mood
- Pick music your students can achieve
- Think out of the Box. Mason “Somewhere” Show. West Side Story but not using the music from the musical. Instead of Mambo we used Young Person’s Guide to the Orchestra. One of the many things I learned from Wes Cartwright is to create a mood differently by not doing what they expect.
- <https://drive.google.com/file/d/1vJvbxLHKY1EHIPEsmkU0s14M6Svhr3j3/view?usp=sharing>
- Look at other bands or arranger sites for ideas or arrangements to purchase. You don’t have to reinvent the wheel. A couple sites that I suggest you can look at to purchase music or shows are listed below. Almost every arranger has a site with shows you can consider. If you see a show you like, find out who wrote, go to their site
 - Forninmusic.com
 - Aspenwoodmusic.com
 - Williampittsmusic.com
 - Inspiremusic.com
 - 16parksmusic.com
- Talk to your colleagues and friends about your idea. I use my son’s knowledge of orchestral repertoire all the time.
- Use music with melodies and don’t chop them up. Develop what you select. This is a new concern from many judges
- If you find a piece that isn’t on Tresona, call or email the composer. They want their music played

What Happens after you select the Music

- Make your soloists or specialty ensembles your best players
- Work with the arranger to set up visual moments. Example: All woodwinds playing so brass can dance with guard.
- Don’t write a woodwind feature just to have one. Make it part of the music. It should come out of the original and be logical content.
- Work on show pacing. Map out how long you want each movement to be.

- Don't be afraid to change something that isn't working after you learned it. We cut 64 counts out of a Ballad on October 26th to fix pacing.

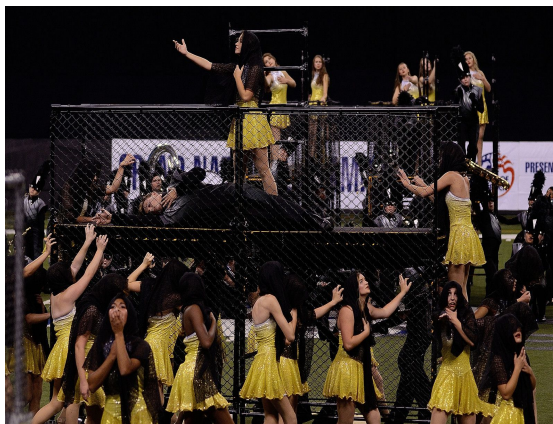
Visual

One of the most important things I like to share is that visual enhances the music. We teach music. It has to come first. Make the visual touch the emotion of the audience by developing the emotion of the music visually .

- What can you do with it? You have to set yourself apart and be memorable.
 - Make memorable moments. (At least 3)
 - Use a prop that is memorable! Mustang Dinosaur Prop was famous this year.
https://drive.google.com/file/d/1cmz9cllWueEvuJSvmfEgrTGIQ5_QOfNz/view?usp=sharing
 - However, you have to use that prop great!!!! (And they did)



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- Have drill moments that build memories and achieve emotions in the audience.



- Have an incredible musical moment. (7:10-7:30)
- https://drive.google.com/file/d/1C-oLzZ5MT9AQW5BqvpOmsOY8ZCISIO_P/view?usp=sharing
- Color guard equipment writing has to be written for the fall and the large venue.

- Drill Design
 - Be smart. It enhances the music. Make it effective by allowing the students to be successful at playing.
 - Woodwind Feature: They are posed and stage the guard around them for integration and layering
 - Organize focus. Plan it out. The drill writer has to set up the staging throughout the production to allow the audience to understand the focus

- Color
 - Use the uniform.
 - Lakota West's new uniform allowed for some great visual effects by just turning them around. (Start at 3:20)
 - https://drive.google.com/file/d/1T_V3YZGZcBaQLP-VQcQff8EBNYe2QZao/view?usp=sharing
 - If you have one sleeve that is another color emphasize through the writing of the body.
<https://youtu.be/6Pow57ZQ0bk?t=232>
 - Color Guard Uniforms- PLEASE select something they look great in and would wear and be proud of because they will perform better.



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- Flag Design- What works inside usually doesn't work outside. Make it vibrant and coordinate colors. Once again this is a spot that you can purchase from others. See something from the past year and purchase it.
 - www.theguardroom.com
 - Props and swap on facebook
 - Flags swap and shop on Facebook
 - Band websites
- Color Combinations can be found anywhere just like show concepts. Look at designer clothes, interior design of rooms, artwork that pulls unique color combinations together.
- Layering and Texture
 - Layering the levels of the performers within the drill moves helps establish focus.
 - If the color guard is integrated within the winds the intent was to make them the focus. Take the winds to a knee to layer the moment. All kneels should be done the same to allow for clarity of skill by the performer.
 - Use poses to provide texture in a wind hold. Never say make up a pose to your students. Staff makes up 3-5 poses and gives them an option.
 - Do a sequential pose to point the focus in the direction of a soloist.

- Body Basic (Whatever you do, DO IT RIGHT!!!!)
 - You should have a repertoire of body basics that you teach just like marching basics
 - Tendu
 - Lunges
 - Plie' (I only teach 1st and 2nd position)
 - Rond de jambe
 - Passe'
 - Pressed Arch
 - Turnout versus Parallel
 - Chasse
 - Coordinating wind dance moment with guard is always a great idea
 - Don't forget percussion. The Battery and Front Ensemble should have some movement responsibility and it should coordinate with everyone else.
 - Have color guard leaders help teach band body
- Where do you learn movement. It isn't taught in college
 - **Thebreakdowncamp.com**
 - Barre Classes on Youtube
 - Any exercise class videos (Kickboxing, Yoga, etc)

COLLABORATION:

- The key to a successful production is collaboration between all the elements.
- The key to a successful production is the performers can play great. Teach them the skills to play in concert band class. It is the focus of the program
- The key to a successful production is the kids can move great. Don't forget the basics.
- Lastly, work together. Everyone knows everyone else's role and coordinates with them.

A Successful Production is the collaboration and coordination of all the elements.

Feel free to reach out to many and others with questions. Networking is how you learn.