

Music Department 101

A Familiarization to School Music Departments for Performance
Travel Planners

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Festivals of Music



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This handbook has been created to assist you with a basic overview of what is found in a typical high school music program. It will outline the different types of ensembles within each portion of the overall music department and what differentiates one from the other. It will also address terminology and logistics in relation to tour performance options and travel specific needs for music ensembles.

The general rule to remember is—there are no rules! Each music program in each school is different, and the best way to learn what you need to know about a particular program is to ask the director. This handbook is designed to give you the basic information that you need to ask productive, intelligent questions and present you as someone with an understanding of school music programs.

Music Department Structure

Every program will be different, and structure will be largely determined by the size and complexity of the school and music program. The largest programs will generally have the largest number of personnel. Smaller programs will likely have people who each cover multiple roles. What is represented here would be an example of a larger program.

Music Administrator/Supervisor/Department Head

- Oversees and guides the overall philosophy and direction of all aspects of the music program
- May oversee one school or multiple schools in a district
- May or may not be actively teaching/conducting an ensemble

Director of Bands

- Oversees the wind and percussion areas of the program and conducts the various instrumental ensembles
- May have support faculty
 - Assistant Director(s)
 - Jazz Band Director
 - Drumline Instructor
 - Color Guard Instructor
 - Drill Designer/Music Arranger (for marching band)

Director of Orchestras

- Oversees the string areas of the program and conducts the orchestral ensembles
- May have an assistant director(s)

Director of Choirs/Choral Activities

- Oversees the choral areas of the program and conducts the vocal ensembles
- May have support faculty

- Assistant director(s)
- Accompanist
- Choreographer (for show choirs/a cappella groups)

Student Leadership

- Student conductors: typically an upper level student (junior or senior) who may have an interest in pursuing a career in music education; most prevalent as drum majors for the marching band but could be present in any aspect of the program
- Section leaders: typically an experienced upper level student who helps coordinate/motivate and rehearse various sections of the ensembles. Usually the most advanced performer in the section in terms of musical ability, but not always.
- Council or leadership panel: typically an elected representation selected by peers as an advisory or decision making body. Representation may be based upon factors such as class age (freshman, sophomore, etc.) or ensemble (jazz band, color guard, etc.).
- Other student roles may include:
 - Music Librarian: keeps music organized and assists with collection and distribution of parts
 - Accompanist: may accompany large ensembles (such as choirs) or smaller chamber ensembles for small ensemble events

Parent Organization (Boosters)

- Role is that of a volunteer support organization overseeing “non-musical” aspects of the program.
- Leadership is usually an elected board of officers selected by the parents of student participants; may also be appointed or volunteer-based
- May be organized as a music or fine arts department wide organization or specific to the ensemble grouping (band, choir, orchestra)
- Projects may include:
 - Uniform organization and care
 - Managing fund raising projects
 - Assistance with trip planning and chaperoning
 - Equipment transport and management for local performances
 - Special event management (hosting local festivals, etc.)
 - Publicity for performance organization, including management of newsletters, email lists, Facebook or other social media, and press releases to local media.
- Types of fundraisers
 - Door to door: selling items for purchase, i.e.—candy bars, popcorn, coupon books, raffle tickets, etc.
 - Scrip: selling store certificates (usually grocery or similar retail) where the organization receives a percentage of the amount of dollars sold

- Ongoing event fundraisers: concession stands, bingo games, etc. where the group is paid a fee or receives a percentage of revenue from the session
- Sponsorship: donations from corporate or local businesses or via grant writing
- Single event fundraisers: madrigal dinner, car wash, raffle, playathon, mattress sale, etc. that may be annual events

Feeder Programs

- Junior high/middle school and elementary school music programs whose students eventually may be part of the high school music program
- Usually determined by the geography of the school district, although some districts have “open enrollment” options which allows families to select which high school they attend
- Directors at the high school level and their corresponding directors at the younger levels may collaborate in “team teaching” efforts across the grades; this generally can strengthen the overall program due to alignment of teaching philosophies and better development of long term educational goals for the students.

Professional and Activity Related Organizations

- National Association for Music Education (NAfME): the national level advocacy body for music education in schools.
- American Choral Director Association (ACDA): a national level organization for choral directors at all school levels, as well as professional and church choir directors.
- American String Teachers Association (ASTA): a national level organization for orchestra conductors and private string teachers.
- American Bandmasters Association (ABA), National Band Association (NBA), and American School Band Directors Association (ASBDA): national level organizations for band directors at all school levels.
- Midwest Clinic: annual conference for band and orchestra conductors taking place in Chicago in December.
- Winter Guard International (WGI): a national level organization that sanctions competitive Winter Color Guard and Winter Drumline events.
- Bands of America/Music For All: a national level organization that sanctions a series competitive regional and national level marching band festivals in the fall and non-competitive instrumental concert events in the spring.
- Drum Corps International (DCI): a national level organization that sanctions a summertime competition circuit culminating in the world championships in mid-August. Drum corps perform similarly to marching bands, but consist of brass and percussion instruments and color guard (no woodwinds). While drum corps is not an ensemble you will find in public schools, a number of school band students will participate in this activity over the summer.

Types of Instruments

Woodwinds

- Flute and piccolo (smaller, high pitched flute)
- Double reeds: Oboe and Bassoon
- Clarinet and Bass Clarinet
- Saxophones: Soprano, Alto, Tenor, and Baritone

Brass

- Trumpet (or Cornet)
- F Horn (French horn)
- Trombone
- Euphonium (Baritone)
- Tuba (Sousaphone for marching band)

Percussion: four categories

- Untuned/Battery Percussion
 - Snare Drum
 - Bass Drum
 - Cymbals: Crash (two slapped together) and Suspended (one hanging on a stand)
- Timpani (kettledrums)
 - Standard set has four drums, sized in inches across the head: 23", 26", 29", 32"
 - May have a fifth drum, 20" size
- Tuned Percussion: keyboard/mallet percussion
 - Orchestra Bells/Glockenspiel (small metal bars, highest pitch)
 - Xylophone (wood or kelon synthetic bars)
 - Vibraphone (larger metal bars, resonators have a pedal that creates a "vibrating" effect; often will need a power source)
 - Marimba (largest instrument, wood bars and large resonators)
 - Concert Chimes (large tubular metal bars, church bell effect)
- Effect percussion (usually smaller handheld, nicknamed "toys")
 - Latin instruments (maracas, cabasa, castanets)
 - Triangle, tambourine, wood blocks, etc.

String Instruments

- Violin: highest pitched
- Viola: medium "alto" voice
- Cello: lower voice
- String Bass (Double Bass): lowest voice

Types of Ensembles within an Instrumental Music Program

Concert Band

- Core ensemble to the band program, typically involves all students that participate in a school band program.
- May meet all year or after completion of fall marching band season
- Large programs may have multiple concert bands divided by ability or grade level with auditions for ensemble placement
- Directors will use different terminology (and will use them interchangeably) to name the ensembles, but typical examples:
 - **Wind Ensemble/Wind Symphony/Wind Orchestra:** usually an advanced, select ensemble of the top students in the program. Typically the smallest with 40-50 people and one or two players on a part.
 - **Symphonic Band/Symphony Band/Symphonic Winds:** usually a middle level group or “second” band if a group has a wind ensemble. Typically multiple players on a part and 60-80 people total.
 - **Concert Band:** like a symphonic band in format, usually a more novice level or “third” group often made up of freshmen or underclassmen.
- This group will typically be the ensemble to attend spring state music association sponsored festivals or be involved in a spring music tour.
- When multiple ensembles, conducting duties may be responsibility of a single director or shared among multiple directors.

Full Orchestra/Symphony Orchestra/Philharmonic Orchestra

- Consists of the string family instruments (violin, viola, cello, bass)
- Brass and woodwind instruments, usually in smaller numbers of typically 2-3 performers on each instrument.
 - However, typically no saxophones or euphoniums
- Percussion included, but may be basic or extensive depending on the repertoire performed.
- May be any size, but typically will number 50-70 total instrumentalists.
- Brass, woodwind, and percussion performers are often also involved in the school band program.

String Orchestra

- Typically the core ensemble of the string program, involving all string students
- Orchestra consisting of only the string family instruments
- May also include piano and/or harpsichord (early form of piano with plucked strings)
- May be any size, typically smaller than a full orchestra (30-40 instrumentalists)

Chamber Orchestra

- Usually a smaller version of a full or string orchestra, with more limited instrumentation
- May be used as an advanced ensemble in some programs
- May include concert band members as with full orchestra

Jazz Band

- May meet all year or just during the winter and spring months, when most state organization, local, or national festivals take place.
- May be a scheduled class or an extracurricular outside of the school day.
- Instrumentation may vary, but standard is:
 - Four or five trumpets
 - Four trombones
 - Five saxophones (2 alto, 2 tenor, 1 baritone)
 - Rhythm section, consisting of:
 - Piano/keyboards
 - Drum set/Auxiliary Percussion (congas, bongos, vibraphone, etc.)
 - Guitar
 - Bass (may be an electric bass guitar, an upright string bass with a pickup microphone, or a keyboard bass)
- Repertoire is less standard than concert band, but usually falls within styles such as:
 - Blues
 - Swing/big band
 - Funk
 - Rock and roll/Pop
 - Latin/Bossa Nova
- Usually features performers in soloist capacities; this means for performance there is often the need for microphones and sound system use, amplifiers and monitor speakers, and power to run the equipment.
- May perform on multi level platform risers (4 feet by 8 feet type, usually two per row)
 - Saxophones in front row at stage floor level
 - Trombones behind them on a short riser
 - Trumpets in the back on a taller riser
 - Rhythm section to the band's right (stage right, facing toward the audience)

Pep Band

- Typically performs during the winter months for school sporting events
- Sometimes known as “basketball band”
- Instrumentation may reflect concert band, marching band, jazz band, or a combination of the three

- Typically popular/rock music, school fight songs, etc.
- Travel usually limited to state level sporting events

Pit Orchestra

- Ensemble created for school musical productions, with no additional performances
- Usually meets outside of the school day
- May be conducted by the band, orchestra, or choir director
- Instrumentation can be any combination, with contemporary musicals involving more keyboards and doubling of parts (example: one person trading off on flute, clarinet, and saxophone)

Chamber Ensembles

- A wide variety of ensembles and mixed instrumentation, small groups of 2 to 10 people or more. Examples are:
 - Brass quintet
 - Woodwind quartet
 - Flute Choir
 - Percussion Ensemble
 - String Quartets
- Typically used in school programs as an opportunity for students to experience playing in a small ensemble setting to develop independent ability. Usually done in the spring in conjunction with a state music organization adjudicated festival setting.

Concert Ensemble Repertoire Grading Level

“Repertoire” refers to the pieces of music that are being performed by the ensemble. Below is a scale showing each grade level and its corresponding typical ability level based on age level:

- Grade 1: elementary school
- Grade 2: elementary or junior high/middle school
- Grade 3: advanced junior high or high school
- Grade 4: high school
- Grade 5: advanced high school or collegiate
- Grade 6: very advanced high school and advanced collegiate or professional

Many state music associations will have graded lists of standard repertoire by title for ensembles. These lists are rather subjective, with the same piece considered Grade 3 in one state and Grade 4 in another. These should be considered guidelines rather than absolutes.

Marching Band

- Typically performs during the fall months, attending state level, regional or national competitions as well as school football games.
- Consists of woodwinds, brass, percussion, and color guard/auxiliary
 - Some brass instruments will be modified “bell front” versions that look like large trumpets
- May perform in parades, field shows (football half time format) or both
- May be set up as an extracurricular program outside of the school day with additional fees for participation
- Field shows usually 8-10 minutes in length and may be very complex productions consisting of extensive visual props and equipment requiring transport.
- Marching percussion differences:
 - Snare drum is a 14” field snare (larger than a concert version)
 - Bass drums come in multiple sizes (generally 20” to 32”) and will use multiple drums in the ensemble
 - Tenor drums: four or five tom drums mounted together for one player to carry
 - Front ensemble (also known as “pit” percussion): tuned keyboard percussion, timpani, effect percussion and often electronic instruments performing in a stationary position on the field, usually in the front sideline.
- Color guard/auxiliary: the dance oriented visual unit of the ensemble, using any or all of the following
 - Flags
 - Rifles
 - Sabres
 - Other props

Winter Drumline and Winter Color Guard

- Ensemble meets primarily during the winter and spring months, usually an extracurricular outside of the school day
- Usually an offshoot of a strong marching band program
- Instrumentation consists of marching percussion and front “pit” ensemble from marching band season (drumline) or the color guard members (winter guard).
- Group performs visual formations similar to marching band, but indoor on a gymnasium floor and with much more visual element including props and a large floor covering tarp.
- Winter Guard performs to recorded music.
- Both are typically a competitive ensemble, usually performing in multiple contests on a regional or national level with the Winter Guard International (WGI) organization.

Types of Voices

Types of voices

- Soprano: high female voice
- Alto: lower female voice
- Tenor: high male voice
- Baritone: middle male voice
- Bass: low male voice

Music Structure

- Parts may be divided within voicing (Soprano 1 and Soprano 2, etc.) to create additional parts.
- Music may be performed with accompaniment, which could consist of piano or similar keyboard instruments, recorded accompaniment, or instrumental ensembles.
- Music performed without accompaniment is referred to as being “a cappella”.

Types of Ensembles within a Choral Music Program

Mixed Choir/Mixed Chorus

- Core ensemble to the choral program; typically involves all students participating in the choral program
- Comprised of male and female members, typically using the soprano/alto/tenor/bass (SATB) voicing
- May be any size, usually dependent upon the size of the program
- Repertoire typically falls into two broad categories:
 - Sacred: related to or written for church use
 - Secular: everything else
- Large programs may have multiple mixed choirs with students auditioning for placement. Names to differentiate ensembles are virtually limitless:
 - May name for school colors (Blue Choir and Gold Choir)
 - May name by level (Advanced Mixed and Intermediate Mixed)
 - May name by grade (Freshman Choir, Sophomore Choir, etc.)

Chamber Choir

- Same voicing as mixed choir, but usually a smaller ensemble (16-28 singers)
- Used by some directors to designate as the advanced ensemble in the program

Madrigal/Renaissance Choir

- Similar in voicing to mixed and chamber choir, and also a smaller ensemble
- Performs music specifically from the Renaissance era of music history (1430-1600)
- Usually more challenging repertoire
- May sometimes perform in period era costumes or host special events (such as Madrigal dinners at the holidays)

Men's Choir/Women's Choir

- Ensembles consisting of all male or all female voices
- Men's choir voicing: TTBB (tenor 1 and 2, baritone, and bass)
- Women's choir voicing: SSA (soprano 1 and 2, alto)

Treble Choir

- Most typical for middle school and elementary groups
- Can be an all female choir OR mixed choir containing boys with unchanged voices
- Voicing is typically SSA

Jazz Choir/Vocal Jazz

- Usually a mixed choir (men's and women's voices) performing music in various jazz styles
- Ensemble may be a scheduled class or an extracurricular meeting outside of the school day
- Often performs with accompaniment that may range from piano to full rhythm section or jazz band
- Features performers in soloist capacities, which means for performance there is often the need for multiple microphones and sound system
- Does NOT usually incorporate dance choreography into their performance

Show Choir/Swing Choir

- Usually a mixed choir performing music in a wider range of popular, rock, Broadway or similar styles
- Ensemble most likely will be scheduled as an extracurricular outside of the school day
- Accompaniment and microphone needs may be similar to jazz choir, and could be even more extensive.
- Often incorporates costuming/more elaborate uniform wear
- Dance choreography is a key component to their performance; may also likely incorporate use of multi-level platform risers for performance
- Groups can be highly competitive in nature

Contemporary A Cappella Groups/Barbershop Ensembles

- Somewhat a hybrid of vocal jazz, show choir, and traditional barbershop harmony groups
- Does not use instrumental accompaniment, but use their voices for accompaniment effects (vocal percussion or beatboxing)
- Could be mixed choir or men's or women's choir
- Resurgence in the early 2000's with groups such as Pentatonix, Straight No Chaser, and the film *Pitch Perfect*

Chamber Ensembles

- Groups ranging in size from duets to larger ensembles of 8-12 participants
- Typically used in school programs as an opportunity for students to experience singing in a small ensemble setting to develop independent ability. Usually done in the spring in conjunction with a state music organization adjudicated festival setting.
- Examples:
 - Men's quartet
 - Mixed quartet
 - Double mixed quartet

Equipment Needs

- Piano or keyboard instrument for accompaniment
- Music stand and podium for conductor
- Choral risers
 - typically 3- or 4- step tiered
 - may be stair step type collapsible folding risers or larger platform risers
 - May need sound amplification for soloists
- Rhythm section equipment (drum set, amps, keyboard) for show or jazz choirs
- Extensive microphones, including headset or wireless, and monitor speakers for show or jazz choirs

What to Know About Clinics

General Definition

- An opportunity for an ensemble to have an extended one-on-one session with a conductor in order to receive feedback on their performance skills and coaching on how to improve upon their abilities.

General Format

- Typically takes place on a college campus with the appropriate faculty member for the type of ensemble:
 - Director or Assistant Director of Bands
 - Director or Assistant Director of Orchestras
 - Director or Assistant Director of Choral Activities
 - Director of Jazz Studies
 - May also be with advanced doctoral candidate students
- Typically 60-90 minutes in length
- May take place in a rehearsal facility in the music department or in a concert venue

Arrangement

- Contact the appropriate faculty member (list above) to check their availability and agree upon a stipend amount
- They may refer you to department personnel who oversee reservation of facilities to determine availability of location and facility fees if applicable
- You may also be referred to an additional party regarding use or rental of equipment as needed (or the facilities contact may arrange)
- If facilities at the college are unavailable, alternatives may include:
 - A local school rehearsal location
 - A nearby church sanctuary (generally for choirs only)
 - A ballroom or meeting room in a hotel or community center
 - The faculty contact may have suggestions
- Determine parking and unloading details

Additional Points

- It is wise to get the clinician and director in contact with each other in advance of the event so they can “pre-discuss” the repertoire and items to address with the group to make the time productive.
- Master Classes—generally defined as smaller breakout sessions for individual instruments or voices—may also be a consideration in this setting.

What to Know About Public Performances

General Definition

- An opportunity for an ensemble to give a performance while on tour in a public space for a potential audience.

Examples

- Theme parks: parade venues or stages performing for park guests
- Churches: generally for choirs, either during services or for own experience of singing in the space
- Shopping malls or public plazas: open areas with transitory audience
- Attractions: performing in lobby areas or designated locations for visitors
- Pre-shows: performing at a concert or dinner show venue prior to the main event

Details to determine and consider

- Is the performance venue indoors or outdoors?
- If outdoors, is it covered or open air? What happens in the event of inclement weather?
- Are there restrictions regarding the performance?
 - Time of day
 - Type of group
 - Type of repertoire (sacred or secular, particular musical style or era, other content restrictions)
 - Size of group/size of performance area
 - Sound level restrictions
 - Length of performance
- Is there audience potential? Is anything done to publicize the performance?
- Are there potential sound or activity distractions with which the group will need to contend?
- Based on the answers to the questions above, is the setting appropriate for the ensemble?

Logistical concerns

- What type of equipment is available for use?
 - Chairs and music stands
 - Piano
 - Choral risers/Platform risers
 - Percussion equipment
 - Sound system and microphones; acoustical shell for sound reinforcement
 - Access to electrical power

- What are the details for unloading of personnel and equipment?
 - How close/accessible is the performance area to the unload/load point?
 - Is there a clear, paved path for equipment to be rolled on wheels?
 - Can rental equipment be delivered there, and if so what is the timeline for drop off and pick up? Will equipment be secure?
 - Can buses or an equipment truck stay on site during the performance?
 - Will everything need to go through a security checkpoint?
- Are there changing facilities available to get into performance wear?
- Is there an area where the group can warm up or prepare?
- Is there an area to secure belongings during the performance?
- In the case of a performance at an attraction, is there an area to secure instruments before or after the performance while you visit the location?

Other details

- Are there rental fees for the use of the site or related equipment?
- Are there permits that need to be secured to allow the performance to take place?
- Is there an application or audition process for the performance?
- If at an attraction, is admission required or included for groups that perform?
- Who is the on-site contact for emergencies or concerns the day of the performance?
- How far in advance can a performance time be scheduled and confirmed? Could it potentially be cancelled at any time?

What to Know About Festivals

General Definition

- A gathering of music ensembles for performance purposes, usually featuring evaluation by music educators who provide feedback to the participating groups. A short clinic session may be included as part of the experience.
- Some are stand-alone events run by festival organizations or theme parks, usually incorporated as part of an ensemble's spring tour or a day trip event.
- Some are part of a larger event such as a bowl game, holiday celebration, or events such as the Cherry Blossom Festival, Presidential Inauguration, etc.

Competitive Festivals

- Groups are adjudicated by a panel of judges who score them for the purposes of presenting awards.
- Performing for Rating
 - Groups are graded on a predetermined scale against a standard of performance expectation.
 - Uses descriptive (Superior, Excellent, Good, Fair, Poor)
 - Uses numerical (Division 1, Division 2, etc.)
- Performing for Ranking
 - Groups are given a placement compared to other ensembles in the same category
 - 1st Place, 2nd Place, etc.
 - Special awards (outstanding soloist, top scoring choir) may also be given
- Performing for Comments Only
 - No Rating or Ranking is given, but the adjudication panel still offers critique and suggestions.
 - Sometimes offered as an option to ensembles who choose not to compete, are less experienced, or have a large number of performers absent due to mitigating circumstances.
- Categories
 - Groups are categorized for the purpose of having similar ensembles competing with each other.
 - Generally categorized by type of group (concert band, orchestra, choir, jazz band, etc.) and age of group (high school, middle school, etc.)
 - May be further categorized into classes by:
 - School population
 - Ensemble size
 - Repertoire difficulty level

Non-competitive Festivals

- Festivals that do not offer adjudication that results in Ratings or Rankings. However, they may still feature guest clinicians offering critique and feedback to help groups improve.
- Sometimes are focused on attracting elite ensembles who are accepted based upon audition recordings or credentials.
- Some may be based on a collaborative mass-ensemble setting consisting of multiple ensembles gathering for several hours or days of rehearsals leading up to a featured performance. Generally these mass ensemble performances will take place as part of a special event (such as a bowl game or holiday celebration) or in a major concert hall.

Honor Festivals

- Different from those listed above because they generally involve individual performers selected by audition or recommendation massing together for a performance rather than complete ensembles.
- All State Music Festivals and college sponsored Honor ensembles are examples.

General Format of the Festival

- Group arrives and checks in. Adjudicator scores are usually presented to the host team.
- Group will unload equipment and prepare for their warm up time. Note that exclusive changing areas are typically not provided on site.
- At a designated warm up time, the group assembles in the warm up location to prepare for their performance. In the case of instrumental groups, percussion section members may proceed to the stage ahead of the rest of the group to set up equipment.
- At a designated time, the group proceeds to the performance area.
- In some cases following the performance, there may be a short clinic feedback session either on the stage or in another location.
- A group photo may be an option available (before or after the performance).
- Listening to other ensembles perform during the course of the day may be an option, and is usually encouraged because of its music education value.
- Once their festival day is completed, groups will pack equipment and reload the buses. Directors or group leaders will usually pick up follow up materials from the check in location (adjudicator comments and other materials) as well as their adjudicator musical scores.
- Awards ceremonies may take place the day of the event or the next day, either at the performance site or at an area attraction. This is usually the culminating event of the festival experience.

Suggestions regarding logistics and scheduling

- It is advisable to keep the festival day as open and flexible as possible, because festival schedules may not be finalized until close to the event date. Plan meals, attractions, and events that are unscheduled items (photo ops or “on own” exploring time) or can be scheduled very close to the tour dates.
- Avoid activities like Broadway shows, concerts, or similar ticketed events on the festival day unless you are absolutely certain that there will not be a schedule conflict.
- The more ensembles that a group enrolls in the festival, the more time that will be needed for the festival day experience. Along with each groups performance time slot, you need to allot time for their warm up as well as factoring in performance times of other groups attending the festival.
- When scheduling ensembles within the festival schedule, be aware that there may be students participating in multiple ensembles (for example, a trumpet player in both concert band and jazz band who also sings in choir). Similarly, a conductor will likely be in charge of multiple ensembles and may not have an assistant director to help cover. Always ask the director(s) about shared students and conducting responsibilities to avoid creating schedule conflicts.
- Many music departments will want students to support each other by attending the performances of the other ensembles involved in the festival—either from their own school or other schools. It is educationally beneficial to them as young musicians to hear other groups as well. Always ask the director if that is important and make the festival aware of this when possible for purposes of scheduling.
- An overly full schedule with no wiggle room for error or delays sets up the possibility for a group (and the director) to have a stressful and less than optimal experience. For their best performance, groups need “breathing room” to prepare mentally and physically. Itineraries need to be designed with realistic time frames to allow the groups to have successful and beneficial experiences.

Terminology

- Judges/Adjudicators Scores: conductor musical scores for pieces to be performed at the festival, used by the adjudicators for reference in providing comments. (Not to be confused with “point total scores” which are results of the critique scoring for ranking purposes.)
 - Multiple copies are usually needed because there are multiple adjudicators and each needs a copy for reference.
 - Measures should be numbered sequentially for reference.
 - Photocopies of conductor scores are generally not allowed because this is a violation of copyright law.
 - If a piece is backordered or permanently out of print, usually music dealers or publishers can provide a statement approving use of photocopies.
 - More publishers are beginning to market e-copies of music where a given number of prints are allowed.
- Judges/Adjudicators Sheets or Ballots: the forms or criteria used by the judges as the basis for evaluation of the group.
 - Will sometimes include space for written comments.
 - Will sometimes be completely electronically based scoring.
- Recorded comments: verbal feedback provided by judges during and after a group performance. Typically are recorded via mp3 or sound file downloads and provided to the ensemble director following the event.
- Sight reading: when a group performs a piece of music upon seeing the music for the first time, without prior rehearsal. Sometimes offered as part of festival critique.
- Warm up room: location where a group assembles to prepare immediately prior to their performance
- Registration/Application Fees: the cost to participate in the festival. May be assessed as a per person cost, a per ensemble cost, or both.
- Festival package: when a festival cost includes peripheral items unrelated to the festival performance
 - Hotel accommodations
 - Events or attractions
 - Travel arrangements
 - Purchase may or may not be a requirement for participation in the festival
 - Typical of special invitation or mass ensemble events
- Performance only: when a festival cost only includes the festival performance and when applicable attendance at the awards ceremony

Instrument and Equipment Transport

Careful transport of instruments and equipment is vital to the success of a performance tour. Because of the bulky and fragile nature of instruments, there can be numerous challenges to overcome to ensure that instruments arrive safely at a destination and that performers needs are met. The notes and suggestions listed below are guidelines; be aware, particularly in regard to airline transport, that regulations are constantly evolving.

Transporting Instruments by Air

General guidelines to consider:

- Delicate woodwind instruments (piccolo, flute, clarinet, oboe, bassoon) and smaller string instruments (violin and viola) as a rule should be carry-on baggage and not stored as checked baggage. This is due to the fragile nature of the instruments mechanisms as well as the fact that lack of climate control (temperature and air pressure) in the cargo hold could damage wood instruments.
- For that same reason, larger string instruments (cello and double bass) should only be transported if they have a sturdy hard case designed for the rigors of airline handling. Note that double bass cases for this purpose are extremely hard, heavy, and may not even be accepted for checking by the airlines. Even with the sturdy case, these instruments are still vulnerable to the challenges of temperature and humidity in the cargo hold and could still suffer damage.
- Saxophones and brass instruments, while not as affected by humidity and temperature, should only be checked if they are in a sturdy, hard-shell case. They
- Many players (winds and strings) will carry their instruments in padded nylon cases called “gig bags” or “Tuxedo bags.” These type of bags should NEVER be checked as baggage and should only be used as carry-on baggage.
- Instrumentalists may also have in their cases bottles of liquids (valve oil, key oil, slide sprays) that may be subject to Transportation Security Agency screening if in a carry-on bag.
- Students should be reminded of the “one carry-on/one personal item” rule and that carrying an instrument would be considered their carry on item.
- Large concert percussion instruments are typically not transported but are either rented on site or available as part of a festival or similar event.
- Smaller concert percussion items are usually placed in hard sided cases for checking.
- Marching ensembles will have additional items (marching percussion instruments, drum carriers, and color guard equipment) that will be bulky and odd-sized cases.
- Uniforms, depending on the type and amount, may be transported in wardrobe boxes with several uniforms per box.

- All instruments, uniforms and equipment (carry-on and checked baggage) should be evaluated for size and weight restrictions before arriving at the airport so potential costs and challenges can be anticipated.
- Everything, checked and carry on, should be clearly labeled with contact information for the school or individual.

In some cases, large groups traveling by air that have multiple instruments, equipment, or uniforms to be checked may find it more cost effective to transport those items via land transport rather than checking or carrying on instruments. This may also be “safer” for the instruments as it takes airport baggage handling hazards out of the picture. This is especially worth consideration for large marching bands or full music departments that may need to transport multiple large string instruments, large brass instruments, uniforms, etc.

A cost analysis of baggage handling costs per piece (including oversize/overweight charges) versus the cost of truck rental, fuel, and driver expenses is usually necessary to determine whether such a plan is viable and practical.

Transporting Instruments by Ground

Instruments being transported by ground usually falls into three categories:

- Small delicate instruments in the overhead bins of buses
- Larger instruments in the storage bays underneath the bus compartment
- Larger or all instruments in an equipment truck, van, or trailer that travels over the road with the group

General guidelines:

- The same parameters regarding fragility and climate control apply, however they are somewhat less extreme in the bus storage bays than an airline baggage compartment. It is still best to keep small instruments in the overhead bins in the passenger area.
- Instruments and equipment should be packed securely in the bus bays or equipment truck to prevent them from sliding around or falling over and being damaged.
- Space is still limited, so it is important to allow for luggage as well as instrument storage.
- If transporting larger instruments or equipment in a bus storage bay, particularly percussion instruments or portable choral risers, it is advisable to get the dimensions of the bay and the access door opening in advance to prevent unexpected challenges on departure day.
- If using an equipment truck or trailer, be sure to determine parking arrangements and access at the hotel and performance site in advance.

Typical Music Department Calendar Year

While this is not a comprehensive and universal calendar that is applicable to all programs, it is a general overview of what types of activities and ensembles will be active during respective times of year. Each state and region will have variances in regards to when their activities will occur.

August

- Pre-school preparation, including teacher in-service meetings and activities
- Marching band camps: typically one or two weeks of full day rehearsals where much of the fall marching band show is taught
- Some schools will start before Labor Day

September

- Start of regular classes and rehearsal schedules
- Auditions and seating for concert ensembles may take place
- Instrumental directors may be assisting with or coordinating elementary feeder program for beginning band students
- Beginning of marching band football games and contest season

October

- Marching band season continues to include state level festivals
- Generally first performances of concert ensembles (choirs, orchestras, and concert bands not involved in marching season)

November

- If not year-round programs, concert and jazz bands will begin their rehearsals following marching band season completion
- Winter Color Guard and Winter Drumline will usually begin rehearsals
- Individual students may begin preparation for honor ensemble auditions (NOTE: this could also be a year-round process, depending on the state and region)

December

- Holiday concerts (or second concerts) for most ensembles
- Madrigal choirs often hold holiday festival dinners at this time, usually as fundraisers
- Groups may have small ensembles do holiday related performances around the community
- Directors are often personally busy with performances as well (church choirs, small ensemble “gigs”, Nutcracker ballet orchestra)
- Semester tests and grading may be taking place

- Instrumental directors will often attend the Midwest Clinic in Chicago

January

- Pep/Basketball Bands
- Jazz Band/Vocal Jazz/Show Choir contest season begins
- State music education organization convention season begins; All State Music Festivals are often associated with these

February

- State music education organization convention season continues
- Solo and small ensemble festival season may begin
- Winter Color Guard and Winter Drumline contest season begins

March

- National Association for Music Education (NAfME) annual Music In Our Schools Month
- NAfME biennial national conference
- Spring concerts for all ensembles
- Solo and small ensemble festival season continues
- Spring Musicals may take place, or be in production
- Choral directors may attend regional or national American Choral Directors Association (ACDA) conference
- Schools may have state level standardized classroom assessment testing
- Spring break for some schools

April

- Winter Color Guard and Winter Drumline national WGI Championships in Dayton, OH
- Most district or state level Large Ensemble Festivals/Assessments
- Spring Musicals may take place
- Spring break for some schools
- Directors may be busy with Easter performances (church choirs in particular)

May

- Final concerts for most ensembles
- Advanced Placement (AP) Testing, usually early in May
- Semester Tests and Grades
- Awards banquets
- Proms and Graduations
- Bands may have spring parades (Memorial Day) or begin fall marching band rehearsals

June

- Graduation, Semester Tests and Grades for some schools
- Summer marching band rehearsals may begin
- Summer music camps for individual students
- Summer lesson programs for individual students

July

- Summer marching band rehearsals (usually occasional evenings, not full day rehearsals)

Related Calendar Terminology

- All-State: honor ensemble comprised of top individual musicians from the entire state. Participation is by audition, and is typically coordinated by state music associations. The types of ensembles (concert band, various choirs, orchestra, jazz ensembles) may have one joint festival or separate festivals on different weekends.
- Honor ensembles: similar to All-State in format but done at the regional/district level or sponsored by universities. Participation is by audition or director recommendation.
- State Association: the governing body within each state that oversees music contests and events, trains adjudicators, and is an advocate for music education standards in the state. Additionally, states may have separate organizations with a similar role for band, choir and orchestra directors.
- Large Ensemble Contests/Assessments: state or district music organization festival for full ensembles where groups usually receive scores and ratings.
- Solo and Ensemble Contests: similar to large ensemble festival, but for individuals and chamber ensembles.
- Music in our Schools Month (MIOSM): annual March event sponsored by NAFME to increase awareness and interest in the public to school music programs.

Instrument and Equipment Photo Gallery

Instrument photos courtesy of the Conn-Selmer Corporation



Flute



Piccolo



Oboe



Bassoon



Clarinet



Bass Clarinet



Alto Saxophone



Tenor Saxophone



Baritone Saxophone



Trumpet



Horn (French Horn)



Flugelhorn



Trombone



Tuba



Euphonium (Baritone)



Marching Horn (Mellophone)



Marching Baritone



Marching Tuba



Concert Bass Drum (usually 36" diameter)



Timpani (32", 29", 26", 23")



Concert Snare Drum (14")



Orchestra Bells



Xylophone



Vibraphone



Marimba



Concert Chimes



Drum Set (Trap Set)



Marching Snare Drum (14")



Marching Tenors (Quints)



Marching Bass Drum
Sizes 16"—32"



Violin



Viola



Cello



Double Bass

Choral Risers and Acoustical Shell

Photo and chart courtesy of the Wenger Corporation

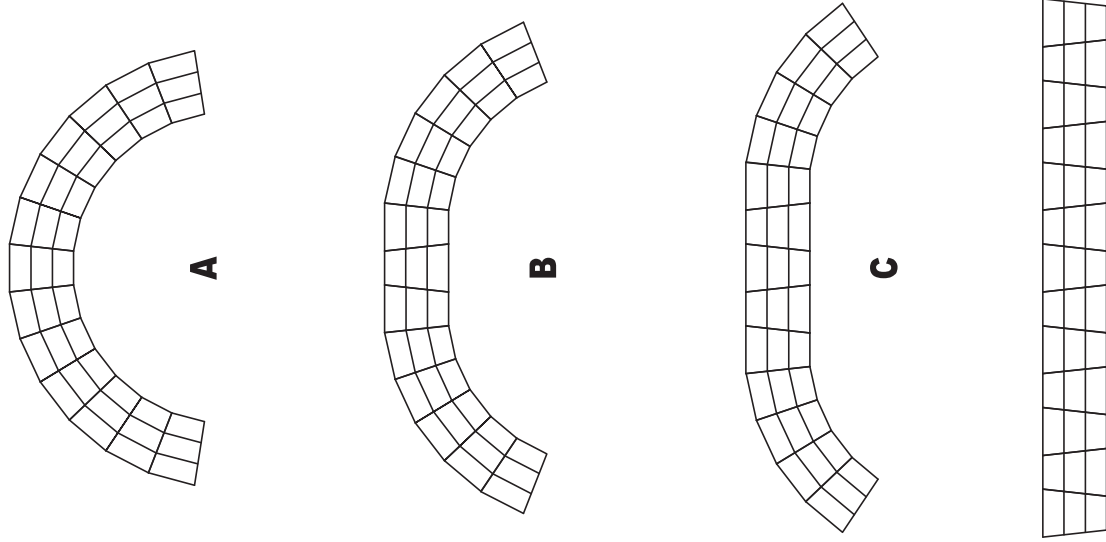


The following page includes a capacity chart showing number of risers needed per group size.



Riser Layouts

Tourmaster Choral Risers



TYPE OF SET-UP	6' X 18" DEEP STEPS		3-STEP RISER		WITH 4TH STEP ADDITION	
	NO. OF UNITS	REV	CAPACITY	PERFORMANCE AREA REQUIRED WIDTH DEPTH	CAPACITY	PERFORMANCE AREA REQUIRED WIDTH DEPTH
D	1		12-16	6' (1.8m) 4' 7" (1.4m)	17-23	6' 6" (2m) 6' 2" (1.9m)
A	2		24-32	11' 10" (3.6m) 5' 5" (1.7m)	34-46	12' 10" (3.9m) 7' (2.1m)
A	3		36-48	17' 5" (5.3m) 6' 1" (1.9m)	51-69	18' 10" (5.7m) 7' 8" (2.3m)
D	2	1	36-48	16' 6" (5m) 4' 7" (1.4m)	51-69	17' 6" (5.3m) 6' 2" (1.9m)
A	4		48-64	22' 5" (6.8m) 7' 7" (2.3m)	68-92	24' 4" (7.4m) 9' 2" (2.8m)
A	5		60-80	26' 10" (8.2m) 8' 10" (2.7m)	85-115	29' 2" (8.9m) 10' 5" (3.2m)
B	4	1	60-80	27' 11" (8.5m) 6' 1" (1.9m)	85-115	29' 10" (9.1m) 7' 8" (2.3m)
D	3	2	60-80	27' (8.2m) 4' 7" (1.4m)	85-115	28' 6" (8.7m) 6' 2" (1.9m)
A	6		72-96	30' 6" (9.3m) 10' 9" (3.3m)	102-138	33' 2" (10.1m) 12' 6" (3.8m)
A	7		84-112	33' 4" (10.2m) 12' 6" (3.8m)	119-161	36' 4" (11.1m) 14' 2" (4.3m)
B	6	1	84-112	37' 4" (11.4m) 8' 10" (2.7m)	119-161	40' 2" (12.2m) 10' 5" (3.2m)
C	5	2	84-112	38' 5" (11.7m) 6' 1" (1.9m)	119-161	40' 10" (12.4m) 7' 8" (2.3m)
D	4	3	84-112	37' 6" (11.4m) 4' 7" (1.4m)	119-161	39' 6" (12m) 6' 2" (1.9m)
A	8		96-128	35' 4" (10.8m) 14' 10" (4.5m)	136-184	38' 4" (11.7m) 16' 7" (5.1m)
A	9		108-144	36' 3" (11m) 16' 11" (5.2m)	153-207	39' 4" (12m) 18' 6" (5.6m)
B	8	1	108-144	43' 10" (13.4m) 12' 6" (3.8m)	153-207	47' 4" (14.4m) 14' 3" (4.3m)
C	7	2	108-144	47' 10" (14.6m) 8' 10" (2.7m)	153-207	51' 2" (15.6m) 10' 5" (3.2m)
D	5	4	108-144	48' (14.6m) 4' 7" (1.4m)	153-207	50' 6" (15.4m) 6' 2" (1.9m)
B	10	1	132-176	46' 9" (14.2m) 16' 11" (5.2m)	187-253	50' 4" (15.3m) 18' 6" (5.6m)
D	6	5	132-176	58' 6" (17.8m) 4' 7" (1.4m)	187-253	61' 6" (18.7m) 6' 2" (1.9m)
C	11	2	156-208	57' 3" (17.4m) 16' 11" (5.2m)	221-299	61' 4" (18.7m) 18' 6" (5.6m)
D	7	6	156-208	69' (21m) 4' 7" (1.4m)	221-299	72' 6" (22.1m) 6' 2" (1.9m)