

HOW TO DEVELOP AND MAINTAIN A HIGH SCHOOL
WINTER INDOOR HORNLINE

By

ERICA J. SCARANO

SUPERVISORY COMMITTEE:

CHARLES R. HOFFER, CHAIR

ART JENNINGS, MEMBER

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This project is dedicated to my loving parents:

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Summary of Project Option in Lieu of Thesis
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Erica J. Scarano

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Chair: Charles R. Hoffer
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In 1977, an organization called Winter Guard International (WGI) was formed in order to give winter color guards opportunities to perform and compete in their own circuit. In 1992, indoor percussion groups joined under the WGI umbrella to form their own performance and competition circuit. The only instrument group not represented in the winter circuits is the wind players. The purpose of this project was to develop a winter indoor hornline comprised of local high school brass players and maintain the group for a winter season parallel to that of already established winter guards and indoor percussion groups. In conjunction with the development and maintenance of the hornline, this project includes a step-by-step guide for how to develop and maintain a winter indoor hornline. The specific research questions investigated were: rationale securing sufficient support for an indoor hornline, tools and procedures necessary to initiate an indoor hornline and sustain it for the winter season, and rehearsal strategies necessary for an indoor hornline. The participants were 12 volunteer high school students from the Gainesville area. Students attended two rehearsals per week and performed one family and friends' performance at the conclusion of the season.

CHAPTER ONE

Introduction

Indoor color guard, also referred to as winter guard, and indoor drumlines have been incorporated in many high school music programs across the country for many years. An organization that helped these marching arts to begin and flourish is Winter Guard International. Winter Guard International (WGI) is a non-profit organization that produces indoor drumline and winter guard competitions. WGI began in 1977 with only a winter guard competition circuit in mind. It grew very rapidly, and in 1992 indoor percussion joined under the WGI umbrella and formed its own competition and performance circuit. Currently the WGI organization holds over 40 regional and elite events per season which lead up to the three-day World Championships event, where over 300 guards and 170 percussion ensembles from over 40 states and four countries perform and compete for the top spots in their divisions.

WGI competing groups are either scholastic, meaning they are affiliated with a school (it could be a middle school, high school, or college/university), or independent, which means that they have no affiliation with a particular school. These independent classifications are then further divided into three classes: A Class, Open Class, and World Class, which separate the beginning, intermediate, and advanced groups respectively. Winter guard and indoor percussion are the fastest growing groups in the marching arts.

These performing ensembles are a growing educational opportunity. The students involved continue to develop skills throughout the winter season, making them extremely beneficial members of their high school marching bands and drum and bugle corps. The only group in a marching band that is not represented in WGI is the wind-playing members. Indoor hornlines, which could include brass only instrumentation such as a drum and bugle corps

(trumpet, mellophone, baritone/euphonium, and tuba) or woodwind and brass instrumentation found in most high school marching bands have yet to become a popular trend, which means there is no real guideline for starting and managing one, nor is there a popular circuit for them to perform and compete. This may be caused by the fact that the groups would have to be much smaller than typical marching bands or drum and bugle corps, which makes them a very selective group. Indoor color guards and drumlines are about the same size as regular guards and drumlines in typical marching bands/drum and bugle corps. A world class drum and bugle corps hornline would have around 80 brass members. An indoor hornline would most likely not want more than 24 brass members because of the size difference between a football field and a basketball gym, which is the typical performance venue for winter indoor groups.

Although an indoor hornline would be very selective, it can be very beneficial to a music program. Members would most likely need to audition, but this would depend on the number of students interested in participating. An indoor hornline is a great way to improve musicality and marching. Since the ensemble itself is smaller, the musicians will be much more accountable for their parts. Marching skills would be imperative because the space is so much smaller and mistakes are much more easily noticed. These are skills that members will develop over a winter season and will carry over into the marching band season making the full band stronger. Also, the ensemble would be fun. Indoor hornline simply provides a musical, aesthetic experience for the members involved and its audiences. It is a great outlet for the off-season from marching band. Although it will be in addition to the concert season, it is an after school program therefore, does not interfere with the concert band competitions.

The specific problem this project addressed is the mere fact that indoor hornlines are so scarce. Because of this, starting one is not an easy task. The primary need for this project is that

indoor hornlines are so uncommon that a handbook outlining how to build a successful group could be very helpful. There are very few models, which leaves directors little to no familiarity with the organizational structure. It is such a new concept that it would likely never be mentioned in any methods courses in teacher preparation programs. The lack of knowledge and accessible information on the topic is keeping the art from forming and growing. Creating this structure and an informational handbook is the best way to give directors an idea of what an indoor hornline is and how to build one. The more schools that have them, the greater the chance there is of having a circuit for indoor hornline competitions in the future.

Process

In order to develop the handbook, a model indoor hornline was formed and the processes were documented. These processes were compiled into this handbook, which is available for those who may be interested in forming an indoor hornline. Specific questions that were explored through this project are:

1. What rationale can be provided to secure sufficient support for an indoor hornline?
2. What are the tools and procedures necessary to initiate an indoor hornline and sustain it for the winter season?
3. What rehearsal strategies are necessary for an indoor hornline?

In addition to the three specific research questions addressed, many obstacles arose throughout the completion of the project. These obstacles and questions are discussed in the project.

CHAPTER TWO

The Marching Arts and Their Benefits to the Participating Musician: A Review of Literature

Most high schools in the United States, especially those with football teams, have a marching band. Marching bands in high schools have become as popular as football teams, and in some high schools the marching bands are more successful than the football team. Not all marching bands, however, participate in competitive marching circuits. When I lived in Illinois my marching band competed against other high school marching bands from Illinois and Missouri. All of the members took our competitions very seriously. After moving to Ohio, I realized that I had taken that experience for granted. My high school in Ohio only performed for football games and the shows were less than challenging. However, it was more of an experience of camaraderie and school spirit for the members. Both experiences were very different but had their benefits. In this review of literature, I discuss the benefits of the marching arts and explore the literature supporting this idea. I also discuss the benefits and draw backs of competition in the marching arts, the social aspect of marching band for the students, physical requirements of the marching arts, and creative and musical benefits for its participants.

When researching the marching arts, there are not many peer reviewed journal articles on the topic. There are well known magazines including *Halftime Magazine* and *Drum Corps International Magazine* that are exclusively about the marching arts, as well as websites such as marching.com, dci.org, drumcorpsplanet.com, dcacorps.com, and wgi.org. There are a number of dissertations and theses, which cover the marching arts, some of which I are mentioned in this review of literature. A good majority of them are about collegiate marching bands, which is not

the primary focus of this project. However, I will use these resources available and apply them to my primary focus, which is high school marching band.

Competition: Pros and Cons

One of the hottest topics in relation to the high school marching arts is that of competition and its benefits, or lack thereof, for music education. Not all high school marching bands compete for one reason or another. One common reason why some high school bands do not compete is the fact that many educators have a negative view of competition. In *Foundations of Music Education* (1995) by Harold F. Abeles, Charles R. Hoffer, and Robert H. Klotman, there is an entire section devoted to competition and its place in music education in Ch. 6, which is entitled *Social Psychological Foundations of Music Education*. This subsection of the chapter does not speak very highly of competition. Hoffer et al. (1995) discusses a book entitled *No Contest: The Case Against Competition* by Kohn (1986). This book seeks to disprove a few common, positive myths about competitions.

One of the myths is that competition is part of human nature, another is that competition motivates people to do their best, and the last being that competition builds character. These myths about competition may in fact be just that, myths, but from what I have learned as an educator and as a member of multiple marching bands and drum corps, these myths are not the focus of the most successful groups.

Success is not always in winning. Hoffer et al. (1995) talk about one of the difficulties of competition being the emphasis on winning. They discuss that often only the winners are recognized and all other groups are “discarded”. Unfortunately in some situations this may be

true, but Hoffer et al. (1995) gives music educators suggestions for putting more focus on competency and cooperation. Some of the suggestions that apply directly to marching band are:

- Encouraging students to help each other learn
- Educating the students, parents, school administrators, and community about what constitutes success for a performing group
- Emphasizing accomplishment of musical goals, instead of winning contests
- Grading on accomplishment rather than in comparison to the other students
- Rotating the seating placements (Hoffer et al., 1995, p. 165).

A marching band is a unit where students encourage each other constantly to better themselves for the good of the ensemble. There are a plethora of leadership opportunities for students within the group, and there is always room for ensembles to grow musically and creatively. Although these are professional opinions and not necessarily findings based on data, these are refereed and published opinions of respected music educators, and they bring up some significant ideas about the place of competition in high school music programs.

Student Identity

Just this past year, an article was published in the *Journal of Contemporary Ethnography* about the identity that students form in their participation in marching band. “Learning from the Band: Trust, Acceptance, and Self-Confidence” by Mari C. Dagaz, is based on research she did for her doctoral dissertation, *In-Step: Identity and Social Consequences of Participation in High School Marching Band*, that she completed in 2010 and Indiana University. Dagaz researched two midwestern high school marching bands, one in a rural district and one in a mid-size city. Dagaz found that at both schools the students formed a “close-knit” community, which lead to a

high level of trust, acceptance, and self-confidence. She also found that the students saw marching band as a personal identity.

Dagaz mentioned in her research study that neither of these schools required the students to participate in marching band. This is something that is important for the success of the band and the students enjoyment and aesthetic experiences. Many high school band programs require that everyone in the concert band also participate in the marching band. This does not give students a choice and in many cases students who really do not want to be involved are forced to do so, bringing down the moral and motivation of the group as a whole. Dagaz mentioned that in both schools, more than ten percent of the student population was involved in the marching band. Having numbers that high of students who want to be there makes a large impact on the over all attitude of the group.

Dagaz interviewed students in the bands and one of the 8th graders who participated in the rural high school band told about his difficulties in making friends before he joined marching band. He told Dagaz that marching band helped him to get to know people and make friends. Dagaz talks more about this student and about his growth over the marching season. She mentions that he went from being very introverted and shy member to a self-confident, talkative, and contributing member of the ensemble. These types of experiences in growth are very important for students to receive in school.

Physical Requirements

There are some articles that research the physical requirements of marching bands. One such dissertation is *An exploratory study to determine if marching band rehearsal activities could satisfy National Physical Education Standard Three as measured by the heart rates of*

collegiate marching band members, by Serena Weren (2012) at Arkansas State University.

Unfortunately, no significant data were found in favor of marching band being able to replace physical education in high schools. However, there were still significant data that marching band could be considered a moderately intense physical activity.

Another study in the *Perceptual and Motor Skills* journal by Virginia S. Cowen in 2006 entitled, “The contribution of marching band participation to overall physical activity for a sample of university students”, concluded “marching band contributed to overall physical activity for the participants” (Cowen, 2006, p. 459).

There are still many schools across the country that do let their students use marching band for a physical education credit, regardless of the outcomes of the studies. It is irrefutable that complex motor skills are required of students participating in marching band. The development of these physical skills is beneficial to the members of the ensemble.

Musical Benefits

In addition to all of the extracurricular benefits the marching arts have for its participants, there are of course the musical benefits. Any literature directed towards strengthening musical skills in an ensemble can be easily transferred towards the marching arts. An article in the *Journal of Band Research* entitled “Exploration of a Sequence for Teaching Intonation Skills and Concepts to Wind Instrumentalists” (Latten, 2005) is an excellent resource for band directors. Latten points out that intonation skills are extremely important to the performing arts and one of the most difficult concepts to teach young musicians.

Latten discusses the effects of temperature and dynamics, which are a huge component in marching band, especially since most performances are outside. The purpose of his research was

to develop a sequence for teaching intonation skills. Although there was no statistically significant sequence found, further attention to the data suggest a distinct set of skills and an order for which they would be introduced. This order includes nine skills ranging from matching pitch by singing or humming to the “cognitive understanding of just intonation, and the out of tune deviations found in equal temperament” (Latten, 2005, p. 302).

Another musical benefit to having an indoor hornline is the size of the ensemble. Since the group would be much smaller than a typical high school marching band (only 12-24 members in an indoor hornline), the group would be considered more of a chamber ensemble. There are many articles advocating the educational values of chamber ensembles at the high school level. One of those is “Chamber Music for Every Instrumentalist”, which was also written by James Latten (2001).

In this article Latten justifies chamber music in high schools saying, “Participation in a chamber group fulfills goals and objectives in ways that no other type of music education can” (Latten, 2001, p. 45). He then goes on to mention specific National Standards for Music Education that chamber groups fulfill. Having one or two people on a part, as opposed to four or five (or more) in high school marching and concert bands, leaves the students much more accountable for learning their music correctly. It is also more like a professional ensemble to only have one or two players on a part.

Creativity

Creativity is also a very important aspect of the marching arts. Not only is it a huge component for the director and staff, but the students are also often involved in the creative

aspects of the show such as body movement, student created band choreography, student created percussion vocals, and soloists.

“Creativity and the marching band” (Peterson, 1993) emphasizes the need for creativity of a band director in the formulation and implementation of a marching band show. Peterson (1993) discusses four stages of creativity: preparation, incubation, illumination, and verification. He also discusses how students can assist the director in the creative process and mentions a few ways to involve high school students. Peterson believes creating a marching show must be approached in a divergent manor and that band directors should try their best to look from all angles in order to develop a more creative and original show.

Professional Groups

A of literature must mention the benefit of introducing the high school students to the world of Drum and Bugle Corps. An article in *Teaching Music* by Mac Randall entitled “Best in the Field” talks about the benefit of introducing marching students to DCI (Drum Corps International) and WGI (Winter Guard International) and the amount of inspiration it can instill in the members. It is a short article that discusses the benefits of taking your high school group to see a Drum Corps show or rehearsal. Randall's main arguments are that it is important for students to see the potential of the marching arts through drum and bugle corps shows, as well as Winter Guard International shows. He also talks about the benefits of attending a rehearsal of one of these top groups. Seeing the group in a rehearsal is not only beneficial for the students but for directors as well, because of the intensity, professionalism, and motivation of the members and staff. In addition to marching band, indoor percussion, guard, and hornlines are becoming

more and more popular in high schools around the nation. Indoor hornlines are a new concept but indoor percussion and guard groups have been around for some time.

“Take Your Marching Band Indoors for the Winter” (Fidyk, 2011) discusses indoor percussion and its post-season benefits for school marching band. Fidyk interviewed a percussion director at a high school in New York who talks a little about his program and how having a winter percussion program participating in a competitive circuit has motivated his students to continue to pursue excellence after the marching band season has ended.

There is also current talk in the drum corps community about a new concept that Drum Corps International recently launched called SoundSport®. According to the Drum Corps International website (dci.org), a SoundSport® ensemble would be comprised of five to fifty performers of any instrumentation, configuration, movement, and choreography would be optional. Performance opportunities would be virtual and live making it possible for groups to share their performances online with groups from all over the world.

According to dci.org, “SoundSport® events showcasing instrumental ensembles of any instrumentation and any skill level year-round, spotlighting their unique talents and creativity like never before” (“Presenting drumline battle,” 2013). There are a few ensembles that have developed under the SoundSport® name and the Chairman of the Board of Directors of Drum Corps International, Mark Arnold, talks in the article about this circuit being an opportunity for drum corps who have folded for financial reasons or because they lack sufficient numbers to be competitive in the DCI circuit to “rekindle competitive flames” (“Presenting drumline battle,” 2013). SoundSport® in conjunction with DrumLine Battle™, according to dci.org, are “the next big things in the world of marching music” (“Presenting drumline battle,” 2013).

There is currently not a very large amount of significant research on the marching arts. Marching bands have been around for over a century and have grown and changed immensely over time. Shows have become more and more demanding physically and musically and instruments are even being designed specifically for the marching arts (System Blue by the Blue Devils). More research needs to be done on the subject of physical benefits of marching band. There are also a lot of physical developmental skills that are formed through the physical demands of the marching arts.

Musically, marching band has just as many requirements as a concert band but with added obstacles. One example would be playing a difficult passage while marching in time with good technique. There is also the aspect of memorization, which is an important skill for students to develop. There are so many aspects of the marching arts that are beneficial to the education of musicians. I hope that more people decide to do research on this important aspect of music education and that it continues to grow and have positive impacts on future musicians.

CHAPTER THREE

Methodology

Participants

My hornline is comprised of 12 local high school students in the Gainesville area. We have representatives from two different high schools and students representing grades 8-12. We have four trumpets, two mellophones, four baritones, and two tubas. I chose this number and this instrumentation for balance purposes in the music and for drill writing purposes.

Procedure

Winter indoor percussion and colorguard are becoming more and more popular at the scholastic level around the United States. These groups branched off of the world class groups that compete in the Winter Guard International (WGI) circuit and perform on weekends during the winter season with a culminating World Championships competition in April. These competitions have expanded over the years to include open class groups as well as scholastic groups. These groups were started for marching band and drum corps members to continue playing or spinning during the off-season, but winter indoor hornlines have not become quite as popular. For this project I formed a mock hornline and documented the process of creating and maintain it, in order to make a handbook. This handbook will give directors an outline for how to form and sustain their own indoor hornline.

Many questions were answered throughout the process but the primary questions that drove the project were:

1. How do I build a scholastic, winter indoor hornline program?
2. Where will I get my resources, e.g. staff, rehearsal space, music, uniforms, floor, etc.?

3. How do we rehearse?

4. Where will we perform?

An indoor hornline was formed with local high school students. We hosted auditions in early January and the season lasted through the first week in April. The process was documented from the first staff design meeting through auditions, rehearsals, performances, and end of the season surveys of the students and those affected by the ensemble. This information has been compiled into a handbook, which I hope will help and encourage other directors to start their own indoor hornlines.

The music for the show, like marching band, is open to the directors' discretion. It is important to design a show that flows well and leaves room for added general effect such as body movement. It is also important, since there is minimal percussion and no drum major, to arrange the music in a manner that will keep the tempo moving in the hornline. There are pre-arranged brass choir pieces that would most likely work for this instrumentation. It is also possible to use drum corps music, because this is the same instrumentation as a drum corps. However, for this particular project, I arranged the music for the ensemble.

Auditions were held and participating members were selected. After the members were selected we rehearsed twice a week, and on a few occasions three times a week while preparing for a performance. We rehearsed on Mondays or Wednesdays for three hours in the evening, and Friday evenings for four hours. Extra rehearsals were on Saturday mornings. We rehearsed at a local high school with the approval of the band director. Schedule conflicts with sports teams caused problems when trying to rehearse in the gym. Because of this, we usually rehearsed outside in the parking lot. The staff met for fifteen minutes before each rehearsal to discuss the

rehearsal schedule. Each rehearsal had a similar format and was treated much like a drum corps rehearsal, since the entire staff marched at least one year of drum corps.

I kept records of the design meetings with my staff, as well as video recording parts of rehearsals and performances. I recorded rehearsal plans for the project and also recorded the logistics of the group such as rehearsal space issues, uniforms, performance opportunities, and obstacles that came along throughout the process.

At the end of the season I judged the success of the group by how smoothly the program was carried out, how much I felt the kids improved and learned, and by their performance quality. I made a survey for the students at the end of the season to document their thoughts and feelings about the project. I also kept a running dialogue with the staff members of the hornline and documented their input and ideas. At the end of the season I surveyed the staff about their thoughts and responses to the season. These surveys can be found in appendix G and H respectively. This input will help future indoor hornline groups to learn and continue to improve on the program processes.

My hopes in designing this handbook is that indoor hornlines will begin to grow across the world of marching arts and give young musicians more opportunities to develop their skills and have more opportunities to perform. I hope that someday indoor hornlines will have a performing circuit as large and as organized as the WGI winter guard and winter percussion circuits.

CHAPTER FOUR

How to Build an Indoor Hornline:

A Step-by-Step Process

Building your staff

The first step in starting any marching arts program is building a staff of people who are experienced in the field, and are helpful people to work with. I chose my staff based on my weaknesses, which are dancing and movement, and creative design concepts. I had five people on staff for this project, only one of which was with me at every rehearsal. The others helped when they were needed or when they chose to. Their attendance at rehearsals will be up to the directors' discretion and may also have to do with whether or not they are paid or volunteer staff members. The staff members for this project were all volunteers. The one staff member that was present at every rehearsal was the staff member I needed most because of his dance and movement expertise. He also has five years of drum and bugle corps experience and three years of marching band teaching experience. The remainder of the staff was there for help in creative design ideas, drill design help, floor design, and our liaison to the rehearsal facility.

It is important to have at least one other person in addition to the director at the rehearsals in order to help with sectional work for music and also to help visually. When teaching drill and cleaning drill, another pair of trained eyes is always beneficial.

My staff and I had multiple meetings before we began recruiting the students. Agendas for the meetings included talking about the design and about logistics for rehearsals.

Logistics

As soon as it is decided that you will form an indoor group, I recommend that you start contacting people about performance opportunities. It is imperative that you contact people as soon as possible because in the case of my project, I struggled with people not responding to my inquiries about performance opportunities. Not being from Florida myself, I did not have any personal connections that I could talk to about performing. I personally contacted the director of the Florida Federation of Colorguard Circuits, which yielded no response. I then proceeded to contact schools with drumlines and colorguards that were hosting their own shows. I heard back from one school that agreed to let us perform, but the weekend did not work for half of my members since it was their spring break making it impossible for us to perform. This is why I recommend contacting schools and directors as early as possible. This way, shows can be placed on a calendar for the students and their parents at the beginning of the season and they will be able to plan accordingly. This may seem like common knowledge, but I started contacting people in December and I did not receive any responses until the end of February leaving little time to plan.

Also, there may be an indoor hornline circuit in your area. I found that Southern California has a small indoor brass circuit. Also, with SoundSport® starting this year more groups will be trying to find performance opportunities as well and there may be a SoundSport® event in your area where your group could perform. This is something to research extremely early in the process of forming your group because registration for these events must be done months in advance.

The acquisition of a consistent rehearsal space is the most important logistical information that must be solidified before the students are recruited. Important things to consider are: the possibility of rehearsing outside, signing out rehearsal time in a basketball gym

(remember this is also during basketball season and signing out rehearsal time in a school gym is extremely difficult during this time of year), the possibility of rehearsing at a local YMCA or youth center that may have more time availability in the evenings than the local high schools. For this project, my group was able to rehearse outside because of the warm winter weather in Florida.

Another logistical issue is whether or not you will charge the students a fee to participate. If the school is willing to pay for the floor, floor paints, printing, uniforms, travel expenses, etc. than the students will not have to pay to participate. However, if the school will not pay for these expenses and you do not want them to come out of your pocket, you will have to open an account for the group and the students will pay the amount you foresee to be necessary for your group. For this project, my group was able to get a second-hand floor for free and we decided not to do any major traveling, therefore I charged each member \$100. We had enough leftover that I was able to divide the money between the students and refund them the money that we did not use.

Acquiring a floor is an important aspect to consider very early in the planning stage of your group. Floors are used to put down on the gym floor for protection as well as giving the students a customized surface on which to march. Floors are used to enhance the show design concept as well as help the members with reference points for marching their drill. Floors are usually large canvas advertisements that can be painted to reflect the show design and add to the general effect of the show. My group used an old floor from a local high school, which they generously let us paint over and use for free. If you cannot find a used floor, there are a few other ways acquire one.

One way that I would recommend is contacting larger, local businesses to inquire about using their old billboard ads. Usually businesses will give them to you for free and you can either cut them down to the size you need or you can tape multiple adds together to get the size floor you want. A regulation high school basketball court is 84' by 50' and the typical billboard ad seen on the highways measures around 48' by 14'. When taping ads together to make a larger floor, it is important to use industrial strength, double sided tape to keep the pieces together when the floor is being constantly folded and unfolded.

Another, more costly way to acquire a floor is to order a custom vinyl floor from a company that specializes in winter guard and indoor percussion floors. This is what the professional and highly competitive scholastic groups do. However, this will cost thousands of dollars for your group. These companies are easily found by searching the internet.

Uniforms are something that you can choose to spend money on, or not. There are a very wide variety of uniform styles in the WGI circuit. Most uniforms for winter guards and indoor percussion groups are based on the individual show design. I have seen everything from “hippy” outfits with cut-off jeans and flowery shirts to dresses with large red hoods for a red riding hood show to percussion groups marching in suits and ties. Groups can be seen wearing traditional marching shoes, marching in Vibram Five Fingers, converse, or even barefoot. Some groups have each member wearing a different variation on the same general uniform concept and some groups have each member in the same uniform. However detailed the uniform is, is your choice as the show designer and director of the group. For this project we only performed one show, therefore we decided to wear simple black shirts and black pants with black marching shoes.

Show Design

The design of the show is something that needs to be discussed and decided early in the process of starting a hornline. Drum corps and indoor groups begin planning their shows almost a year in advance. It is possible to buy pre-designed shows with pre-arranged music and drill but this is another cost that can easily be avoided. It is possible to hire drill writers and arrangers instead of buying pre-made shows which will give you a more original show and more of a say in the design aspects, however this is also costly and sometimes even more so than a pre-designed show.

Winter guards use recorded music, which is often popular music but is sometimes classical. Artists such as Sigur Ros, Gary Jules, Florence and the Machine, and many more have been used in winter guard shows. Indoor percussion is different because the music is written for pit and battery percussion. I have heard some groups use recorded music such as Rhythm X in their 2010 show, “Inspired”, in which they used a Muse song. I have heard indoor percussion groups use popular songs by groups such as Muse, Sigur Ros, Dream Theater, and more, but it is also popular for indoor percussion groups to use original compositions for their shows.

For this project I picked my own repertoire and arranged my own music for the show. I picked *Fly* by Ludovico Einaudi as the piece for which to base our design. This piece was chosen because I liked the moving eighth notes and simple progression. I also liked the change of emphasis from duple to triple in the piece. I used this change to play on foot timing in the drill throughout the show for example, single time and half time marching.

I chose *Interlude I* by Alt-J as an introduction to the show. I broke this short piece into two duets to open the show and showcase four players. During the duets the remainder of the members executed a dance on the floor written by one of the staff members.

For the ballad, I chose *Untitled 4* by Sigur Ros. This is a hauntingly beautiful piece that fit wonderfully into a brass arrangement. It gave the members a chance to display beautiful tone, lyricism, and musicality.

To close the show, I wanted to choose something fast paced and edgy. I chose *Gobbledigook*, also by Sigur Ros, because of its fast pace, rhythmic complexity, and driving percussiveness. This piece was difficult to execute because of the syncopation. Luckily, the original recording included clapping and percussive beats on the quarter note throughout the entire recording. We used this as artistic license for the staff to clap and beat out the quarter note throughout the performance, which helped the members immensely with keeping time.

We chose the show title “Fly” because it is an extremely open ended idea and it gave us room to explore the different meanings of the word. We used visual movements that denote flight and had a reoccurring theme of triangles in the drill, which we equated with the shape of objects that fly. We also used blue, black, and grey colors when painting the design on our floor. We painted a gradient pattern going from dark to light to represent movement, light and dark, the sky etc. We also painted on a grid with each square being three steps by three steps on an eight to five step size scale. Eight to five is the typical marching band step size meaning eight, evenly sized steps for every five yards on a football field. That is a 22.5” step size. We did this to give the students reference points for marching and to set drill more efficiently. It is a clean look and is a great cheat for the students when they are learning and marching the drill.

The design of the floor is important because the students do not have yard lines like they do on a football field. Depending on the experience of the marchers that you are working with, it might be helpful to use linear designs at evenly spaced intervals to help with reference points. If you do not want to use a grid of some sort, you can also think about the design you would like

and then write the drill in reference to the design on the floor. Since the season is so short and the students will have fewer rehearsals than they would in marching band, I found it helpful to make these considerations in order for the drill to be set and learned more efficiently.

Another thing to consider in the design is whether or not your show is going to incorporate percussion for tempo issues and transitions between movements. Originally my staff and I discussed using an audio track with recorded percussion and synthesizer to play along with the show. This is definitely a very reliable and viable solution, however I would have rather used live percussion. We had someone offer to provide us with a small pit and write the percussion music, which seemed to be the best option. However, that did not work out the way we had hoped. In the end, we trained the students to count themselves in and I used jazz band style conducting from the front for a reference when it was necessary for the first three movements. For the last movement, the staff clapped and played the quarter notes on buckets for general effect as well as the practical use of helping the students keep time.

Having thought about the issue of time while arranging the music, I was able to arrange music in such a way that the parts were always driving the music with one part or another constantly moving to hold tempo. However, the closer was extremely syncopated and proved to be a difficulty for the students. As stated previously, I decided that since the students were not competing that the staff would keep the beat with drumsticks and buckets. I chose this because the original recording of *Gobbledigook* has a percussive part that beats the quarter note throughout the entire piece. Therefore, we were able to keep the tempo constant without deterring from the style of the original recording. This also made for a fun ending to the show for the staff and the students.

Another concern that should be addressed as soon as the music is chosen is the need to investigate copyright laws and acquiring the rights for your show music. Since my group did not perform in any competitions and was not recorded for the purpose of sale to the public, I did not have to get the rights for the music I arranged. If your group is competing in the SoundSport® or WGI circuit and someone is recording the shows for a DVD or Blue Ray, your group must have the rights to the music they are performing or the audio will be cut from the recordings that are distributed to the public. Getting the rights to your show music is a time consuming task and should be started as soon as the pieces for the show are decided.

Auditions and Recruitment

Depending on how much interest you have in your area, it may be necessary to hold auditions for the hornline. If you are only including one high school, you could have a sign up sheet and then depending on the amount of interest, decide if auditions are plausible. If you decide to build an area group including multiple high schools, you could talk to the band directors at the local schools and go speak to the students about a month before you plan to have the auditions. I recommend talking with your staff, choosing an audition date and the audition requirements, making a flyer with all of the information on it, and then taking that flyer to the schools to give to the students when you speak to them. I would also take a sign up sheet for students who are interested and have them put their name and email addresses. This way when the auditions are approaching you can email the students and remind them, as well as answer any questions they may have because they will have questions.

I did not do this much for recruitment because I had a difficult time contacting the band directors in the area. I gave them flyers but found out later that they did not give the flyers to

their students, which is why I recommend doing it personally. This again, I attribute to the fact that I am not from this area and I only had a working relationship with one band director whose marching band I taught in the fall. This school ended up contributing the most students to the group.

Not knowing how much interest we would have, I decided to hold auditions. We required the students to play one short technical excerpt and one short lyrical excerpt. I was not picky about the pieces they chose because some students had private instructors that could help them and some did not. I required a short sight-reading excerpt, which I took from the arrangements I did for the show. In addition to the musical aspect of the audition, I had the students perform marching and movement for the other staff members to judge while I did the music auditions. The students marched in a block together and were asked to execute basic marching movements and techniques. I had three staff members grading them on a numerical scale and myself and another staff member graded the music auditions on the same scale. For the movement aspect the students learned a short contemporary dance composed by a friend of the staff members, who is a dance instructor. They were not graded on ability for the movement because we understood that many of them had never been exposed to anything like it before. We graded them on learning ability, comfort with performing the moves, and their ability to improve with repetition and instruction.

Parents Meeting

I held a meeting for the parents before the auditions to answer questions and hand out paperwork. I had to do this before the auditions because the paperwork needed to be signed before the students participated in any capacity because of the requirements through the

University of Florida. Whether or not you have the parents meeting before or after the auditions is your preference.

Another piece of paperwork I would recommend doing at or before the auditions would be a permission and liability form. If anything were to happen at the auditions, such as a student having an asthma attack without their inhaler, or a student getting stung by a bee with a horrible allergy, it is important that you have all the medical information for the students in order to take action. This is of course worst-case scenario and I was lucky enough to never have had to use the medical forms for my students. However, just in case, it is very important to have the students' information. The permission and liability form that I used was a form that I found online from a high school marching band program in Minnesota. It is included in the appendices of this document. If you do not particularly like that format, there are many more examples and templates that can be found online.

At the parents meeting I introduced myself and the staff, talked about the purpose and goals of the group, passed out the paperwork, gave them the anticipated rehearsal schedule, and talked about tentative performance dates and dues. Then I answered any questions. This meeting only lasted about thirty minutes and was beneficial for parents, as well as the students and myself.

Rehearsals

My group rehearsed twice a week with one three-hour rehearsal and one four-hour rehearsal. Each rehearsal had a similar structure. For the first thirty minutes we warmed up and did some physical training and stretching. Then we had a basic drill block for about thirty minutes and a movement and dance block for about thirty minutes. Then we would warm up

musically with breathing, singing, and buzzing on our mouthpieces. Then in the beginning of the season, we broke into high brass and low brass sectionals for as much time as needed and then had full ensemble music until the end.

As the season progressed, we continued with the physical training, basics block, movement block, and warm up block. But, we would lessen the amount of time in particular aspects to make time for tracking, which is marching forward in a block while playing the music, and for learning drill. Near the end of the season, we only did physical training with a short basics block and then we would go directly into cleaning the dance at the beginning of the show and cleaning drill and music on the move.

The sequence of rehearsals is very similar to that of a typical marching band or drum corps but you must keep in mind the abbreviated amount of time that you see the students in rehearsals. The rehearsals must be as efficient as possible without wearing out the students. It is imperative that the students start learning the drill as soon as possible in the season, which is why I recommend having the majority of the drill written before the season starts.

Folding the floor is something that must be addressed at the very first rehearsal in which it is used. There are several different approaches to folding a floor but every approach requires many helping hands because these floors are extremely heavy. If you are not rehearsing at a school, it is important that you find somewhere to store the floor. Keeping it at the rehearsal space is ideal, especially because transporting it can be difficult. When folding a floor, the students grab the back end of the floor and pull it to the front, folding it in half like a hot dog bun. Continue this fold until the floor cannot be folded in half again. Then, the students should walk down the length of the floor to push the excess air out of the folds. Once this is done, the students can either split into two groups. Each group would fold the ends of the floor in towards

each other by folding it on top of itself into a rectangle shape from the outsides to meet in the middle. Or, the students could fold from one end to the other instead of folding the ends into the middle. This is a typical rehearsal fold.

For a show fold, the students will fold the floor in half just as mentioned before but instead of folding from end to end, leave a flap open on the edge of the floor. This makes unfolding the floor much quicker because the students can simply hold the flap down and grab the back edge of the floor and pull to open it up as opposed to opening it fold by fold. Also, for a show fold, the students can lift the floor up and fold it like an accordion, which also speeds up the opening of the floor when they open it for a performance.

These are things that must be practiced during rehearsal time, especially if the students are being timed for their performance. As the director you have to account for the students getting on and off of the floor in the performance time so it is important to consider how much time this takes for your group when you are preparing for a performance.

CHAPTER FIVE

Conclusion

The surveys filled out by the members yielded responses that were of no surprise to me. The students all had a general consensus that they very much enjoyed participating in the hornline as well as the intimate size of the group. One of the students said that what they liked most was “Improving my marching skills”. The most recurrent answer for what the students liked least was the fact that so many members dropped out throughout the season. One of the students said “The people who quit put more responsibility on the others inadvertently”. This, in turn, made rehearsals less efficient because we continually had to rehearse drill at a slower pace to help the new members learn the show. The inefficiency of rehearsals was a common theme in the member surveys as well, however they seemed to believe it was because of the constant fluctuation of members.

I decided to only have myself and one other staff member fill out the staff surveys. This is because he and I were the only two staff members that attended every rehearsal. I did not feel that the remainder of the staff members attended enough of the rehearsals to be given the opportunity to voice their opinions.

What I felt was the best about the season was the students who dedicated themselves to the ensemble. They made a huge impact on the project and helped the ensemble to thrive. The other staff member felt similarly and he said that these students “made teaching music and visuals a pleasure”. The music and drill also turned out better than I expected, since I had never designed my own show before.

What I thought did not work well was the fact that four of the five staff members were non-existent for the majority of the season. The promises they made to the ensemble and to me were not fulfilled. Some of those promises were helping to find exhibition shows and the writing of the drill, which made rehearsing difficult and the compiling of the show inefficient. Also, many students did not commit, making the ensemble very difficult to teach because so many members quit throughout the season for one reason or another. When they quit, I had to find a replacement. This happened on multiple occasions and this negatively affected the ensemble because I constantly had to start from the beginning with the new members.

The other staff member had very similar responses for this section. He also mentioned that the staff members that were not at every rehearsal would come to rehearsals periodically and try to teach with no plan. Having not attended previous rehearsals, they tended to make “instructional time not as efficient as it could have been”, he said.

The numerical mean for the member survey questions (appendix G) are as follows:

Question 1: 4.5
Question 2: 4.4
Question 3: 4.2
Question 4: 4.7
Question 5: 4.0
Question 6: 4.3
Question 7: 3.2
Question 8: 4.5
Question 9: 3.4
Question 10: 4.1

The numerical mean for the staff survey questions (appendix H) are as follows:

Question 1: 4
Question 2: 4
Question 3: 4
Question 4: 4.5
Question 5: 5
Question 6: 4.5
Question 7: 3

Question 8: 3
Question 9: 3
Question 10: 3

These numerical results reflect the struggles with the staff participation and lack of assistance. They also reflect the struggles with having to replace members that left the group in order to fill holes in the drill and music. The numbers also show that the students generally enjoyed participating and that the staff, as well as the students, felt that the members improved as performers through their participation in the ensemble.

What I learned from this experience is that anyone who wants to start an ensemble such as this should follow the instructions I outlined in Chapter Four. They also need a strong, supportive staff that will not abandon their commitments and a group of students that will fully commit to an entire season.

Building and maintaining an indoor hornline, like any other marching art, is a highly involved and multi-faceted project. There are numerous logistical obstacles and extensive planning far in advance is imperative for a successful marching season. Despite the amount of work that must be put in, the rewards are worthwhile. Like any other teaching experience, seeing the students learn and grow and enjoy the opportunity that has been given to them, makes all of the hard work worth every minute.

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Appendix A: Interlude 1 Score

Interlude 1

alt-J Arr. Erica Scarano

Mellophone in F

Baritone Horn

Mln.

Bar. Hn.

6

Mln.

Bar. Hn.

11

Mln.

Bar. Hn.

17

Mln.

Bar. Hn.

23

To Tpt. Trumpet in B \flat

2

28

Tpt.

Bar. Hn.

Detailed description: This system of music covers measures 28 to 31. The Tpt. part is in treble clef with a key signature of one sharp (F#). The Bar. Hn. part is in bass clef with a key signature of two flats (Bb, Eb). Both parts feature a melodic line with eighth and sixteenth notes, including rests and slurs. The Bar. Hn. part has a more rhythmic, eighth-note accompaniment.

32

Tpt.

Bar. Hn.

Detailed description: This system of music covers measures 32 to 35. The Tpt. part continues in treble clef with a key signature of one sharp. The Bar. Hn. part continues in bass clef with a key signature of two flats. The notation includes eighth notes, sixteenth notes, and rests, ending with double bar lines in both staves.

Appendix B: Fly Score

Fly

Ludovico Einaudi Arr. Sarama

Musical score for the piece "Fly" by Ludovico Einaudi, arranged by Sarama. This section covers measures 1 through 12. The score is written for a large ensemble including three trumpets (Trumpet 1, 2, 3), two horns in F (Horn in F 1, 2), two baritone instruments (Baritone 1, 2), and a tuba. The music is in 4/4 time and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The tuba part is notably sparse, with only a few notes in the lower register.



Musical score for the piece "Fly" by Ludovico Einaudi, arranged by Sarama. This section covers measures 13 through 24. The instrumentation remains the same as in the previous section: three trumpets, two horns in F, two baritones, and a tuba. The musical texture continues with intricate rhythmic patterns and melodic lines across all instruments, maintaining the dense and detailed character of the original score.

Musical score for measures 25-34. The score includes parts for Trombone 1, Trombone 2, Trombone 3, Horn 1, Horn 2, Baritone 1, and Baritone 2. The notation is in 2/4 time and features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and ties throughout the score.



Musical score for measures 35-44. The score includes parts for Trombone 1, Trombone 2, Trombone 3, Horn 1, Horn 2, Baritone 1, Baritone 2, and Trumpet 1. The notation continues with complex rhythmic patterns, including many sixteenth and thirty-second notes, slurs, and ties.

46

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn.
 Hn.
 Bar. 1
 Bar. 2
 Tbn.

3



54

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn.
 Hn.
 Bar. 1
 Bar. 2
 Tbn.

Appendix C: Untitled 4 Score

15

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F

Horn in F 2

Baritone 1

Baritone 2

Tuba

60

Trumpet 1

Trumpet 2

Trumpet 3

Horn in F

Horn in F 2

Baritone 1

Baritone 2

Tuba

Untitled 4

Sighe Rui An: Scarno

Musical score for measures 27-40. The score includes parts for Tmp. 1, Tmp. 2, Tmp. 3, Hrn., Bsn. 1, Bsn. 2, and Tuba. The notation is complex, with many notes and rests. The Tuba part is marked with a 'u' at the beginning of each measure. The Hrn. part has a 'p' dynamic marking. The Bsn. 1 part has a 'p' dynamic marking. The Bsn. 2 part has a 'p' dynamic marking. The Tmp. 1, 2, and 3 parts have various dynamic markings and articulations.



Musical score for measures 41-54. The score includes parts for Tmp. 1, Tmp. 2, Tmp. 3, Hrn., Bsn. 1, Bsn. 2, and Tuba. The notation is complex, with many notes and rests. The Tuba part is marked with a 'u' at the beginning of each measure. The Hrn. part has a 'p' dynamic marking. The Bsn. 1 part has a 'p' dynamic marking. The Bsn. 2 part has a 'p' dynamic marking. The Tmp. 1, 2, and 3 parts have various dynamic markings and articulations.

50

Tpt. 1
Tpt. 2
Tpt. 3
Hrn.
Hrn.
Hrn.
Bar. 1
Bar. 2
Tbn.

The musical score consists of nine staves for percussion instruments. The instruments are labeled on the left as Tpt. 1, Tpt. 2, Tpt. 3, Hrn., Hrn., Hrn., Bar. 1, Bar. 2, and Tbn. The score is divided into 12 measures. The first measure contains rhythmic notation for all instruments, including notes, rests, and dynamic markings like 'f'. The subsequent measures show rhythmic patterns for each instrument, with some measures containing rests for certain instruments. The notation includes various note values and rests, indicating a complex rhythmic structure.

Appendix D: Gobbledigook Score

Gobbledigook

Sigur Ros Arr. Scariano

$\text{♩} = 180$

Trumpet 1
Trumpet in 2
Mellophone in F
Baritone 1
Baritone 2
Tuba

9

Trp. 1
Trp. 2
Mln.
Bar. 1
Bar. 2
Tba.

22

Tpc. 1
Tpc. 2
Mln.
Bar. 1
Bar. 2
Tba.

33

Tpc. 1
Tpc. 2
Mln.
Bar. 1
Bar. 2
Tba.

Musical score for measures 42-53. The score is written for five instruments: Tpc. 1, Tpc. 2, Min., Bar. 1, Bar. 2, and Tba. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. Measure 42 starts with a fermata over the first measure. The Tba part has a double bar line at the end of measure 53.

3

Musical score for measures 54-65. The score is written for five instruments: Tpc. 1, Tpc. 2, Min., Bar. 1, Bar. 2, and Tba. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music continues with complex rhythmic patterns. Measure 54 starts with a fermata over the first measure. The Tba part has a double bar line at the end of measure 65.

64

Tpr. 1

Tpr. 2

Min.

Bar. 1

Bar. 2

Tba.

The musical score consists of six staves. The top staff, labeled 'Tpr. 1', is in treble clef and contains a complex rhythmic pattern of eighth and sixteenth notes. The second staff, 'Tpr. 2', is also in treble clef and follows a similar rhythmic pattern. The third staff, 'Min.', is in treble clef and features a melodic line with some rests. The fourth staff, 'Bar. 1', is in bass clef and contains a melodic line with some rests. The fifth staff, 'Bar. 2', is in bass clef and contains a melodic line with some rests. The bottom staff, 'Tba.', is in bass clef and contains a melodic line with some rests. The score is divided into two systems by a double bar line. The first system covers measures 64 through 70, and the second system covers measures 71 through 77. The notation includes various note values, rests, and dynamic markings.

Appendix E: Drill

Set 0
- opening set

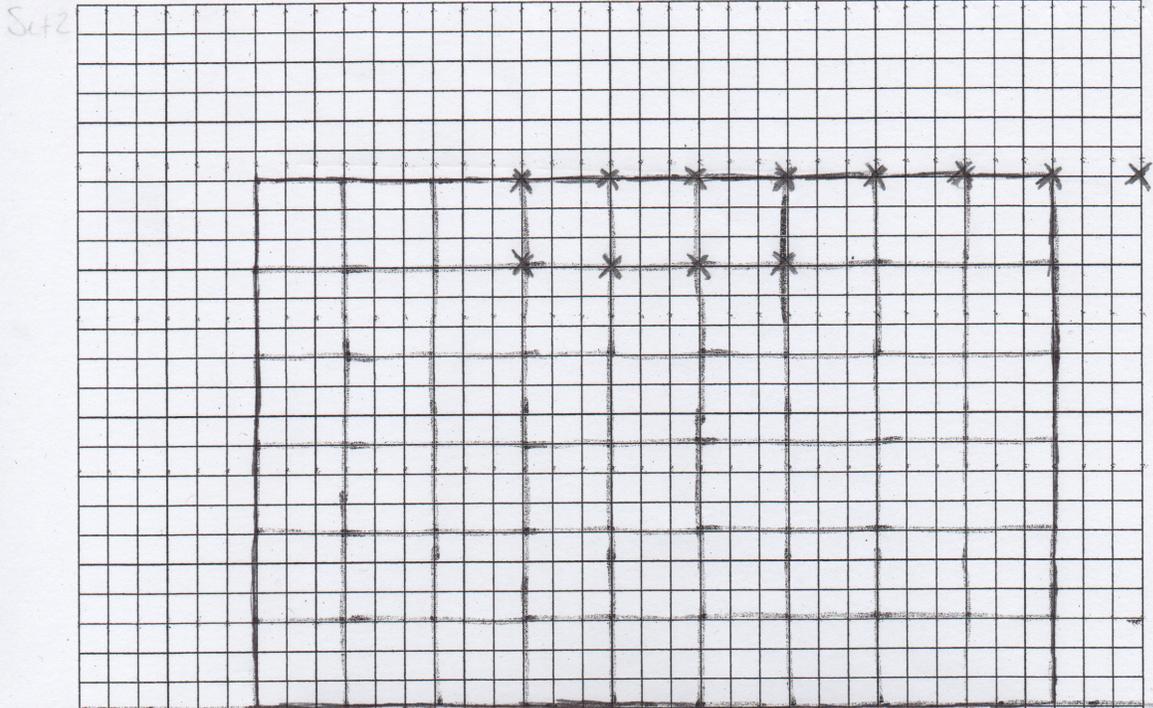
Fly

Set 1

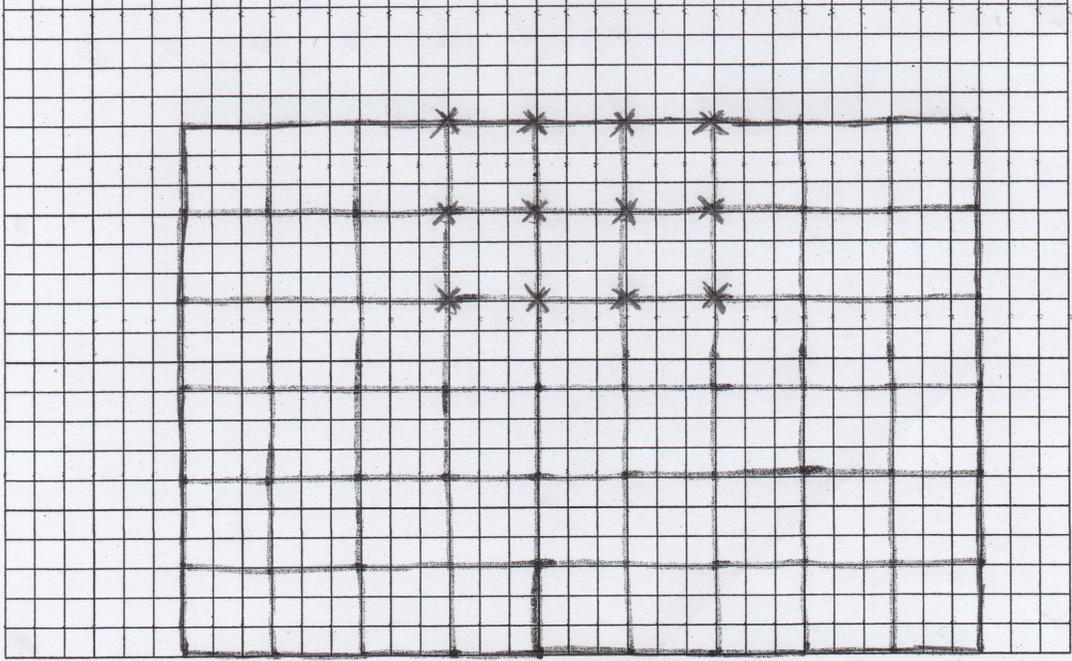
AUDIENCE

- 8 counts
- All move at halftime

Set 2 - 8 counts
- All move at half time, EXCEPT baritone → single time



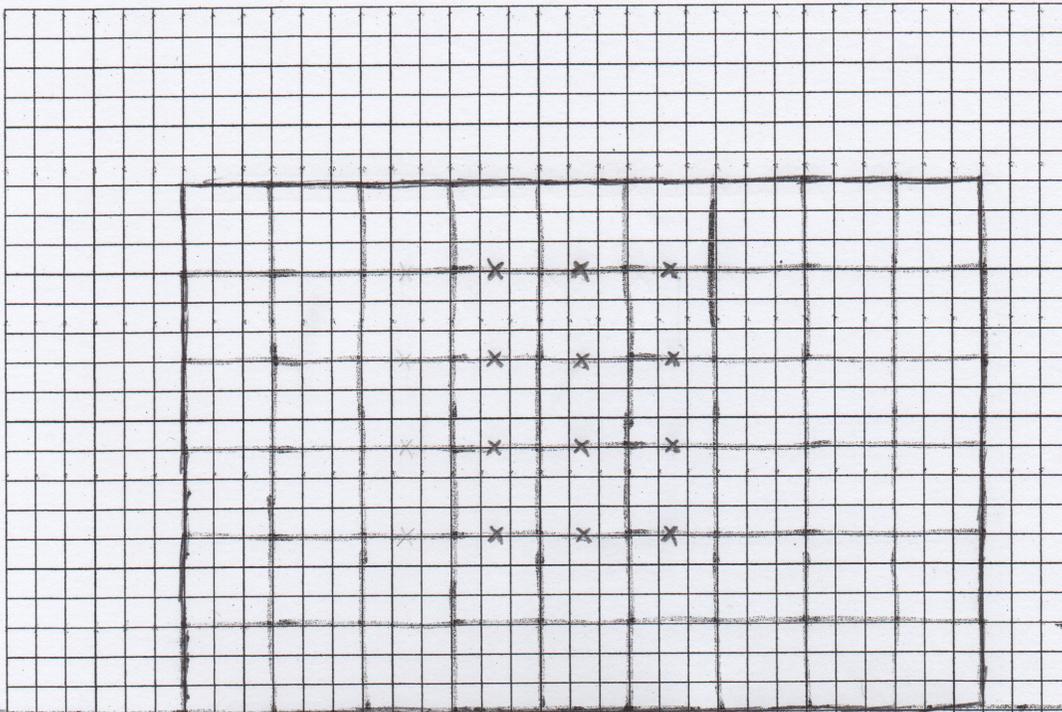
Set 3



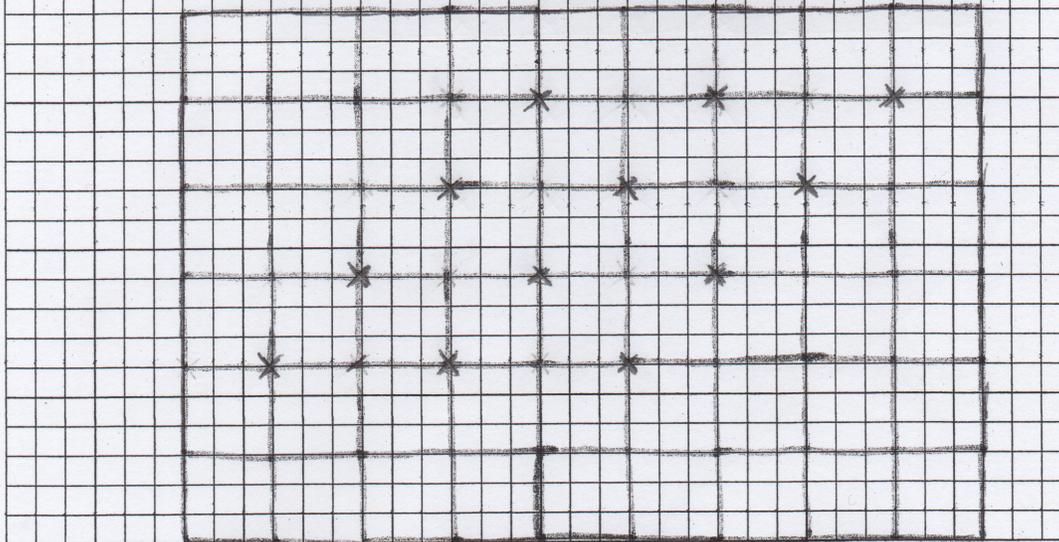
- 8 counts
- All half time, EXCEPT trumpets → single

AUDIENCE

Set 4 - 8 counts
- All single time



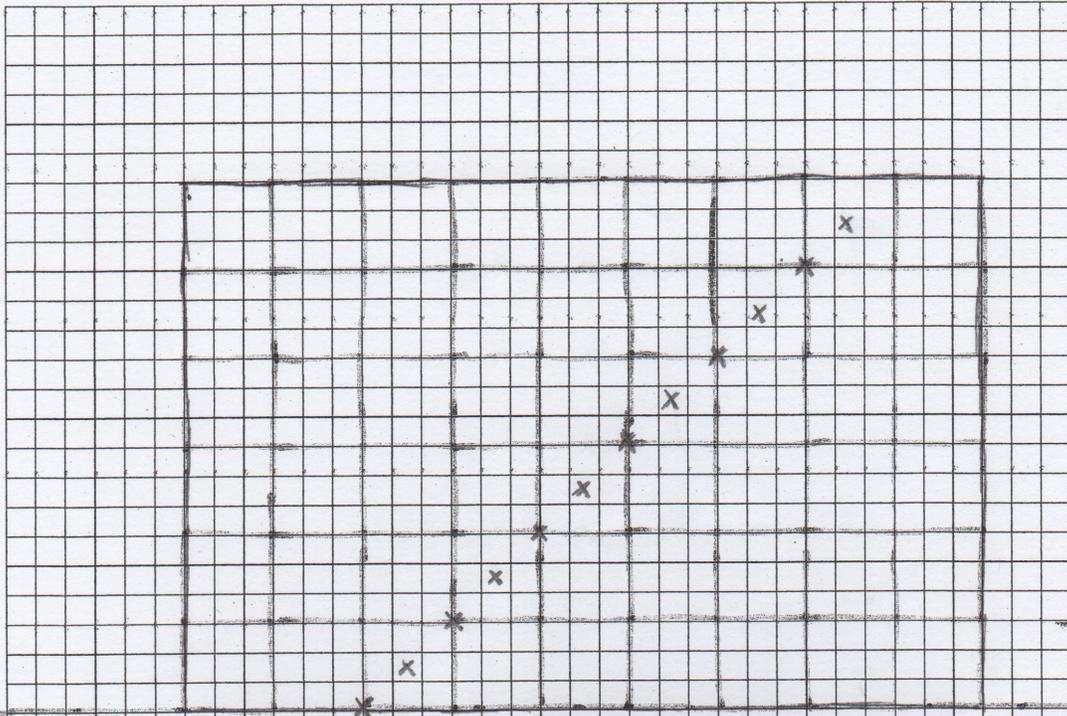
Set 5



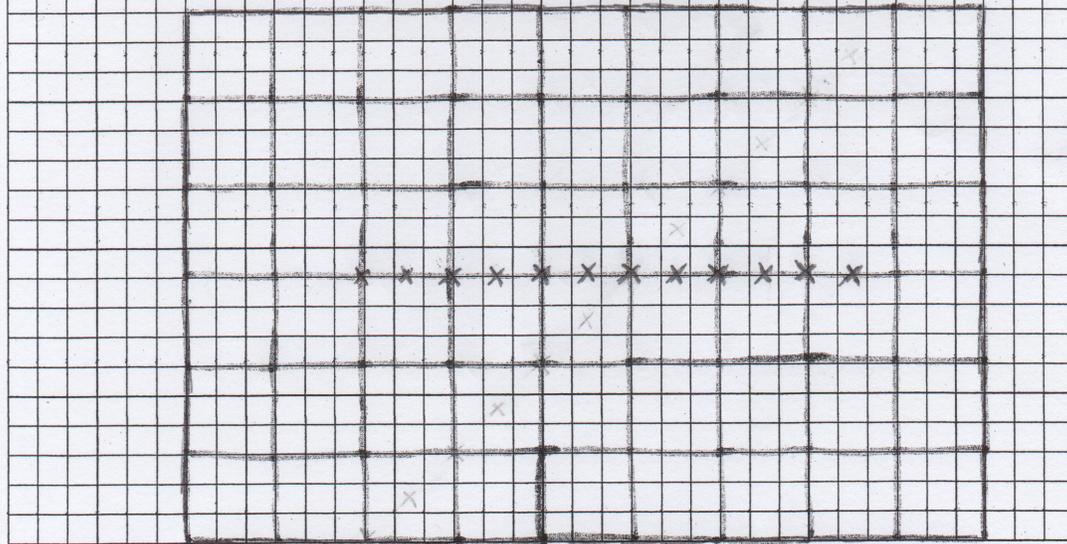
- 8 counts
- single time

AUDIENCE

Set 6 - 12 counts
- Single time



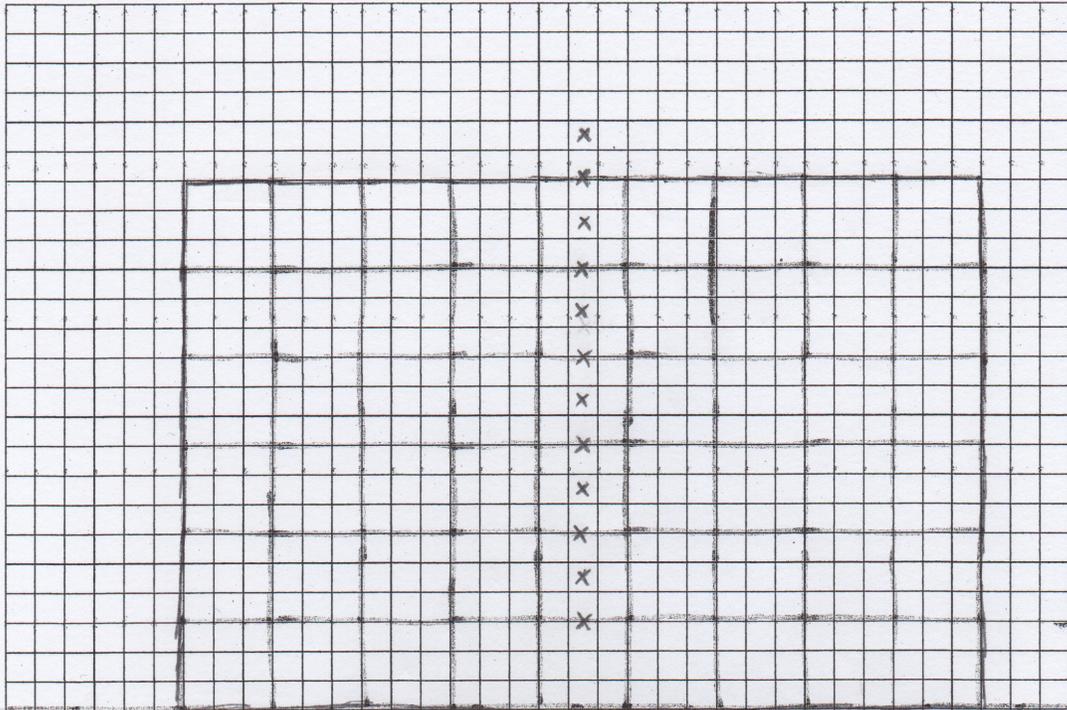
Set 7



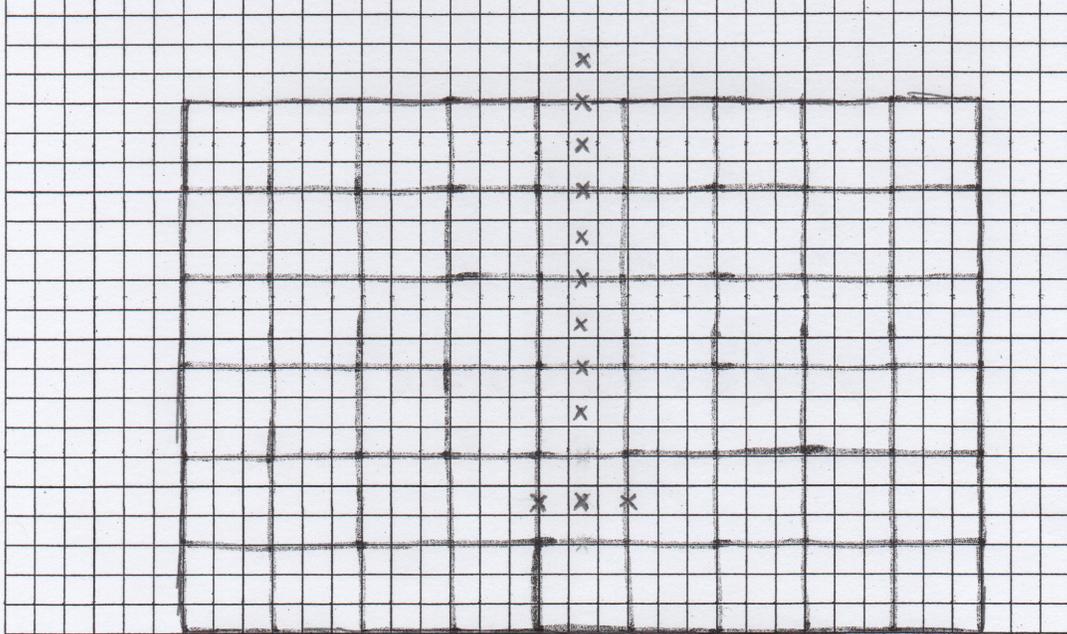
- 12 counts
- Single time

AUDIENCE

Set 8 - 16 counts
 - single time, fold into vertical line



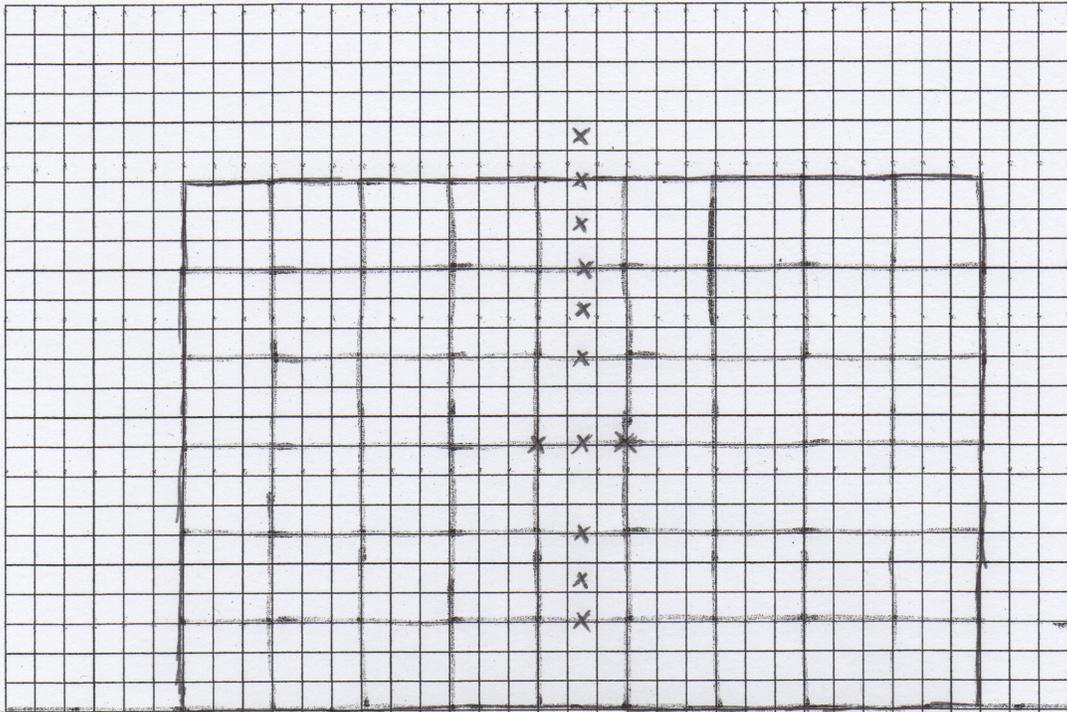
Set 9a
 sub-set



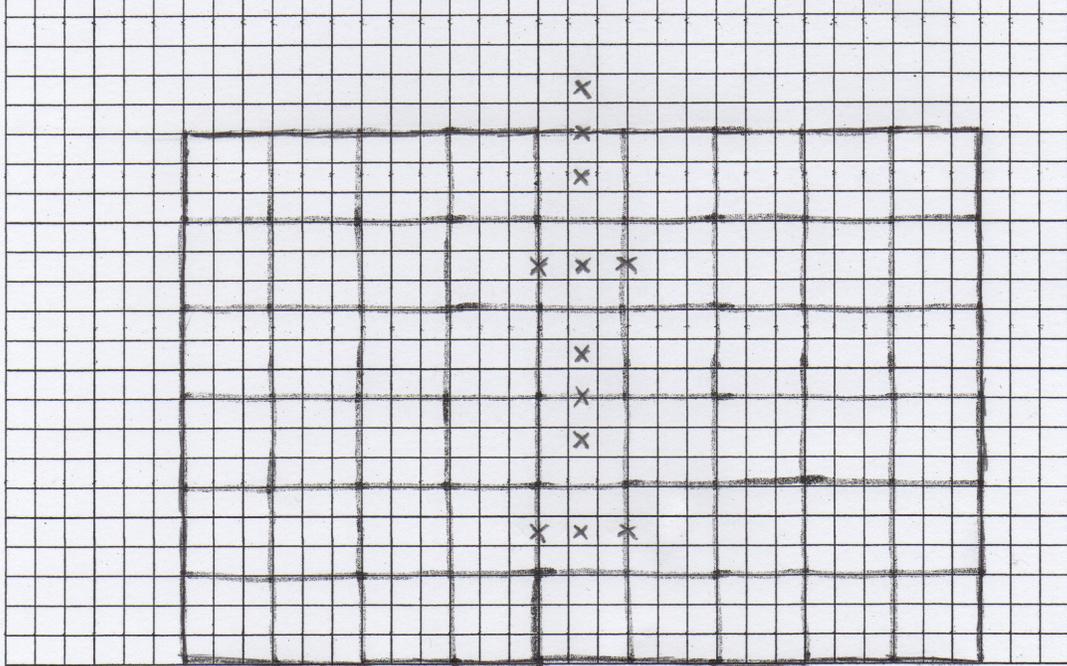
- 2 counts - first sub set of 16 count rotation ripple - groups of 3 rotate, stepping of sequentially every 2 counts
 - single time -

AUDIENCE

Set 9b - 2 counts



Set 9c

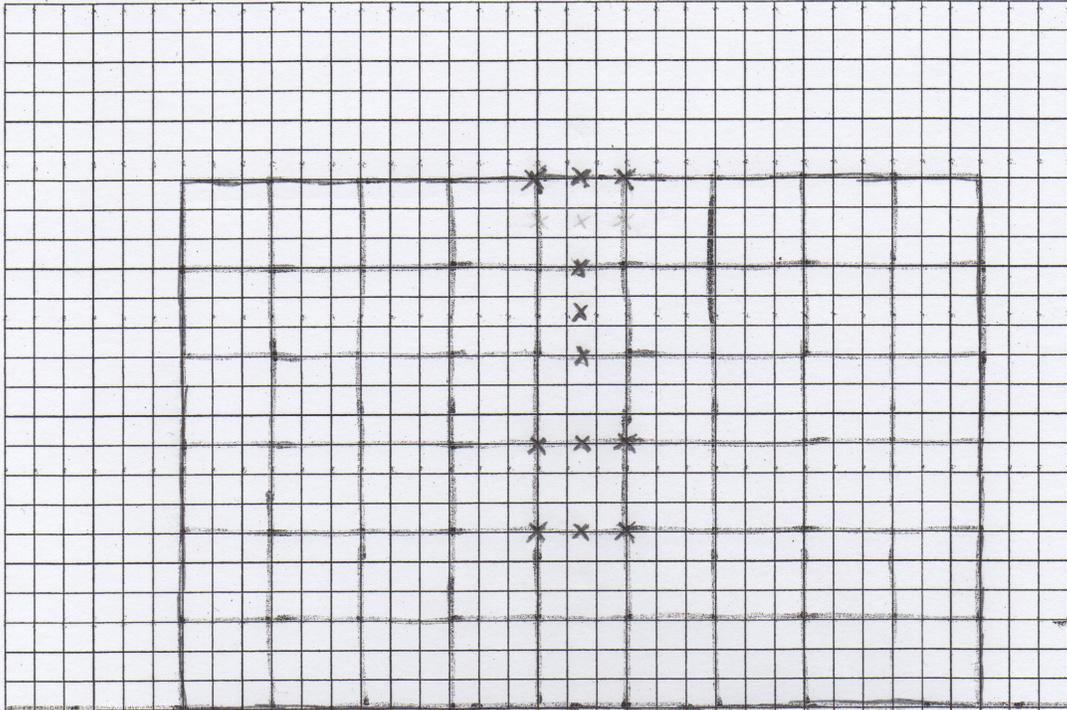


- 2 counts

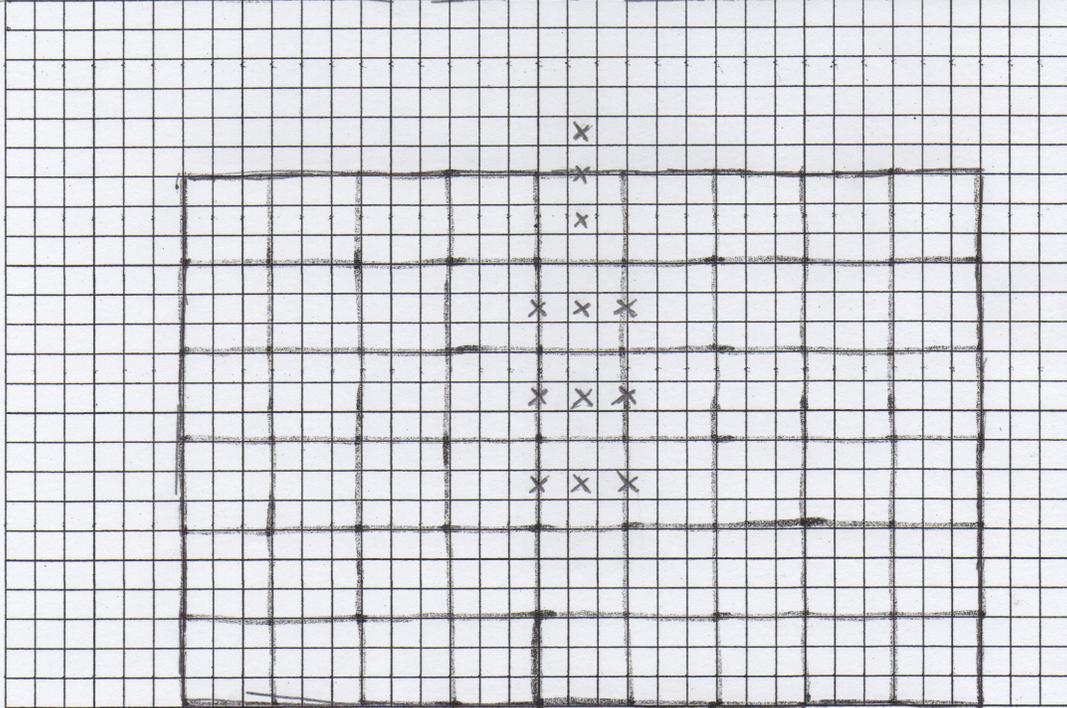
AUDIENCE

9d - 2 cts

- back groups continue rotating
- front line begin pushing backwards



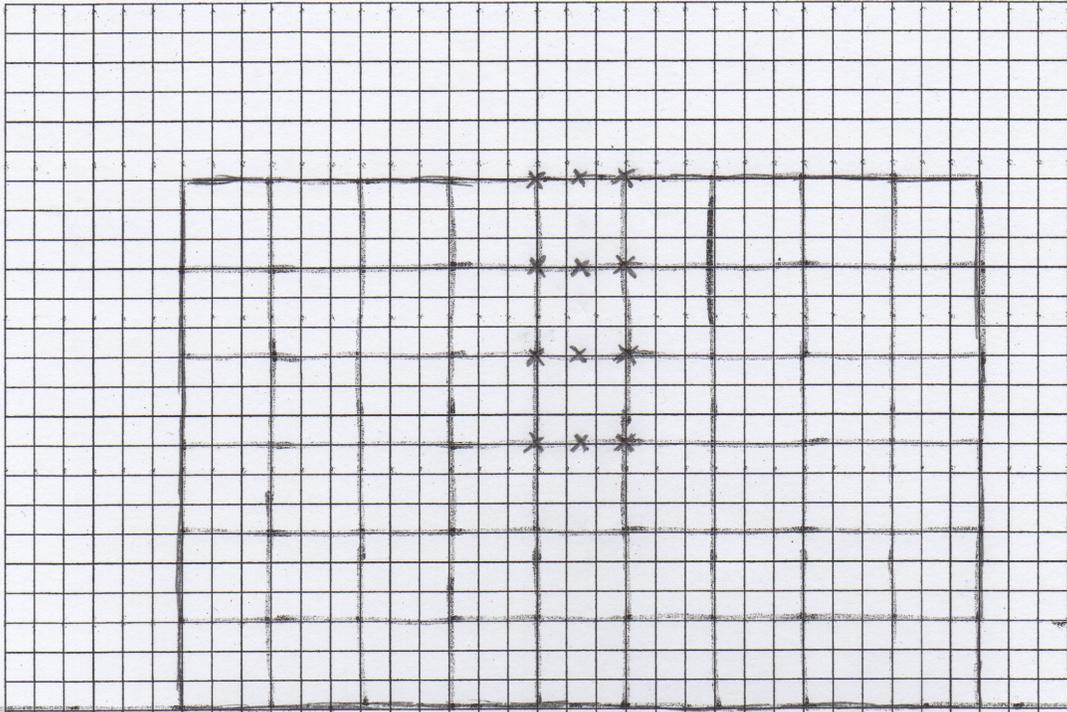
9e



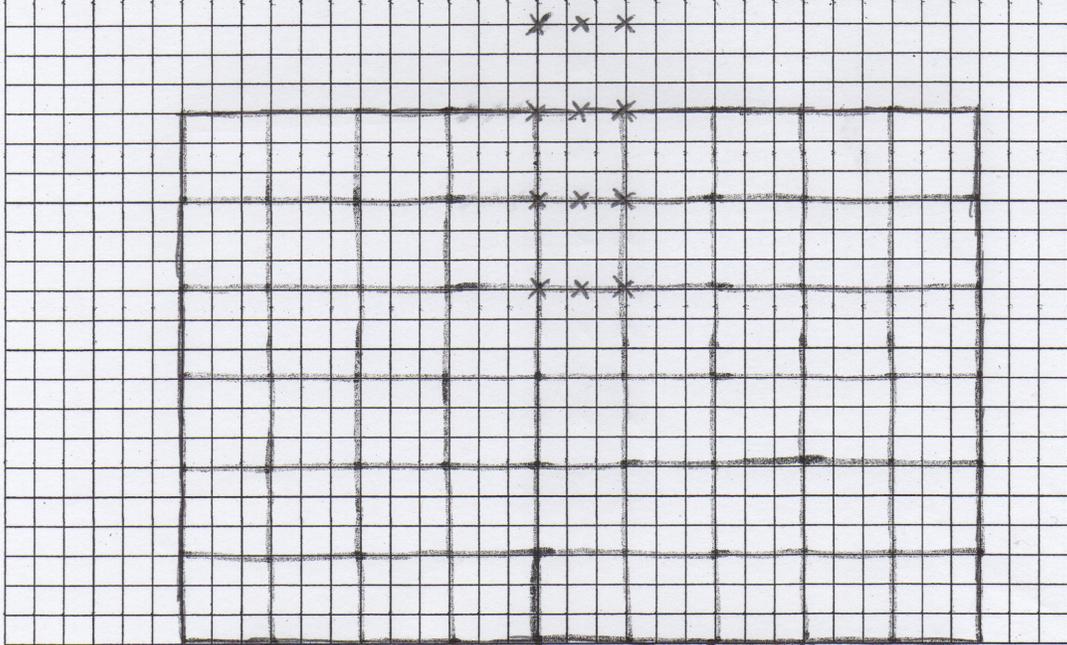
- 2 counts

- second group begin pushing back AUDIENCE

9f - 2 counts



9g

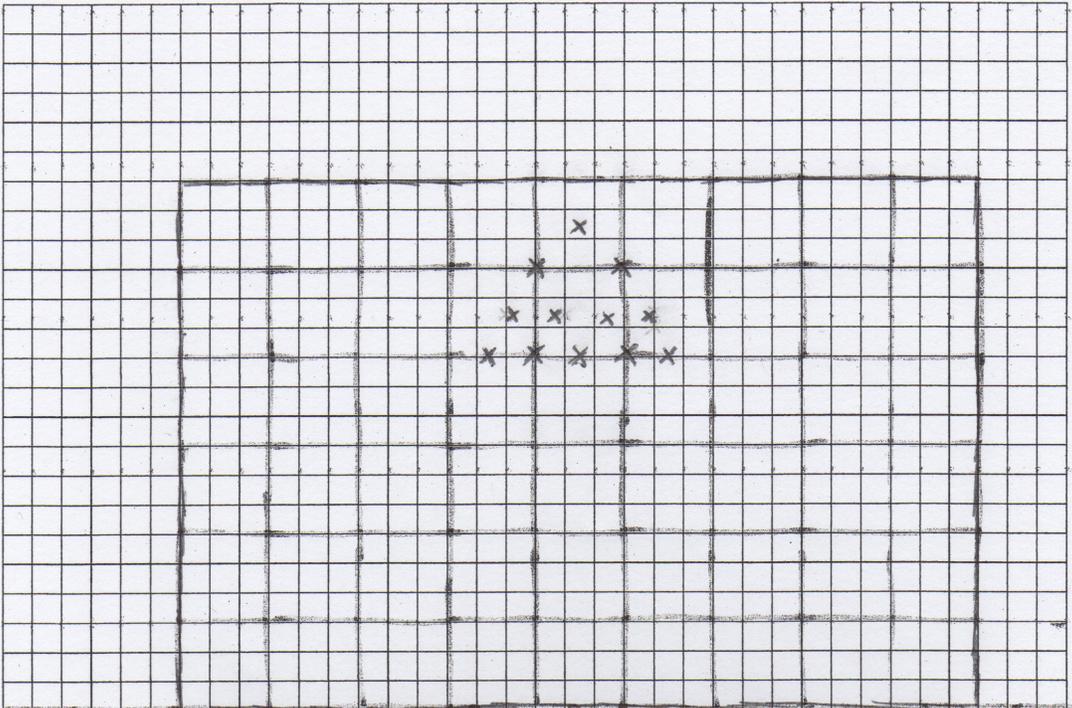


- 4 counts

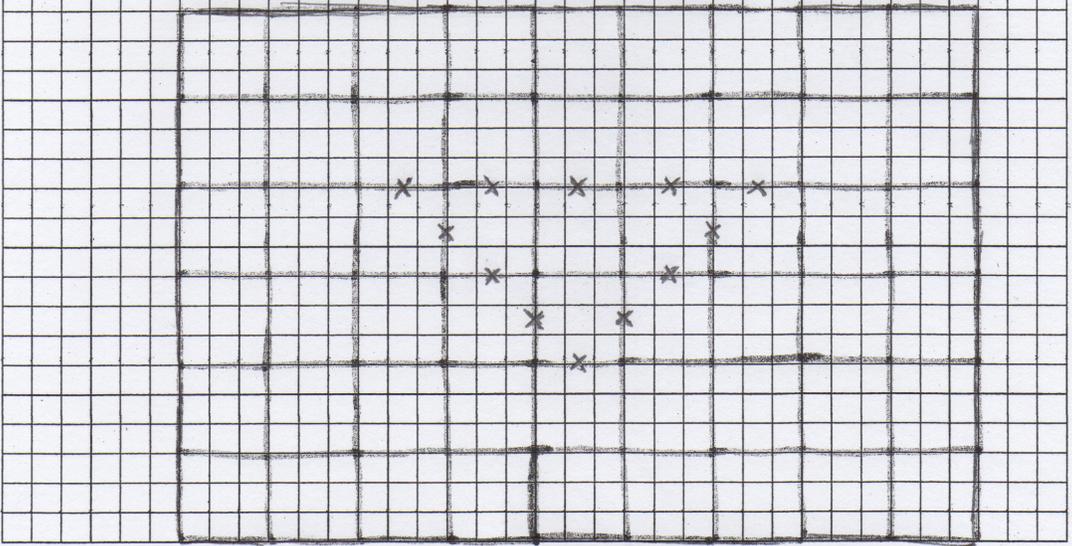
- All push straight back

AUDIENCE

10 - 8 counts



11

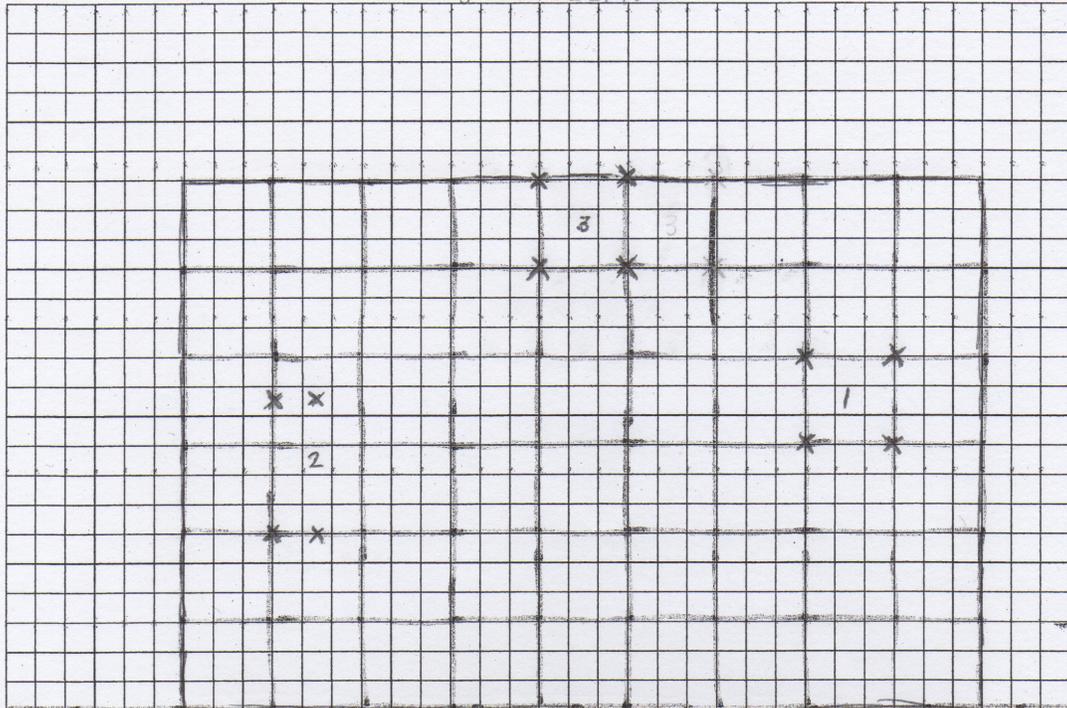


- 8 counts

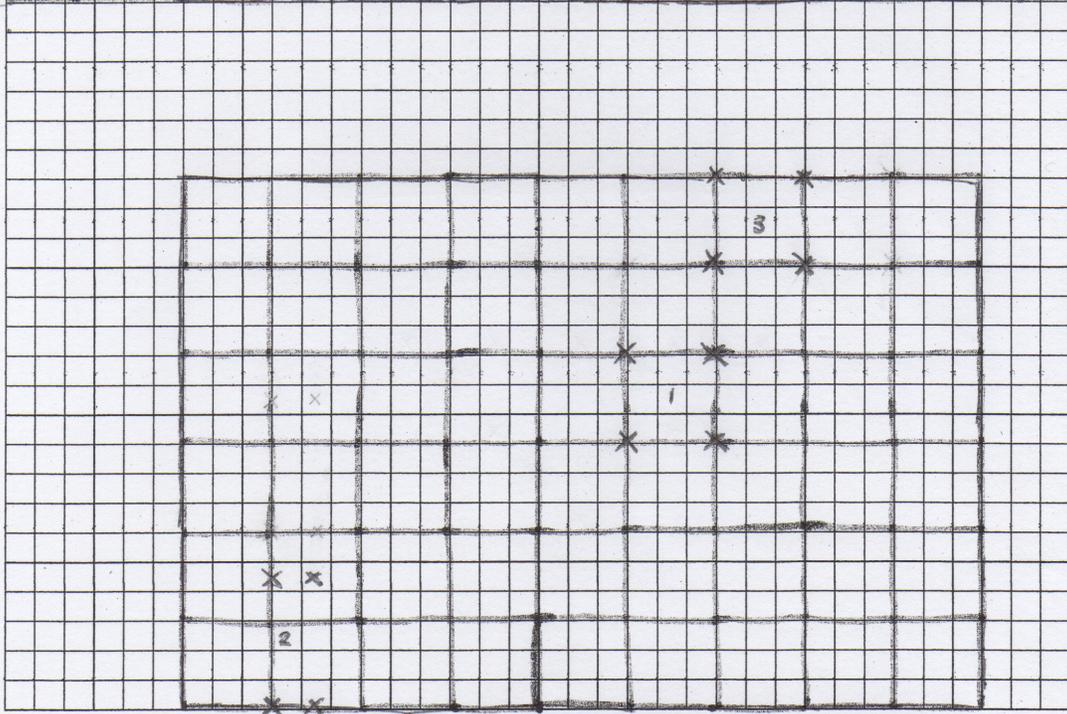
AUDIENCE

12 - 16 count scatter

Group 1 - trumpet 1, baritone 1
2 - trumpet 2/3, mellophone
3 - baritone 2, tuba



13



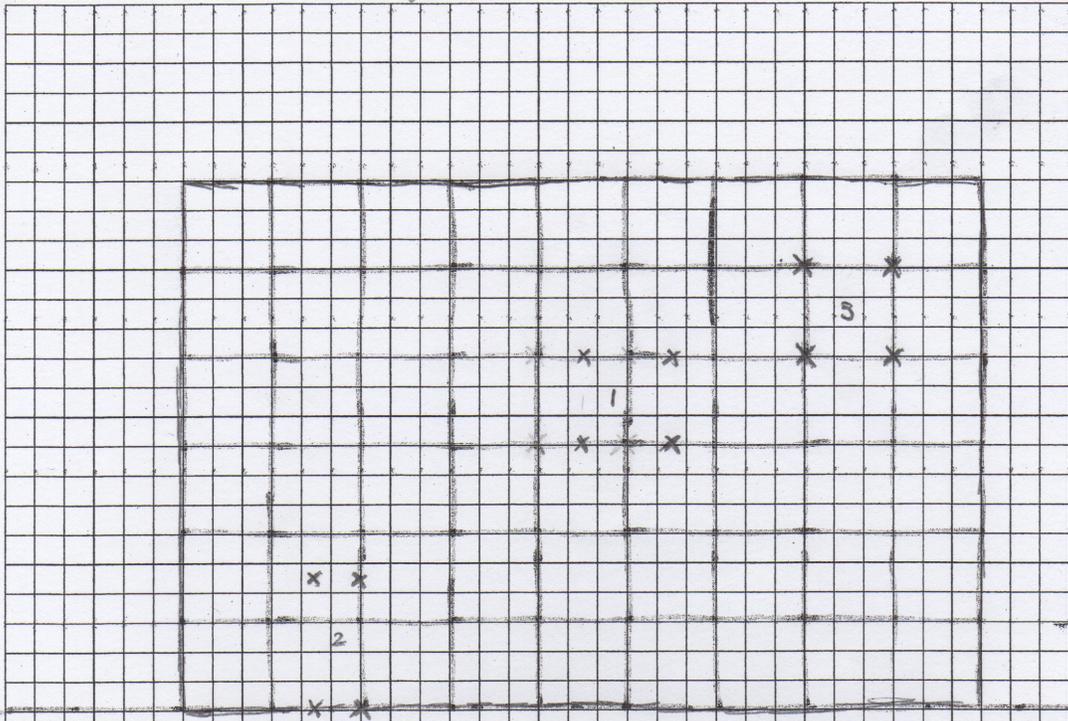
-16 counts

AUDIENCE

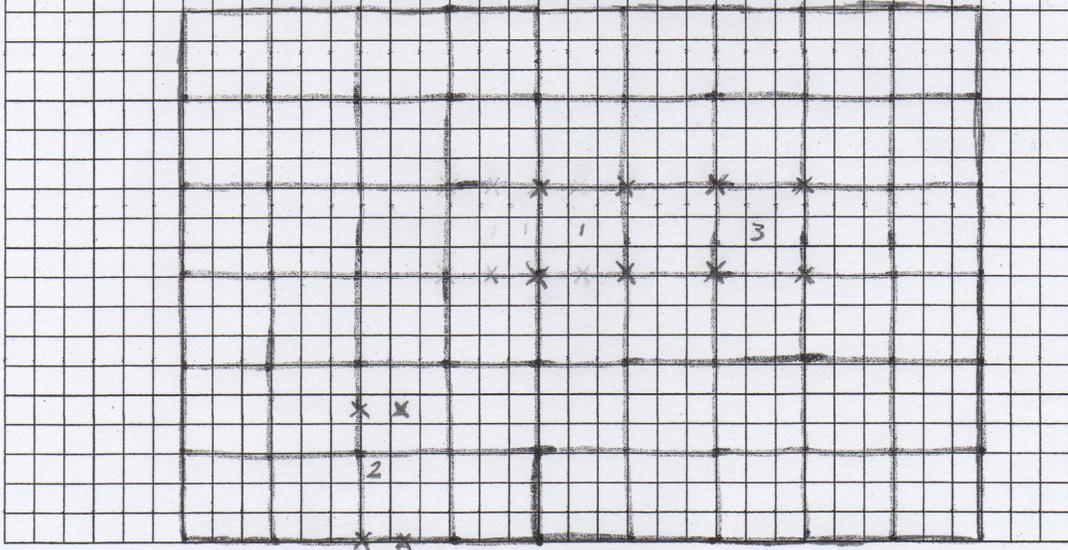
Group 1 - move 4, leg swing 4 - repeat
2 - move 4, pile 4 - repeat
3 - leg swing 4, move 4 - repeat

14a -4 counts

group 1 - half time
2 - "cadets" rotation (half circle around)
3 - single time



14b

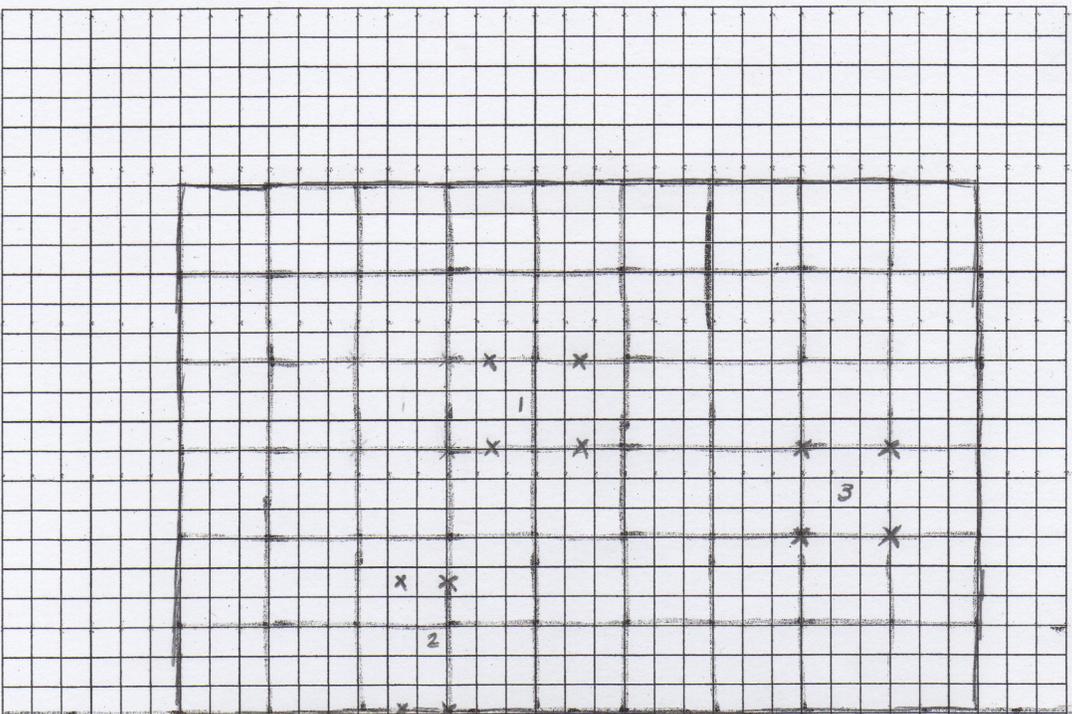


-4 counts
-continue same moves

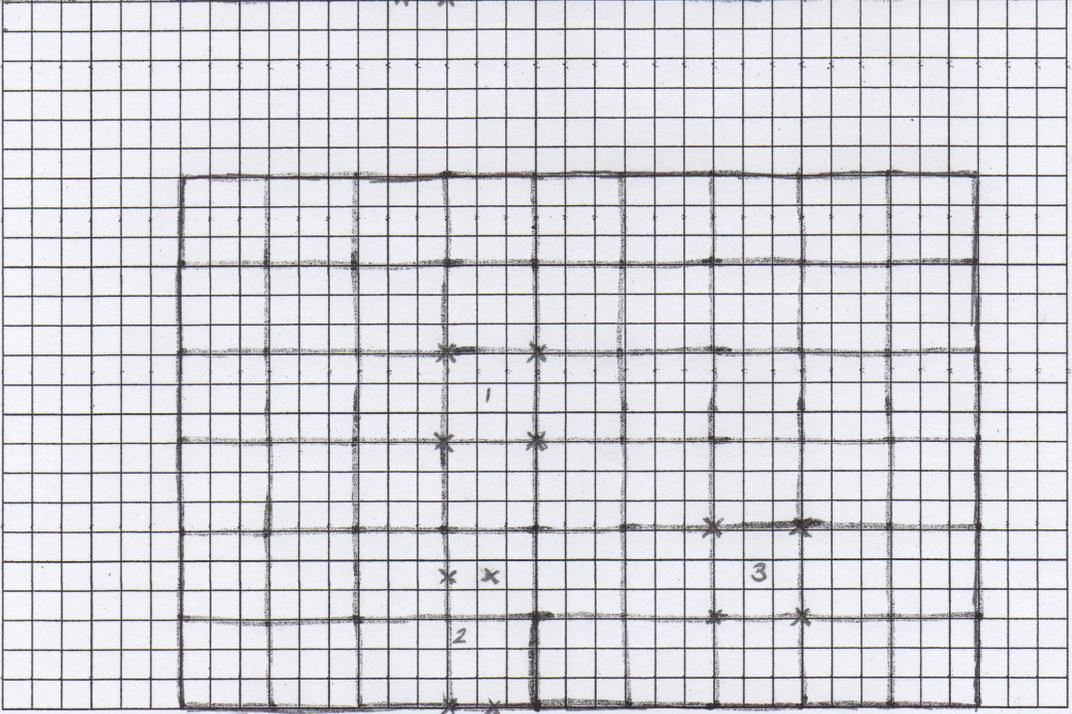
AUDIENCE

14c

-4 counts
-continue same moves



14d

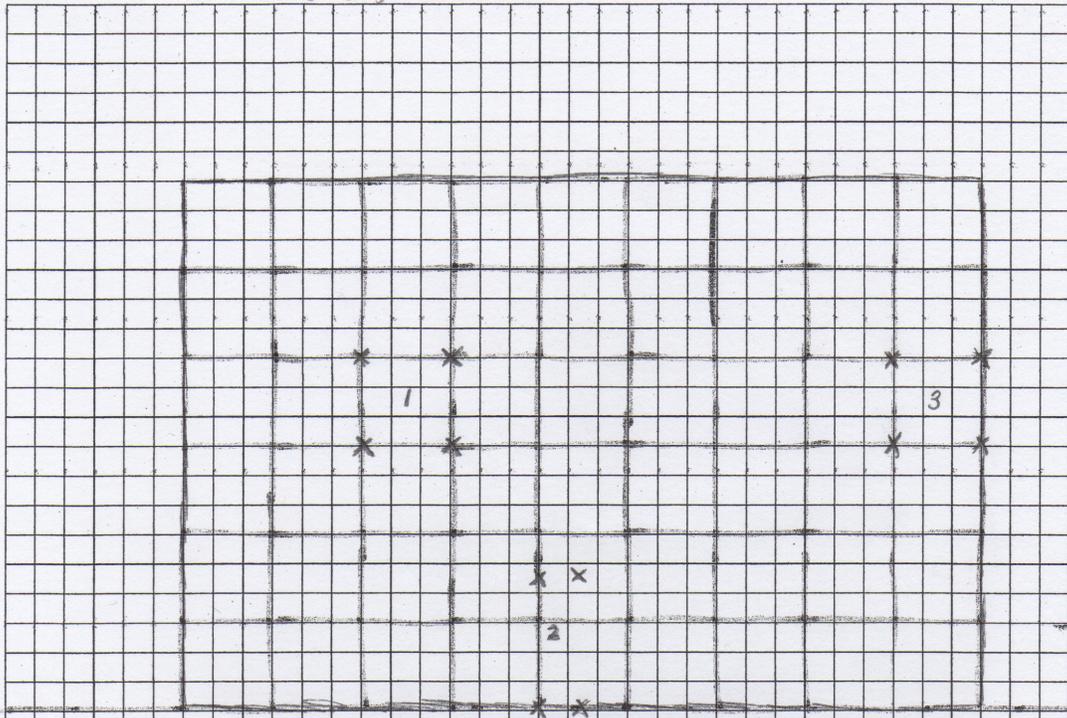


-4 counts
-continue same moves

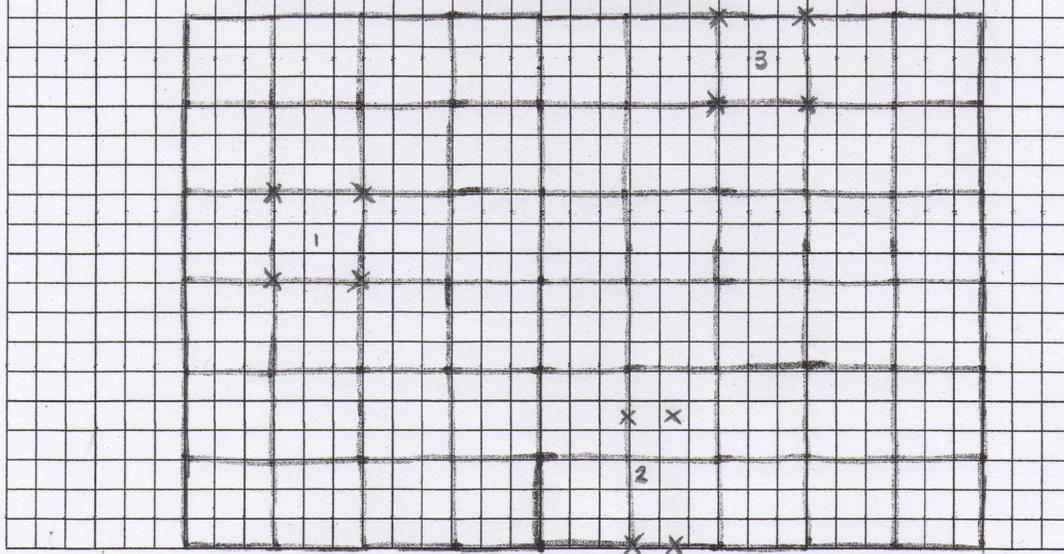
AUDIENCE

15a - 8 counts

Group - 1-plié for 2, stand up for 2-stepping out w/ right foot
2-continue
3-single time



15b

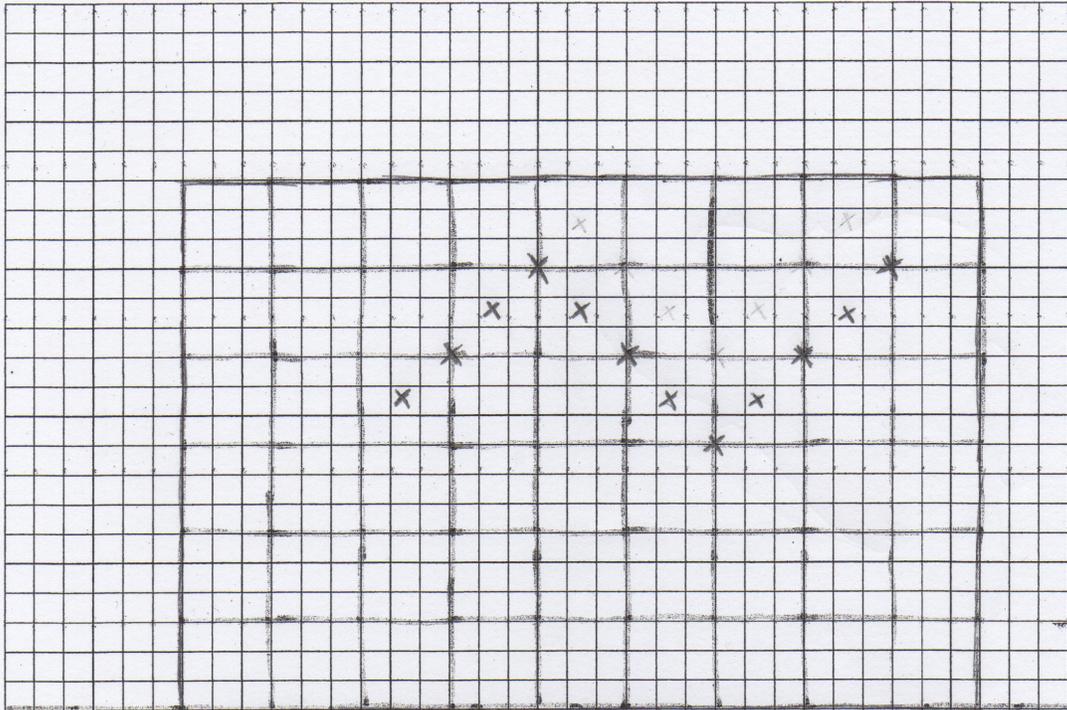


-8 counts

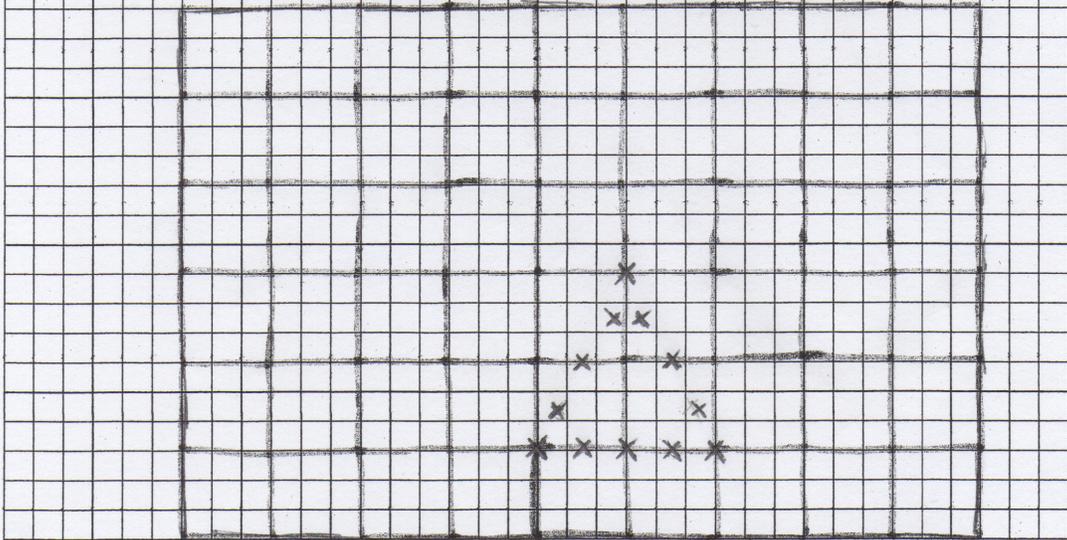
-continue same moves

AUDIENCE

18 -16 counts



19



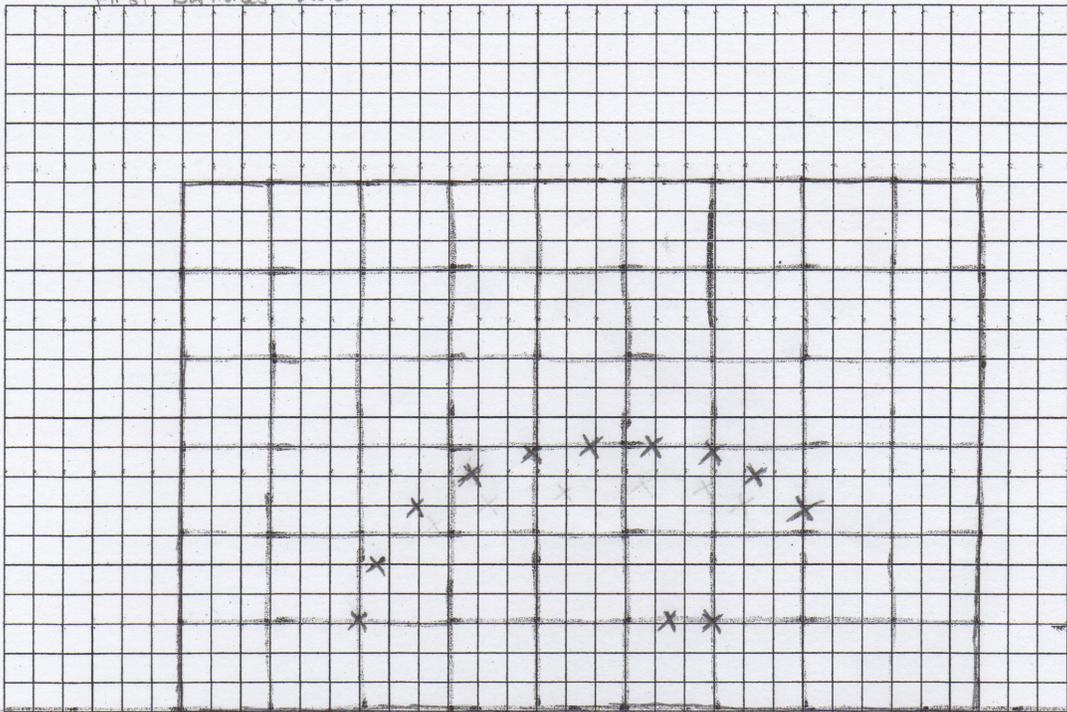
- move 12, hold 4
- hold

AUDIENCE

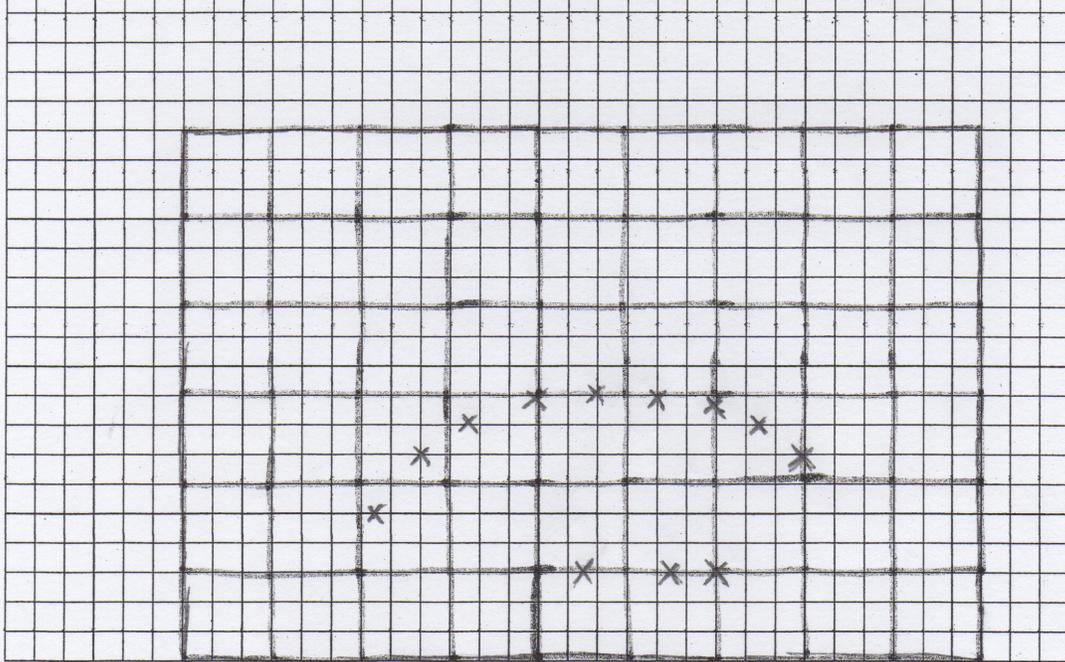
Set 20

- 16 counts
- single time
- first baritone hold

Untitled 4



21



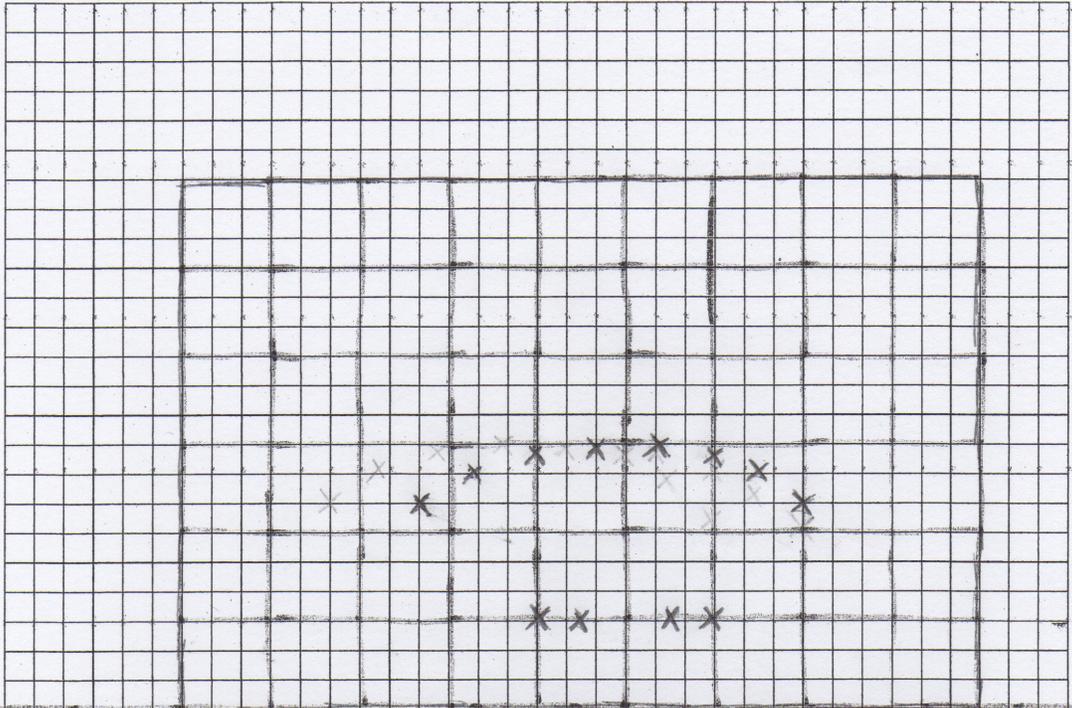
- 8 counts

- all hold, except 1st Mellophone

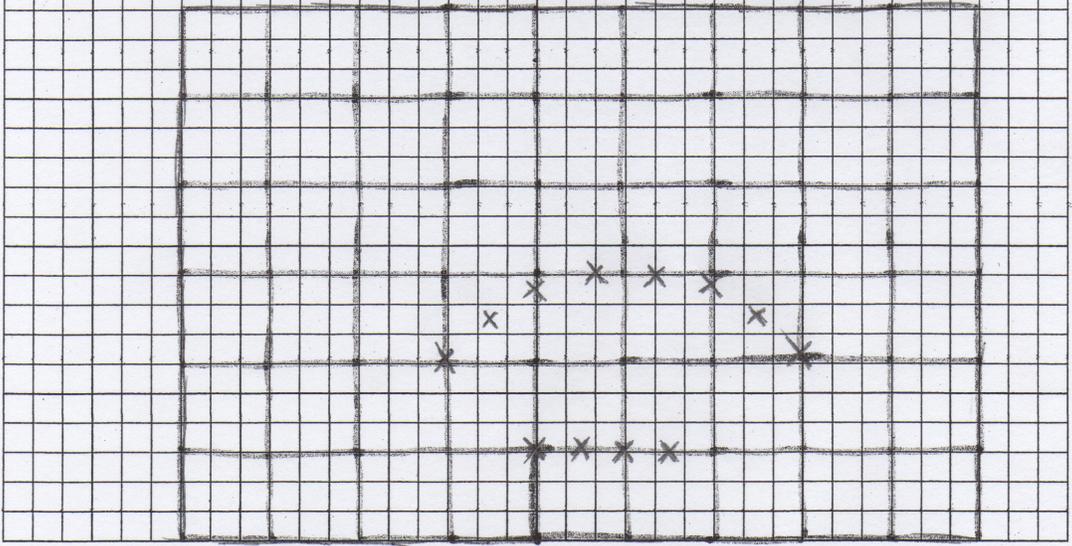
AUDIENCE

22

- 8 counts
- All hold, except 3rd Trumpet



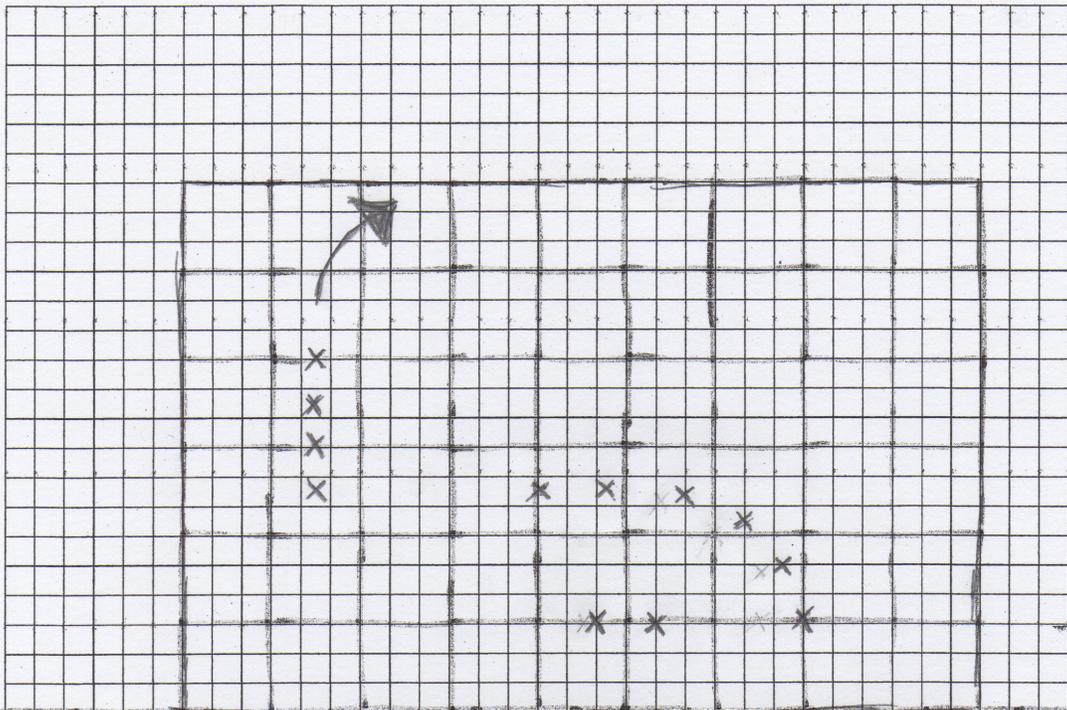
23



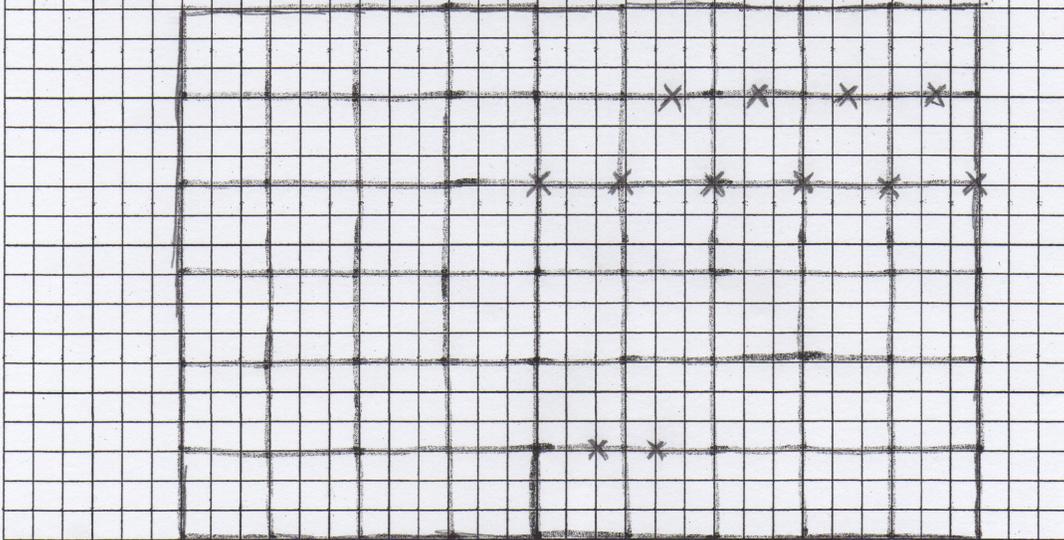
- Move 16, hold 32

- All except trumpets → turn **AUDIENCE** back field cts 15, 16 → turn front 2 cts before entrance

24 - 16 counts - trumpets ripple away and scatter



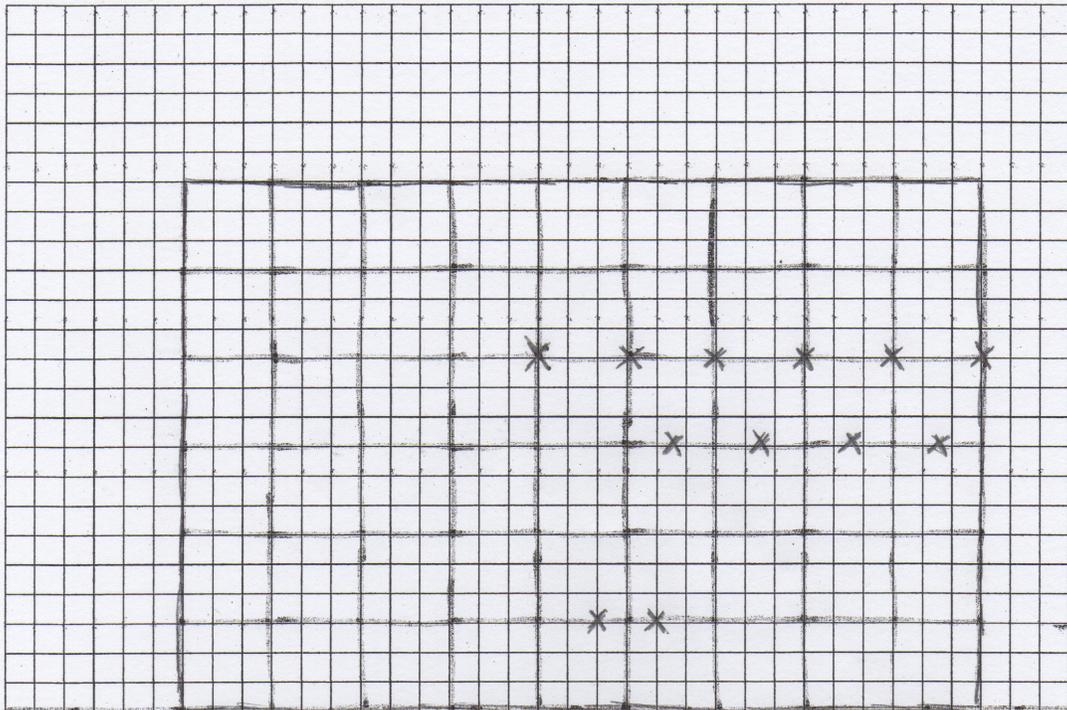
25a



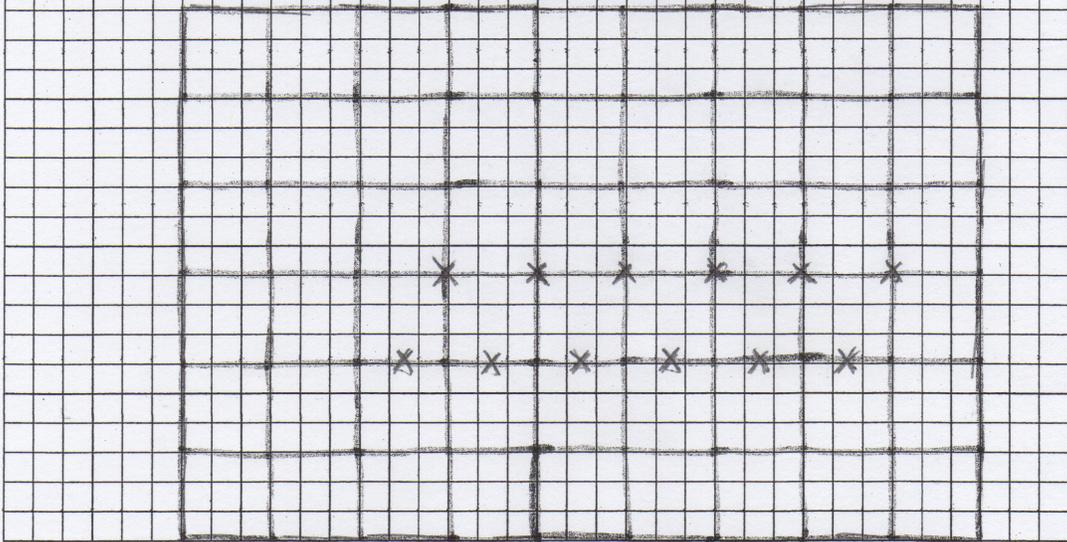
- 12 counts
- baritones

AUDIENCE

25b - 4 counts
- trumpets - toe down, half time



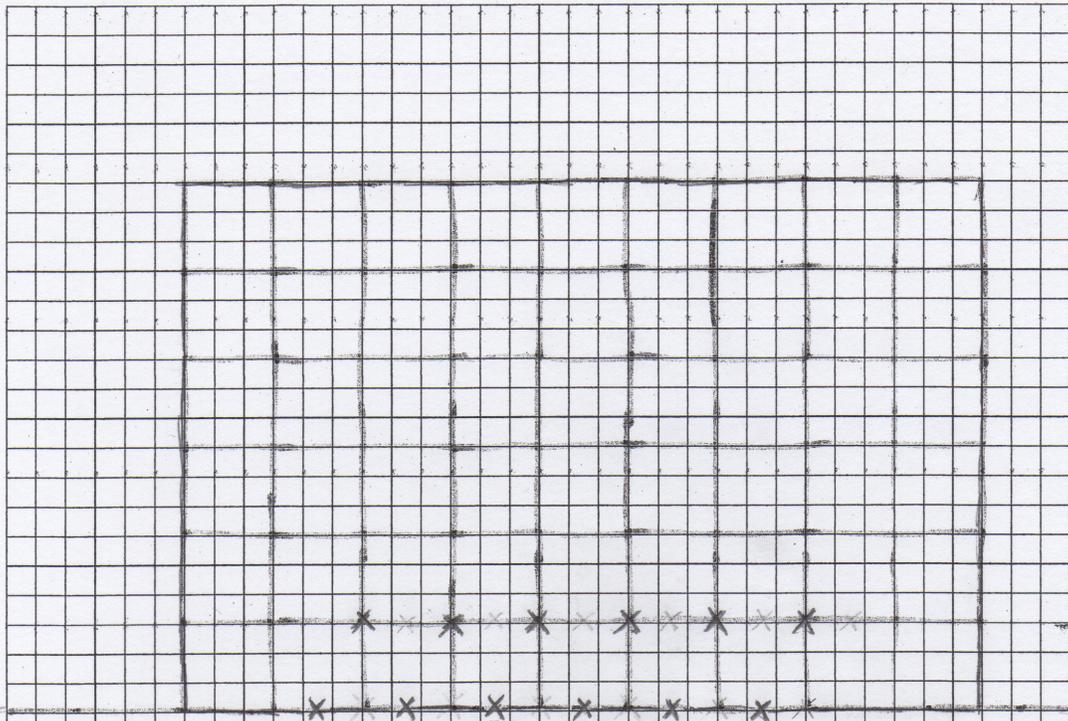
26



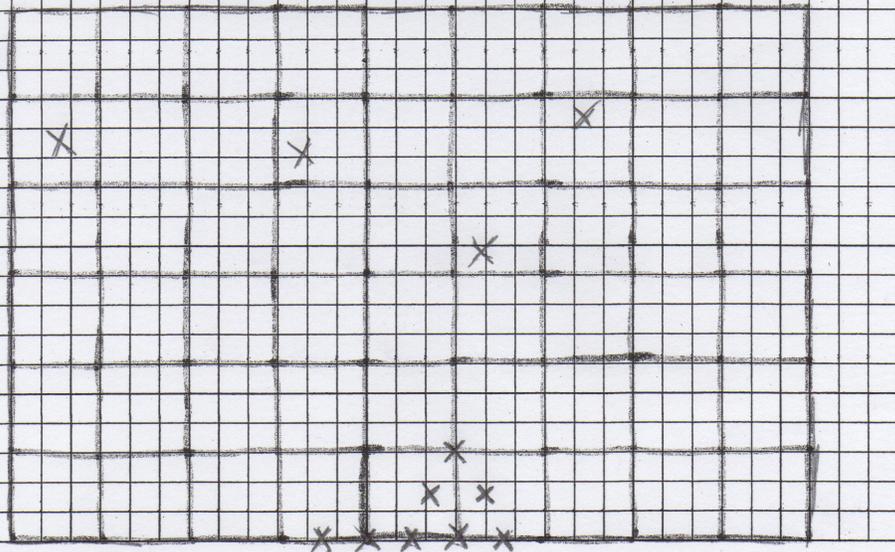
- 8 counts

AUDIENCE

27 - move 8 counts, hold 16



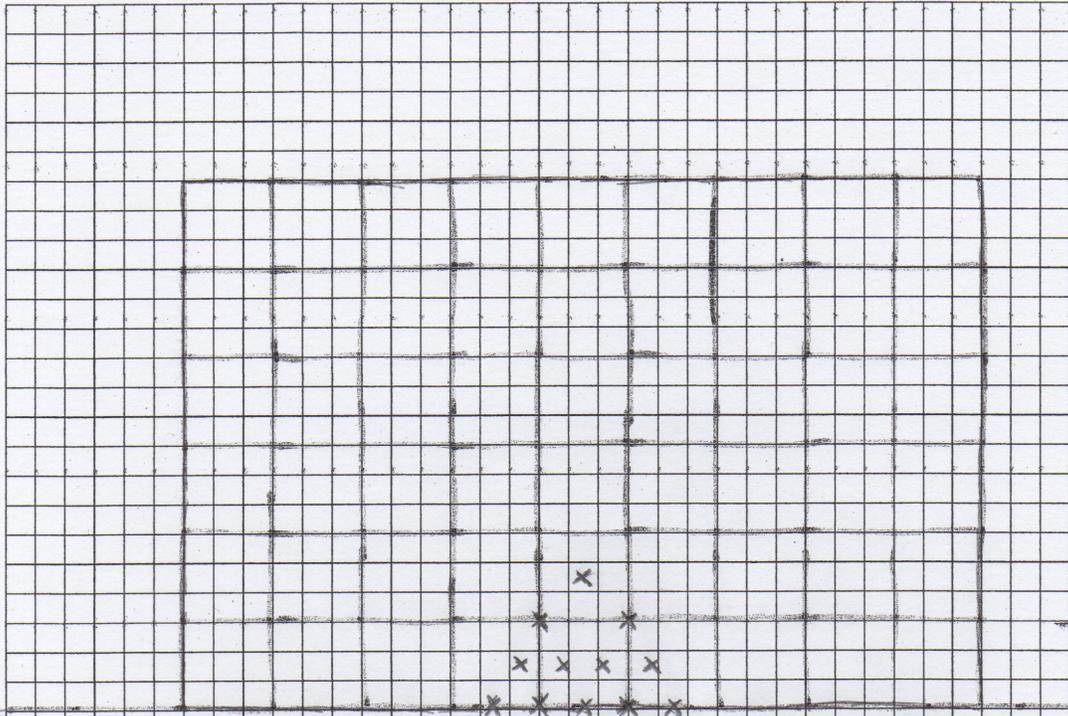
28



- 16 counts

- baritone ripple off to Scatter AUDIENCE

29 - hold 16
- baritone join form counts 9, 11, 13, 15



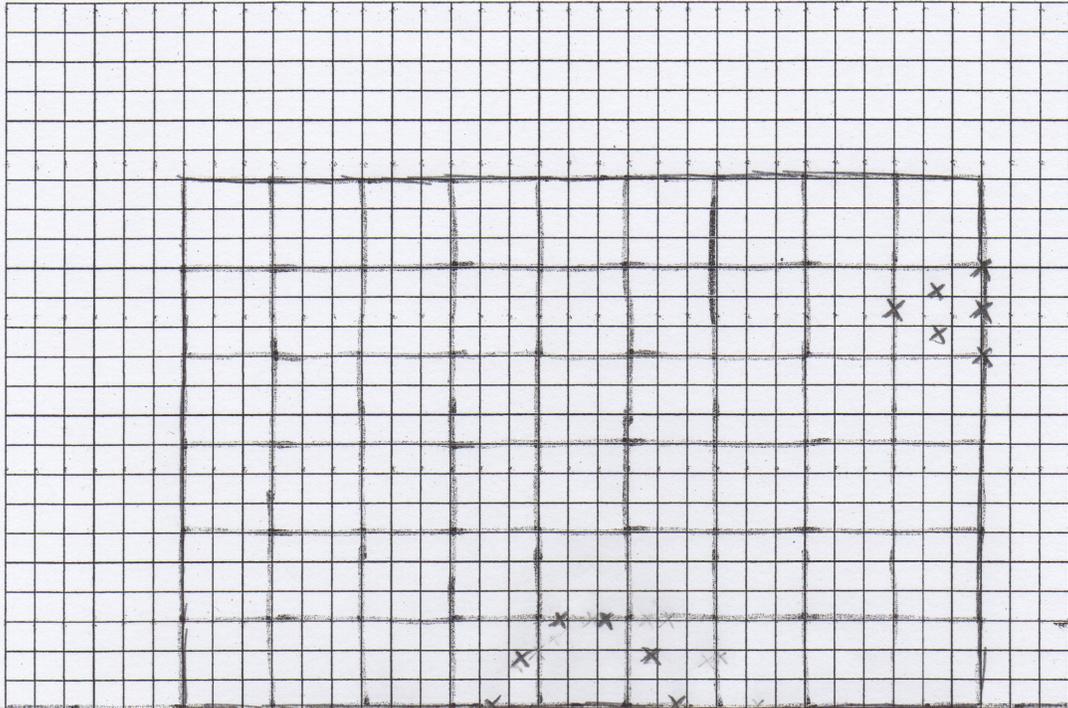
30



- hold 16
- trumpets scatter after cutoff AUDIENCE

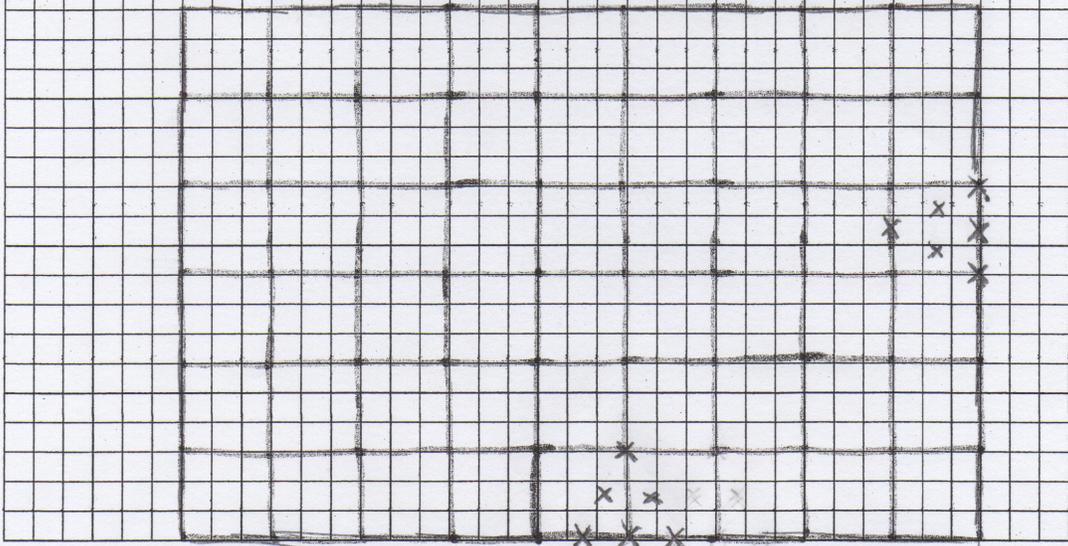
31 - 32 counts

- mello's scatter with trumpets
- low brass hold 4, move 8, hold to end



32

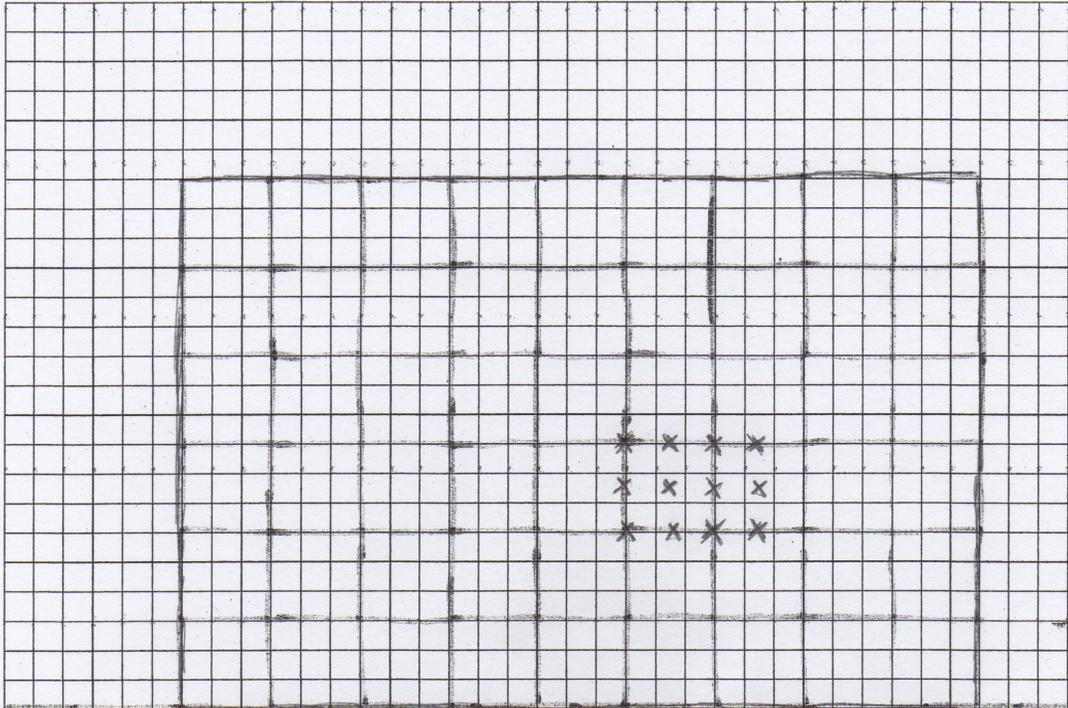
UNGOPPLEDIGOOK



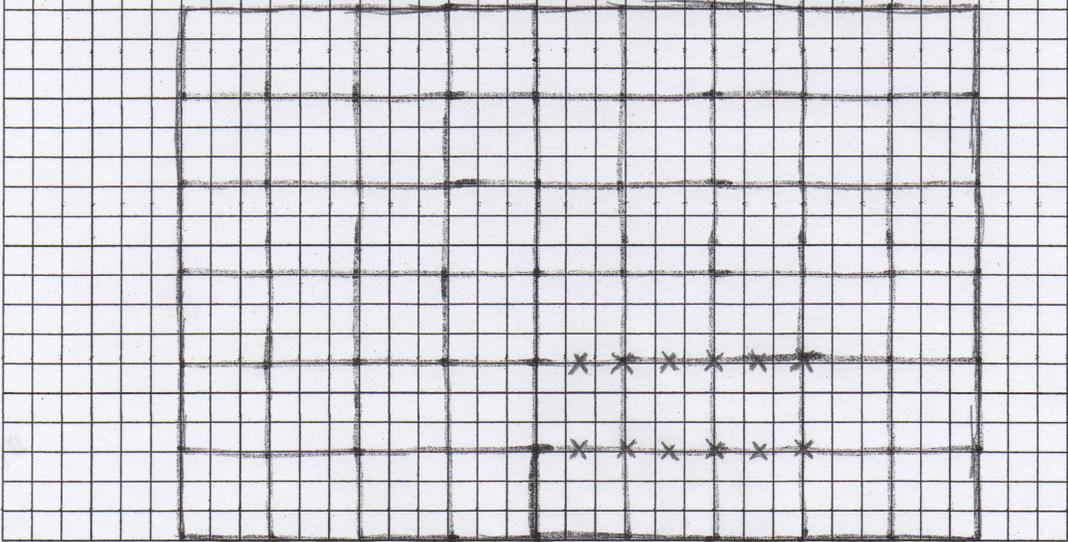
- 12 counts

- Step on downbeats (4 steps) AUDIENCE

33 -12 counts
-single time



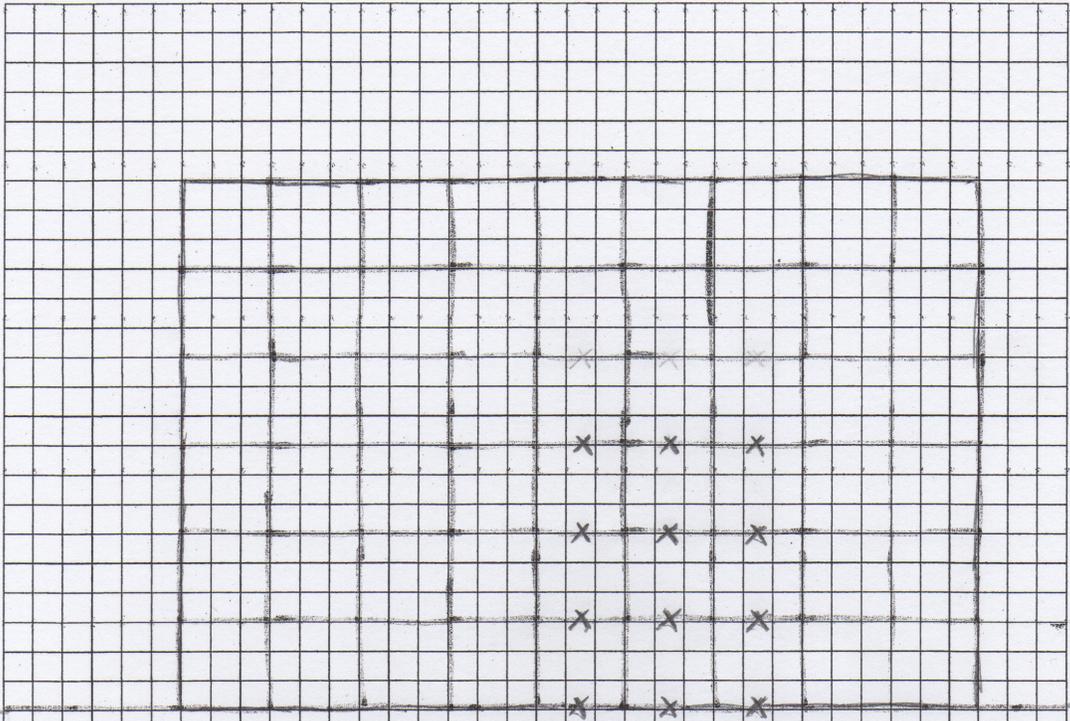
34



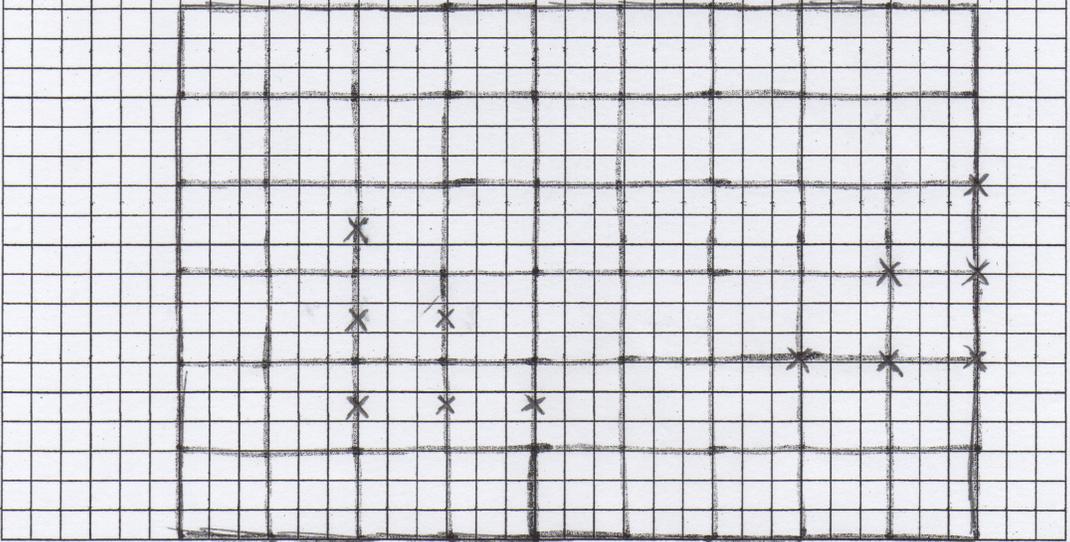
-move 12, hold 36

AUDIENCE

35 -8 counts



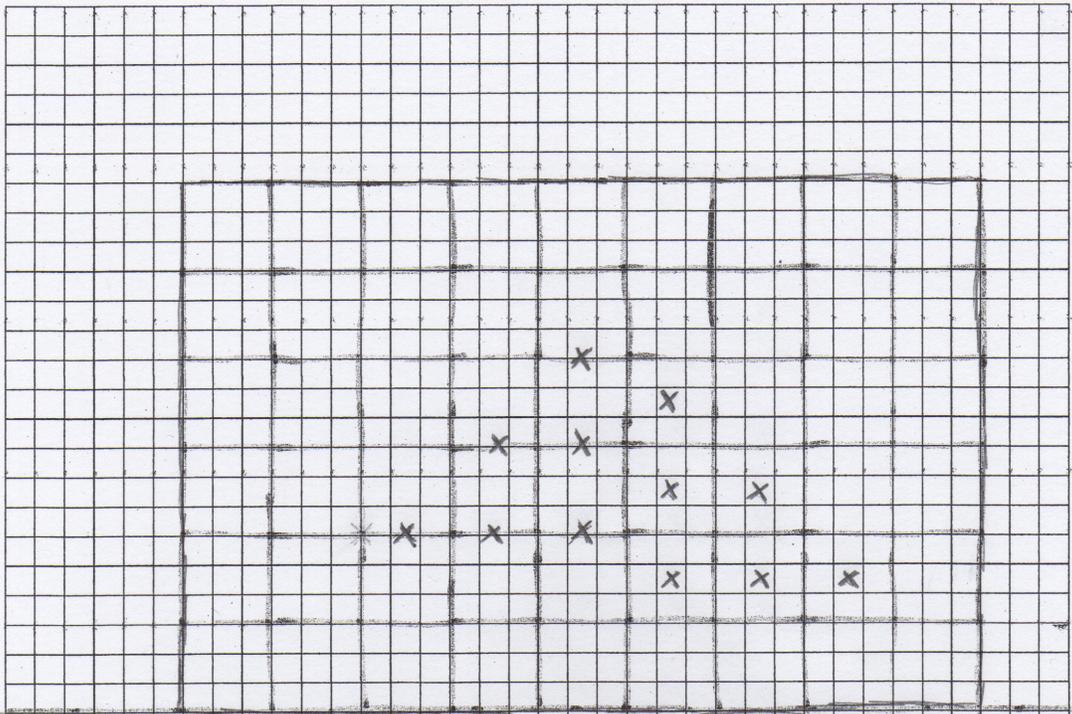
36



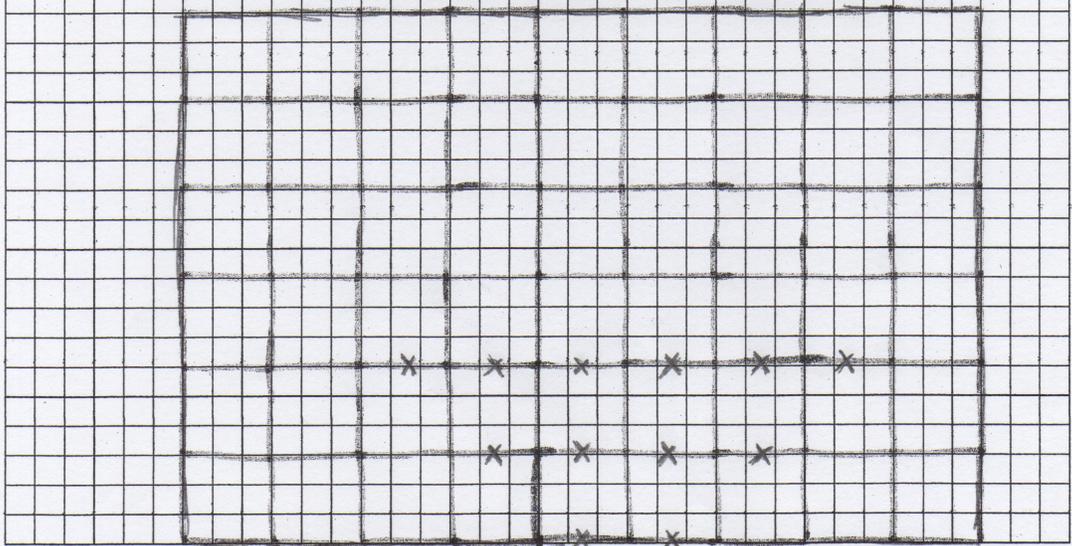
-8 counts

AUDIENCE

37 -move 12, hold 6



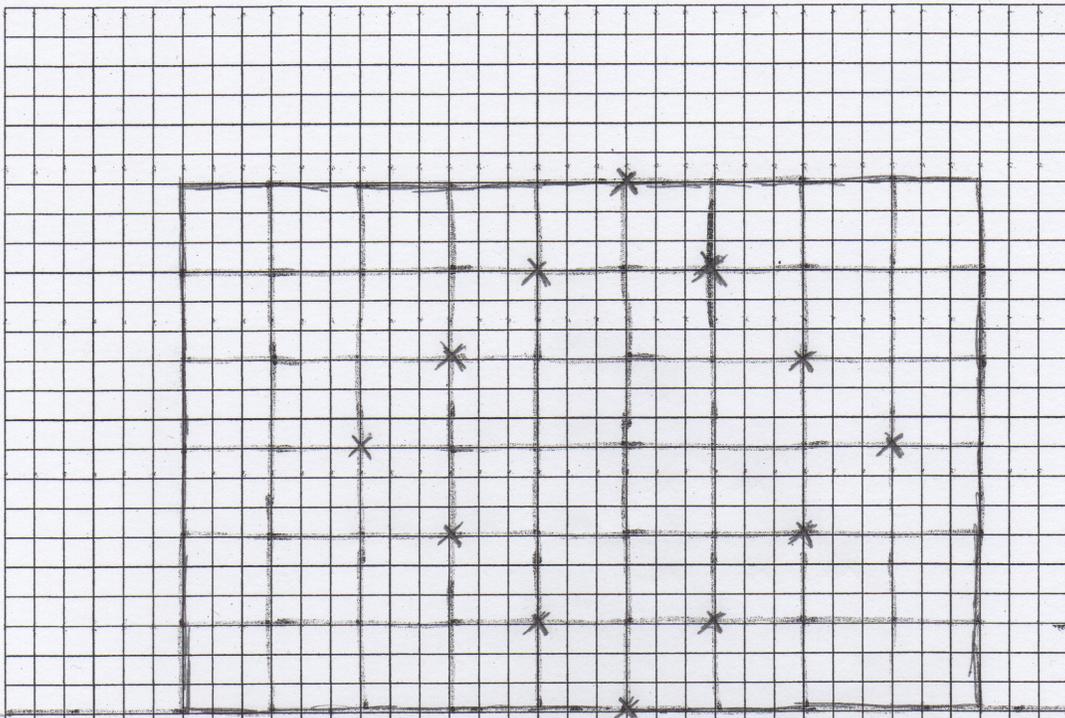
38



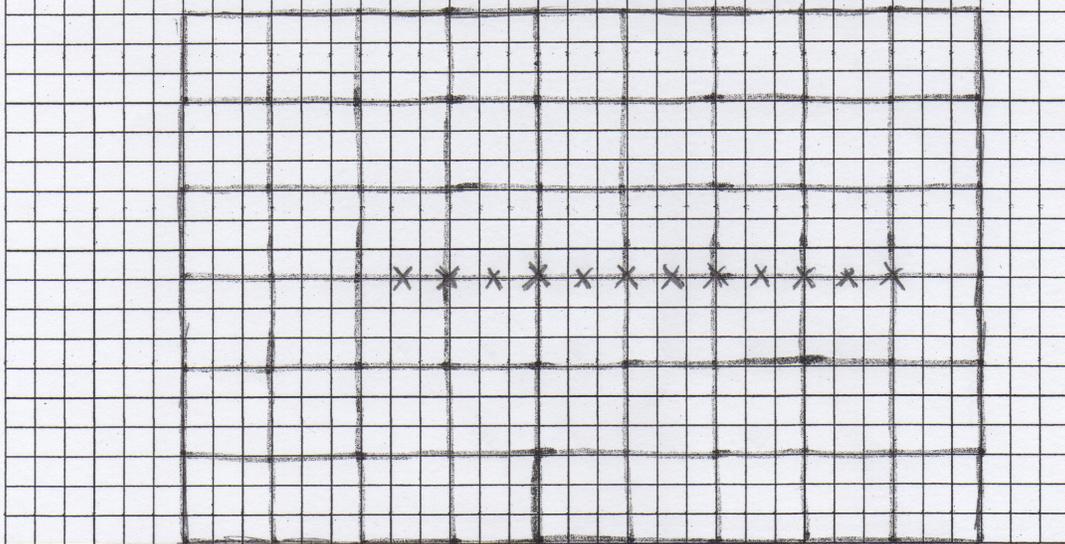
-move 12, hold 6

AUDIENCE

39 - move 12, hold 6



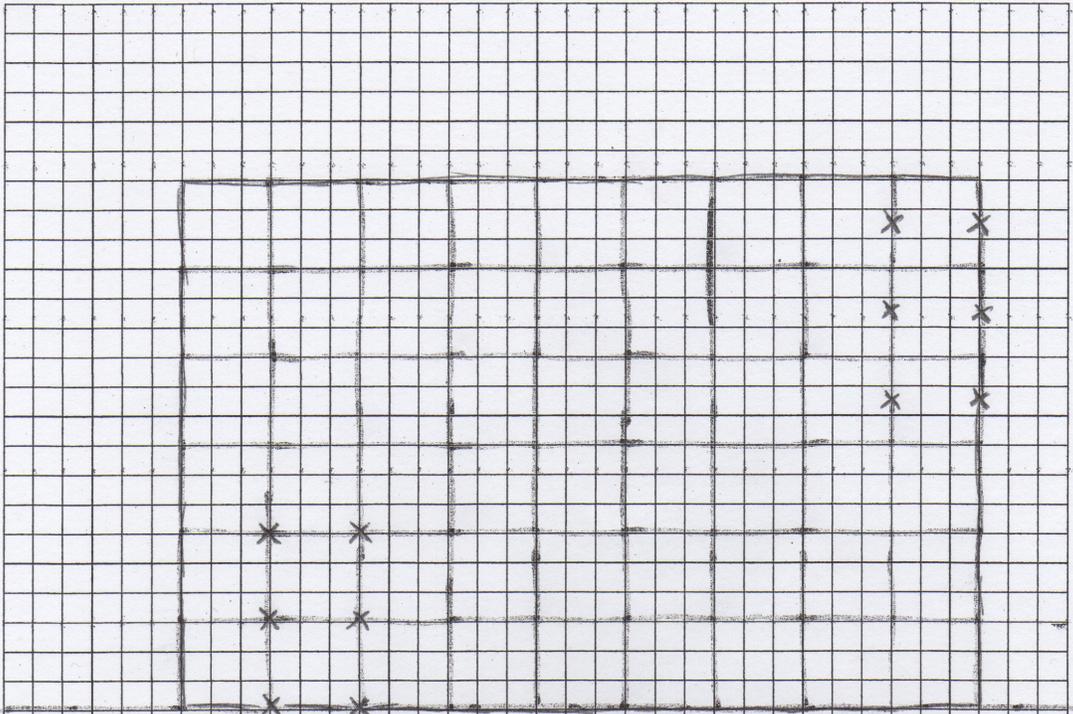
40



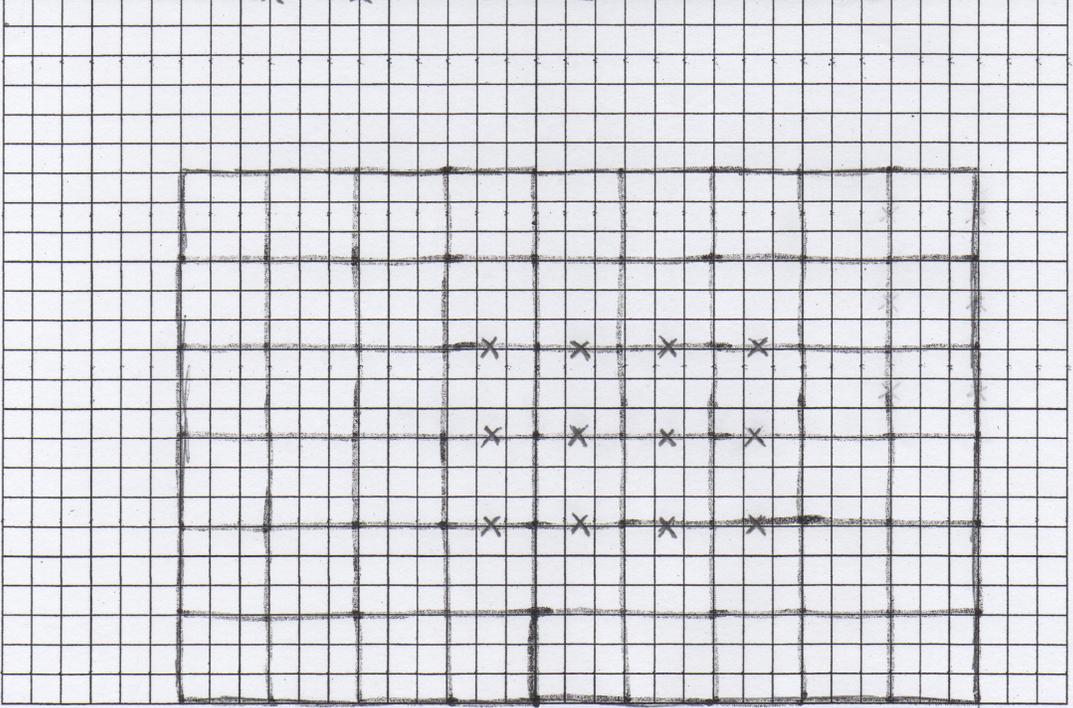
-move 12, hold 6

AUDIENCE

41 -21 counts



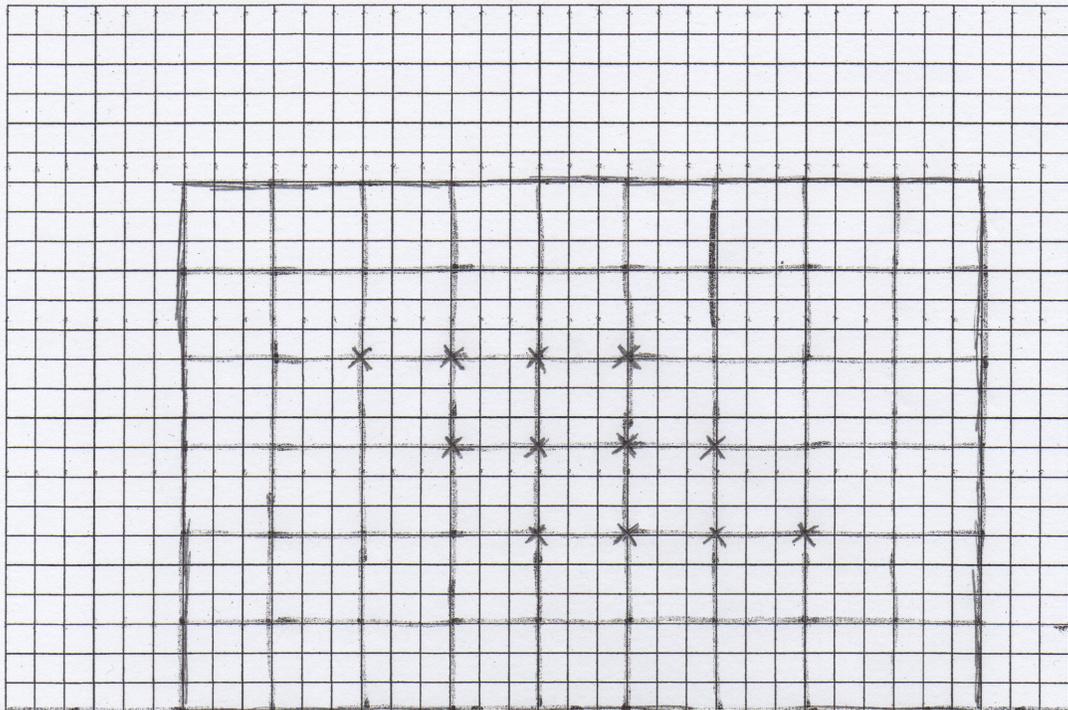
42



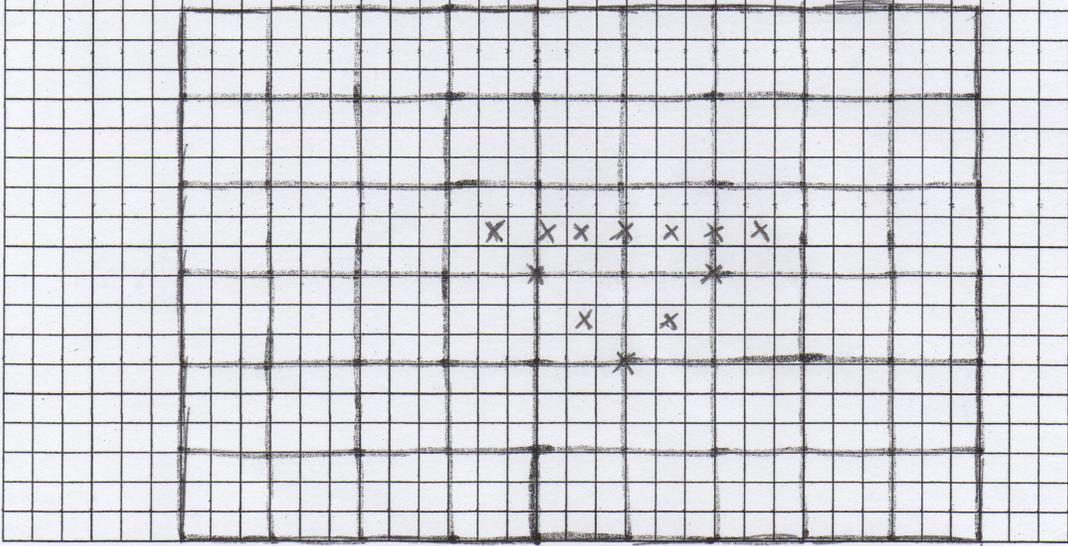
- 15 counts

AUDIENCE

43 - 12 counts - first two lines on down beat (2 steps)
 - move; hold. - back line single time



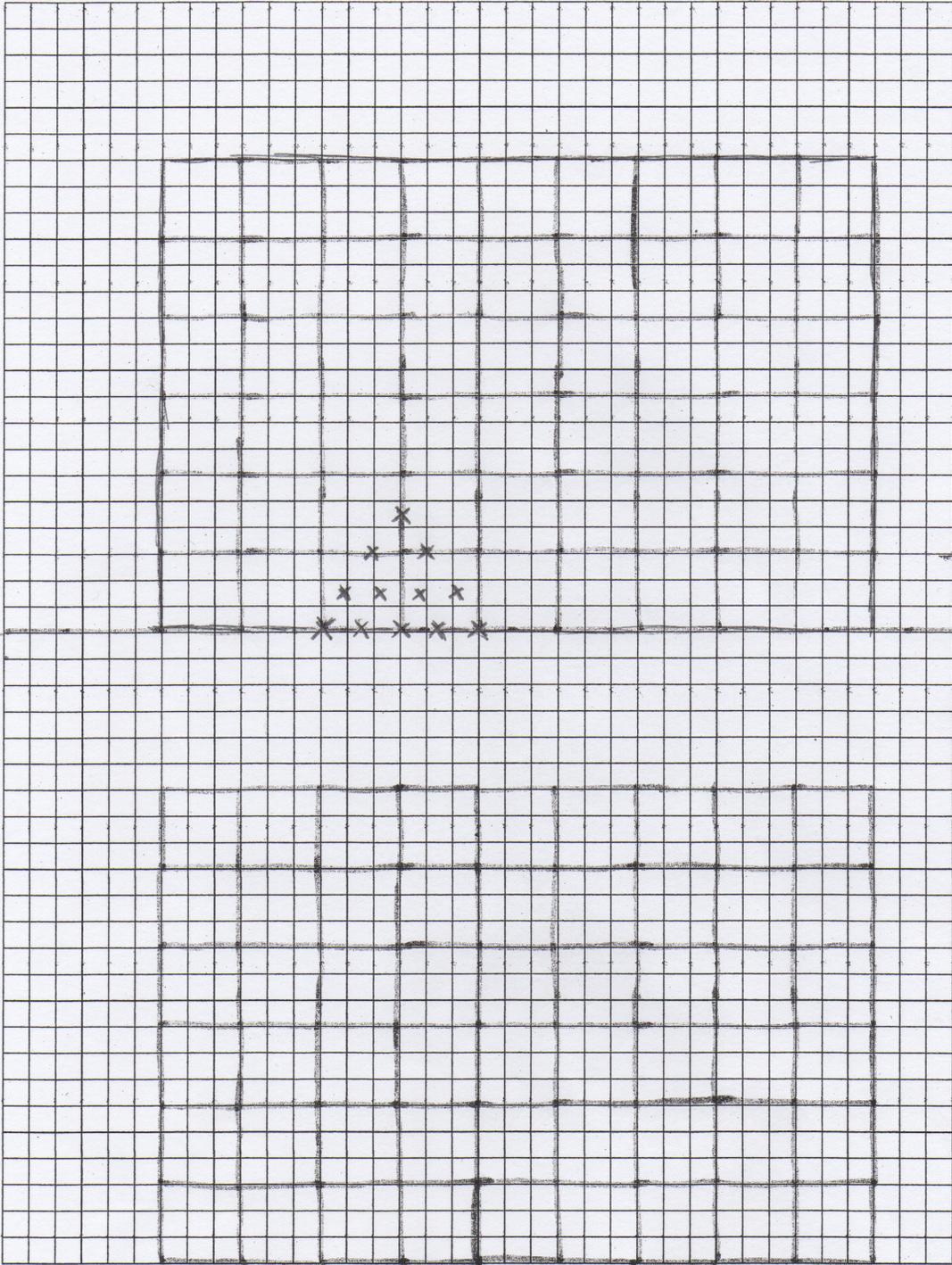
44



- 6 counts

AUDIENCE

45 -move R, hold to end!



AUDIENCE

Appendix F: Permission and Liability Form

PERMISSION AND LIABILITY RELEASE FORM

In consideration for being accepted for participation in the 2012 Gainesville Indoor Hornline, we (I) do release, forever discharge and agree to hold harmless The University of Florida, Erica Scarano, and the staff thereof from any and all liability, claims or demands for personal injury, sickness, or death, as well as property damage and expenses of any nature whatsoever which may be incurred by the undersigned.

Furthermore, we (I) [and on behalf of our (my) child-participant under the age of 21 years] hereby assume all risk of personal injury, sickness, death, damage, and expense as a result of participation in travel, concert, recreation, and work activities involved therein.

Further, authorization and permission is hereby given to said organization to furnish any necessary transportation, food, and lodging for this participant.

The undersigned further hereby agree to hold blameless and indemnify said organization, its directors, employees and agents, for any liability sustained by said organization as the result of the negligent, willful or intentional acts of said participant, including expenses incurred attendant thereto.

We (I) are (am) the parent(s) or legal guardian(s) of this participant, and hereby grant our (my) permission for him (her) to participate fully in said band, and hereby give our (my) permission to take said participant to a doctor or hospital and hereby authorize medical treatment, including but not in limitation to emergency surgery or medical treatment, and assume the responsibility of all medical bills, if any.

The following must be filled out completely. The information listed below is confidential and will only be looked at and used in the case of an emergency.

(Name of participant)

My child is allergic to (please print):

My child's medication at this time (please list):

All/Other medical conditions we should be aware of:

Parent(s) day telephone # _____

Parent(s) evening telephone # _____

Hospital insurance: Yes No

Insurance company: _____

Policy number: _____

Physician: _____

Physician's phone: _____

Emergency phone numbers: _____

(Both parents and student must sign unless parents are separated in which case the custodian parent must sign.)

Parent/Guardian Date

Parent/Guardian Date

Student signature Date

Appendix G: Member Survey

Instrument:
Grade:
School:

For each item identified below, circle the number to the right that best fits your level of agreement with the statement with 1 being strongly disagree and 5 being strongly agree.

Statements	Scale				
	D i s a g r e e				A g r e e
1. I enjoyed marching and playing in the Gainesville Indoor Hornline (GIH).	1	2	3	4	5
2. I feel I have improved my marching and movement skills through my participation in the GIH.	1	2	3	4	5
3. I feel I have improved as a musician through my participation in the GIH.	1	2	3	4	5
4. I feel I have improved as a performer through my participation in the GIH.	1	2	3	4	5
5. I would like to participate in this ensemble, or another like it, in the future.	1	2	3	4	5
6. I would recommend this ensemble, or another like it, to my peers.	1	2	3	4	5
7. I feel that the ensemble was rehearsed efficiently.	1	2	3	4	5
8. I feel that the staff was helpful and supportive throughout the season.	1	2	3	4	5
9. I feel that the staff was well organized and prepared.	1	2	3	4	5
10. I feel that the staff communicated well with each other and the members.	1	2	3	4	5

What I liked best:

What I liked least:

What can be improved for future ensembles?

Appendix H: Staff Survey

For each item identified below, circle the number to the right that best fits your level of agreement with the statement with 1 being strongly disagree and 5 being strongly agree.

Statements	Scale				
	D i s a g r e e				A g r e e
11. I enjoyed teaching the Gainesville Indoor Hornline (GIH).	1	2	3	4	5
12. I feel the members have improved their marching and movement skills through the GIH.	1	2	3	4	5
13. I feel the members have improved as musicians through their participation in the GIH.	1	2	3	4	5
14. I feel the members have improved as performers through their participation in the GIH.	1	2	3	4	5
15. I would continue to teach this ensemble, or another like it, in the future.	1	2	3	4	5
16. I would recommend starting an ensemble like this to my peers.	1	2	3	4	5
17. I feel that the ensemble was rehearsed efficiently.	1	2	3	4	5
18. I feel that the staff was helpful and supportive throughout the season.	1	2	3	4	5
19. I feel that the staff was well organized and prepared.	1	2	3	4	5
20. I feel that the staff communicated well with each other and the members.	1	2	3	4	5

What I thought worked the best this season:

What I thought did not work this season:

What can be improved for future ensembles?

BIOGRAPHICAL SKETCH

Erica Scarano has been passionate about all aspects of music for as long as she can remember. In high school, Erica played flute in the Cleveland Youth Wind Symphony for two years and had the opportunity to perform in Severance Hall, home of the Cleveland Orchestra, on numerous occasions.

Erica attended Syracuse University for her Bachelors of Music Education. Her primary instrument at Syracuse was the flute. She played flute, piccolo, alto flute, and bass flute while attending Syracuse and participating in the Symphonic Band, Wind Ensemble, and the flute ensemble. Erica is also proficient on the tuba and participated in the Symphonic Band, Brass Choir, Concert Band, Marching Band, and Pep-band at Syracuse. She also participated in the Brazilian ensemble for three years at Syracuse and had the opportunity to travel to Brazil with her class. She participated in the Syracuse University Marching band for four years, three of which she was the section leader and music instructor for the tuba section. She also participated in the basketball pep-band, The Sour Citrus Society, for four years, which she directed her senior year. She was a member of Mainsqueeze, one of the university's all female a cappella groups, which she also directed her senior year. She was a member of the Marching Band Service Sorority, Tau Beta Sigma. Erica also played tuba in the Empire Statesmen Drum and Bugle Corps in the summer of 2009 where they received 3rd place at the Drum Corps Associates World Championships. In 2010 Erica played tuba with the Bluecoats Drum and Bugle corps and received 3rd place at the Drum Corps International World Championships.

While at the University of Florida, Erica played flute and piccolo in the orchestra for one year, and participated as a vocalist in the Brazilian ensemble for one year. She taught on the marching band staff at P.K. Yonge Developmental Research School in the fall of 2012. She also had the privilege of being a teacher's assistant for Wendy Offerle and her MUE 3210 and 3311 courses. She is also a staff Soprano at Holy Trinity Episcopal Church.

In addition to her instrumental and vocal experiences, Erica is a singer songwriter and accompanies herself on guitar and keyboard. Erica has been writing and performing since she was a freshman at Syracuse. She has performed original music in Syracuse, Rochester, New York City, Cleveland, Gainesville, and Orlando. Erica has also opened for national recording artists, Mike Falzone and Sara Bareilles.