




Director's Insights for Virtual Recordings

Their roles and thoughts for what has worked for them and their bands

Choosing a Selection:

- **Keep it to a short selection, around 5 min maximum**
 - **Think about your band members and make sure the selection is something the members can easily handle.**
 - **Try to use a selection that has a minimal, or even better, NO tempo changes**
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Choosing a Selection:

- **Consider choosing a theme for your production**
- **If you want to avoid any copyright issues, look for selections that are in the public domain**




Guiding Your Band Members:

- **If there ARE tempo changes, it helps to have a clear click-track subdividing beats where the tempo change is occurring, especially for ritardandos or accelerandos.**
- **After a fermata, have a new click for the new tempo.**
- **As the conductor, you can help by talking your members through the changes on the click-track**


Guiding Your Band Members:

- Encourage members to practice with the click-track recording and maybe even do a Zoom rehearsal with them
- Share a “How-To” for them to follow in recording their videos.

Logistics:

- **Set up a calendar for music distribution, deadlines for when video recordings are due and when the “production” will be released**
 - **Set up a budget if you feel that your band would need to pay for the editing of the virtual recording.**
 - **Obtain permission for music distribution and for the recorded performance.**
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Tuning:

- **Have your members use a tuner before they record and make sure they are in tune to the recording they are listening to.**
 - **Tuning will save time and effort for those technicians that are mixing the audio.**
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Some questions:

1. If a piece has a tempo change, how can that be handled? Or is it best to choose a piece with consistent tempo?

ANSWER: I already covered that question, BUT, I want to thank whoever submitted it because we had an answer for you.



Some questions:

2. What are 'flex' pieces? How can I find them?

ANSWER:

Flex band arrangements have instruments assigned to specific voice parts based on range. This type of ensemble requires at least one player available on each part.



Flex Band Arrangement Example

HAL LEONARD
EASY FLEX-BAND SERIES

CELTIC AIR AND DANCE

Arranged by MICHAEL SWEENEY

Duration - 3:05

Flute/Oboe
Clarinet/Trumpet
Violin
Clarinet/Trumpet
Alto Sax.
Violin
Clarinet/Tenore Sax.
Alto Sax./Alto Cl.
Horn
Violin
Viola
Bass Clarinet (B♭ Baritone Sax.)
Trumpet/Bass Trombone
Cello/Double Bass
Percussion 1
Percussion 2
Mallet Percussion

Slowly (♩ = 80) Fl. Rit. Moderately (♩ = 88) Fl. preferred

mp mf f

1 2 3 4 5

0400900
Celtic Air and Dance - J

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The arrangement Copyright © 2007 MICHAEL SWEENEY
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Audio Demo
YouTube.com
SEARCH: HL04009000


Some questions:

2. Adaptable band arrangements

ANSWER:

Adaptable band arrangements have been composed/arranged in to 4 voices (S,A,T,B) and scored so that each instrument in your ensemble can play any part (ie flute 1 - 4, French Horn 1 -4, Tuba 1 - 4 etc.). There are optional percussion parts in every piece and several of the pieces also might have optional piano parts. There are also works with electronics too!

Usually included in the set will be a score for each instrument (e.g. a 4 part score for trombone, a 4-part score for clarinet, etc..), as well as a score in C complete with all of the percussion parts.



Adaptable Band Arrangement Example

CAJUN FOLK SONGS: Belle
FOR ADAPTABLE BAND
(mvt. 2 from Cajun Folksongs)

FRANK TICHELLI

$\text{♩} = 160-168$

Flute & Ob.
1 Flute: Top octave
2 Ob.: Bottom octave

B♭ Cl., B♭ Cl., B♭ Trp.
1 B♭ Trp.: straight mello

Alto Sax
Bari. Sax

Horns

Bass & Low Brass
1 C Bass Clef (Tuba; notated B♭)

Drumset

Percussion 1 (Mallets)
CABASSA

Percussion 2
distort

The image shows a full musical score for an adaptable band. It includes staves for Flute & Oboe, B♭ Clarinet/Bass Clarinet/Trombone, Alto and Baritone Saxophones, Horns, Bass & Low Brass (Tuba), and Percussion (Drumset, Cabassa, and Distort). The score is in 4/4 time with a tempo of 160-168. It features a key signature of one flat and a common time signature. The arrangement is for the second movement of 'Cajun Folksongs' by Frank Tichelli.


Some questions:

3. How often should we try to do a video collaboration (virtual recording)? It seems labor intensive

ANSWER:

I believe that it really depends on your band.

Options:

- 1. Once a Month**
 - 2. Winter and Spring**
 - 3. Every Other Month**
 - 4. Once a Quarter**
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Some questions:

4. Are there companies that make provisions for members to download their parts after the ensemble pays for the arrangement?

ANSWER:

You really need to get permission from the publisher. Many will give you permission to scan and send individual parts out to members, BUT NOT a folder that has the score and all the parts.



Q and A Time



