

**THE ORGANIZATION AND OPERATION OF
THE MARCHING BAND**

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CHAPTER I

INTRODUCTION

The marching band is regarded as something of an enigma in the present day field of music education. Band directors in general regard marching as a necessary evil. Indeed, there are some band men who refuse to have anything to do with marching, and at the other extreme are some who prefer marching above all other activities in their chosen field.

The problem here appears to be a weakness in background of both training and experience. Band directors study diligently as undergraduates in their major field, but upon graduation may find themselves in situations requiring immediate results in the field of the marching band. These individuals have little experience to draw upon, and in most instances precious little training to utilize in the obtaining of such experience.

The writer is a band director of some eight years experience which is nearly equally divided between two schools, both of which offered problems of a similar nature. Both schools were below average in total enrollment, and both had small bands which had never engaged in marching activities other than straggling through an occasional parade on a downtown city street. The writer was engaged as band director and instrumental

instructor at the Duluth Cathedral High School for the years of 1952-55, and at the Duluth Morgan Park School from 1955 until June, 1959.

As previously mentioned, the problems encountered were very similar at both schools, and the writer was forced to organize and develop marching bands by the method of trial and error, relying somewhat upon the military experience gained as a naval aviation cadet during World War II.

The above facts are borne in mind as this paper is prepared, with the hope that a simple, workable format may be presented here for an easier, and less perplexing solution to the problems of the marching band. The writer most certainly does not purport to offer this paper as a comprehensive coverage of the myriad of problems facing the marching band director; one of the most important areas of marching band activity has, in fact, been omitted due to the staggering amount of detail necessary to present it properly, and this is the area of pageantry and shows for the marching band.

The controversy of the marching band versus the concert band rages on, year after year. Actually, the two are compatible and should be conducted in such a manner that they will supplement each other. Accomplishment of this objective involves an overwhelming

amount of work for the band director in planning and rehearsing, and this is perhaps one of the salient reasons why there are not more of these "dual-role" bands.

CHAPTER II

HIGH SCHOOL MARCHING BANDS

A marching band is a class project which, when properly handled, offers a great incentive and challenge for a group-directed activity. This is a situation which presents an opportunity for the student to do something other than play well, and that is to march and play well with his group. Accomplishment of these two objectives entails a third criterion which is appearance. When handled properly, in a democratic manner, this situation develops a sense of responsibility and esprit-de-corps in the student that can be awesome. The writer has, on several occasions, observed students leaving the field in an emotional state of hyper-elation after a football half-time show because they performed well and produced a good show. This is a most revealing and gratifying experience to a band director.

The prime requisite for the marching band is that it must be an organization to provide musical experiences for the students. To be successful, a marching band must combine two distinct activities: skill in the performance of music and skill in marching. If one of these activities should be sub-standard, the other cannot compensate for it. If a marching band had no music, it would be little more

than a drill team, consequently a marching band can be developed only after careful attention to the music performance capabilities of the band. Thus all educational aims of the instrumental music program may be successfully applied to the marching organization, and the marching, of itself, becomes yet another musical experience in the experiential continuum, another phase in the development of the individual.

Can a concert band instill the concept of responsibility to the group in the individual student? The answer is an unqualified "yes". In the concert band, however, success can practically be assured by the presence of key performers in each section. This fact is also true to some extent in the marching band, but in a marching unit there is complete equality of responsibility. In addition to this there are other benefits to be realized from marching band activities:

1. Service to School - by participating in athletic events and other all-school programs.
2. Student Leadership - responsibilities are assigned to students in marching bands that do not occur in any other situation.
(Examples: Drum Major, Head Majorette, Band Manager, etc.)

3. Musicianship - techniques acquired in playing on the march aid in developing musicianship and rhythm.

PUBLIC RELATIONS

Opportunities for superior public relations are inherent in a marching band situation, for a group of this type provides tangible evidence to a large segment of the populace who would otherwise never see the band that here is something good from the local high school.

High ideals and lofty objectives are a necessary and natural part of our music program planning, but far too often the thoughts and reactions of the public are passed over with the comment, "Well, after all, we know what we are doing, we are trained for this; how can the public possibly presume to understand our objectives?" The fact is too often overlooked that the financiers of our schools really ask for very little tangible return on their investment, and the marching band here provides an excellent opportunity to give some small measure of satisfaction.

Music education is, at times, on rather shaky ground in this day of the atom, and any points accrued on the credit side of the ledger may be of definite advantage when the school music program is scrutinized by curriculum

change minded superintendents (and school boards) who are sensitive to public opinion and who have been known to bend in the interests of good public relations. Good public relations in school music will do much to help the entire community.

PURPOSE AND FUNCTION OF THE MARCHING BAND

Public Appearances - A good high school marching band will receive many calls for public appearances in surrounding areas as well as its home locale. In most instances travel expenses will be provided if the band has established a reputation for high quality performance. Every performance is different because conditions are never the same, and thus a constant flow of new experiences is available for band members. It is a delightful experience to watch the young people become "battle-wise" as they mature in a marching band situation.

One of the greatest opportunities for community service will be found in parade work for the marching band. More people will observe a high school band in a parade than in all other band activities combined. Judgement will be passed on the appearance and quality of musical performance, and it is here that the reputation of the band will be created. Generally a band director should accept every parade invitation he possibly can; however

a certain degree of judiciousness must be observed, since at times unreasonable requests may be made, or even more important, band funds may be in a state of depletion. In such cases where band expenses are not guaranteed by the inviting organization, the band may suddenly find itself penniless.

Ethical Considerations - The performances of the marching band at school football and basketball games, or at school homecoming parades are properly considered a school activity. The band, however, may be invited to participate in many functions which are not school-sponsored. Administrators and band directors must weigh their decisions carefully when committing the band to an extra-curricular marching performance in or outside the community.

For example, the local Chamber of Commerce may invite the band to march in a seasonal festival parade, or the management of the local professional baseball team may invite the band to march and perform at a baseball game and offer an honorarium for the performance. An acceptable political party may wish the band to perform at an outside political rally and offer a modest donation to the band fund as an inducement. The desirability, and also the propriety of accepting invitations of this kind are dependent upon several important factors.

In 1947 the problem of defining the proper function of the school musician as opposed to the professional musician was acknowledged when representatives of the National Association of School Administrators, the American Federation of Musicians, and the Music Educators National Conference met together to discuss the problem. The meeting resulted in the mutual acceptance by the three organizations of a Code of Ethics, which has been annually re-adopted every year since. Important excerpts from this code pertaining to music education, and the marching band in particular, may be found in Appendix A.

If the code of ethics were used as a guide for the performance examples cited on the preceding page, the band director would refuse the invitations of the Chamber of Commerce, the baseball manager, and the political party. These functions would all fall in the province of the professional musician. The acceptance of money for the service of the band is also improper as this too is in the realm of the professional musician. However, in many areas throughout the country there is a very definite shortage of professional musicians for the functions as previously described, and in these localities the principles as established in the Code of Ethics are rather broadly interpreted. This flexibility of interpretation must be considered as a necessity if music is to survive and flourish nationally.

Style and Specialization - There are two basic styles of marching band: the military style, which utilizes the 120-132 beat-per-minute cadence, and the "show" or fast-tempo band which marches at cadences which are faster, usually in the range of 145-160 beats-per-minute. Some bands march at cadences well above 160 beats, but this is usually conceded to be an undesirable extreme. There are many proponents for both basic styles, but of late the fast-tempo bands appear to be more numerous. This is a controversial issue whenever discussion centers on marching bands. Advocates of the show band claim that this style lends itself to color and fast moving entertainment. The opponents of this reasoning aver that bands are being dragged down to the level of pure entertainment at the expense of skill and musicianship. Still another consideration is that good band music cannot be performed at these fast tempos. In the final analysis, the solution to the problem lies with the director, who will draw on his preference and experience.

The basic styles described above are the foundation of marching, but the embellishments and singular characteristics that are possible to annex, to amplify these basics, are as varied and numerous as there are band directors in the field. These concomitant elements provide for an "individual" band style that will continue from

year to year with slight occasional modifications. According to Wright, some of the following elements may be used in developing style:¹

1. Instrumentation as an element of style:
 - (a) Traditional - Brasses forward, drums center, woodwinds rear
 - (b) Symphonic - Reverse of (a)
 - (c) Reversible - Brasses front, reeds and drums center, brasses in the rear
 - (d) By File - Each file a complete section. Ex.: One file of trombones, one file of cornets, etc.
2. Interval and spacing
3. Triangular marching formation with the drum major the apex of the triangle (not recommended for street marching)
4. Length and style of step

The most vital factor in creating style is that of uniformity. Uniformity is the essence of style, and a band that attempts to utilize various style elements without uniformity and precision will fail dismally. This means that any movement must be done precisely the same by all members of the group. A certain arm movement, for example, must be done with the same length of swing, and at the same speed and rhythm simultaneously by all bandsmen.

¹Al G. Wright, The Show Band (Evanston, Illinois: The Instrumentalist Company, 1957), pp 1-3.

III

MARCHING BAND ORGANIZATION

Determination of Membership

There are many factors to be considered when organizing a marching band. Some of the more important considerations may be listed as follows:

1. Total enrollment
2. Number of available uniforms
3. Level of musical performance desired
4. Transportation
5. Creation of desire for membership, which has a direct effect on the establishment of unit discipline

1. Total Enrollment - The variances of opinion on this point are many, but generally an ideal size for a smooth working parade and show band is sixty members, arranged in ten ranks of six. This provides for an even split on a longitudinal axis (three right, three left) and also an even split on a lateral axis (five forward, five to the rear). Marching in open formation the six man rank provides a broad enough front, and the ten man file provides a good appearance on length. Some band directors prefer a five or seven man rank for their purposes, and a few will even use more than seven.

Obviously a small school with a band enrollment of

forty members, for example, cannot field a sixty-piece marching band. A forty-piece band could easily operate with a six man rank, resulting in an almost "square" band, but this writer feels that a square band is not desirable, principally because it does not have visual appeal in this form. Conversely, in a large school with a band enrollment of eighty or eighty-five members, the director must exercise discretion in his use, or non-use of personnel. As a general rule in this instance, all band members are used and the formation is built on a seven or eight man rank. However, if the director in such an instance desires a sixty-piece marching unit, he must use care and psychology in handling the arrangement lest the morale of the non-marching members be lowered; there may be many trips during which the twenty odd members stay at home, a phenomenon not conducive to retaining the effort and enthusiasm of these students. But while this selectivity may violate some principles of education, it is nevertheless desirable at times.

A situation may be encountered with a band enrollment of one hundred or more students, and in such an instance it is possible to organize two separate marching bands. This provides a stellar opportunity for the fostering of competitive spirit, and also a fine atmosphere for learning when one band is observing the other during rehearsals.

2. Number of Available Uniforms - A marching band is, of course, limited to the number of uniforms available for use. While this may seem obvious, the point is nevertheless raised here because an occasional marching band may be observed with one or more members who are out of uniform. This is an intolerable practice and should not be permitted. All the effort applied toward developing the band will be nullified by the unsightly appearance of the non-uniformed members.

3. Level of Musical Performance Desired - A band director may have an enrollment of sixty members; a dozen of these may have a level of musical achievement which is considerably below that of the others. In such an instance the director may wish to hew to the concept of equality of responsibility in musical performance as well as in marching, and subsequently refrain from using these personnel for a period of time. Such a decision would result in a "cleaner" sound and permit the use of more complex instrumental arrangements; however, in this situation some musical "dead-wood" may be tolerated by leaving these students in the band and having them concentrate on perfecting their marching technique and attempting to play only when the individual performance level has been raised.

4. Transportation - The problem of transportation

is ever present for the marching band. If two buses can legally and safely transport sixty-eight students and their equipment, and the band has an enrollment of seventy-eight, the fact is obvious that the hiring of a third bus would be financially unsound. A "cut" must be made just as is done for travelling football or basketball squads. This may appear unfair, but is a necessity due to the high cost of transportation.

5. Creation of Desire for Membership - This is a most important factor. A director may plan a marching unit, for example, with a membership of sixty. The enrollment of the band may be sixty-four. The creation of a substitute corps may be highly desirable in this instance. The sight of these substitutes standing by, waiting for a position to open up, has a sobering effect on many students whose enthusiasm may become somewhat uncontrolled upon leaving the classroom and rehearsing out of doors. A further contingency to^{be} considered is that of illness. One, two, or even more students may be ill at the time of performance, and substitutes for these unexpected vacancies can step in and fill the positions. The students who are on stand-by basis should be allowed to march frequently, and in different positions, in order for them to be of any value as substitutes. This also has the side effect of giving these students a feeling of participation.

Frequently a substitute will become a better and more flexible performer than one who marches constantly in the same position. Another desirable effect of this practice is that of having, in the course of time, all the students observing the band, which allows them to appreciate the over-all effect of the group effort, a picture which is vastly different from that of the back of the marcher in the rank ahead.

Leadership

The marching band organization presents varied opportunities for highly effective student leadership development which can lighten the load of responsibilities for the director. Such student participation in these situations will also serve to increase the educational value of the activity as well as student enjoyment. Real opportunities must be created to allow members of the band to have a significant voice in policies of development or change, selection of their band officers (president, vice-president, secretary and treasurer), and in learning to work together. The director must initiate these many opportunities if they are not in force through band tradition.

A question is raised here that lends itself readily to argument. This writer has, on occasion, heard teachers say, "Why bother to elect student officers? It's nothing

but a popularity contest." The question: Will a highly popular student prove to be a good leader? To phrase the question differently: Will a good leader always enjoy popularity with his colleagues? The answers to both of these questions are debatable, positively and negatively.

Students will undoubtedly be swayed by popularity in their selection of band officers, but the director should not become involved. These officers may, or may not, be active, but in either case will not be detrimental to the director's over-all program, and will contribute in some measure to the students' experience in the democratic processes. The extremely important and active positions in the band, such as drum major, band manager, etc., are appointive and fall strictly under the jurisdiction of the director.

1. The Drum Major - The student executive officer of the band is the drum major. In rehearsals the director trains the band, and the drum major, by assisting them in the learning of their responsibilities and actions. When the band performs, however, the drum major is in command. He gives the signals and whistle commands for the execution of all manuevers and formations. The drum major must have had experience as a marching member of the band, must have better than average self-confidence, intelligence, stamina, and must have that intangible element

which commands respect. He should also be above average musically. The selection of a drum major is a prerogative the director must retain for himself. Here he must rely on his experience and wisdom to make a careful choice. The band must have a tacit understanding of this fact, and also the fact that in the over-all picture the band director is best qualified to choose for the betterment of the band. The drum major is one of the keys to a good band, and the director must continually be thinking two or three years ahead on drum major selection.

2. Uniform Manager - Good management will add many seasons of use to a set of uniforms. The student uniform manager and his assistant(s) are responsible for checking in and out all uniform equipment, and for the assisting in the enforcement of all regulations pertaining to the use of uniforms. The director should inform the band, in detail, of uniform regulations and should be especially strict on compliance at the beginning of the school year. As the year progresses the uniform manager can continue operations with only perfunctory supervision.

3. Property or Band Manager - The property manager should also have one or two assistants. His duties are numerous, at times mundane, and yet are perhaps the most important duties in the organization. Duties of this position may include handling, packing and loading of the

larger instruments for band trips, checking carefully to see that all equipment stays with the band, arranging for seating at football and basketball games, and arranging for the procurement of any necessary props for half-time shows. In the beginning the director should give exact, detailed instructions for each assignment, but as the band manager grows in experience he should be allowed greater freedom of action.

4. Librarian - The position of band librarian is generally assigned to a girl who has demonstrated a good sense of responsibility and orderliness. The librarian is responsible for the distribution and collection of music as needed, and in this capacity may save the director many hours of time.

The Majorette Group

The selection of these performers is again the prerogative of the band director. Band members and twirlers will never complain if they know that the director alone has made the selection, and the individuals selected will feel greater pride in their appointments. Some band directors make a practice of using a panel of faculty members to select the head majorette and twirlers by vote. This may often prove unsatisfactory (the writer used this method for one year only) as the faculty members may have only vague notions of the requirements for a good majorette

or twirler. This practice is known as "passing the buck". On one occasion the writer was asked to participate in a judging group composed of all the senior high band directors in a certain city, the group to judge and select twirlers and head majorette for a specific band. The members of the group were highly embarrassed by the tears, complaints, and demands for explanations from the students who were not selected. Students felt justified in complaining because outsiders sat in judgement, and perhaps they were right in doing so. However, not one complaint will be heard if the director does his own work in this respect.

A word more about "the girls" in the front row. They must be selected on two criteria: ability and appearance. There are many who will satisfy both requirements. The appointees must have dexterity, coordination, rhythm, and a good appearance.

IV

PREPARATION AND DEVELOPMENT

Student Motivation

A director may find himself installed in a new position at a school which has previously had little or no marching. Further, this new director may be extremely enthusiastic about the possibility of developing a marching band in his new situation, and may even have a performance date set in his mind. This enthusiasm is of vital importance, for without it the other necessary marching band criteria of time, energy, and patience will not be met. A problem is posed here, however, that must be treated with great finesse. The problem: How may this subject be broached to members of the band?

An illustration, by Hjelmervik and Berg, is presented here to show what may happen when the question of attitude is overlooked:

"A director read a book on marching bands. He thought he was sufficiently informed after reading it, and took the band out on the field to begin instruction. Several things happened to make the experiment a disheartening experience. The students, with no previous explanation of the proceedings, behaved badly. Some picked up stones as they straggled along and threw them at their classmates, others talked in ranks with no concern for the director's instructions, while only a few of the more tractable ones attempted to follow orders. If the drills had been continued in this manner, with noisy entrances and exits from the school building included, the principal would have solved the

issue by banning the marching activities."²

There are four excellent methods of creating student interest in marching band:

1. Stress the example set by neighboring bands.
2. Assemble a file of good marching band pictures from various sources and display in the band room.
3. Show motion pictures of good marching bands.
4. Encourage band members to watch half-time shows on television.

Before they can begin marching, and if a successful operation is to be expected, the students must realize why discipline and order are so necessary. The director's responsibility is clearly the proper psychological preparation of the group.

The opinion of this writer is that at no stage in life is there a greater potential for worthwhile accomplishment than at the high school level. High school students want results and they want to excel with these results; their ideas are not as fixed as in later years and consequently they are malleable. There is also a delicate balance here between the desire to conform and the desire to be different, and the degree of difference in appearance and performance in the early stages of a

²Kenneth Hjelmervik, Richard C. Berg, Marching Bands (New York: A. S. Barnes and Company, 1953), pg. 39

marching band must not be so radical as to burst the bonds of conformity. This paradox will be resolved, however, once the marching organization is established and a reputation partially created. The students themselves will begin offering suggestions for making their group different from others, and at times some of these suggestions may exceed practical and ethical considerations. Students are ever anxious, once the barrier is broken, for a "first" with a new innovation, and their enthusiasm is boundless when working out a new idea. The director must use sound judgement in the utilization of these ideas, and tact in selecting or rejecting them, to assure a continuous flow of new thoughts from the students.

Marching Fundamentals

Many terms have been used to describe marching bands, but regardless of descriptive phrases or names, the marching band remains a mobile musical organization which obtains its mobility by foot. The use of the foot means a step, and all steps mean motion, whether it be forward, backward, laterally, diagonally, or in one place. Other movements may be combined with these steps such as motion of instruments, arm-swings or body movements.

Marching Position

Before a band can move it must be in a position to

start. The following terms are indeed familiar to anyone who has had experience with marching bands, but these terms may be strange to new members of a unit. Every student in a marching band should be aware of the precise meaning of the terms used. Some directors issue mimeographed explanatory material of all terms to be used, but the writer adheres to the idea of constant reiteration of the terms at rehearsals. This will generally be necessary in spite of mimeographed sheets, and the implication here is that much valuable time can be saved by the omission of the mimeograph work.

1. Rank - A rank is a row of musicians marching side by side. Ranks may vary in number from four to twelve bandsmen, depending on the total number of musicians in the unit.

2. File - A file is a line of bandsmen marching one behind the other.

3. Marching Formation - The marching formation will vary considerably and will be dependent on the total number in the group. The general arrangement, however, should be a rectangular shape that is approximately forty to fifty per cent longer than it is wide.

a.) Guides - The bandsman on the extreme right of each rank is the right guide. This is an old military tradition, and though many different methods of

keeping straight ranks have been attempted (one, for example, is the "guide center"), none seem as effective as the right guide. The right guide in each rank should be a student of superior marching ability and should also possess qualities of leadership. The marcher on the extreme left of each rank should possess similar qualities, since in some maneuvers the band will be reversed, and consequently the bandsman originally on the left end of the rank then becomes the right guide.

b.) Position Numbers - Many methods of position identification have been devised, but the simplest and most workable of all appears to be the two-digit system. The first digit denotes the rank number, and the second digit denotes the student's position in the rank from right to left. For example: The third member of the first rank would be number 13; the fourth member (from right to left) of the second rank would be number 24, and so on. Therefore (as a more complete illustration) the first four ranks of the band would be numbered as follows:

16	15	14	13	12	11
26	25	24	23	22	21
36	35	34	33	32	31
46	45	44	43	42	41

A chart should be constructed of player's positions, and a supply of ditto copies of the chart made, with a

space at each number to pencil in names. The blank charts may then be distributed to each band member who will then copy his own name in the proper space, using the master chart on the blackboard as a guide.

4. Instrument Position - There are several possible positions for the instrument carry on the march, and the choice is left to the band director. For appearance and flash, especially if there is instrument movement while on the march, this writer favors a horizontal carry with the right arm. This is very effective with trombones and cornets, but modification must be made for other instruments such as saxophones and clarinets. The major drawback of this type of carry is the slight loss of uniformity due to the modifications just mentioned.

5. Step - The length of step, or pace, of the band is influenced by three possible factors:

- a.) The normal step of the shortest bandman.
- b.) The cadence selected by the director.
- c.) The tendency, today, to standardize the pace at eight steps per five yards, that is, every eighth step strikes a five yard marker on the football field.

With regards to the last marked influence, the eight step method works out nicely to a twenty-two and one-half inch step, a good length for most cadences. Another advantage to this method is that it conforms very well to the four

bar musical phrase, and when properly handled may almost eliminate the necessity for guiding and may even eliminate many drum major signals.

6. Intervals - There is no fixed interval which must be used. Some directors choose to use a two and one-half yard interval between ranks, which is especially recommended for football half-time shows. This interval is mentioned because it seems to be fairly standard. Any interval chosen, however, must be consistently in proportion to the length and width of the unit to provide a balanced appearance. There are two basic types of formation that may be used:

a.) Closed Formation - The bandmen march shoulder to shoulder. This is excellent for beginning groups because of the relative ease with which the rank alignment can be maintained. It also lends itself well to the wheel formations of the "Jacob's Ladder" type which have become so popular of late.

b.) Open Formation - At least one arm-length of distance between members of the first rank. The open formation is the most common and is used for a large part of marching and maneuvering.

7. Alignment - There are three directions in which alignment may be checked:

a.) Fore and aft

b.) To the side (right guide)

c.) Oblique

If (a) and (b) are maintained correctly with proper intervals between ranks and files, then (c) will automatically be in alignment. Good alignment is perhaps the most difficult of marching skills for students to acquire. Devices are sometimes used by directors to help bandmen get the "feel" of alignment. Long pieces of thin board, or two long metal curtain rods tied end-to-end have at times been used with a small measure of success.

8. Starting - The operation of setting a band in motion must have the utmost precision to be effective. After much experimentation, the writer settled on a three beat start which operates as follows:

The drum major, facing forward, turns head and gives a long preparatory whistle while raising the baton to a vertical position overhead (with a circular flourish) and then follows with three short blasts in precise rhythm representing three distinct beats. The percussion section must wait for one silent count and then imitate exactly the three whistle blasts with three distinct flams. The band, meanwhile, is anticipating the third beat of the drum beats, and precisely on that beat every member of the band places the left foot to the rear approximately eight inches, then all bring the left foot forward to the

first pace on the beginning of the drum cadence, or the first note of the selection, if one is to be played. This method is practically fool-proof in assuring a uniform and precise start.

There are many other equally good (or better) methods of starting which may be explored, and should be, for the start is one of the elements of style, and every director should strive for an individual style.

9. Flank Movements - Mastery of the right and left flank movements are of the utmost importance to a good marching band, for flank movements will be found in practically all maneuvers to be executed by a band.

a.) Right Flank - The drum major will give a long preparatory whistle blast simultaneously with the proper pre-arranged baton signal for a right flank movement. He will then give a short, violent whistle of execution when the right foot strikes the ground. The band will then take one more step with the left foot, and when the left foot strikes the ground, pivot exactly ninety degrees to the right, and step off one standard pace with the right foot. The entire band will then be travelling in a direction exactly ninety degrees to its former direction.

b.) Left Flank - The preliminary directions for a left flank are similar to those discussed for

the right flank except the baten signal, of course, which will be for the opposite direction. The whistle of execution, however, is given on the left foot, after which the band takes one more step with the right foot and pivots on that foot exactly ninety degrees to the left. To assist the drum major in remembering the proper whistle of execution in the initial stages, he should be reminded that the whistle of execution for the right foot is for the right flank, and on the left foot is for the left flank.

10. Turns - Right and left turns in playing formation while marching should be executed as follows: the pivot man of the first rank executes a right (left) flank, proceeds two steps in the new direction, and takes up the half step. The remaining members of the first rank execute two oblique movements in the direction of the turn, the first on the command of execution, and the second as each individual arrives at the correct interval and distance for assumption of the new direction of march, at which time each individual takes up the half step. Each succeeding rank of the band will execute the same movement in a like manner at the point where the first rank began the change of direction. When all the ranks have faced in the new direction, the full step is resumed at the baten signal, forward march, by the drum major.

11. Countermarch

a.) Reversible - The execution of the reversible countermarch by the marching band is accomplished as follows: on the command of execution, the entire band takes up a half step and the front rank executes two consecutive right flank movements; each succeeding rank duplicates this movement upon arrival at the point of turn of the first rank. When all ranks have assumed the new direction of march, the band will assume the full step, forward march, at the baton and/or whistle signal by the drum major.

b.) Non-Reversible - The non-reversible countermarch permits the band to reverse its direction of march without altering its instrumental arrangement pattern. This movement is executed as follows: at the command of execution, the center file takes up the half step and makes a 180-degree turn to the right (pivoting on the ball of the left foot); files to the right of center maintain the full step and execute a circular turn to the left so as to pass to the right of the corresponding file to the left of center which is simultaneously executing a circular turn to the right. The full step is maintained until each bandsman has come on line with his respective guide man, at which time he will take up the half step. When all ranks have assumed the new direction

of march, the band will resume the full step, forward march, at the proper signal. In bands formed with an even number of files, all ranks to the left of center will turn to the right; all ranks to right of center will turn to the left.

12. The Halt - The important points of the start apply also to the halt, especially pertaining to style. A three beat halt may be used, with many variations and preparatory measures as desired, which if followed with the left-right-left of the feet (three beats), will insure everyone halting together. Further, if this is done properly, the fairly common and highly undesirable accordion effect will be effectively prevented.

13. Drum Major - The drum major has been previously discussed under "Leadership" in Chapter 3, but it is necessary to make further remarks at this time. The training of a drum major or head majorette is of the utmost importance, and a task which requires a considerable amount of time and private instruction with the individual in question. On the job training to supplement this private instruction may be easily accomplished by the director with the drum major for coaching purposes in the initial rehearsals. Signals must be arranged and then carefully explained to the band. Signals must be simple

and clear. There are a number of fine works on the technique of drum majoring, and one or more of these should be in the possession of every band director. One important point to remember: the head majorette is the understudy of the drum major, and should he be absent from a performance, his duties may then be successfully performed by the head majorette.

Planning the Rehearsal

A director must plan his rehearsal in advance. To improvise during a rehearsal wastes time and generally produces inferior results. Whether a director is new in the field, or experienced, he must use economical planning for any activity which he may undertake. There are three general points which should be kept in mind when engaged in planning a marching activity:

1. Time - Of time there will never be enough. The time must be used carefully, and the director should cultivate the habit of being a time miser.

2. Subject Matter - The activity engaged in, and the materials used, during the rehearsal, must be usable and pertinent or the time is wasted.

3. Technique - The activity must be presented in proper form the first time. A director must always bear in mind that a faulty pattern may be acquired just as quickly as a correct one, however to correct the bad

habit requires much more time than to learn correctly in the first place. The members of the group must be taught the specific skills which they will use.

If a band director is to achieve his basic objective, that of making the experience meaningful in terms of the development of musical skills and appreciation, he must not compromise with quality. Short cuts are as unsatisfactory in a marching band as in the concert band, and have generally been proven to be the longest route to any objective.

Initial Rehearsals

Initial rehearsals are of necessity concerned with the development and perfection of the basic fundamentals of marching. The first two or three rehearsals may be conducted sans instruments to allow for greater concentration on the techniques of marching. This may not be necessary if the band is an experienced group with a relatively small number of newcomers. However, even an experienced group should review the fundamentals upon returning to marching following a period of inactivity, much as an athletic squad engages in calisthenics prior to initial scrimmages. An amazing fact is the rapidity with which the bandsmen forget fundamentals during a period of inactivity, and equally amazing how quickly the fundamentals are re-learned with the proper technique of

review during these initial rehearsals.

The director is the teacher and the band relies on him. He must know what he is doing, and when and how to do it. All instructions must be clear, simple, and direct. Any demonstrable movement must be done in such a manner that the students may easily duplicate such action. To reiterate: the director must be adequately prepared.

Advanced Stage

The secondary stage of development of a successful half-time show or pleasing parade routine is accomplished in the advanced rehearsals. Here the band is fully equipped, except for uniforms, and all the basic fundamentals and specific skills so painstakingly developed are put to use in this, the advanced stage.

Any director cannot but enjoy the advanced rehearsals if he has properly prepared his band in the previous stage. The students will be alert and confident, and will display quick response to any new maneuver or formation plan which may be presented to them. The students enjoy this stage also, and pleased smiles will be ever evident. An ideal environment for learning, cooperation, and participation!

The director may accomplish much, following the initiation of a new routine in this stage, by standing on the sidelines with a note pad and pencil, alertly observing all flaws and duly noting same with a brief suggestion

for correction. The number of flaws will gradually diminish, but there will always be something to correct, even to uniform length of arm swing. An important fact to remember also is a word of praise now and then for the efforts of the group; this will accomplish wonders.

Selection of Music

A brief word now about the selection of music for the marching band. Most band directors select music carefully for this type of musical activity since a good sound is so vitally important in the development of a good unit. One important consideration is to select marches that are not too difficult technically. This does not mean to imply that the students are incapable of performing difficult music, but rather that much of the intricacies of the music will be lost on the march. A moderately easy composition, well orchestrated, will tend to give the marching band a "full" and accomplished sound; the performers have an opportunity to concentrate on more than just difficult passages in music. Incidentally, all music to be used on the march should be memorized, and this in itself is reason enough to select easier music. Memorization of music will produce phenomenal results on the march, for no matter how well a group may know the music, their eyes will be irresistably drawn to the copy if it is mounted on a lyre in front of them, and this to

the depreciation of some of the many other functions occurring at the same time.

The faster cadence band will require a less florid arrangement of music. The Ohio State Band, for example, using a 180-beat cadence, operates with special arrangements almost in hymn style, without counter melodies or after beats.

Band Requirements

Band requirements will vary with individual units, however there are some basic requirements which must be taken into consideration. Weight of equipment must be studied, and in this respect the worst offenders are the bass drum and the Sousaphones. A Scotch Bass Drum is a necessity for marching though many bands are to be observed using small concert bass drums. The use of a concert bass is a handicap to the drummer because the size and weight is greater than that of the Scotch type; the proportions of the concert bass are different also, this drum being much wider and far more bulky to handle.

The Sousaphone may also be a handicap to a bandsman with respect to weight, though manufacturers today are producing Sousaphones of lighter weight and smaller construction than in past years. Indeed, the most recent development is a Sousaphone with the large ring tubing and bell constructed of a durable plastic. No opinion

will be ventured here of the success or sound of this development.

The Glockenspiel, or Bell Lyre, is another instrument of interest to the marching band director. This instrument possesses a penetrating sound, and in addition adds flash and color to the band. The secret ambition of this writer is to have a complete rank of Glockenspiels marching in front of the entire band. Many band students on woodwinds are to be found with varying years of piano experience. These students are able to quickly master the Glockenspiel, and with which they will add infinitely more to the band on the march.

A comparatively new instrument on the musical horizon is the Mellophonium, an instrument using features of both the old style alto horn and the French Horn. This instrument is manufactured by the C. G. Conn Company, has piston valves, and can be played in E flat or F by the use of slides or by transposition if preferred. This instrument permits French Horn players to contribute substantially to the sound of a marching band, a feat they are unable to accomplish with the usual French Horn, an instrument which has no place in the marching band (a fact to which all French Horn players will attest). The Mellophonium may also be used with good results in the concert band, a fact to consider when budgets are limited, since this horn will

cost approximately half the price of a French Horn.

The Trombonium, not new to the instrument world, is also gaining in popularity with marching bands today. This instrument is actually a valve trombone, old from the standpoint of historical development, but new in the favor of marching band directors because it eliminates the need of providing space for trombone slides in maneuvers. The tone of this instrument, however, is not a true trombone tone, and the usual trombone power and resonance will also be lacking.

Other instruments, along with the French Horn, which have no place in the marching band are the oboe and the bassoon. The contribution of these instruments to the over-all sound is negligible, and the risk of damage to these delicate and expensive instruments is very high. The oboe player would contribute more with a tenor drum, a second set of cymbals, or a Glockenspiel, and the bassoonist might be transferred to an alto or tenor saxophone. The purpose of shifting the oboe player to the percussion section is to preserve the oboe embouchure, whereas little damage will accrue to the bassoon embouchure if this performer is using a saxophone.

V

UNIFORMS AND EQUIPMENT

Purchase and Care of Uniforms

If the writer were to find himself in a position at a newly opened high school which had no band, and an allotment of funds (four or five thousand dollars) with which to begin the organization of a band, the major part of this allotment would be expended on the purchase of a set of quality band uniforms. This may sound strange, to spend the money on uniforms when there are no band students or instruments, but the latter requirements would develop quickly and relatively easily if the uniforms were on hand. Many of the students would purchase their own instruments, and any fund raising scheme necessary for the purchase of the heavier, school owned instruments would prove to be a much easier task than that of raising a large sum of money for new uniforms.

"The acquisition of uniforms for the band generally has more effect on the morale of the group than buying new equipment, trips to other localities, or achieving a superior rating at a music competition festival."³

The purchase of uniforms is a matter for careful consideration. In most situations a band has been func-

³Hjelmervik and Berg, Op. Cit., p. 227

tioning for a considerable period of time and may have an old set of uniforms, or none at all. The investment of money will run into four figures, and is a responsibility which should not be delegated to one person. A committee should be formed consisting of the school principal, band director, and a varying number of individuals from the band boosters club (if one exists). If the community is a small one, the superintendent of schools may also be added to the list. Time must be allotted for the gathering of relevant data, the consideration of style, color, and the study of uniform samples.

The final choice of uniforms should be based upon the thinking and analysis of this group. The group must continually bear in mind the fact that the uniforms purchased will, in all probability, be in use for a minimum of ten years, and this fact should definitely influence the thought along lines of quality and detachable accoutrements.

There are a number of excellent uniform manufacturers in the nation, and letters should be dispatched to some of these to secure uniform brochures, price lists, and sample swatches of material. This information must be carefully studied and discussed before the committee can begin to form some general impression of the type of uniform that will be best suited for their particular use.

One of the most important considerations in the purchase of new uniforms is the question of style. The style most popular during the period following World War I was the overseas cap and cape. Indeed, some marching organizations today may be observed wearing this style of uniform. Before World War II, and also the period immediately following, the predominant style was the garrison cap, or Pershing, military style coat and white shirt with four-in-hand tie. Today, the most popular style appears to be the high "choker" collar tunic and shake style cap with a plume. Students and uniforms are, in one respect, similar to adults and automobiles, if they have the latest style they will be happy.

Many organizations, in dire straits for funds, may designate a sweater for the official band uniform, plus white duck trousers. These may be purchased by the student for a nominal sum and retained following graduation from the school. The general effect of this type of uniform is quite presentable, and provides an acceptable substitute when there are no funds available. However, if the band is functioning in a locale where bands in the surrounding communities have complete manufactured uniforms the students will not long be contented with the sweater and duck trouser uniform; this discontent will in itself act as a stimulant to a greater interest for the project

of raising funds for the purchase of new uniforms.

The cost will determine the quality of the garment. Few manufacturers will overprice their product because of the competition; an overpriced product manufacturer would not stay in business long. Therefore the committee must decide how they wish to have the uniforms appear in ten or twelve years, and select accordingly. A high quality garment will look quite new after repeated dry cleanings and years of service. One important item to look for on any uniform made of wool, is a label ticket required by the Wool Products Labeling Act of 1939. This ticket should contain information with regard to wool fiber content, the amount of other types of fiber used if the garment is not all wool, and the manufacturer's name. Basically, there are three types of wool that may be listed:

- | | |
|----------------------|---|
| (1) Virgin wool | - All new, unused wool fiber. |
| (2) Re-used wool | - Wool fibers reprocessed from wool that has been worn or used. |
| (3) Reprocessed wool | - Wool made from scraps or cuttings. |

There are also three basic types of wool fabric that may be used. Wool whipcord is perhaps the best wearing of the wool fabrics. Serge is excellent in appearance, but unfortunately develops a shine long before the uniforms have had maximum use. Wool gabardine is also a beautiful

material, but has the same inherent disadvantage as serge.

The purchase of uniforms must be studied from yet another angle, and that is quantity. If a band is in the embryonic stage, the factor of growth must be considered and an approximate maximum size, relative to the school enrollment, must be set arbitrarily in order to arrive at a practical uniform total. If a band has been functioning for a period of years, an average enrollment figure may be arrived at, since total band enrollment will fluctuate from year to year.

The happy circumstance of the Law of Averages fortunately governs the growth of students of high school age, and provides annually an equal number of short, tall, fat and thin students. Undoubtedly there will always be a small percentage of students who may need special fitting, but generally speaking there will not be too much difficulty in fitting a given set of band uniforms from year to year. Needless to say, the uniforms for the director, drum major, head majorette and twirlers will fall into special classification.

Band organizations vary, and in some units the citation cord is used with its original military meaning, that of special recognition. However, it is felt here that uniformity is of prime importance, and therefore if one student has a citation cord, all students should.

Usually, the responsibility for the purchase of band uniforms falls upon the individual school and its music department. The most difficult facet of a uniform project would appear to be the actual decision to buy. Once this decision has actually been made, the news travels quickly around the community, and the citizens of that community become interested in the project. There are many ingenious methods of raising funds in a community for any worthwhile project, and once the drive is underway, events tend to move rather quickly toward project realization. Emphasis should be placed on a fast-moving, hard-hitting campaign with a time limit of roughly six months. The writer was privileged to participate in a uniform fund campaign which realized the sum of \$ 5,400 in the relatively short space of four and one-half months, and this in a small community. If such a project is allowed to drag on for a long period of time, public interest will dissipate and the goal may never be realized.

Once the uniforms have been acquired, two important policies should be inaugurated. The first of these is the creation of a special permanent uniform fund in the local bank. A pre-determined amount of money must be placed in this special savings account every year, which actually amounts to amortization of the original investment. The deposit must be faithfully tendered annually regardless of

other expenses and even at the sacrifice of the curtailment of some band activities during the year. One method of adding to this fund is the charge of a rental fee of a specified sum, two dollars for example, from each member of the band who wears a uniform. The use of a certain portion of this money may be desirable at specified intervals for dry cleaning of the uniforms, but no money should be taken from this rental collection for any other purpose. The object of this special fund is, of course, that at the end of ten or twelve years a sizable sum of money will be available for use in the purchase of a new set of uniforms. This will obviate the necessity for any further high-powered uniform drive.

Uniform Care

Possibly the best method of uniform care is to arrange for continual storage in the school building. A storage room should be available, and the facilities provided for hanging the uniforms in an orderly fashion in closed cupboards for freedom from dust. The storage space should be as near to the rehearsal room as possible (adjoining facilities are ideal) and kept securely locked when not in use. Separate dressing rooms should be available for band members, with the assurance of privacy. The doors of these dressing rooms must be locked when the band departs to protect the personal effects of the students.

The finest technique for the preservation of the band uniforms is to check the uniforms out for, and in after, every performance. This method may involve extra transportation problems for some of the students, especially if the band arrives back at the school late at night, however this has never proved to be an insurmountable obstacle, and can usually be overcome without too much difficulty. This system very soon becomes a habit with the students, and they become so accustomed to it they would have it no other way.

A word now about uniform hangers. The writer found that the conventional wire hanger was quite inadequate, and would soon bend from the weight of the uniform. Each band member was asked to bring a curved, wooden hanger from home, with name and uniform number on the hanger. The wooden hangers proved very satisfactory for the storage of the uniforms, and were easily returned to the proper owners when any mix-up occurred in the dressing rooms. The band members should all hang the uniforms in the same way, and this is best accomplished by an occasional demonstration during rehearsal.

The Purchase and Care of Instruments and Equipment

The general practice in most schools throughout the land is that the board of education, or school district for the area, purchases the "heavy" instruments, that is,

instruments that most students would have little use for in post-school years and would therefore not be likely to purchase. This class of instruments was referred to previously, and includes such instruments as Sousaphones, tenor, bass and snare drums, cymbals, Glockenspiel, French Horn, baritone horn, bass clarinet, alto clarinet, bassoon and obee. In addition, for marching band work, the acquisition of field snare drums, tenor drums and Scotch Drum is also desirable.

Band directors are aware that the many instrument manufacturers produce the many brass, woodwind, and percussion instruments in several different grades of quality, and therefore in several different price ranges. If an instrument is expected to last for an extended period of time, and remain in any kind of condition to permit several successive students to become proficient on the instruments, true economy will be practiced if a first grade instrument is purchased. The savings afforded on the initial investment by the purchase of a cheap instrument will, in a relatively short period of time, be overshadowed by ineffectual performance and disappointing maintenance costs. The first grade instruments will assure satisfaction, a point well taken when advising students on the purchase of an instrument.

A band director is apt to forget that students do not

automatically acquire knowledge of care and maintenance with the purchase of an instrument. The care given a musical instrument has a direct effect upon the length of service and quality of performance of that instrument. Time used in the instruction of students in the care of their instruments is amply rewarded in improved performance and low repair costs. An excellent practice is that of preparing mimeographed copies of instructions for the care of the various classes of instruments, and the distribution of these instructions to the students concerned.

VI

RESPONSIBILITIES OF BAND DIRECTOR

Discipline

Individual band members, and the band as a whole, have a special obligation to behave in a manner which will reflect credit to their organization, for, in or out of uniform, they are easily identifiable representatives of their school and community. It therefore becomes the responsibility of the director to insure a high level of conduct within his band. The individual and group behavior of band members will be as uncertain, and yet as predictable, as that of any other human beings, and there are no special formulae or generalizations that will guarantee results. However, good human relationships between the band director and his students are a vital necessity.

A director soon discovers that when once committed he must keep his word. If, for example, a director informs his group that any student not wearing white shoes will not march, and then permits someone with black or brown shoes to do so, he will effectively destroy discipline.

A deadly psychological weapon is sarcasm. It is the writer's opinion that sparing use of sarcasm may be used

to some good effect, but in general one should not succumb to the temptation to humble an erring student with sarcasm. The general effect will ultimately be detrimental.

One of the maxims of a democratic society is that those who are affected by a decision should share in the making of it. The marching band, in particular, offers students the opportunity to work out standards of conduct, a process which will insure a more positive compliance to such standards. A band organization may be successfully led to the development of a structure for its own government. One excellent method of accomplishing this is the formation of a representative student committee which will discuss problems and formulate recommendations to be presented to the band as a whole. The director would serve as an advisor to this group. Further discussion by the band may occur before a policy of conduct is agreed upon. An operation of this type will have a good effect on the morale of the band.

Band Trips

Parents who may place many restrictions on the activities of their fifteen or sixteen year old children will evidence no concern about these same children leaving town on a band trip. The parents assume that the school, represented by the band director, will show the same concern for the students as do they, the parents.

The director must continually bear in mind that he is personally responsible for the health, safety and welfare of the entire band. He must provide safe, adequate and comfortable transportation, good chaperones, and a watchful eye on everyone and everything from departure to return.

An excellent procedure before any trip is the preparation of a notice to parents on the plans for the trip. This notice should include the time and place of departure and arrival, the clothing to be worn, financial requirements of the students, and possibly a telephone number where the band director, or others in the party, may be reached while the band is away. The names of the chaperones should also be included in this notice.

A minor but important point when taking a band on a summer parade trip: the director should obtain a supply of enteric-coated salt tablets and personally see that each student takes a tablet at least one to two hours before parade time. These enteric tablets do not dissolve in the stomach, which might cause many cases of nausea, but rather in the duodenum and small colon where absorption begins immediately. Adherence to this practice will prevent many cases of heat exhaustion and/or fainting during the course of the parade route which may run two or three miles in length. A completely stocked first-aid kit

is a must, and should be stocked with a generous supply of adhesive tape, some of which may be used for taping snare drummers' fingers before a long parade.

If a band is to make an overnight trip, a pre-trip reconnoitering expedition by the director is essential. A trip of this type is usually one that cannot be properly arranged by letter or telephone, but rather the details should be accomplished by a personal visit. The number of chaperones must be increased, and a double standard of watchfulness initiated, for the responsibilities are infinitely greater. To repeat: the band director is responsible for the health, safety and welfare of the entire group.

Public Support

Another important factor in the establishment of a sound, enduring marching band is a solid backing of public support, and this support may be obtained in a number of ways:

1. Band Boosters Organization - An active band boosters group provides tremendous support for a band. A group such as this operates with the usual officers and by-laws, and if properly guided, may instill enthusiasm and diligence in the band students, help with publicity, and provide a solid financial backing for the band through various fund-raising activities. A statement of opinion

from such a group has meaning also because the members are expressing their opinions as parents, community citizens, and taxpayers who have a substantial stake in the product and quality of the public school.

2. Publicity - A "must" for any active group is good notice in the local press. Newspapers are always cooperative in publishing releases on various activities of the local schools, and the marching band in this instance would certainly be no exception. High school students are like the rest of society in that they like to see public notice of their activities, and indeed, many are avid collectors of clippings for scrap books. Photographs of band members for public release are also very effective.

3. Band Directors - Some of the best sources of information are neighboring band directors who provide, collectively, a great wealth of experience and ideas. Most band men like to talk shop, and informal meetings of two or more band directors can provide much in the way of new ideas or methods. One last word here on ethics, a subject previously mentioned. Neighboring band directors are a part of the "team", and should not be regarded as enemy forces. They must be treated with consideration, friendliness and tact, and if this is done they will practically always respond in kind. The job to be done is difficult enough without adding professional disagreements.

VII

SUMMARY AND CONCLUSIONS

A marching band is a class project which, when properly handled, offers a great incentive and challenge for a group-directed activity. The prime requisite for the marching band is that it must be an organization to provide musical experiences for the students. Opportunities for the furthering of a good public relations program for the school are inherent in a marching band situation in that tangible evidence is produced of worthy school accomplishment. One of the greatest opportunities for community service may be found in parade participation by the marching unit, and it is here that the most people have an opportunity to see the organization and appreciate it, whether the director has chosen the military style or the fast-cadence show band.

Some of the main factors to be considered when organizing a marching band are: total enrollment, the number of available uniforms, the level of musical performance desired, available transportation facilities, and the creation of desire for membership in the organization as such. The marching band organization presents varied opportunities for the development of highly effective

student leadership. Such student participation will serve to increase the educational value of the activity as well as student enjoyment. The director must initiate opportunities for student participation in the development of policies and in the selection of band officers. The extremely important and active positions of drum major, head majorette, and equipment and uniform managers should be appointive. The majorette positions are also appointive.

A successful marching band depends upon the fulfillment of a number of important requirements. Some of these may be listed as enthusiasm, energy, patience, and the creation of student interest. Student interest may be stimulated by stressing the example of a good neighboring band, the display of marching band pictures, motion pictures, and half-time shows appearing on television. Also vitally important is the fact that the group must master the fundamentals of marching such as the start, guide to the right, rank and file alignment, right and left flank, turns, countermarching and the halt. The drum major is important here since he is the field executive officer of the band. The rehearsals must be carefully planned by the director from the standpoints of time conservation, usable subject matter, and proper technique of presentation. The initial rehearsals are to be used in the development of the basic fundamentals, and the advanced rehearsals are

for the development of routines and shows. The music selected should be fairly easy to play, yet orchestrated to give a "full" sound, and the music should be memorized.

Uniforms are an important and vital factor in the development of the marching band. The effect on morale is excellent, and great advantage is obtained in appearance, an advantage which will be greatly enhanced by modern styling. The acquisition of uniforms is an impressive project that requires the cooperation and effort of community leaders, school officials and band personnel. Quality should be one of the all important factors in the selection of uniforms. Once acquired, the uniforms should be treated with care and the condition and appearance will remain good for many years. The best situation is one in which the uniforms may be stored in the school at all times, the band members changing, for performances, at the school. Likewise, these tenets of quality and proper care extend to the instruments and other equipment used by the band. The highest quality instruments will assure satisfaction.

The band members, singly and collectively, have a responsibility to behave in a manner which will reflect credit to their organization and school. It is the responsibility of the director to insure this high level of conduct within his organization. Good human relation-

ships within the organization are vital. Band trips are an important part of a marching band's routine, but the director must always be cognizant of his great responsibility for the safety and welfare of the entire group on these ventures. Public support is necessary for the success of the marching band, and in turn a successful marching band will bring public support. Fellow band directors can be of great assistance with their vast background of experience and funds of ideas.

Conclusions

The marching band is not the combination of a series of mechanical processes, or a pseudo-musical cross to be borne by the music educator, but is an activity which offers real opportunities for the development of musical dexterity, rhythm, physical coordination, and most important, the democratic processes of our society.

The marching band need not be a burden to the band man if he plans efficiently for the development of the organization. The available time must be carefully budgeted, the material and ideas to be presented must be carefully organized, and all this utilized to the fullest by proper methods of presentation. The results of the marching band will be encouraging if the fundamentals are based on the traditional military marching movements. Study and application will result in encouraging results.

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APPENDIX A

Excerpts from: A CODE OF ETHICS as adopted by:

Music Educators National Conference
 American Federation of Musicians
 American Association of School Administrators

Chicago, Illinois, September 22, 1947

I. MUSIC EDUCATION

"...under the heading of 'Music Education' should be included the following:

(1) School Functions initiated by the schools as part of a school program, whether in a school building or other building.

(2) Community Functions organized in the interest of the schools strictly for educational purposes, such as those that might be originated by the Parent-Teacher Association.

(3) School Exhibits prepared as part of the school district's courtesies for educational organizations or educational conventions being entertained in the district.

(4) Educational Broadcasts which have the purpose of demonstrating or illustrating pupils' achievements in music study, or which represent the culmination of a period of study and rehearsal. Included in this category are local, state, regional and national school music festivals and competitions held under the auspices of schools, colleges, and/or educational organizations on a non-profit basis and broadcast to acquaint the public with the results of music instruction in the schools.

(5) Civic Occasions of local, state or national patriotic interest, of sufficient breadth to enlist the sympathies and cooperation of all persons, such as those held by the G.A.R., with their Memorial Day in the cemeteries. It is understood that affairs of this kind may be participated in only when such participation does not in the least usurp the rights and privileges of local professional musicians.

(6) Benefit Performances for local charities, such as the Welfare Federations, Red Cross, hospitals, etc., when and where local professional musicians would likewise donate their services.

(7) Educational or Civic Services that might beforehand be mutually agreed upon by the school authorities and official representatives of the local professional musicians.

(8) Audition Recordings for study purposes made in the classroom or in connection with contest of festival performances by students, such recordings to be limited to exclusive use by the students and their teachers, and not offered for general sale or other public distribution. This definition pertains only to the purpose and utilization of audition recordings and not to matters concerned with copyright regulations. Compliance with copyright requirements applying to recording of compositions not in the public domain is the responsibility of the school, college or educational organization under whose auspices the recording is made."

II. ENTERTAINMENT

The field of entertainment is the province of the professional musician. Under this heading are the following:

(1) Civic parades, ceremonies, expositions, community concerts, and community-center activities, regattas, non-scholastic contests, festivals, athletic games, activities or celebrations, and the like, national, state and county fairs.

(2) Functions for the furtherance, directly or indirectly, of any public or private enterprise; functions by chambers of commerce, boards of trade, and commercial clubs and associations.

(3) Any occasion that is partisan or sectarian in character or purpose.

(4) Functions of clubs, societies, civic or fraternal organizations.

Statements that funds are not available for the employment of professional musicians, or that if the talents of amateur musical organizations cannot be had, other musicians cannot or will not be employed, or that the amateur musicians are to play without remuneration of any kind, are all immaterial.