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The Marching Band: A Program for the Small High School

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THE MARCHING BAND PROGRAM
FOR THE SMALL HIGH SCHOOL

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
L. Ronald James
August 1965

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APPROVED FOR THE GRADUATE FACULTY

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CHAPTER I

INTRODUCTION

Countless articles have been written and many half-time and parade shows published concerning the marching band. Every football season opens with a bountiful supply of materials available to the director of the marching band, but nearly all of this material is written for use by large marching units. Very little research exists pertaining to marching band materials for the small high school band.

I. THE PROBLEM

Statement of the problem. The purpose of this study is (1) to take a critical look at the marching band program at Toledo High School, Toledo, Washington; (2) to formulate means of improving this program; (3) to formulate the results of materials and methods of presentation appropriate to the small high school band.

Importance of the study. With an inadequate source of supply of small high school marching band materials the director is left with three alternatives: (1) to not march at all; (2) to re-arrange published materials; (3) to write

shows of his own.

The small high school frequently has many students enrolled in the band and participating in athletics simultaneously. Decreased enrollment due to this could limit membership and instrumentation considerably. In this instance the director will perhaps pursue the first alternative, unless there is something basic, yet adequate, for him to use. The re-arrangement of published materials sometimes is impossible, many times impractical, and could infringe on the copyright laws. It is the writer's contention that the results of this study will enable both the writer and the reader to improve the marching band program in his school.

Procedure of the study. Research covered the available materials and these were used with the writer's high school band, as well as application of some of the writer's ideas on the marching band.

When these were incorporated the results were carefully observed and notated.

Limitations of the study. Study covered only one sample group, but this represented the typical small high school band. The results will not necessarily apply to

every band of equal or near-equal size. Schools from different areas could have different problems such as inclement weather, instrumentation, and administrative disapproval. The study does not propose to include all the answers to the problems of the small high school marching band. It does intend to present a worthwhile approach to some of the existing problems.

II. DEFINITIONS OF THE TERMS USED

Small high school band. The classification is referred to the class "D" band, which is a high school of less than 250 enrollment. This also refers to marching bands with student enrollment of less than thirty members.

Football band. The band selected from the regular concert band, less those who are members of the football team and yell squad. This band is used as a playing and marching unit for home football games.

Basketball band. The band selected from the regular concert band, less those who are members of the basketball team and yell squad. This band is used as a playing and marching unit for home basketball games.

Parade band. The concert band formed into a marching unit for parade appearances.

Marching band program. The general function of the marching band unit including marching and drill fundamentals learned and the presentation of half-time shows and exhibitions by the band.

Half-time show. The exhibition put on by the marching band between the halves of football and basketball games.

Materials. Marches, songs, and complete published half-time shows written specifically for the marching band.

CHAPTER II

REVIEW OF THE LITERATURE

Most schools, large and small, use the marching band in one form or another. Their activities will vary from the football half-time show to the parade in the home town or possibly across the nation.

The purpose of this chapter is to review the literature related to research and use of the marching band.

I. VALUES OF THE MARCHING BAND

Morgan, (25:69) reporting on the findings of a national survey, lists the purposes of the high school band, in order of importance as, "(a) The development of the student, (b) the teaching of music, and (c) service to the school and the public."

Bachman (2:50-53) says, "Participation in the marching band program can enrich the students' musical experience and help them develop skills, disciplines, and attitudes which are recognized as desirable objectives of any educational program."

He continues by saying that training in the marching band can:

1. Contribute to good health through rhythmically controlled exercise and emphasis on posture and correct breathing habits.
2. Help students develop muscular coordination and gracefulness of movement and bearing.
3. Help cultivate habits of neatness and cleanliness and to take pride in his personal appearance.
4. Teach students to have respect for constituted authority.
5. Learn the importance of being attentive, prompt, and obedient.
6. Learn to accept responsibility.
7. Training develops initiative, self-reliance, and leadership.
8. Offer opportunities to the gifted and non-gifted alike.

The marching band should also provide an adequate background for students planning to teach and provide an opportunity for the development of professional discipline. It forms a valuable service to the community and the school and it is the music department in the fall. (37:80)

II. ORGANIZATION OF THE MARCHING BAND

In order to properly organize the marching band unit there are three areas which should be considered first. These areas are: (1) membership; (2) instrumentation; (3) management.

Membership. Providing an adequate membership for the marching band in the small or large school is mainly dependent on the size of the concert band, since the members of the marching band are usually selected from the concert band.

In the small school the problem of conflicting activities, such as the athletic teams and yell squads, make it difficult for the band members to participate in both activities. In order to get an adequate amount of members in the marching band, the concert band membership will need to be substantial.

Morgan (25:69) discusses a nation-wide survey made by L. Bruce Jones in 1946 concerning the organization of band membership:

It was found that the recruiting of band members was distributed as follows: (a) sixty-eight per cent from lower grades, (b) twelve per cent from demonstration, (c) twenty per cent from other inspirational means. It appeared that bands are organized as classes and for credit in eighty per cent of the schools.

In the small high school the membership in the band can be an ever present problem as is pointed out by Russeau (32:64-66). In his article about the small school marching band he mentions that problems in scheduling seemed to be one of the most prevalent problems in securing membership.

This will reflect then upon the band building program from the beginning band member on up. The possibility of every available student in the small school playing an instrument in the band is not an impossible situation, but this would be very unusual. If the director in the small school

can get a sufficient number of students started in band and hold them, then the future high school band need not lack for membership.

The foundation of the band program in any school system lies in the area of the beginning student. A long range vision is very necessary for the director who wishes to have a successful band program through the years. The director needs to build slowly, thoroughly, and carefully to insure the program's stability and endurance.

Getting the students started correctly is very important. Hindsley (15:12) states:

The problem of getting the right pupils started on the right instrument is just as important or more so than any subsequent problem in our program. A definite plan should be formulated for the enrollment and training of the student. There is no better assurance for the success of an instrumental class than making certain that all students enrolled are actually ready to embark at full speed on the work the class is ready to do.

While all children should be given the opportunity to participate in the band program the director should have an adequate testing program to assist him to guide the students. He should notice detrimental physical characteristics and offer suggestions to the student on the proper instrument.

Maintaining student interest after the students have joined the band is of utmost importance. Keeping them properly motivated in the aesthetic qualities of music is a basic need.

After the students reach high school and have been scheduled in the band, then the most prevalent problem is one of limited or unlimited instrumentation or in the number of members.

Concerning the use of all or part of the concert band membership in the marching band, Hjelmervik and Berg (17:14) have this to say:

The band director should avoid the great temptation to use every member of the band in the regular marching unit. It is far better to assume the inevitable - that is, that absences will occur. Sickness and other legitimate reasons for absence cannot be predicted, and there will be occasional vacancies in the ranks if there are no substitutes to replace the absentees.

They conclude that:

It is better to form the marching band so as to permit a few students to act as substitutes during rehearsals and replacement at public appearances. At first glance this might seem to deprive some of the students the opportunity to march, but in practice it gives less experienced members with less coordination and skill additional time to become real assets to the marching band.

The results of the use of substitutes will keep even ranks and a uniform appearance. They add that this is necessary for proper maneuvering.

Instrumentation. The best instrumentation for the concert band is not necessarily the best instrumentation for the marching band. This point most authors and directors

agree on, but as to the placement of the instrumentation in the marching band, there seems to be a great difference of opinions. Other points, where there seems to be a difference of opinion, are the numbers of instruments and the uses of them.

Hindsley (16:11) says, "While the band needs more reed instruments for the concert performance, the marching band needs more of the brass instruments." He goes on to add, "An approximately equal distribution of brasses and reeds should be a satisfactory ratio."

Hjelmervik and Berg (17:15) disagree slightly saying that the brass in the marching band should outnumber the woodwinds. Normann (26:200) just adds that the brass and percussion should be larger in the marching unit than in the concert band. He doesn't compare the brass with the woodwinds.

Hindsley (16:11) points out:

There are several directors of representative bands who are bringing back the marching band of only brass instruments. Many European bands march as brass bands. By taking the reeds from our military bands we naturally take away that particular tone color of the reed instruments. However, we all recognize the fact that these instruments do not have the carrying power of brasses and are very often covered up by them while on parade.

Because of his limited instrumentation the director of the small school band will most likely march what he has

to march with, but there are some minor changes he could make.

Hjelmervik and Berg (17:15) suggest that:

Even in schools where every available player must be used to form a band of sufficient numbers to execute marching maneuvers, two instruments should not be used on the march-- the oboe and the bassoon. The director should give bassoon and oboe players another duty during the marching season, such as playing the bell lyra, or cymbals, or substituting on clarinet or alto sax.

Using the oboe or bassoon outside could also be very costly and could result in the instrument being thrown out of adjustment. Their sound is normally wasted outside and they are usually doubling other parts already in existence.

The clarinet presents a problem outdoors as some of the parts are not always heard. Drake (11:87) suggests that the clarinets all be put on the first part, which is usually in the upper register, so that they can be heard.

The placement of the instruments brings several different opinions. Drake (11:89) suggests putting the clarinets in the front rank. Arsers (1:68) divides his band into two complete groups so that no matter which direction they are facing the best possible, balanced sound will be heard. Hindsley (16:12,13) gives three different formation charts with the trombones in the front rank, sousaphones in the middle, and woodwinds in the rear.

Because of the difference in bands there is no exact instrumentation that can be used. However, Hjelmervik and Berg (17:16) offer the following broad generalizations, which may prove useful:

1. Eliminate students who are members of activities which conflict with band practice or performance. The list of remaining players determines the instrumentation and maximum size of the marching band.
2. If further reduction in size is desired, eliminate Bb clarinets, alto clarinets, and flutes.
3. Work toward the development of enough trombone players to fill the first rank of the marching band.
4. Secure sufficient percussion equipment and players to create a complete rank.
5. During the marching season, transfer oboe, bassoon, and bass and baritone saxophone players to other instruments.

Management. The director should set up and maintain rules of order within the marching band, but this job is simplified with the use of student help.

One of the objectives of the marching band is to teach leadership to the students. Student leaders are especially helpful in the inexperienced marching units.

Hindsley (16:88) has this to say about the officers of the band:

Recommended officers are president, vice-president, and members of an executive committee, which would also include the president and vice-president.

In addition to these officers Hjelmervik and Berg (17:17-23) have added (1) the drum major, who is in charge

of the marching unit and is responsible for giving the commands when the band is on the march; (2) the student conductor, who would direct the band in place of the director upon return to the stands or music room; (3) the uniform managers, who are responsible for checking out and in the uniforms and taking proper care of them; (4) the property managers, who are in charge of the equipment of the marching band; (5) the librarian, who is held responsible for the distribution of music.

Normann (26:202) also adds the field officer to the list. The field officer would march to the right of the first rank and see that the drum major's instructions are carried out.

Since the drum major seemingly is the most important officer in the marching band, Wright (42:64) lists the following qualifications, which he feels is essential for the drum major:

1. intelligence
2. good body coordination
3. good personal appearance
4. ability to think and act quickly in unexpected situations
5. inherent leadership
6. good health
7. respect of fellow students
8. musicianship

He further adds that he believes the band should have two drum majors, a senior and a junior. That gives the band

an experienced drum major each year and he also assists in the training of the junior drum major. In case of absence by one you have another ready to step in.

The writer feels that having two drum majors is very essential, whether your band is small or not, because of the factors mentioned and the competition that can result.

III. MUSIC FOR THE MARCHING BAND

Selection. More and more emphasis is being placed on music for the marching band. Carlson (8:71) points out that, "The music presented must be appropriate for and worthy of performance by a musical organization."

Bowles (6:37) adds that there is less accent on the type of show planned and more on the quality of performances and music.

Shahan (34:74) asks the director the following questions concerning the selection of music:

1. Are we producing marching band units that sound good?
2. Will the music contribute to the improvement of the individual within the unit as to tone production, intonation, technique, expression, and rhythmic awareness?
3. Does the music we use for gridiron and outdoor performances contribute to the growth in musical awareness and discrimination, and to the improvement of the individual's musical taste?
4. Do we as directors think high when we plan our half-time spectacular, or do we play down to the grid-iron audience for acceptance and thereby sacrifice musical taste, integrity, and self-respect?

In selecting music for the marching band Kissinger (19:56) suggests the following:

1. Select good music that is well arranged for marching as well as the full band concert sound.
2. Prepare this music with the same attention to musical details as when preparing for a concert.
3. Keep the tempo consistent with the music being played.
4. Limit movement on the field so as to not hinder performance of the music selected.
5. The conception of the show should be in character with an institution of higher learning.

He also offers these objectives of the music:

1. Is the selection musically good?
2. Is the music properly arranged to exploit the full tonality of the band medium:
 - (a) not too fragmentary
 - (b) provides instrumental color
 - (c) dynamics, style, and balance used for proper musical contrasts and effects
 - (d) arranged in the band idiom.
3. Does the arrangement fit the band medium?
4. Is the selection appropriate for the occasion?
5. Will its performance be in good taste?
6. Is the music playable by the group?
7. Does the music selected provide contrast and interest?

For sources of music he lists (1) marches, (2) school songs, (3) old popular standards, (4) new popular music, (5) operatic and musical shows, and (6) concert band literature.

Hjelmervik and Berg (17:42-44) offer some general suggestions which will aid in the selection of quick step marches:

1. Thinly scored passages generally do not sound well on the march. These are often assigned to the high woodwinds and lack sufficient volume to be heard clearly in the open air, although they may be effective in concert.

2. Strong melodious countermelodies for trombones are needed. The trombones are generally placed in the front rank of the marching band; therefore, on parade, or whenever the band is marching toward the listening audience, the trombone melody line is particularly predominant.
3. Florid, "busy" clarinet parts, particularly those in the high register and often on the leger lines, are not effective on the march. Piccolo parts come through well if the music is properly played, and here florid passages are most effective.
4. French horn afterbeats generally are not effectively played. These instruments may be assigned the unison playing of a melodic line extracted from the cornet parts or from the countermelody.
5. All cornet and trumpet parts should play the melody or a supporting melodic line. The cornet or trumpet players should never be assigned parts which do not directly support the melodic line. Parts with afterbeats or long harmonic tones should be avoided.
6. Percussion parts, because of their importance to the band on the march, should be examined for possible improvement. Not only should various dynamic levels of the entire section should be appraised and changes noted in the parts so that the entire performance of the band will not be identified with the monotonous thumping which results when the same dynamic level is used for all occasions.

Rehearsals. Normann (26:211) says, "If we were to put into a single word the one factor which, above all else, distinguishes the successful rehearsal, that word would be accomplishment."

Normally the rehearsal time is a maximum of five days preparation for the football half-time show, so time is a premium and must be wisely organized. Each period

should present accomplished results toward the desired goals.

According to Normann (26:212-220) the band rehearsal will generally embody four distinct features:

1. Objectives
 - (a) specific aims which the director hopes to accomplish at a single rehearsal, and
 - (b) those larger objectives which have to do with expected outcomes of the instrumental course.
2. An effective opening.
3. Perfecting music which the organization plans to keep in its repertoire.
4. An effective climax.

A director with carefully planned rehearsals will eliminate most probable discipline problems and waste of valuable rehearsal time.

Library. The writer feels that a well-organized library can be a very valuable asset to the band program, as well as an invaluable source to the director.

Hindsley (16:50-58) suggests the following methods and procedures in the band library:

March size music may be filed in cabinets used for 5" x 8" cards, placed edgewise, or in two rows in letter size cabinets, placed endwise.

A three-way card index of the library should be maintained, so that any number may be found by title, by composer, or by classification.

Folios are used not only for separating the parts into books for the band and orchestra players, but also for protecting the music. For the latter reason durable folios should be chosen to afford ample protection.

March folios should be of the all-weather type, to afford protection of music under all circumstances. Folios in general use have a stiff back and transparent front, with ample room for a large march repertoire. If it is not financially possible to use folios of this type, stiff envelopes are made the proper size for march music, without flaps and opening along the wide side. Envelopes are not recommended, however, if it is at all possible to secure the better folios.

A librarian should be appointed to handle the instrumental music library, with enough assistants to enable him to have the work done quickly and efficiently. The library staff should be well trained for this work, for it requires considerable detailed knowledge and judgment.

When a new number is received and accepted by the director, he will make out the inventory card, assigning an inventory number and a file number, then turn the music over to the librarian, who will take the following steps:

1. Separate the parts and trim them, if necessary, to the proper size for filing.
2. Stamp each part with the name of the school and organization.
3. Stamp the word "Desk" under the name of each part where more than one desk is used in the instrumentation of the organization. This is not necessary for numbers which are used only in the band march folios.
4. Put the parts in order according to the usual arrangements of the conductor's score - piccolo, flutes, oboes, clarinets, etc.
5. Make up the cover, printing on the edge the file number, the composer, title, and description, and inventory number.
6. Fill out the three index cards.
7. File the music and the index cards.

When ordering music the director should secure sufficient parts for the complete instrumentation. If the organization is small but has the possibility of growing to a full size organization in a few years, he should order for the full group to avoid the necessity and inconvenience of securing additional parts when the number is used during a later year.

A march folio should be issued to each member of the band, to be kept by him throughout the term or semester.

The director will assign each band member a march folio by number and part, and the librarian will issue them accordingly, securing a separate receipt for each folio, or having each member sign for his folio on the same sheet on which the director has made the assignments.

It is advisable to stamp a number on each march or other piece used in the march folios.

IV. BUDGET

Through the writer's experience and observations, it has been noted that the use of a music budget will vary from one school to another. Some schools do not have a music budget, while others may have one bordering from the substantial to the inadequate. It would be to the music department's benefit to have an adequately planned budget each year.

The budget should cover (1) supplies, such as music, reeds, oil, and other accessories; (2) other equipment, such as records, phonographs, tape recorders, music stands and other more permanent items; (3) instrument repairs and maintenance; (4) instruments that are not normally purchased by the students.

Items that will apply particularly to the marching band include: drum equipment (plastic heads, sticks, stick heads, Scotch drums, slings, and other miscellaneous items); lyres; instruments (up-right altos in place of French horns, and sousaphones in place of tubas); marching music; plastic folders; and other marching band equipment.

Uniforms usually have to be purchased by the band or through local service clubs and booster organizations, because of the inability of the music department to use tax money for their purchase.

Normann (26:114-118) lists the following sources of income for the music department over and above the regular school district budget:

1. The school fund.
2. Concerts.
3. Parents clubs.
4. PTA and service clubs.
5. Minstrel and vaudeville shows.
6. Carnivals.
7. Benefits.
8. Alumni.
9. Sales.
10. Cooperation with athletic department.
11. Magazine subscriptions.
12. Recordings.
13. Artist concerts.

IV. PERFORMANCES BY THE MARCHING BAND

Normann (26:200) states, "There is no form of music which thrills the average tax payer quite as much as a band equipped in flashy uniforms, marching in perfect alignment to the strains of a stirring march."

He continues, saying:

He who would otherwise ignore the musical activities of the community is stirred to enthusiasm by a well-trained band parading on the football field. To him it is an organization of which to be proud, a group which serves to lend distinction to a great spectacle. To the average American it typifies community spirit and progressiveness.

It would scarcely be an exaggeration to say that at least 80 per cent of the people hearing the band play hear it while on parade at some civic or athletic function. Its advertising power is worth cultivating. It serves to enlist the interest, as no other musical organization can, of students, parents, and the community as a whole. The chief educational values of the marching band lie in the effect it has on the bearing, self-control, and poise of each individual member. It instills a spirit of group loyalty, serves to coordinate mind and muscle, emphasizes the importance of precision, and awakens in many an interest in music that otherwise might have lain dormant.

There are three kinds of functions at which the marching band appears - football games, basketball games, and street parades.

The football band. Hjelmervik and Berg (17:6) have this to say about the football band:

The greatest demand usually placed upon the high school marching band is the participation at football games, and these games offer advantages conditions for the band's performance. There is a large field on which to march; free time before, during and after the game suitable for the presentation of some student activity; and often a large audience of adults, many of whom might never witness the band in concert performance. Also, most schools have a substantial list of school songs for which an instrumental accompaniment is desirable.

If training a football marching band is part of the band director's responsibility, there is much more involved than deciding on the number of appearances which are to be made during the season and planning the half-time performances for those occasions. The band, particularly if it is in uniform, becomes an easily identifiable representative of the student body. So, in addition to plans and rehearsals for public appearances, student behavior must be considered during the entire game, from the time the band members begin to put on their uniforms to when they leave after the game, and a common standard of behavior agreed upon.

Planning. There are several things for the director to consider while preparing for the football show. Even before the ball game begins he should have reserved the seats in the stands for the band members.

The rehearsal should be carefully planned and Wright (43:52) points out that "The first rehearsal should be held indoors." He further suggests that the chairs should be arranged in marching band formation, and have the players work on music and fundamentals from this position.

He further recommends (43:53,54) that the second drill be outside with instruments. He warns to keep the drill moving and to be sure and review learned material.

Height of the stands. The height of the stands should be checked well in advance of planning the football show. Most small schools will have low bleachers, if they have bleachers at all, so the show should be planned accordingly.

Utgaard (36:104-105) advises that, when making formations on the field, you should eliminate the bottom structure, so as to not obscure the rest of the formation. He also suggests placing the band formations near the sidelines for more effectiveness and encourages the use of having the players kneel in the formations.

Concerning the dimensions of letters for low bleacher audiences, Wright (38:81-83) advocates a ratio of one to

three; in other words, 5 yards wide and 15 yards high. Two and a half yards from the sidelines is the best position of the bottom of the formation.

Entrances. An effective entrance has much to do with the overall effectiveness of the half-time show. Wright thinks that the entrance and the exit should be at a faster rate of tempo than the main show. (41:66) Another thought on entrances was given by Romersa, (31:38-40) who believes in having the entrance routine simple and keeping in line with the general theme of the show.

Hjelmervik and Berg (17:142-143) have this to say about the entrance of the band:

The entrance of the band on the playing field is the "curtain raiser" to the half-time show. Often it is accompanied by a brass fanfare which can be used for all performances, thereby giving the band a theme song. If an original fanfare is written there will be no duplication by other bands. This fanfare might be based upon the melody of a school song, increasing the identification still further.

Important as it is to present a good opening show, the director should not spend undue amounts of time preparing this one minute portion. The important thing is to announce the show and get on with it.

Types of shows. The three types of shows that are possible to give at the football game are (1) pre-game, (2) half-time, (3) post game.

(1) Pre-game. The pre-game time can be used to advantage by the band. Sometimes bands use pre-game time to

salute the visiting school with a letter formation and their school song, and save the half-time period for other activities. Other schools have established the tradition of playing "The Star-Spangled Banner" on the field before the game begins. (17:177)

(2) Half-time. Kerr (18:58-61) offers (a) general theme, (b) timeliness, (c) continuity as the three main factors of creating the half-time show. Wright (47:62,64) adds, "A short, tight show which maintains spectator interest is superior to the loosely knit, drawn-out program. Keep breaks between music at a minimum."

Concerning preparing the band to leave the stands before half-time, Hjelmervik and Berg (17:178-179) suggest:

Allow sufficient time before the end of the second quarter for the members of the band to leave their seating location, get to the proper place for beginning the half-time show, and check last-minute details before performance. If the time clock is placed in full view of the spectators, the band should leave the stands when there are about three minutes of play remaining. If the official timekeeper has only a stop watch, the director should arrange to be notified when three minutes (or whatever time is needed) of playing time remain before the half-time.

With the actual performance of the marching show, Hjelmervik and Berg (17:179-187) suggest that the inexperienced band perform the same fundamental drills they used in practice. To add variety to the shows they suggest adding a more complicated drill to each performance as the season progresses. They also suggest keeping the show time to a

six minute limit.

Suggested half-time shows will vary from the precision drill type mentioned to letter formations and display figures. (12:79-100) The types of shows used will vary according to the size and experience of the band.

(3) Post-game. The post-game show is important with the college bands, especially when television is present. The writer feels that the small school can use the post-game show to advantage also. Since the band normally plays the school song and the alma mater, this could just as easily be done out on the field immediately following the final gun. It would also get the band out of the way of the crows leaving the stands and present an easy exit following their presentation. It also provides entertainment for the crowd as they leave. Wright (46:53-55) feels that five minutes should be the maximum limit in the post-game show.

Simplification and standardization. Richardson (30:102-103) offers the following methods of simplifications in the marching band:

1. Cut down on the number of marching fundamentals taught. Many routines and drills can be presented using only four or five basic fundamentals:
 - (a) alignment in rank, file, and on diagonals, with good posture and proper spacing.
 - (b) facing movements.
 - (c) forward march; mark time; halt
 - (d) standard stepping (six or eight steps to five yards), lifting the legs and pointing the toes.

- (e) flanking movements, using either foot for changing direction.
2. Have some music which is played throughout the season.
 3. Introduce a minimum amount of new music in each show.
 4. Use music that is easy, arranged with plenty of melody in the brasses and saxophones, and which can be played with a full sound under marching band conditions.
 5. Find the easiest way possible to get the idea of the show across to the audience.
 6. To reduce rehearsal time, eliminate diagonals as much as possible. When they become necessary, have check points along each diagonal to insure better alignment.
 7. Always think of action when planning formations. However, whenever possible avoid moving, (floating), formations.
 8. In the use of the dance steps, retain only the essential movements. Substitute easy motions for difficult ones and avoid body positions which are hard to align.

For standardizations he suggests:

1. Always do the same things in the same manner. Do not teach several ways of carrying out the ideas of the show.
2. To save time, eliminate decisions on the field for bandsmen.
3. Teach the basic fundamentals at the beginning and continue to emphasize them throughout the season.
4. Teach only those things which you are sure the band will use.
5. Teach a standard length step to be used at all times.
6. Always employ standard spacing.
7. Drill turns so that they may be executed on either foot.
8. Use a standard counting system to determine hand and instrument movements.
9. Utilize a standard charting system to insure easy reading and interpretation.
10. Employ special drills for the entire season to save time and give the bandsmen an anchor point for each show.

Inspection. On the aspect of appearance Normann (26:207-208) says, if the band is to have a style characteristic of the military band, "Special attention should be given to the band's appearance." An inspection should be expected. This should include:

1. Instruments. Are they shined and in good working order? Are they uniformly carried?
2. Uniforms. Are suits pressed and cleaned? Are ties and shirts uniform in color? Are shoes polished? One or two pairs of brown shoes in a group which is wearing black can spoil an otherwise neat looking band.

Wright (45:88-90) adds for criteria of inspection:

1. Cleanliness of uniform.
2. Uniform in good repair.
3. Uniform properly worn.
4. Personal grooming.
5. Personal bearing, (posture).
6. Condition of instrument.

The basketball band. Because of the space available, the basketball marching band is best limited to a small size. In the small school, this could very well be the entire group. E. L. Masoner (21:77-78) used her 18 piece basketball band to march between halves. She suggests a short program of precision drill, including some silent drill. There are many other novel ideas that can be used, including wearing some different types of outfits.

If more players are available then tryouts would be ideal. Membership could become very keen in some situations. (17:192)

If the band has performed at football games then the desired fundamentals of drill are already learned and just embellishing these ideas are necessary. Hjelmervik and Berg (17:193) suggest three groups of skills suited for use in the gymnasium: "Letter formations, single-file movements, and movements on counts."

Letters can be made in the middle of the court and facing one direction. Single file maneuvers can be very effectively used: spiral, figure eight, four-leaf clover, and wheel movements. Flankers, turns, and march to the rear can all be done while marching to drum beats. (17:193-194)

Parades. When planning to march in the parade, the director must keep in mind the differences between the band on parade and the band marching at half-time of football and basketball games:

First the spectator's point of view must be considered. In the stadium and the gymnasium the audience has, to a greater or lesser degree, a panoramic view of the band. By contrast, in a street parade the view of most spectators, standing on street level, is a close-range, rank-by-rank picture of the band as it passes by.

Secondly, sound, as well as sight, must be considered in relation to the spectators of the parade. Keep in mind that the band from a distance gives spectators, musically, the effect of the full ensemble. On closer approach, individual instruments are heard. Some marches should be memorized. If parade participation comes early in the school year with little time for rehearsal, one march will suffice, since the band plays to a constantly changing audience.

Thirdly, time and the distance to be marched must be reckoned with. Parades are more physically exhausting

than appearances at football or basketball half-times, because the bandmen must march a greater distance over an extended period of time. Greater physical endurance is required, not only of the players' feet and legs, but also of their embouchures, particularly those playing brass instruments.

Fourth, leadership is different. In parading, the director's presence is needed and he should march with the band as the field officer, directly to the right of the front-rank right guide. (17:198-200)

Wright (40:82-85) suggests using two short pieces for parade work, which will work because of the quickly changing audiences, which seems to be the main difference in performing for the parade and performing for the half-times. He also suggests using a routined sequence in order to play more. Normann (26:206) also agrees that, "There should be music continuously throughout the parade."

CHAPTER III

THE MARCHING BAND PROGRAM AT TOLEDO HIGH SCHOOL

In the past the marching band program at Toledo High School has operated at the very minimum and the public has seen the marching band in action only about once or twice each year. This was due to the lack of student membership in the band and inefficient organization.

This chapter deals with the marching band program which was instituted at Toledo High School, the methods and techniques introduced and discovered, and their relationship to the current program. The results may serve to guide directors of other small school bands.

I. ORGANIZATION

In order for the marching band program to function properly it must be adequately organized. Emphasis this past year was placed on organization of the (1) student enrollment, (2) rehearsal, and (3) student leaders.

Student enrollment. Upon returning to Toledo High School, after a year's absence, the writer found twenty-six students enrolled in the band. Several students, still in school, had dropped band for various reasons. Reasons for dropping band extended from academic problems to just "not liking band." There were twelve of these students available.

To beg a student to come back into band is not a suitable method to amplify the band program. The approach used was to tell the students their need for music and the worth of the band program as well as the service they could do their school through the band.

This resulted in securing ten additional band members, bolstering the group total to thirty-six. Three students, who did not adhere to the rules of the band, had to be dismissed from the group. One new student moved in, which gave the band a final enrollment of thirty-four.

Of the thirty-four total, six students played football and one was a cheerleader making a total of twenty-seven members for the football marching band. From the twenty-seven, twenty-four were picked to form the marching unit. The remaining three were used as alternates in case of illness or absenteeism. The three alternates were informed it would be possible to step into a permanent position if they could prove themselves more proficient than someone else in the marching unit. This gave them something to work for and also made the other members work harder to maintain their positions.

This enrollment gave the band six ranks and four files. It was felt complete ranks and files would enhance the performance during the half-time.

The seven students participating on the football team or yell squad presented a minor problem. What should they do

during rehearsals? When the band was working on drill fundamentals they participated with the band, combining with the three alternates to form two and a half ranks. This was done so that they would be ready to march with the band on parade functions.

When not marching with the band they were assigned the following duties: (1) some of the better marchers assisted with others on the field helping them with their marching; (2) some were placed at strategic points on the field to watch alignment or as counting or turning points for the band; (3) some were seated in the stands to watch alignment and to offer suggestions to the director concerning the effectiveness of the formations; (4) if the weather was poor they would work in the band room on the music files, passing out or collecting music, fixing props for the marching show, or other various duties.

With these different duties assigned, usually in rotation form, the students did not pose any discipline problems. The three other members would stay with the band and either observe, assist, or participate with the group. When absences occurred during the week, they would fill in. During the season all three participated in at least one half-time program.

Rehearsal. The band period at Toledo High School is

scheduled during the work period of the school day. This period has advantages and disadvantages. It does enable most of the available members to join band without having schedule conflicts. However, the period is only 39 minutes in length. This makes careful organization of the rehearsal time necessary in order to achieve full benefit.

First, the use of the time must be carefully considered. There is a four minute break between classes. Because a small school has short distances between classrooms, this is ample time for all students to get their instruments and music ready and be in their chairs by the time the last bell rings for class to start.

An electric tuner was installed in the fall to be used by the students in tuning their instruments. Each student was responsible for tuning his own instrument. It is the writer's opinion that the band should play as well in tune for marching band and pep band as for the concert band.

About three to five minutes was spent in warming up the band and the remaining time was spent working on the materials for the performance.

The first home football game of the season was during the third week of school. This gave the director ample time to prepare the half-time show. The following is a resume of rehearsal procedure the first three weeks of school:

Monday, August 31 -- no school -- teachers' meetings.

Tuesday, September 1 -- orientation of the band program; assignment of instruments; placement of students in seating order; and discussion of the Music Department Handbook. (See Appendix A)

Wednesday, September 2 -- warm up with Treasury of Scales; play out of Bach Chorales book; play "Yeoman" march out of Ted Mesang #2.

Thursday, September 3 -- Treasury of Scales; Bach Chorales; and Ted Mesang #2.

Friday, September 4 -- no school -- teachers' workshop.

Monday, September 7 -- no school -- Labor Day.

Tuesday, September 8 -- marching outside -- no instruments; work on fundamental drills (attention, at ease, forward march, halt #1, right turn, left turn).

Wednesday, September 9 -- marching outside -- no instruments; review of fundamentals learned; work on additional fundamentals (countermarch, small band, big band, flanker movements, halt #2).

Thursday, September 10 -- rehearsal inside (due to a light rain); chairs placed in marching order; rehearse music for the game.

Friday, September 11 -- rehearse music for half-time show inside; elect class officers; pass out diagram of show.

Monday, September 14 -- no rehearsal -- class meetings.

Tuesday, September 15 -- march on football field with instruments; walk through entire show.

Wednesday, September 16 -- march through show; work on alignment; make necessary minor changes in music and formations.

Thursday, September 17 -- march through show; concentrate on maneuvers; time program with announcer for length.

Friday, September 18 -- march through show once; return to band room to work on music for the game.

Friday night -- present half-time show.

Normally a band will have between one and two weeks to present a half-time show following the opening home game. With two weeks preparation, following the opening game, there should be no problem getting the next show ready. With one week preparation each rehearsal will have to be carefully planned.

In Western Washington many times preparation time will be minimized by rain or inclement weather. If this poses a problem perhaps after a couple rehearsals in the band room the group could practice in the gymnasium. This will provide a little more room than the band room. Arrangements should be made ahead of time with the physical education instructor so conflicts do not arise.

Student leaders. Officers are elected by the band and include a president, vice-president, secretary, and a

treasurer. The student director is chosen by asking for volunteers. Each candidate is given a tryout, and the band members vote on the one they feel will do the best job. During the year all the candidates are given the opportunity to direct. Other officers selected by the director include: (1) librarians; (2) uniform managers; (3) band managers. There are two appointed to each of these positions.

Tryouts for the position of drum major or majorette are held the second week of school on the football field. Last fall seven candidates applied, all girls. From this list two were chosen. Of the two chosen neither was in band, but they had previous majorette experience as well as a free period during band time. One was a senior and the other a sophomore.

Two drum majorettes were chosen for two reasons: (1) this would better enable the band to have at least one available for all performances; (2) with two majorettes it would better enable the band members to see the signals.

The student director is in charge of rehearsals when the band director is unable to be present or if he has to leave the group for emergency calls.

The president presides over the band meetings and is in charge of music council meetings. (The music council consists of the combined officers of band and choir who enact business for the entire music department).

The vice-president is in charge of the band meetings in case of absence of the president and is chairman of the winter concert. The secretary takes daily class roll, sends out correspondence, and takes the minutes of the band meetings. The treasurer is in charge of the money taken in for the band fund. The director takes care of the money belonging to the school district.

The librarians are responsible for issuing and collecting music and taking proper care of the files. The uniform managers are responsible for issuing and collecting the uniforms and for their care. The band managers are in charge of transporting the large items to performing areas and they make sure all items are put away after rehearsal.

All of these officers combine to form the band council and together with the director, negotiate all of the band's business.

II. MARCHING BAND FUNDAMENTALS

The ranks and files are numbered, which gives each member a marching number. A rank is the row of members beside each other from left to right. The file is the row of members behind each other from front to rear of the band. The ranks are numbered consecutively from the front to the rear, beginning with one and continuing on for the total number of ranks. The files are numbered consecutively from

the right side to the left side. The rank number and file number give the member his marching number. If he was in the first rank and first file his marching number would be 11.

All signals are given with a whistle together with the baton. The whistle, during the drum cadence, will always sound four beats before the end of the cadence, except in case of emergencies. All signals, except the forward march, will be done with the drum majorette facing the band.

Attention. When the band is in position, whether in block band or company fronts, this is the time to signal the band to come to attention. The baton is raised directly over the drum majorette's head with the small end of the baton pointing towards the band at a 45 degree angle. The preliminary signal is a three-beat whistle, followed by a beat pause and then a short one-beat whistle. At the one-beat whistle the band will come to attention. The signals and actions in order are:

1. Whistle (1-2-3) -- get ready for attention.
2. Hesitation beat on four -- right leg remains in position while left knee lifts up to a parallel position with the ground; toes are pointed down; instruments are started toward marching position; left hand goes out to side.
3. Whistle on following beat five -- left foot is snapped down on the whistle; left hand slaps side of leg;

instrument is in marching position.

There is no talking among the band members in this position. This five-beat attention will get the band in their marching position and in the proper marching attitude ready for the forward march.

Forward march. The signal for the forward march is the baton twirled in a complete 360 degree circle with the drum majorette facing the line of direction. The small end of the baton will point toward the line of direction, continue in the circle and return to its original position at the end of the whistle.

The signals and actions in order are:

1. Whistle (1-2-3) -- get ready for forward march.
2. Hesitation beat on four -- still readying for forward march.
3. Whistle and drum beats on 5-6-7 -- further preparation by band; baton is thrust toward line of direction.
4. Hesitation beat on eight -- left knee lifts up to parallel position with ground; toes pointed down; entire body and head arch back at about 200 degree angle.
5. Forward march on next beat -- band proceeds to march down field beginning on left foot with body in regular position.

Cadences vary from 144 to 180, depending on performance area. On the football field the band marched eight

steps per five yards, because of the tempo and the differences in heights and size of the members.

While marching, but not playing, a high knee lift is employed, bringing the knees and thigh parallel with the ground. The drummers are excluded from the high knee lift.

Halts. In order to stop the band properly and effectively, three different halts are used.

The signal for all halts is gripping the baton in both hands, each hand about 10" from each end of the baton and about 18" from each other. The baton should be raised in front of the drum majorette, about 120 degrees from the ground. Corresponding fingers on each hand are held up designating whether it is halt #1, halt #2, or halt #3.

(Halt #1) -- Four beats before the end of the drum cadence the whistle sounds on 1-2-3 (left-right-left); four is a preparation beat; on the following beat the halt begins:

1. Band keeps marching forward on beats 1, 2, 3, 4, and 5.

On beat six (right foot) the right foot is pressed to a stopped position on the ground; the left knee is brought up to as high a position as possible.

3. On beat seven the left foot is snapped down directly beside the already stationary right foot.

(Halt #2) -- It has the same preliminary signal with

two fingers showing:

1. Band marches forward on beats 1, 2, 3, 4, and 5.
2. On beat six the right foot is pressed to a stopped position on the ground; the left leg is swung directly out to the left of the bandsman.
3. On beat seven the left foot is brought sharply back to position beside the right foot.

(Halt #3) -- It has the same preliminary signal with three fingers showing:

1. Band marches forward on one.
2. Band turns to the rear on two (turning on the right foot with the body turning to the left).
3. On beat three -- march in line of direction.
4. On beat four -- turn to the rear, facing the original line of direction.
5. On beat five -- left foot is pressed to a stopped position.
6. On beat six, the right foot is kicked straight out (90 degree angle from ground), with toes pointed straight ahead.
7. On beat seven, right foot is brought to a halt position beside left foot.

Halt #3 should not be tried until after halts #1 and #2 are thoroughly learned and after the band has mastered the to-the-rear-march.

At ease. When the band has halted, it is at attention. When halted during a parade or when dismissing the drill the band should go into an at ease position. Signalling the at ease goes as follows:

1. The baton is waved from left to right to left and the whistle sounds on 1, 2, 3.
2. On beat four the band starts to place left hand behind back; left leg goes straight to left and the instrument goes down.
3. On beat five the arm is in place behind back (at belt line). The left foot is in position about 20" from stationary right foot; instruments are straight down.

Only from the at ease position can the band be permitted to talk. The only other time they can talk is to help a person get in place or help pass on signals.

Turns. All turns, no matter what direction, are to be made on the right foot. This is not in keeping with the generally approved military method of turning on the outside foot. The right foot turning method is used for many reasons:

1. It gives the members a constant turning and pivoting foot.
2. The band can turn together even though each rank might be going in a different direction.
3. They can turn on the yard markers whether marching

six or eight steps to every five yards. (With the military method they would be turning one step beyond the yard line when turning to right).

4. They will be turning on the even numbers, usually 4, 8, 12, and 16 making precision drill more effective and in keeping with the cadences.

Small band. The small band is an effective formation that serves as a "corner turner," as well as narrowing the width of the band. It is also known as decrease front. This is done to get the band past obstacles and through narrow streets. This is usually done from the regular marching position with members coming together almost shoulder to shoulder. The baton is raised straight over the drum major-ette's head with the small end up.

Procedure is as follows:

1. Whistle on 1, 2, 3 -- members prepare to turn.
2. On four all members turn abruptly toward the center of the band, stepping in on the left foot.
3. Members march in on 5, 6, and 7.
4. Band turns to the original line of direction on eight and proceeds in small band formation.

When marching with even numbered files all files go to the center with the inside files taking smaller steps. When marching with odd numbered files the middle rank remains stationary, just marking time.

Big band. Big band formation is the regular marching position with about two paces between ranks and files. This is also known as increase front. This formation is done coming out of the regular small band formation and is the formation the band lines up with at the command "Fall in." The signal is raising the baton straight over the drum major's head with the large end up. (The end with the ball on it).

The procedure is as follows:

1. The whistle blows on 1, 2, 3 and the band prepares to turn.
2. Band turns to the outside on four.
3. Band marches out on 5, 6, and 7, being careful that the inside ranks do not go too far out.
4. Turn on eight to original line of direction.

The same fundamentals that applied to odd and even numbered files with the small band formation apply here. If an extra-large band formation is desired then the same signal and procedure can be followed and from there the band can be taken out to any desired size. To decrease front again just apply the fundamentals used for the small band formation as many times as necessary.

Flanker movements. The flanker movements are very simple but effective formations. The signal is to hold the baton just above the ball and point the small end toward the

direction desired. There are three flanker movements used: (a) left flanker, (b) right flanker, and (c) double flanker.

(Left flanker) -- With the baton in the drum major's left hand it will point to the band's left. Procedure for the left flanker is as follows:

1. Whistle on 1, 2, 3 -- band prepares for maneuver.
2. Hesitation beat on four.
3. Band marches straight ahead for three counts and turns to the left on the fourth count.
4. This is done four times until they have turned a complete square and are back to their original position and ready to proceed forward. (It is possible for the band to make a flanker movement and stay in one direction, but this was not used).

The right flanker is done the same way with right turns involved instead of left.

The double flanker is done with the odd numbered ranks turning left flankers while, at the same time, the even numbered ranks are turning right flankers. The signal is given at the same time, but the hands are crossed above the head with the baton in the right hand and the little end up facing the left side.

These flanker movements can be done for football games, basketball games, and parades.

To-the-rear-march. This maneuver is done to put the

band in the opposite direction as rapidly as possible. The baton is raised to about a 200 degree angle behind the drum majorette's head, with the small end up, and is brought forward, on a three count, toward the band with the tip at about a 120 degree angle.

The procedure then goes as follows:

1. Whistle on 1, 2, 3 and the band prepares for maneuver.
2. Hesitation beat on four.
3. Band continues marching forward for three counts.
4. Band turns on the fourth count (right foot) in the opposite direction, pivoting around to the left and stepping out in the new line of direction on the left foot.

This serves to put the band in an opposite direction, but it also turns the instrumentation around. This can be used for football and basketball games, but is not feasible for the parade. A double-to-the-rear-march could be used at all three events however.

The same signal is given for the double-to-the-rear-march except the baton will go back and forth twice, instead of only once. After the band has turned their first to-the-rear-march they march in the opposite line of direction for three counts and turn on the fourth count to the original line of direction. This is an especially effective maneuver when done correctly and with precision.

Countermarch. In order for the band to turn to the opposite line of direction and still keep their regular formation they must do a countermarch. It will vary only slightly with a different number of files. The front rank members are the ones who are responsible for going in the correct positions, because the rest of the band just play "follow the leader" with them. They follow right behind the leader of their file.

In a four file band, file three will turn to his right and go between his file and file two. File two goes between files three and four. File four goes between files one and two. And file one goes on the outside of file four. (See Appendix B).

For a five file band it will be exactly the same except file one will go between files four and five and file five will go on the outside of file one. (See Appendix B).

Instrument carry. All instruments are to be carried in the right hand. Most members are right handed, so this facilitates their handling of the instrument. Although most of the instruments are held in the left hand while playing, there is little problem in transferring to the right hand. This will lessen the use of using one hand continually and possibly tiring it.

The bells of the instruments are to face forward and

the instruments should remain parallel with the ground, under the performer's right arm. The only instruments that do otherwise are the saxophones, which are to be carried across the performer's chest, because of the strap, with the right hand holding it and the left hand free; and the French horn, which is held under the right arm with the bell facing back of the performer. (It is not recommended that the French horns be used on the march. Substituting the upright alto or switching the performer to the trumpet would be far more effective).

Reed players should handle their instruments very carefully, so as to protect their mouthpieces and reeds. The trombone slides should be very carefully protected because the slightest dent could mean a necessary repair.

During cold weather, such as football season, it is usually a good idea for the brass players to hold their mouthpieces in their left hand to keep them warm for playing.

Alignment. The normal distance used between ranks and files is four feet or approximately two paces. Alignment within a rank is attained by dressing to the right guide of the rank. The right guide is the number one member to the right of a rank. All members of the rank should watch this right guide to keep the rank straight. He should be watched by turning the eyes right, but keeping the head facing the line of direction. This can be done with a minimum of concentration on the part of the band members.

The files are kept straight by watching the person in the rank directly in front. If the ranks are properly spaced and the right guides in the proper positions then the band should be properly aligned. The diagonals need not be watched by the band, but could be checked by the drum majorette or the director to make sure the band is properly aligned.

III. IMPROVEMENT OF THE UNIT

In order to get the best sound from the group and have them look the best, consideration should be given the position of the instruments, the music used, and their uniform.

Position of the instruments. For the 24 students in the marching band the following instrumentation was found:

- 1 flute
- 1 oboe (changed to clarinet)
- 5 clarinets
- 3 alto saxophones
- 1 tenor saxophone
- 5 trumpets and cornets
- 2 French horns (changed to trumpets)
- 2 baritones
- 4 drums

The classes this group represented were:

- 10 freshmen
- 4 sophomores
- 7 juniors
- 3 seniors

Of the seven students involved with athletics there were:

2 trumpets
1 trombone
2 basses
1 drum
1 clarinet

The three alternates were all clarinet players with two from the freshman class and one from the sophomore class.

This did not give a very experienced group to work with, so proper placing of the instruments was necessary for the best possible sound.

Several block band arrangements were tried. The one used the majority of the time is located in Appendix C. It places the counter-melody instruments in the front of the band with some melody instruments in the first, third, and fifth ranks. The harmony instruments are in ranks two and three with clarinets, who have both melody and harmony parts, in ranks five and six. With the strong and weak players strategically placed, this seemed to give the football band its best over-all sound.

Since the majority of the time the band is in different formations while playing for the half-time shows, the formations are arranged for the best position of instruments.

For the parade band all of the concert band students were used giving the marching band 34 members. They were similarly placed with the following instrumentation: (See Appendix C).

1 flute
1 oboe (changed to clarinet)

9 clarinets
3 alto saxophones
1 tenor saxophone
7 trumpets and cornets
2 French horns (changed to trumpets)
1 trombone
2 baritones
2 basses
5 drums

Music. The purchase of suitable music for the football marching band seemed to present one of the greatest problems. Since the band did not have any trombone players and was very weak in low brass, it meant re-writing and alteration of parts for other instruments.

The two baritones were given first and second trombone parts and the baritone part was given to the tenor saxophone player, who was a strong player. This did depend on the importance of the parts, but generally was incorporated. Clarinets were given trumpet parts, usually transposed an octave higher, keeping them in their upper range. First and second parts were evenly distributed.

If entire compositions were re-written the following divisions were used:

Melody -- first trumpet, first clarinet, and flute.

Harmony -- second trumpet, second clarinet, second alto saxophone.

Counter-melody -- baritone, tenor saxophone, first alto saxophone.

Rhythm -- percussion.

With this simplification of parts it gave the band more of a "solid sound." All the necessary parts were filled in making the arranging quite practical. The songs had to be carefully chosen. Sousa marches, flamboyant style, and other more difficult pieces were avoided.

Uniform. The band's uniforms, which were purchased nine years previous, were quite out of style and in need of replacement and/or mending. Because of the large expense involved in purchasing new ones it was decided to repair the present ones and change the pants cuffs from their present 18" to 20" in circumference to about 14". The band also started a drive toward the purchase of new blazers that would replace the uniforms in the concert season and could be used for basketball games and possibly parades.

Braids and tassles on the uniforms were repaired and all the buttons sewed on where they were missing. After they were cleaned they presented a reasonable looking marching uniform that the students were not ashamed to wear.

The blazers were purchased for use part way through the season and proved to be a very successful addition to the pep band as well as the concert band. Forty blazers were purchased for about \$750.00, where a complete uniform would have cost about \$3,200.00 or more for the same number of uniforms.

The money was raised from several different sources:

- Cake raffles
- Vanilla sales
- Candy sales
- Popcorn sales
- Toothbrush sales
- Noon movies
- Dances
- Concerts

A total of over \$1,200.00 was raised. Therefore an additional 20 blazers were purchased for use the following year. This gave the band an ample total of 60 blazers, at least for the next two years. The projected band enrollment is not expected to reach 60 for three more years.

IV. THE MARCHING BAND PROGRAM

The marching band participated in two different areas: football games and parades. Mention will be made in this section of the basketball band, because of its usefulness in the small school.

The Football Band

The football show has been the main discussion of this chapter, mainly because it takes the majority of time to prepare. Fundamentals learned during the fall of the year are applicable during the remainder of the year when organizing the basketball band and the parade band.

The football marching band participated in half-time presentations for three of the four home football games.

The remainder of the game time they performed in the stands. The three general times they could perform as a marching band were: (1) the pre-game show, (2) the half-time show, (3) the post-game show.

The pre-game show. Although no pre-game shows were presented the band did entertain the crowds through the playing of "pep" music in the stands. Band members were instructed to be in the grandstands by 7:40. This included being in full uniform and their instrument warmed up and tuned up. Each student was given a folder and was responsible for the music in the folder.

The band played various fight songs, mainly out of the College Song Book, and marches out of Ted Mesang #2. The songleaders had routines to these songs and they helped provide the pre-game entertainment. Occasionally a novelty or "pop" tune was played. "The Star-Spangled Banner" would culminate the pre-game activities, with the raising of the flag.

A league ruling eliminated bands from visiting schools. This gave all the performing time to the home school band. The band was careful not to play while the visiting section was giving a yell and also would play their school song when their team returned to the field shortly before game time.

Organizing a pre-game show could be done by doing the following:

1. Place the band in a company front and march on to the field when both teams leave before the game starts. (Could play a fanfare before starting).

2. Increase ranks until the band is in block band formation.

3. Turn in to the main stands and halt. If stands are on both sides of the field, the band could go to the visiting stands first and then return to the home stands.

4. Play each school's song in block band or letter formation.

5. The band could play "The Star-Spangled Banner" on the field or could march off and play it in the stands.

The half-time show. The half-time show is the main function of the marching band at the football game. It is very important that the show be well prepared, because these performances are usually the only ones people witness by the band during the early fall. For many of the people this will be the only time all year that they will hear the band.

The half-time show should be carefully planned and organized so as to present the band in its best possible form. The show should take up about one-half of the half-time period, which is 15 minutes in length. This gives ample time to present a show and not bring boredom to anyone in the audience. This also gives the band time to get back in the stands to greet the teams with their school songs when they

return for the second half.

For the football season it is not usually necessary to present a half-time show for every game. Presenting three shows in four home games was found to prove satisfactory to all concerned. A resume' of these three shows is as follows: (Show #1) -- Precision Drill. After rehearsing the band on fundamental drills the band applied and used the drills as the main nucleus of the first half-time presentation. Steps in this procedure are:

(The announcer announces each fundamental drill as it is being done).

1. Band forms one company front at the goal line; at ease; attention; announcement; fanfare; forward march.
2. Band forms a single "V" formation extending from the goal line to the 30 yard line with the outside members on the goal line and the inner members on the 30 yard line; line up with four people for each five yards on each side.
3. All members march up to the 30 yard line forming another company front.
4. Band inverts the "V" with two people at a time holding positions, making a double "V".
5. Band forms another company front on the opposite 45 yard line.
6. Band forms block band and marches to the 20 yard line.

7. Band countermarches on the 20 and marches toward midfield.
8. Band forms small band and pivot turns to the left.
9. After the turn the band forms a big band formation and marches toward the stands.
10. Band forms a "HI" formation and halts (#2); plays "Hello March" as cheering section sings welcome song.
11. Band forms "L" for LaCenter and plays their school song.
12. Band forms "T" for Toledo and plays school song.
13. Band marches off field with each rank taking a right turn on the sideline then a left turn into the stands, from the 45 yard line.

This is approximately a $7\frac{1}{2}$ minute show. (See Appendix D).

This type of presentation gave the members the opportunity to immediately put to work the skills they had learned in practicing fundamental drills. The program was successful in that much favorable comment was given. People were surprised at the band's accomplishments in such a short time. It was also successful in another way. The band members themselves were satisfied with their performance and pleased with the favorable comments they heard. This gave them added incentive toward the presentation of the rest of the half-time shows.

(Show #2) -- Guest Conductor, featured a comical rendition of the presentation of a so-called guest conductor. The "conductor" was dressed in tails, off-colored tie, and over-sized shoes. A very talented senior girl was the guest conductor. Steps in this procedure are:

1. Band forms one company front at the goal line; at ease; attention; announcement; fanfare; forward march.

2. Band forms an "X" formation with the outside persons marching toward a crossing point at the 20 yard line; each member takes a left or right turn and follows outside person.

3. After crossing sides and coming to the 40 yard line they turn in and make a company front and then go into a block band.

4. Band turns at midfield toward stands.

5. Band forms big band formation and halts (#2).

6. Guest conductor is introduced and conducts the band quite ridiculously. (e.g., Band plays slow waltz while she directs a fast march, etc.).

7. After several miserable failures the guest conductor is led away by the cheerleaders and the drum majorette takes over, having the band play its final number.

8. Suddenly the guest conductor runs back on to the field and is chased through the band by the drum majorette and the cheerleaders. The band forms a circle around her

and throws her conducting clothes out of the circle on to the field.

9. With her band uniform on underneath she assumes her position in the band as they march off the field.

(See Appendix E).

(Show #3) -- The Sports Season. The community is highly sports-minded so a show complimenting sports was arranged. This gave tribute to the three main school sports, football, basketball, and baseball and to the hunting season. This game was just before the opening of elk season, so it was quite current and popular.

Procedure:

1. Band forms a company front at the goal line; at ease; attention; announcement; fanfare; forward march.
2. Band moves into regular block band formation.
3. Band goes through series of flanker movements; left flanker; right flanker; double flanker.
4. Band goes into small band and pivot turns toward stands.
5. Band opens up into a big band formation and halts (#3).
6. (Announcement) -- Band forms a football formation; plays "Mr. Touchdown"; cheerleaders play catch with a football inside the band formation.
7. (Announcement) -- Band forms a basketball; plays

the school song; cheerleaders play catch with a basketball inside the band formation.

8. (Announcement) -- Band forms a bat and the cheerleaders the ball; band plays "Take Me Out to the Ball Game"; ball comes toward bat as bat swings (drum roll); bat hits ball and ball splits in every direction.

9. Band forms stick figure deer; (Announcement); hunter stalks deer (girl dressed up like a hunter, carrying a rifle); band plays "A Huntin' We Will Go"; rim shots on the drums assimilate a rifle shot.

10. Band "scatters" into regular block band formation and marches off the field.

(See Appendix F).

Because of the students' interest and enthusiasm, a fourth show was prepared, but it was not presented because of inclement weather. The success of the shows presented gave the students a "shot in the arm," and was an inspiration to them for the remainder of the year. Two students teamed up to write a half-time show which, with some modification, can be used by the band at some future time. Some of the students who previously were not interested at all in marching voted to participate in the parades in which the band had been invited to appear.

The Parade Band

The band participated in two parades, one in the late

fall and one in the spring. These were two of three parades in which the band was invited to appear. The third one was scheduled during a school vacation, so the band did not participate.

Rainy weather in the month of November limited the outdoor practice of the band for the parade. The parade was held in Centralia and had a Christmas theme. Because all band members had participated in the drills at the beginning of the school year they were reasonably ready for the parade. Just a little review was necessary. The main problem was adjusting embouchures to playing while marching. This was somewhat overcome by having the band mark time in the band room while playing.

Songs played for the parade were "On Wisconsin," the school song, and a medley arrangement of "Jingle Bells" and "Jolly Old Saint Nicholas." This music was memorized so the bandsmen could watch alignment while playing. Since only two or three numbers are sufficient on the parade route it is to the band's advantage to memorize them.

Songs played while marching should not be technically difficult and should feature the brass almost entirely. A good, strong trumpet melody with a strong trombone-baritone counter-melody will give the band its best sound with some support from the woodwinds.

The second parade, held in the spring, was midway

between contest and spring concert. Again the outdoor rehearsal of the band was minimized. The band repeated "On Wisconsin" and added "Yeoman" march to its repertoire. It is a good solid march with a good trombone-baritone line and strong trumpet parts. The parade was the "May Day Parade" held at Vader.

In the first parade the band was not allowed to do any maneuvers, but they were acceptable in this parade. The flanker movements were used as well as small band, big band, and the double-to-the-rear-march. All three halts were used and the at ease and attention were used at each halt.

The Basketball Band

The basketball band did not march, because of a lack of rehearsal time. It did play songs that the audience could respond to and it also worked up routines in cooperation with the song leaders to perform during the half-time intermissions.

All students who were not participating in athletics were used in the basketball pep band. This made a group of about 24. Some members were excused for participation in other activities, such as pep club, providing they were an officer of that organization.

The band had new red blazers and these were worn with black slacks by the boys and black skirts by the girls. Black shoes and ties and white shirts were the rest of the

uniform. The boys also wore white socks. The school colors are red and black.

The repertoire of the pep band included school fight songs, out of the College Song Book; variety numbers out of 101 For Band; and numerous selections of sheet music. Another book used was the Stunt Band Folio. The band played frequently and provided numbers at every available moment.

CHAPTER IV

SUMMARY AND CONCLUSIONS

I. THE SUMMARY

The purpose of this study was (1) to take a critical look at the marching band program at Toledo High School; (2) to formulate means of improving this program; (3) to formulate the results of materials and methods of presentation appropriate to the small high school band.

The method of study was based on obtaining pertinent information and applying some of the writer's ideas on the marching band. The reason for undertaking the study was a result of work done in a marching band class and other graduate courses.

The study considered the following topics in the field of marching bands in the small high school: (1) organization of student enrollment, the rehearsal, and student leaders; (2) marching band fundamentals, including attention, forward march, halts, at-ease, turns, small band, big band, flanker movements, to-the-rear-march, countermarch, instrument carry, and alignment; (3) improving the unit through the position of the instruments, the music and the uniforms; (4) the marching band program including the football band, the parade band, and the basketball band.

II. CONCLUSIONS

1. The marching band can appear at three kinds of functions: football games, basketball games, and parades.
2. The marching band should combine skill in musical performance and skill in marching.
3. Complete ranks should be used for the marching unit.
4. Alternates should be used in case of absenteeism.
5. Two drum majors or majorettes may be used successfully with the marching band. This better enables the bandmen to see the signals.
6. The marching band rehearsals should be well organized to prevent waste of time.
7. The instrumentation should be carefully located to give the band its best sound.
8. All members of the band who participate in football should practice the fundamental drills at the beginning of the school year so they will be ready to march with the band during basketball and parade functions.
9. The director of the small school band should rewrite music to better enhance his marching band.
10. The music used should be simple enough for the small unit to perform adequately, but should be aesthetically satisfying to the students.

11. The basketball marching band can be used proficiently by the small school.

12. The director knows best the strong and weak points of his marching band and should capitalize on these points for the improvement of the unit.

13. Suitable marching band programs can be arranged for the small high school band.

The results of this study were very beneficial to the marching band program at Toledo High School. It helped broaden the program and the amount of presentations given. It opened new areas of presentations that can be given in the future. By presenting more and better presentations the marching band is able to exhibit to the public its usefulness and capabilities.

The marching band served as an inspiration to the student members, school, and director. It also encouraged administrative and community support in the total music program.

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APPENDIX A

MUSIC DEPARTMENT HANDBOOK

MUSIC DEPARTMENT HANDBOOK

The music department of Toledo High School exists in order to afford each student an opportunity to participate in music by playing, singing, and listening. By participating in the music program the student should:

- Develop skills
- Develop creative music capacities
- Develop knowledge of music literature
- Develop understanding of music symbols and vocabulary
- Develop understanding of human feelings and their expression

To attain the above objectives two classes are offered at Toledo High School: Band and Girls Glee. Small ensembles are offered on a try-out basis.

The following personal traits and attitudes should be demonstrated by all members of the performing organizations:

- A. The individual shows a definite desire to improve his musicianship and indicates this desire in the following ways:
 1. Practices regularly.
 2. Is interested in studying privately.
 3. Is interested in participating in small ensembles.
 4. As an instrumentalist, keeps his instrument in good playing condition at all times.
 5. Keeps his uniform and/or robe in good condition.
 6. Has his assignments done to the best of his ability and completed on time.
 7. Has his particular part learned to the best of his ability.
 8. Is interested in the musical activities of the community: for example; church musical groups, civic music concerts, etc.
- B. The student maintains a high standard in citizenship, and demonstrates good leadership qualities.
- C. He is dependable and has regular attendance at school. He regularly attends school activities held outside of the regular school hours. He attends all extra rehearsals and all performances of his organization.
- D. The student continually demonstrates his musical talent, such as, pitch awareness, concept of tone quality, etc.
- E. The individual continually develops the ability to memorize and sight read.

In addition to the preceding points, such items as being an all-around good student, being an active participant in general school activities, and demonstrating a healthy attitude towards school and school work are most certainly desirable traits for a member of one of the performing organizations.

The student organization of the music department consists of officers of the band and girls glee. These officers are combined to form the student music committee whose duty is to meet regularly to plan and act on business concerning the department as a whole, such as program planning.

BAND OFFICERS

President _____ Secretary _____
 Vice-President _____ Treasurer _____
 Drum Major or Majorette _____
 Librarians _____ and _____
 Prop Managers _____ and _____

GRADING

- | | |
|----------------------------|------------------------------|
| 1. Home practice | 4. Attendance (Performances) |
| 2. Tests and reports | 5. Attitude and Citizenship |
| 3. Classroom participation | 6. Musicianship |

RULES

- | | |
|-----------------------------|---------------------------------------|
| 1. Attend all performances. | 6. Don't play another's instrument. |
| 2. Be prompt. | 7. Be careful of music and equipment. |
| 3. No smoking or drinking. | 8. Warm-up properly. |
| 4. Wear complete uniform. | 9. No gum. |
| 5. We all play together | 10. No horsing around. |

REHEARSAL PROCEDURES

- | | |
|---|---|
| 1. Be prompt | 9. Be "phrase conscious" |
| 2. Warm-up properly | 10. Play with best possible tone |
| 3. Attention to director when on podium | 11. Put music away correctly |
| 4. Adjust stands ahead of time | 12. Don't leave until excused |
| 5. Correct posture | 13. Keep the room clean |
| 6. Watch conductor while playing | 14. Sign out music to take home |
| 7. Be "in tune" conscious | 15. Return music if ill at home |
| 8. Observe key changes | 16. Use red pencil for rehearsal |
| | 17. NO BAND IS BETTER THAN ITS REHEARSALS |

EVENTS

(Fill in dates and events where needed):

A. Football Home Games:

- | | (team) | (date) |
|----|--------|--------|
| 1. | _____ | _____ |
| 2. | _____ | _____ |
| 3. | _____ | _____ |
| 4. | _____ | _____ |

B. County Festival _____

C. Christmas Concert _____

D. Basketball Games:

- | | | | |
|----|-------|-----|-------|
| 1. | _____ | 6. | _____ |
| 2. | _____ | 7. | _____ |
| 3. | _____ | 8. | _____ |
| 4. | _____ | 9. | _____ |
| 5. | _____ | 10. | _____ |

E. Pop Concert _____

F. Solo and Ensemble Contest _____

G. Band Contest _____

H. Parades: 1. _____

2. _____

3. _____

I. Spring Concert _____

J. Any other Events _____

MUSIC AWARDS

The awards for the music department are as follows:

-Sousa Band Award - to outstanding senior band member.
-Arion Choir Award - to outstanding senior choir member.

Music pin - 750 pts. choir, 900 pts. band
 Music guard - 1500 pts. choir, 1800 pts. band
 Individual plaque - 2250 pts. choir, 2700 pts. band
 Permanent plaque - 3000 pts. choir, 3600 pts. band

The Sousa Band Award and the Arion Choir Award are awarded by the Toledo Music Mothers Club and are presented at graduation each spring. The student is picked by the classmates and the director. Any senior with three or more years in the group is eligible for the awards. A pin, certificate, and individual plaque is awarded to the winner and his or her name is placed on the permanent plaque in the hall.

Music students earn points by participating in the following activities. Points may be carried over from one year to the next. No more than one-third of the student's points for each award may be earned by extra-school activities. All extra-school activities will be evaluated by the instructor as to difficulty and preparation time.

Attending concert	25 Points
Playing or singing:	
Solo	50
Duet, Trio, Ensemble, etc.	35
Performing in concert	100
Performing in festival or concert	100
Marching in parade	50
Performing in inter-school organization	35
Offices in music organizations:	
President	15
Other officers	10
Committee member	10
Semester enrollment	25
Playing at football games	25
Playing at basketball games	20
Private lessons	10

Activities not included in the above will be evaluated by the instructor. All extra-school performances must be turned into the instructor within one week after the performance.

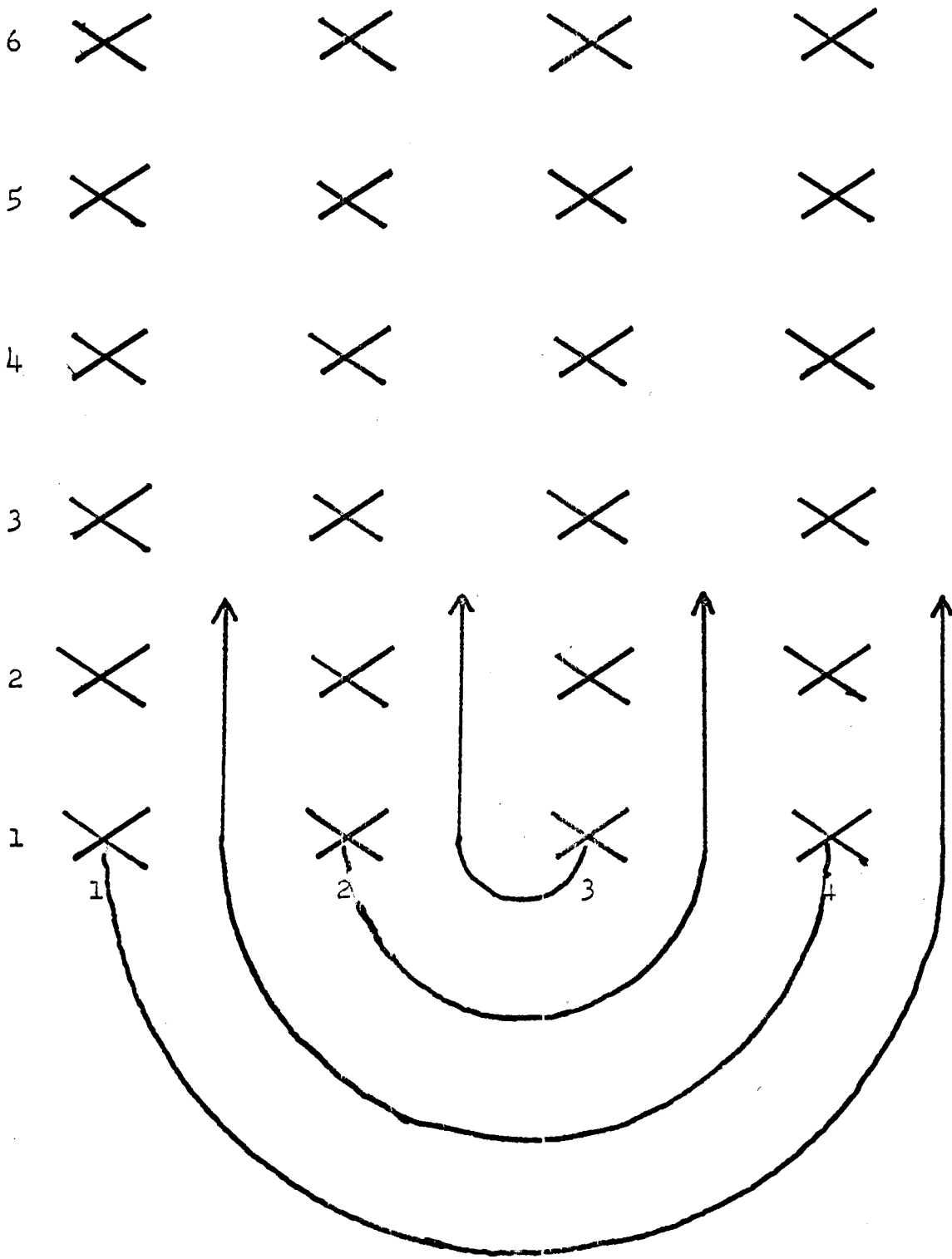
APPENDIX B

FOUR FILE COUNTERMARCH

FIVE FILE COUNTERMARCH

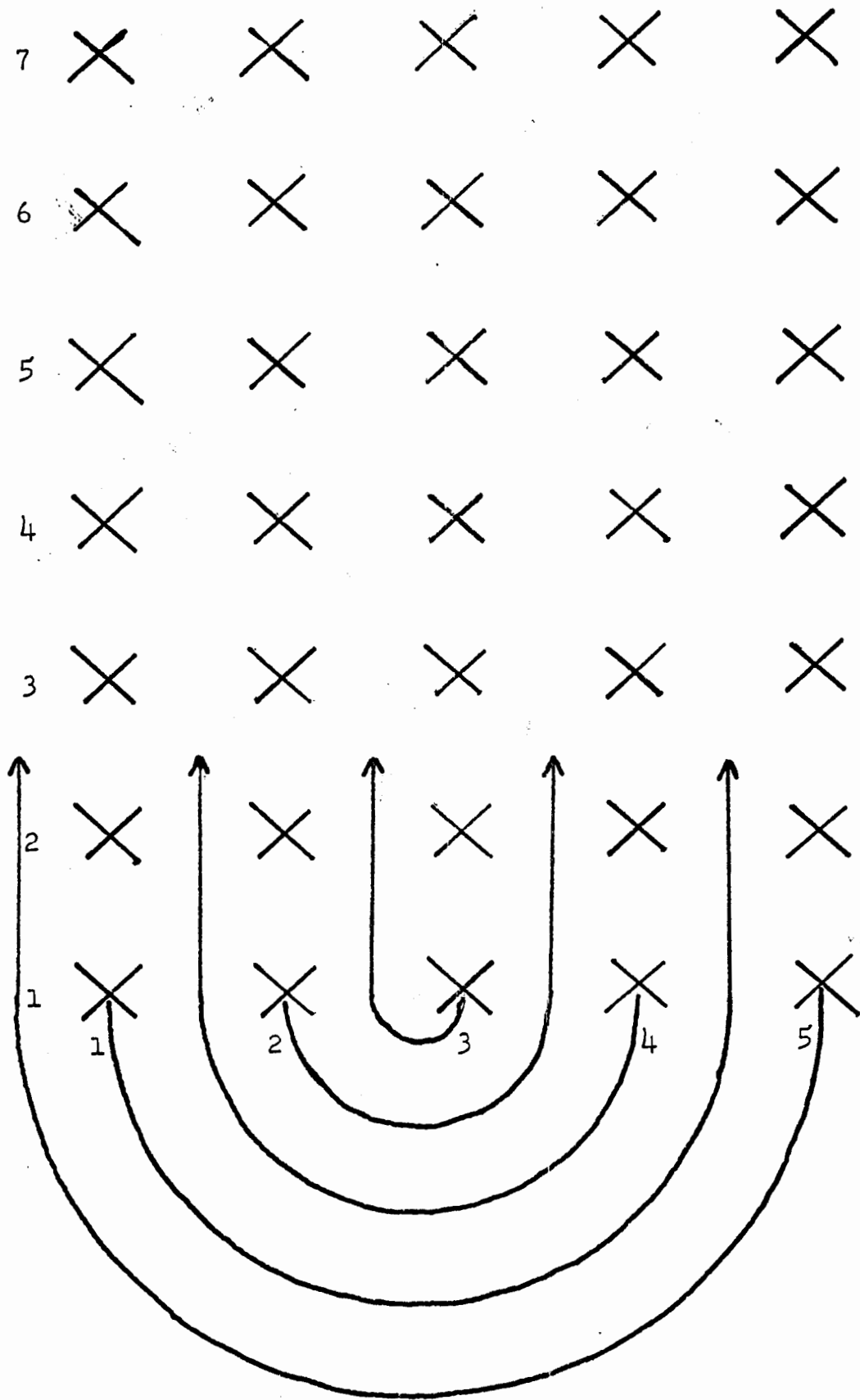
COUNTERMARCH

FOUR FILE BAND



COUNTERMARCH

FIVE FILE BAND



APPENDIX C

FOOTBALL BLOCK BAND FORMATION

PARADE BLOCK BAND FORMATION

BLOCK BAND FORMATION

BACK

6	1st Clarinet	2nd Clarinet	2nd Clarinet	1st Clarinet
5	1st Trumpet	1st Clarinet	1st Clarinet	1st Trumpet
4	Snare Drum	Bass Drum	Snare Drum	Field Drum
3	2nd Trumpet	1st Trumpet	2nd Trumpet	2nd Trumpet
2	2nd Alto Sax	Flute	2nd Trumpet	Tenor Sax
1	Baritone	1st Alto Sax	1st Alto Sax	Baritone
	1	2	3	4
	FRONT			

BLOCK BAND FORMATION

		BACK				
7	Bass	1st Clarinet	X	1st Clarinet	Bass	
6	2nd Clarinet	1st Clarinet	2nd Clarinet	1st Clarinet	2nd Clarinet	
5	1st Trumpet	2nd Clarinet	1st Clarinet	2nd Clarinet	1st Trumpet	
4	Snare Drum	Snare Drum	Bass Drum	Field Drum	Field Drum	
3	2nd Trumpet	1st Trumpet	2nd Trumpet	1st Trumpet	2nd Trumpet	
2	2nd Trumpet	2nd Alto Sax	Flute	Tenor Sax	2nd Trumpet	
1	Baritone	1st Alto Sax	Trombone	1st Alto Sax	Baritone	
	1	2	FRONT	4	5	

APPENDIX D

HALF-TIME SHOW #1

DIAGRAM #1

COMPANY FRONT

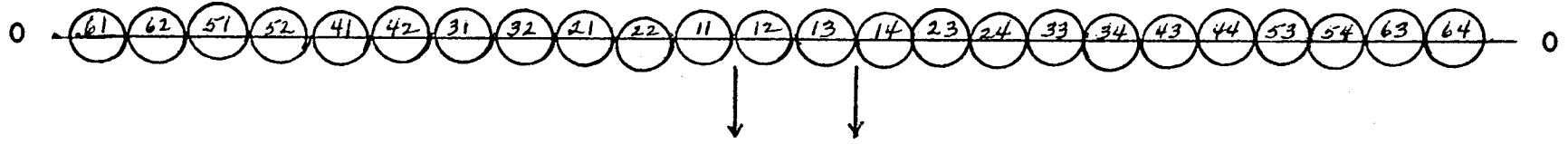


DIAGRAM #2

"V" FORMATION

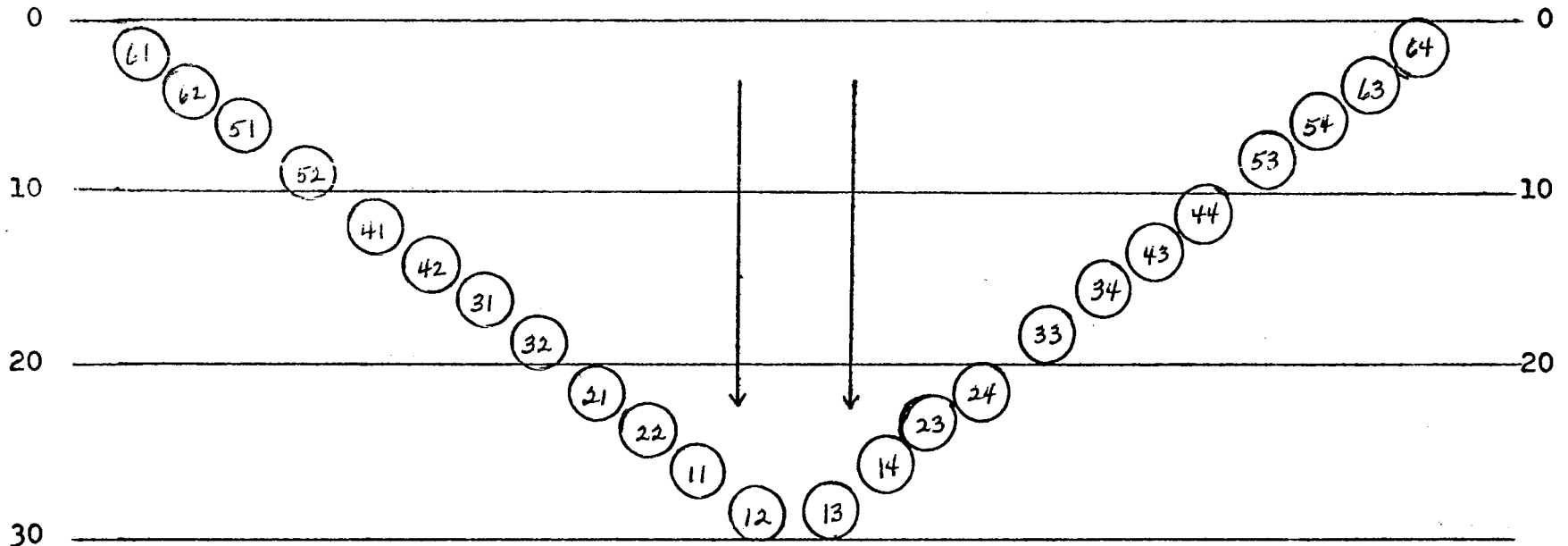


DIAGRAM #3
DOUBLE "V" FORMATION

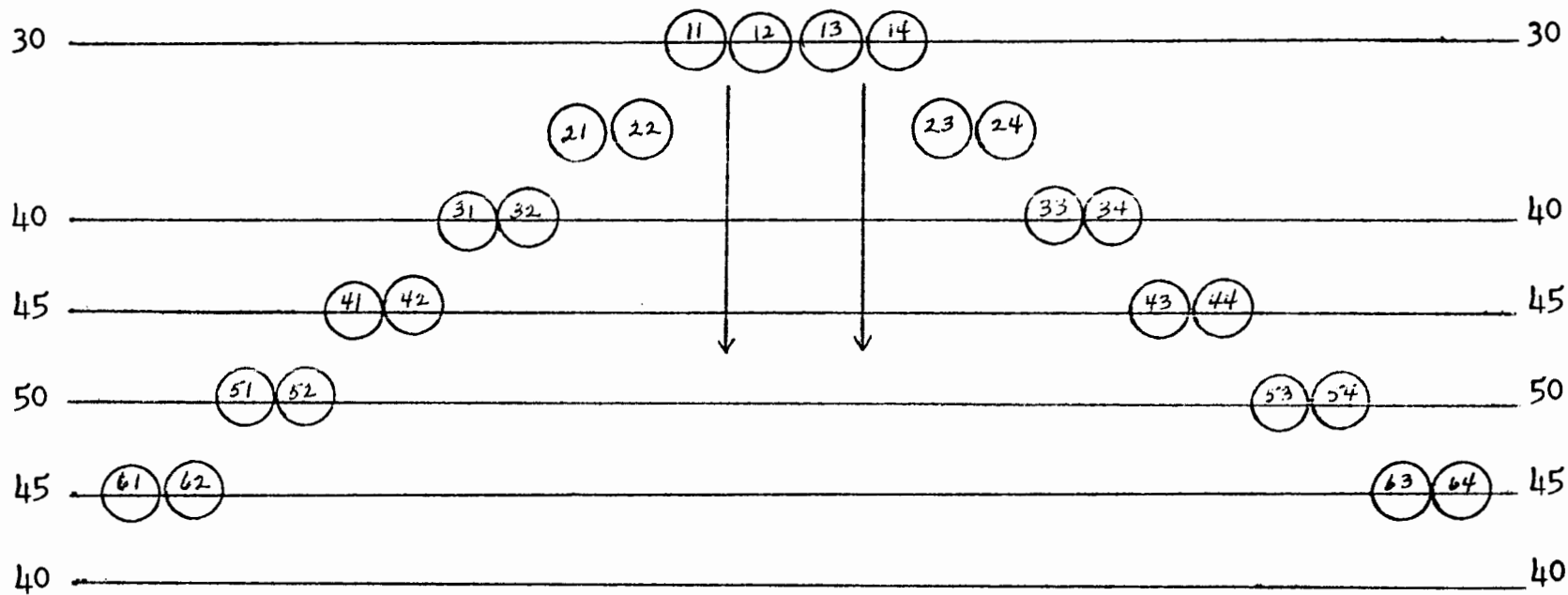


DIAGRAM #4

COMPANY FRONT

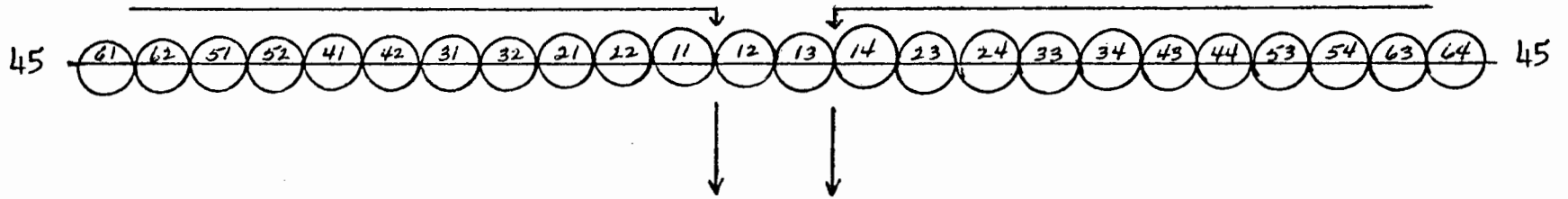
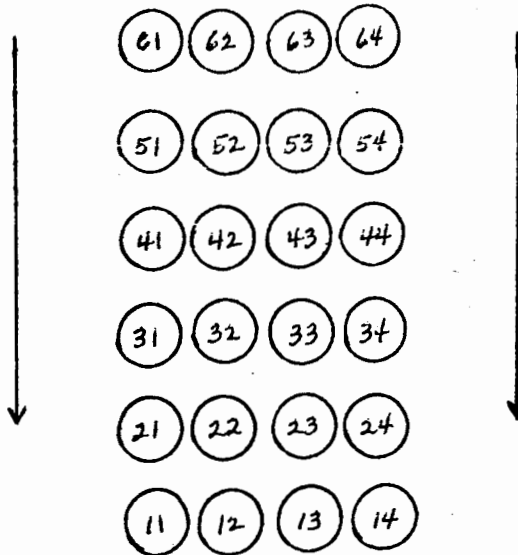


DIAGRAM #5

BLOCK BAND



(For four file counter-march see Appendix B)

DIAGRAM #6 LEFT PIVOT TURN

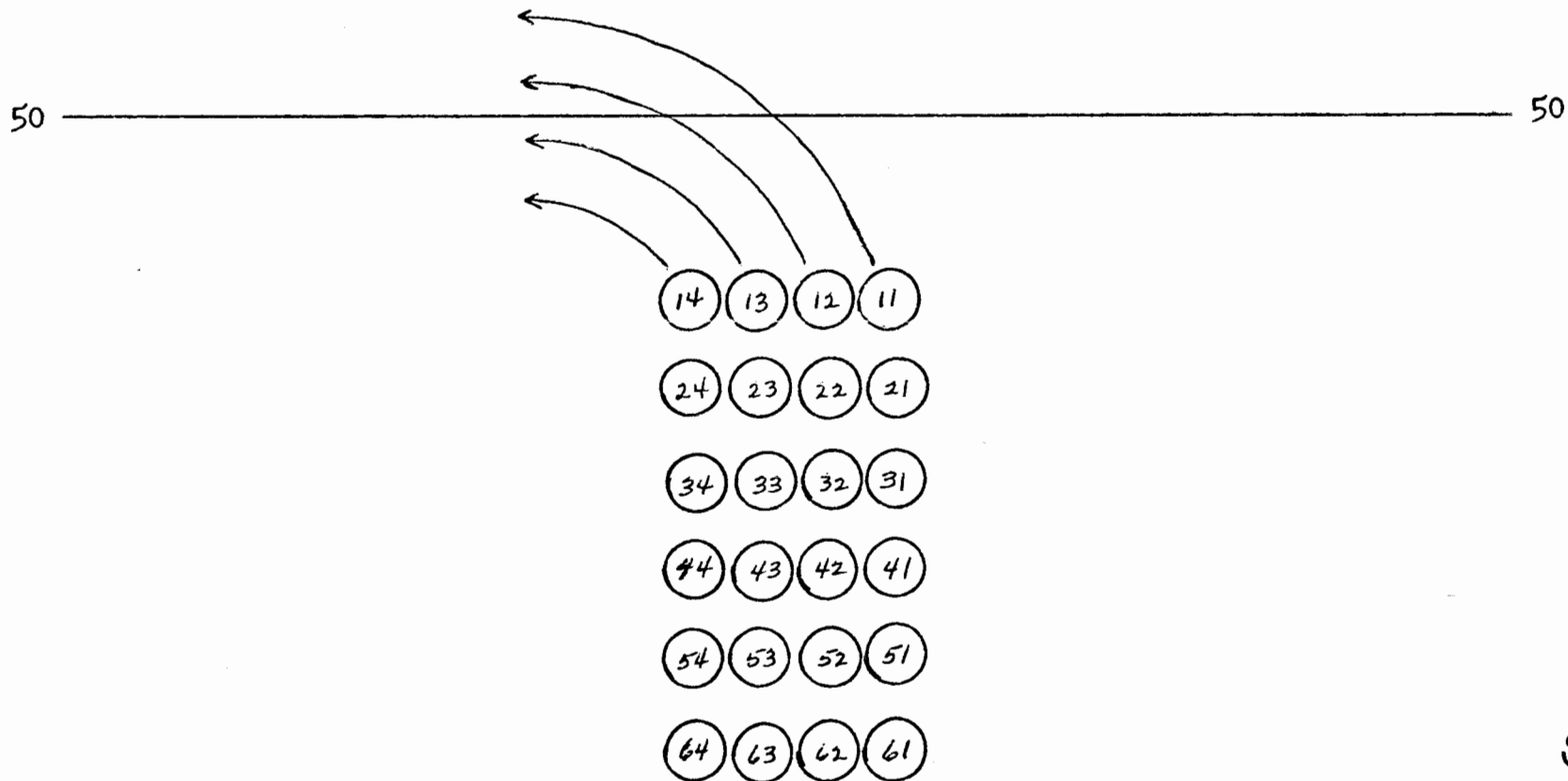


DIAGRAM #7

"HI" FORMATION

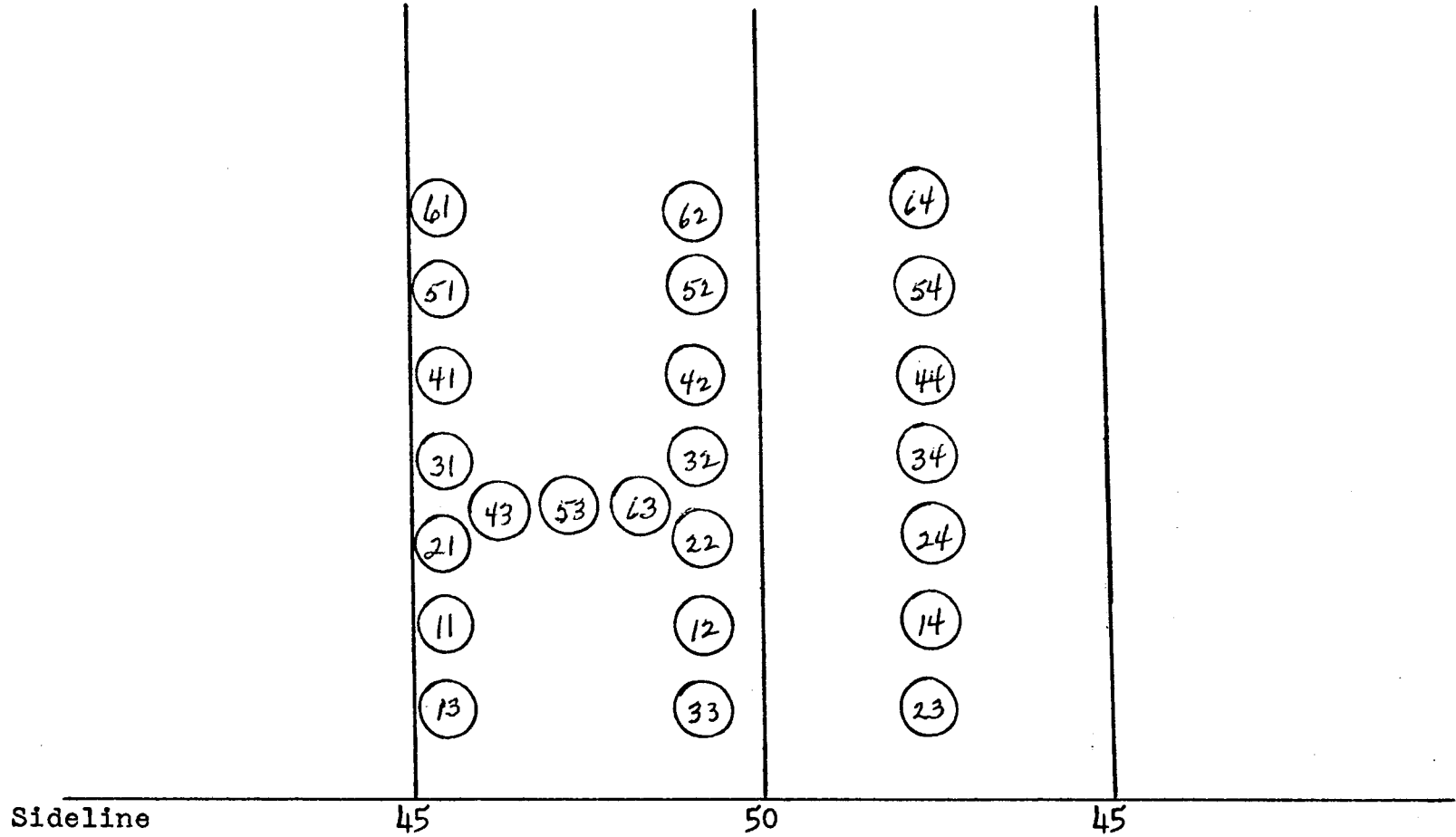


DIAGRAM #8

"L" FORMATION

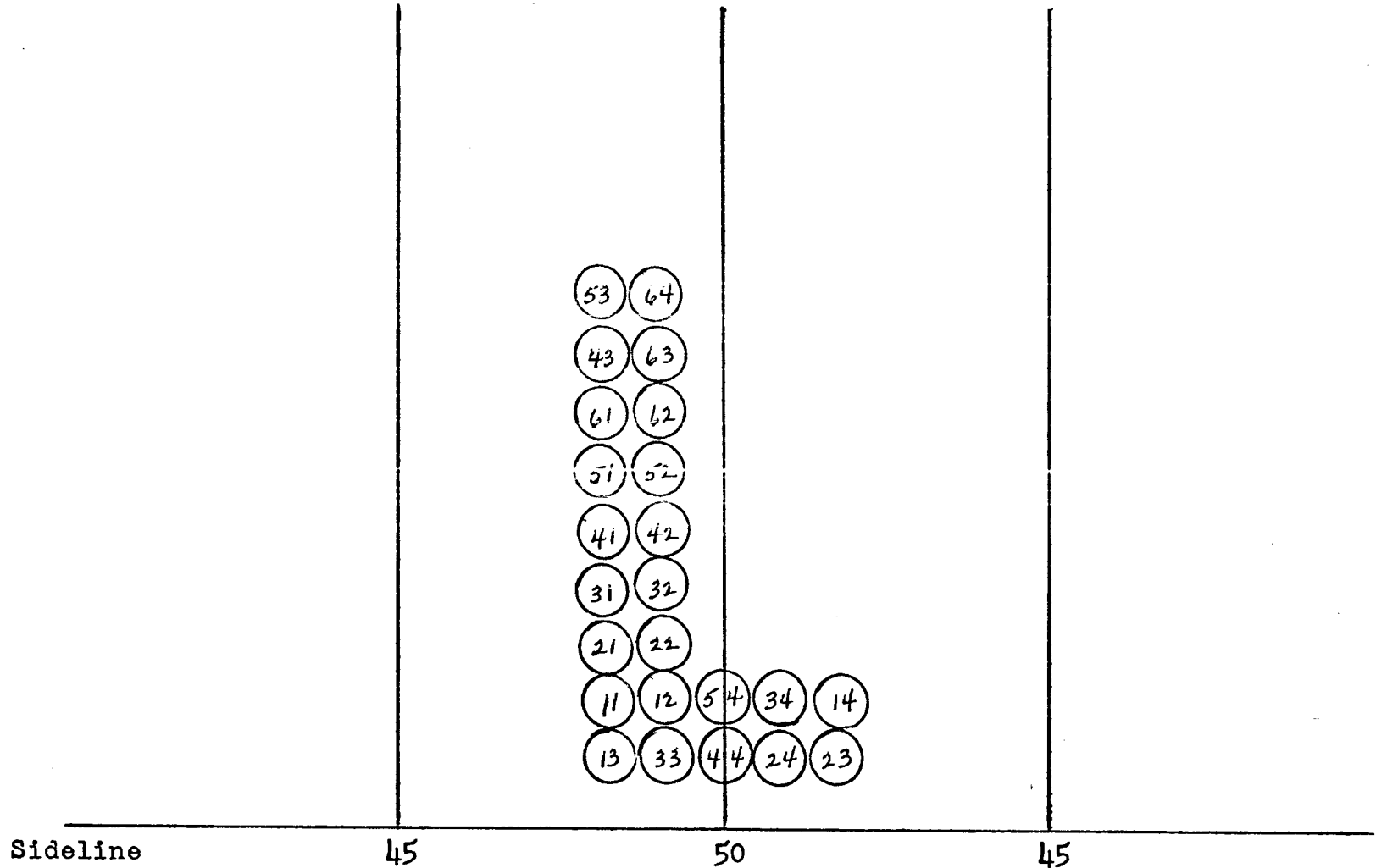
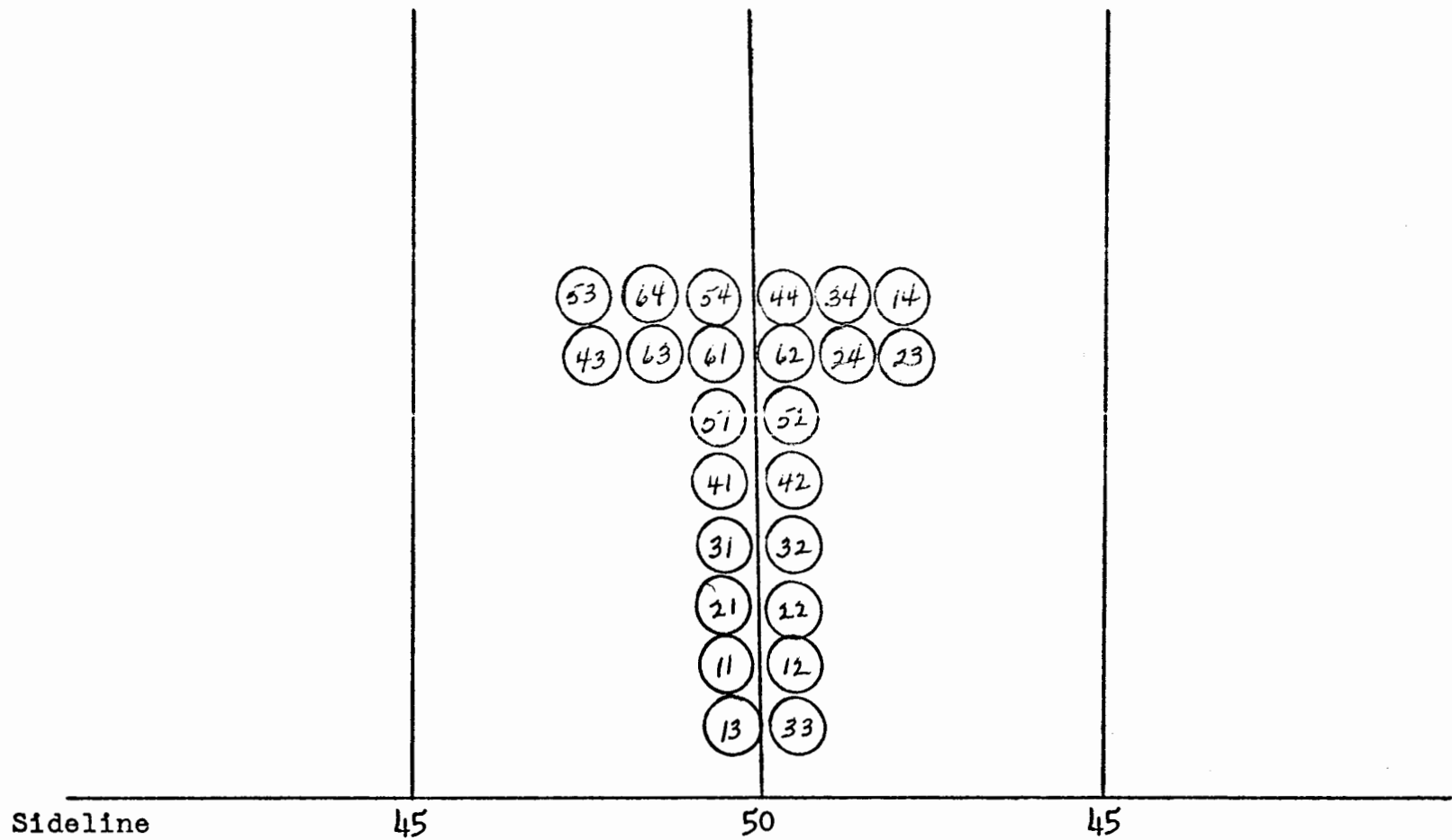


DIAGRAM #9

"T" FORMATION



APPENDIX E

HALF-TIME SHOW #2

DIAGRAM #1

COMPANY FRONT

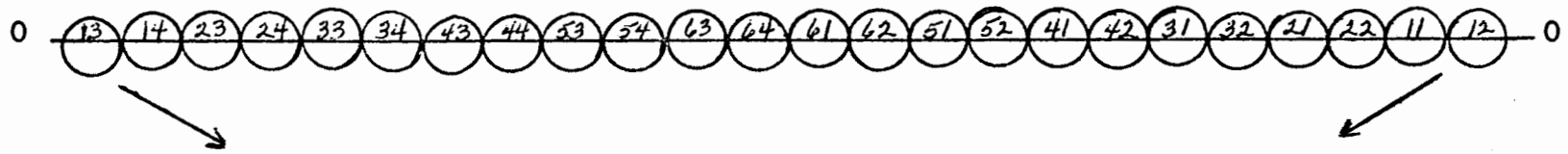


DIAGRAM #2

"X" FORMATION

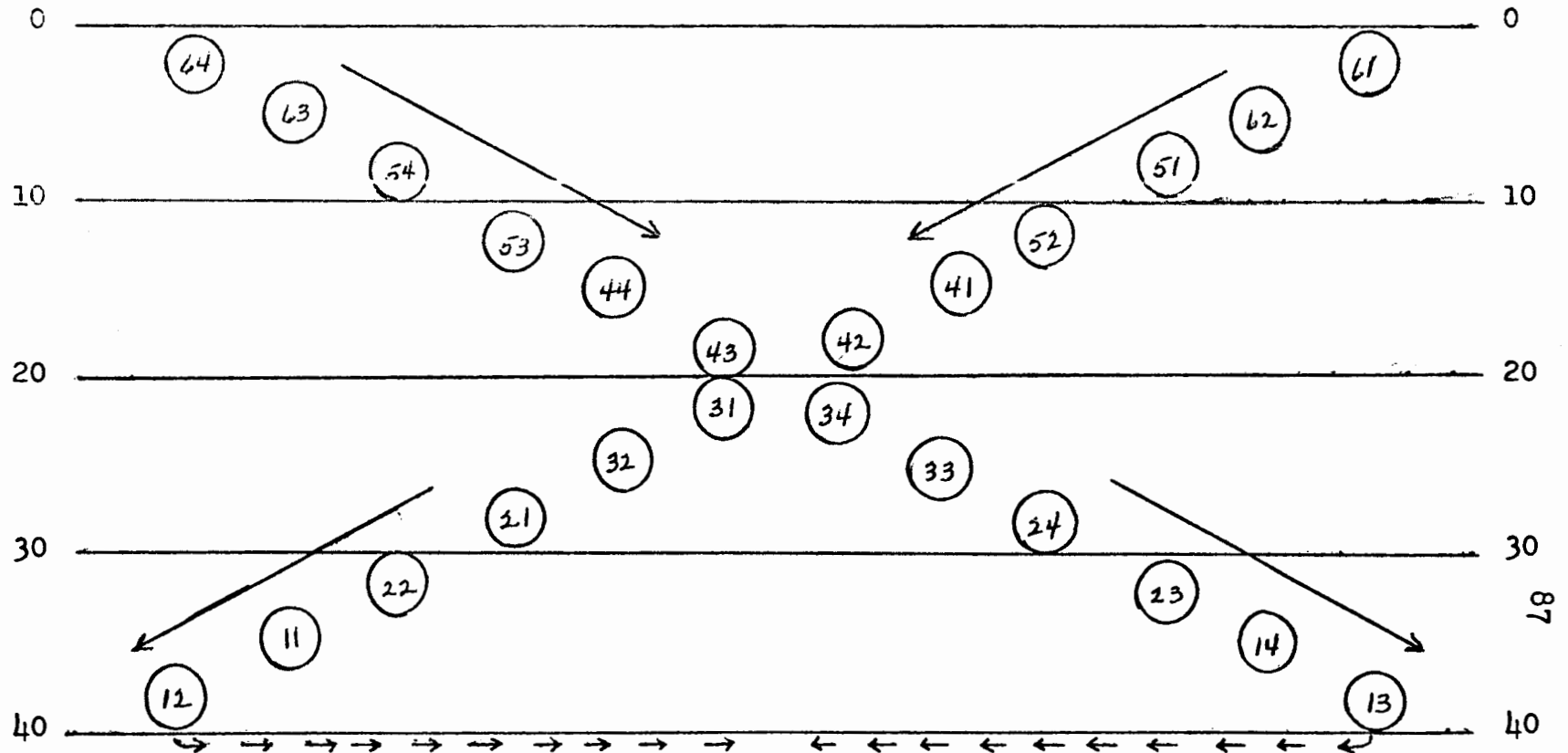


DIAGRAM #3

COMPANY FRONT

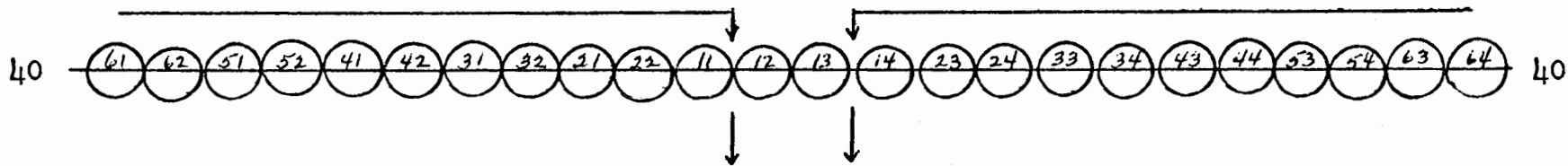


DIAGRAM #4

BLOCK BAND -- PIVOT TURN

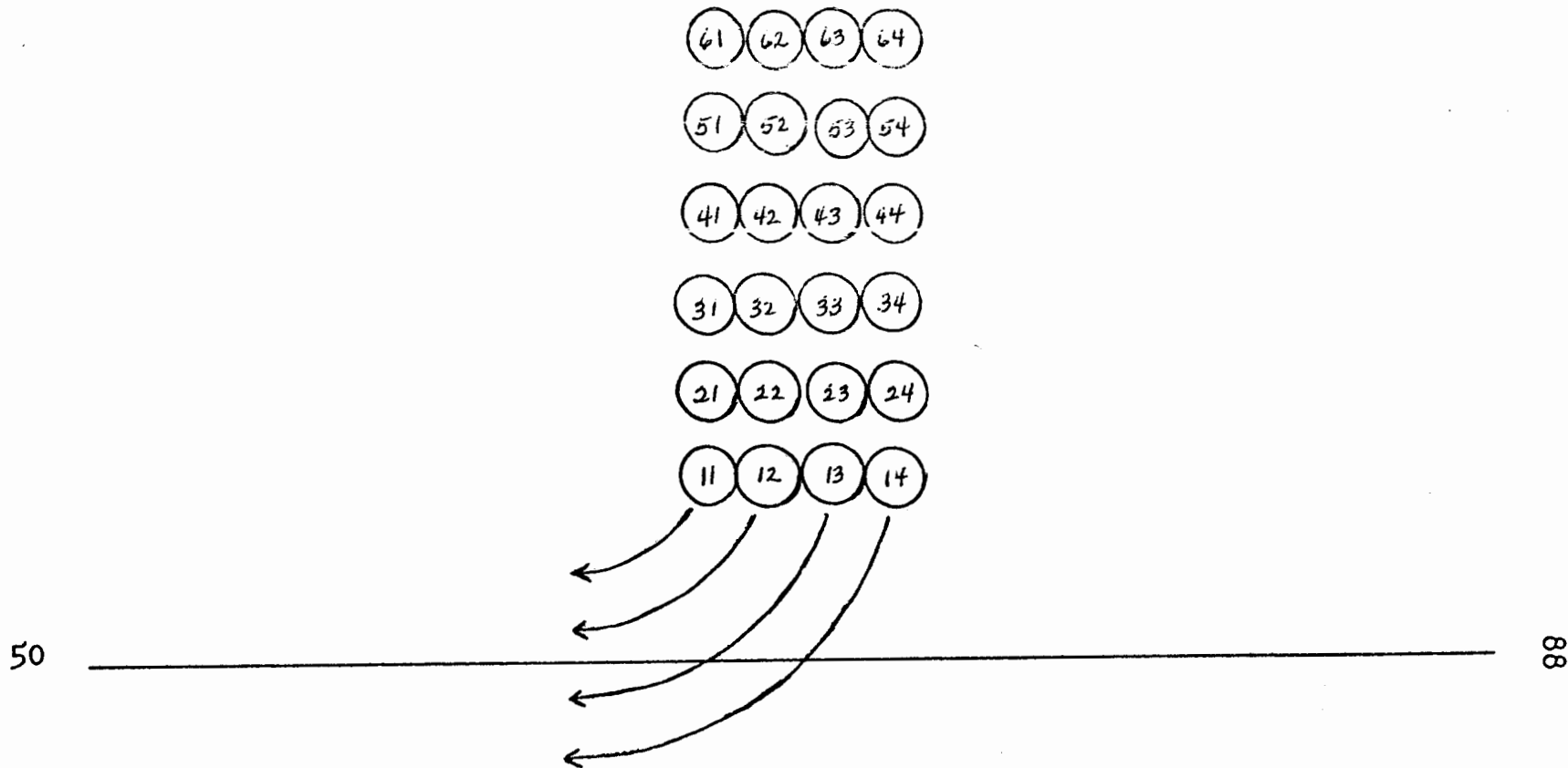
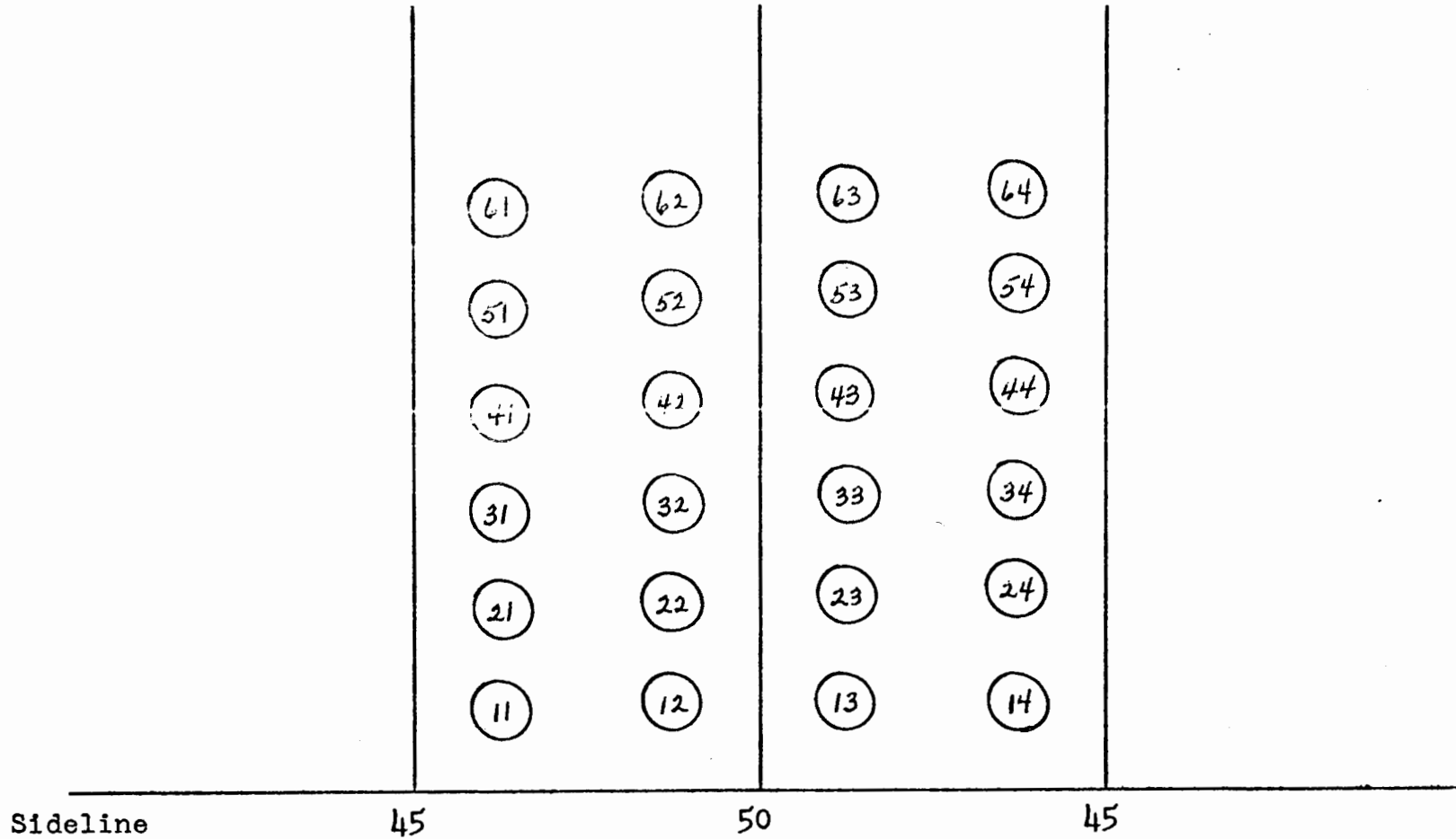


DIAGRAM #5

BIG BAND



APPENDIX F

HALF-TIME SHOW #3

DIAGRAM #1

COMPANY FRONT

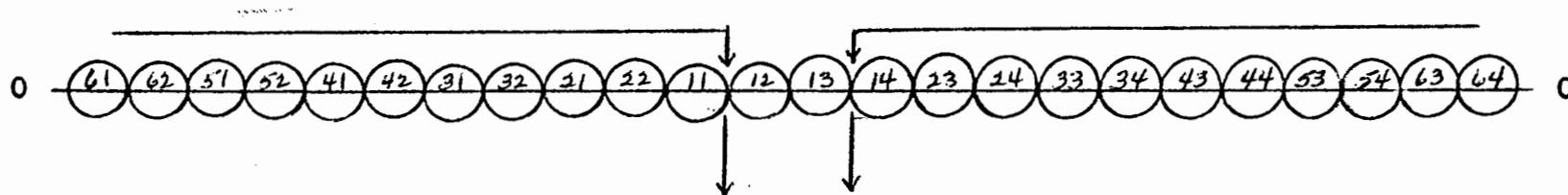


DIAGRAM #2

BLOCK BAND

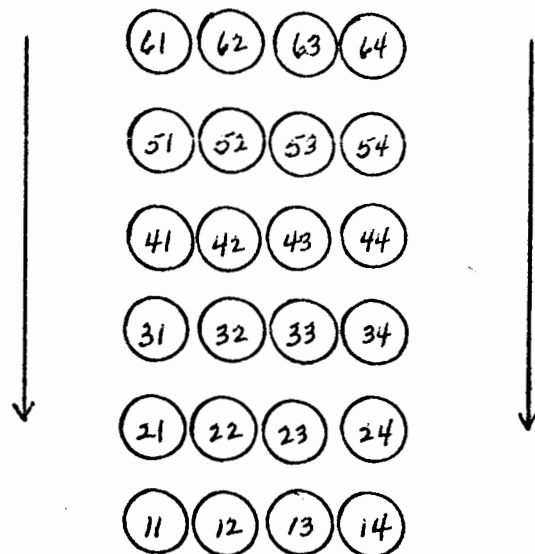


DIAGRAM #3
LEFT FLANKER

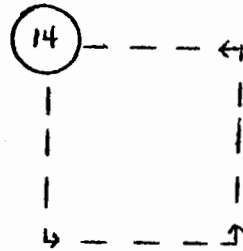


DIAGRAM #4
RIGHT FLANKER

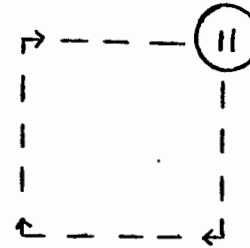


DIAGRAM #5
DOUBLE FLANKER

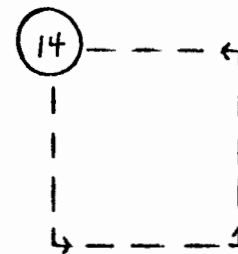
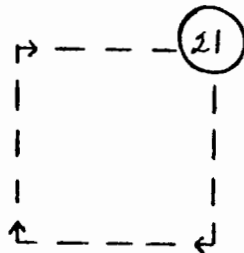


DIAGRAM #6

PIVOT TURN

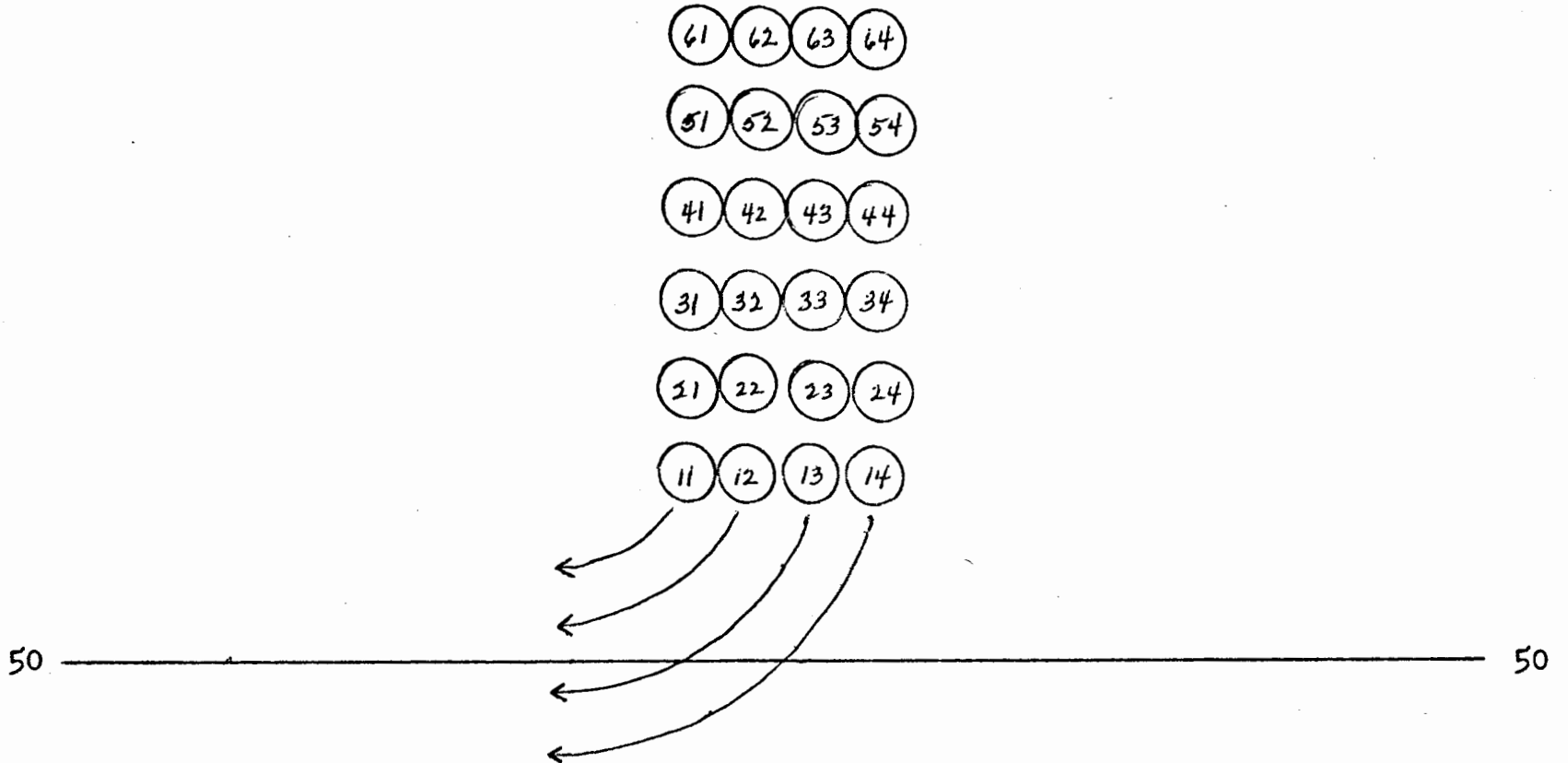


DIAGRAM #7

BIG BAND

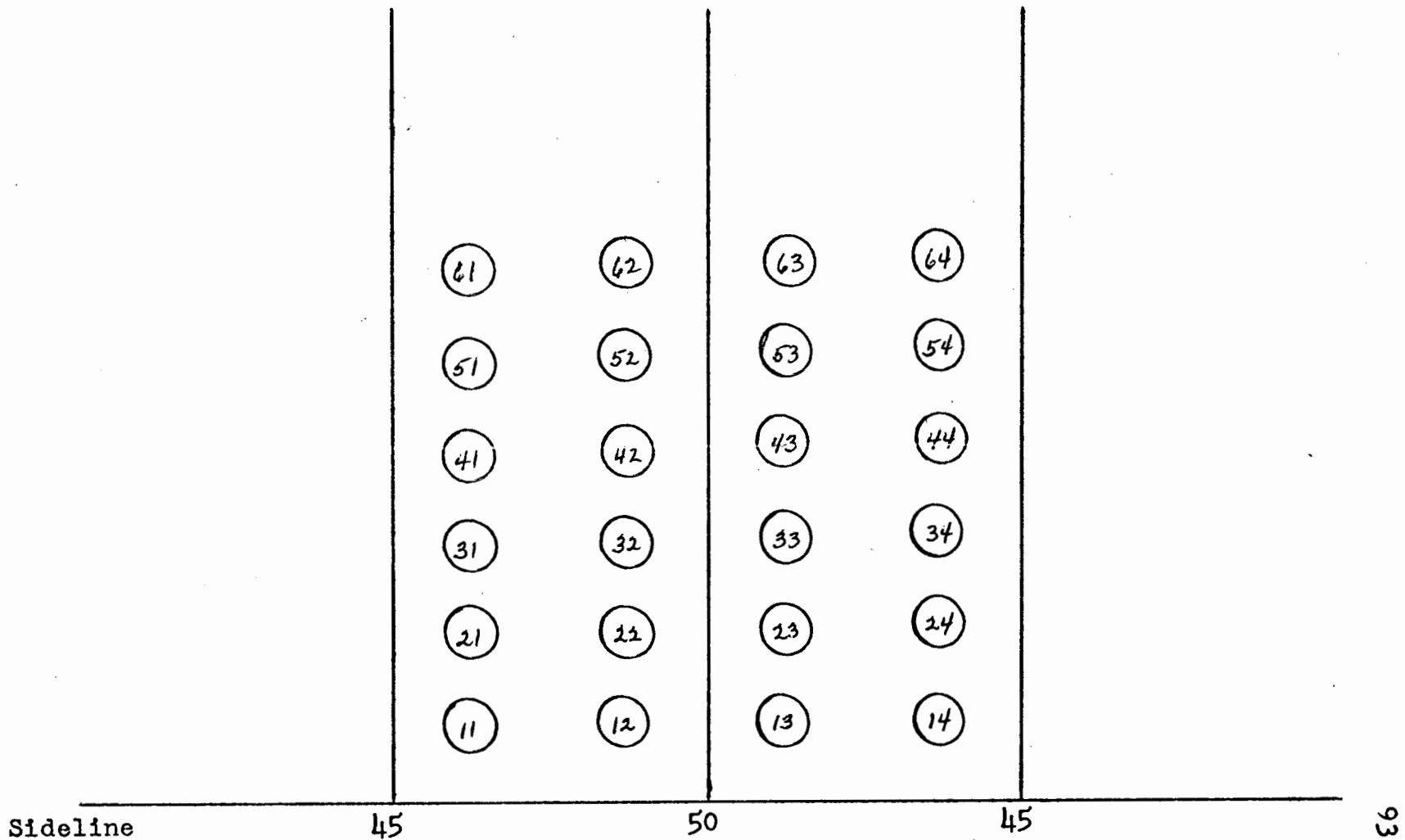


DIAGRAM #8

FOOTBALL FORMATION

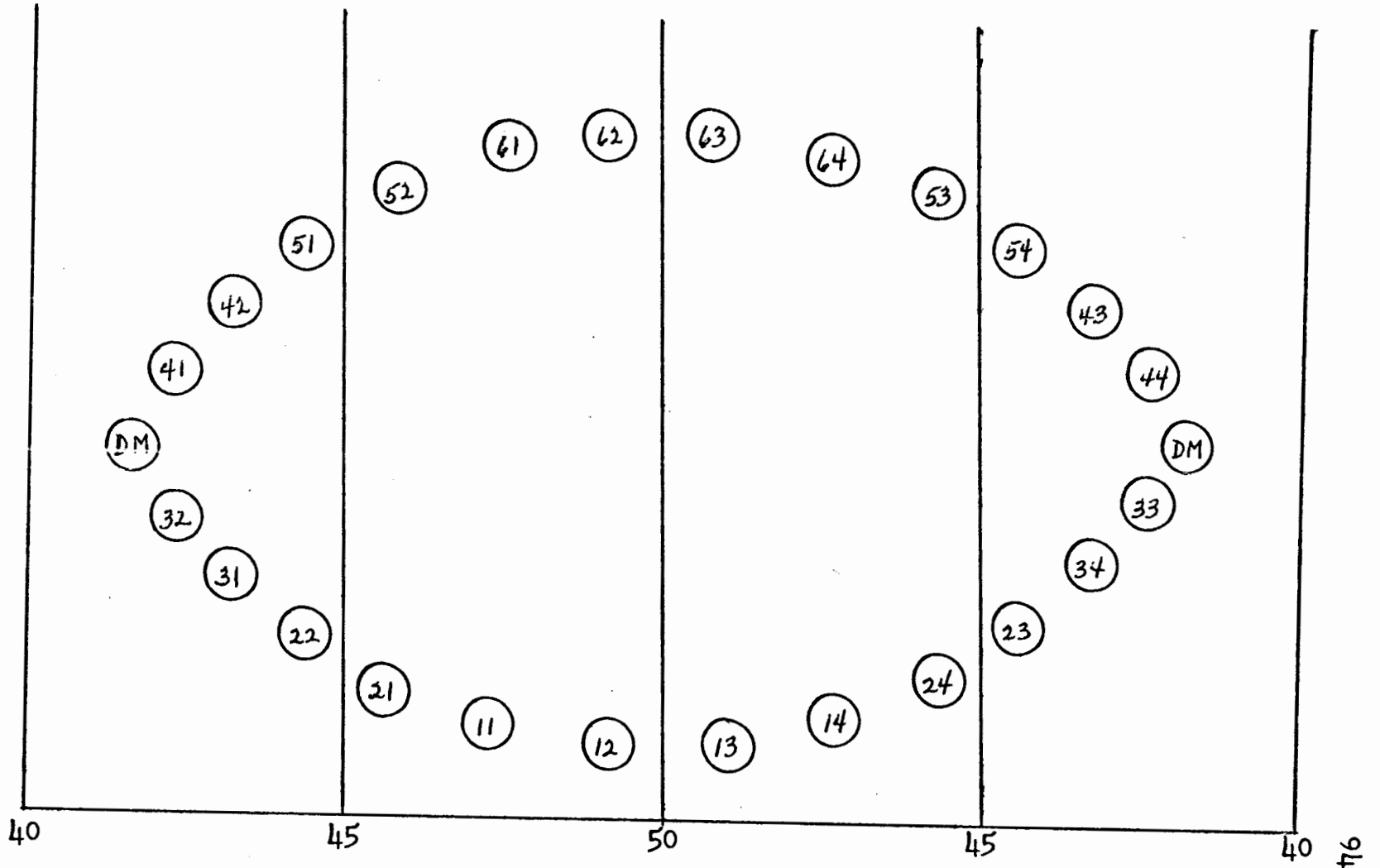


DIAGRAM #9

BASKETBALL FORMATION

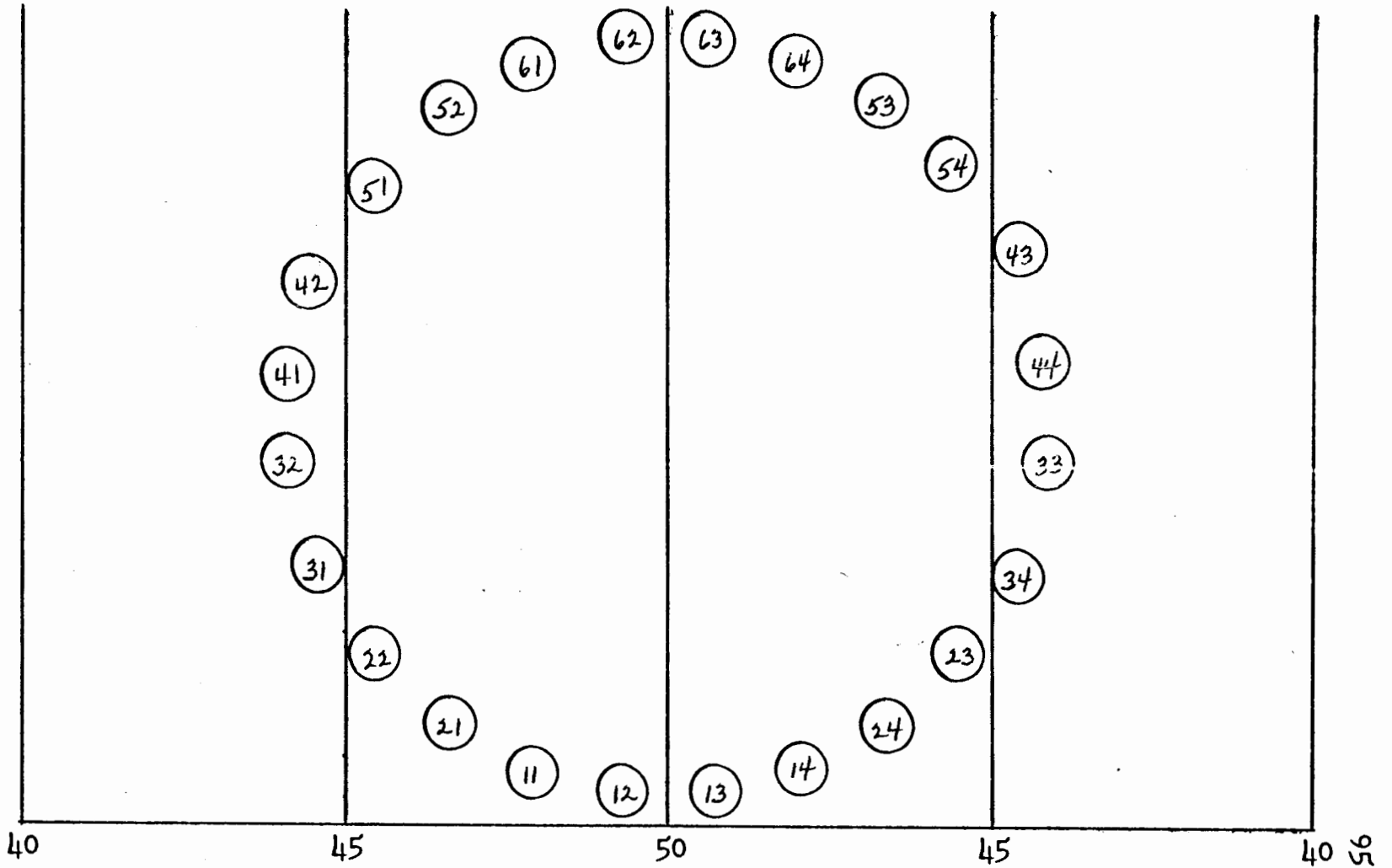


DIAGRAM #10

DEER FORMATION

