

A GUIDE TO MARCHING BAND RESEARCH  
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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

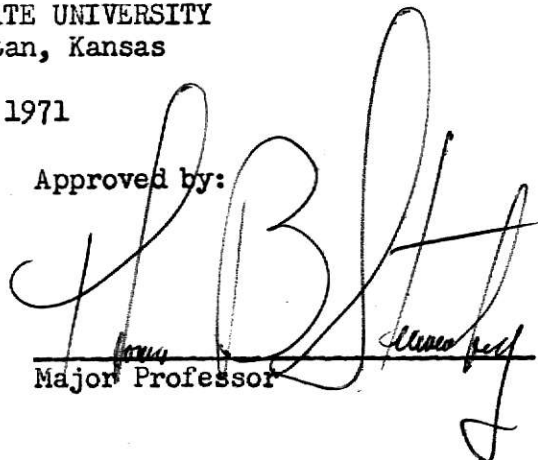
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TABLE OF CONTENTS

INTRODUCTION . . . . .	1
PART ONE: BOOKS ON MARCHING FORMATIONS . . . . .	2
Hal Leonard Music, Inc., <u>Band Shows Can Be Easy</u>	
Schilling, Richard Lee, <u>Marching Band Maneuvers</u>	
Schilling, Richard Lee, <u>New Formations and Materials for the Marching Band</u>	
Wright, A. G., <u>The Show Band</u>	
PART TWO: BOOKS EXCLUSIVELY ON MARCHING TECHNIQUES . . . . .	6
Casavant, A. R., <u>Precision Drill</u>	
Foster, Dr. William Patrick, <u>Band Pageantry</u>	
Franklin, Ralph, and Carruth, Kenneth, <u>Props Make the Band Show</u>	
Lester, Bill, <u>Mr. Drum Major</u>	
Marcouiller, Dan R., <u>Marching</u>	
Opsahl, Julian E., <u>Precision Marching</u>	
Revelli, William D., <u>Marching Fundamentals and Techniques</u>	
Wright, A. G., <u>Marching Band Fundamentals</u>	
PART THREE: BOOKS ON BOTH FORMATIONS AND MARCHING TECHNIQUES . . . . .	15
Dvorak, Raymond Francis, <u>The Band on Parade</u>	
Hindsley, Mark H., <u>Marching Maneuver Series, Vol. I</u>	
Smith, Claude B., and Capel, Wallace, <u>Marching Maneuver Series, Vol. II</u>	
Spohn, Charles L., and Heine, Richard W., <u>The Marching Band</u>	

PART FOUR: GENERAL REFERENCE BOOKS ON MARCHING BAND . . . . .	19
Hjelmervik, Kenneth, and Berg, Richard C., <u>Marching Bands</u>	
Lee, Jack, <u>Modern Marching Band Techniques</u>	
LIST OF WORKS CITED . . . . .	23

PART ONE

BOOKS ON MARCHING FORMATIONS

## INTRODUCTION

This paper is designed to be of assistance to anyone doing research on marching bands. The books cited are those contained in the library at Kansas State University. The books are grouped according to their emphasis upon different aspects of the marching band program. The first part includes those books particularly emphasizing formations. The second part includes those books emphasizing marching techniques. The third part includes those books with emphasis on both formations and marching techniques. The fourth and final part includes those books emphasizing general books on marching bands.

Band Shows Can Be Easy. By Hal Leonard. Winona, Minnesota: Hal Leonard Music, Inc., 1948. (32 p.)

This is a very short paperback edition pertaining exclusively to formations and their design. The introduction contains an outline of the book which Leonard calls a basic formula. Parts one and two of the outline explain the importance of a fanfare and entrance. The book offers two simple, but effective, entrance formations which can be easily learned in a short time by any band. Parts three and four cover marching from the entrance. Included in this section are examples of direction changes, counter-marches, and formations for increasing and decreasing the front rank. Part five includes a simple description of standard procedures used in letter formation. It also contains diagrams of the methods described. Parts six and seven pertain to a feature stunt. Included is a list of ideas which are meant to suggest to the reader definite plans for his own feature shows. Ideas for night games are also a part of this section. The book is then summarized with the inclusion of a complete show drawn up according to the basic formula. The book does not contain any bibliography, appendix, or index.

This book seems to be for the novice director. Its most outstanding feature is a simple formula for designing a show.

Marching Band Maneuvers. By Richard Lee Schilling. Glen Ellyn, Illinois: The Instrumentalist Co., 1952. (59 p.)

This short paperback book is the result of contributions from fifty-one different band directors representing twenty-five states. This collection contains sixteen complete shows. Also included is a section containing sixteen stunts and novelties. Twelve formations and stunts adaptable to low

bleachers are dealt with in another division of the book. Other divisions include entrances and maneuvers, formations and drills using lights, and aids for the director. The book also includes a bibliography of published tunes that are available. Most descriptions of shows and formations include full illustrations.

The book's most valuable sections are those dealing with low bleachers and formations using lights. It appears to be very helpful to the high school director in particular.

New Formations and Materials for the Marching Band. By Richard Lee Schilling. Glen Ellyn, Illinois: The Instrumentalist Co., 1949. (44 p., addenda)

Schilling's short paperback book is similar to the pamphlet, Marching Band Maneuvers, reviewed above. It does, however, cover formations using twirling units, a feature not included in Marching Band Maneuvers. All shows are listed in the contents of the book. The book does have a bibliography of books which contain pre-designed shows. Also there is a list of addresses of publishers of materials for marching units.

This book's most important sections seem to be those dealing with the combining of bands and the list of addresses of publishers. It is also aimed at the high school director.

The Show Band. By Al G. Wright. Evanston, Illinois: The Instrumentalist Co., 1957. (vi, 133 p.)

Wright's hard-bound book contains primarily a collection of shows. Chapter one explains how different shows are constructed. This is an effort to clarify the formal structure of the complete shows which are included in

subsequent chapters. The second chapter is a compilation of complete shows submitted by directors of outstanding high school and college marching bands from all parts of the country. Chapter three is a collection of 114 of his own complete band shows. Diagrams are not included. The fourth chapter has a list of 906 well-known tunes and show ideas. The composer, arranger, and publisher are given where possible. Chapter five is a collection of 300 diagrammed formations with suggested music titles. Chapter six contains an alphabetical list of published band shows. The last chapter, chapter seven, has an annotated bibliography of marching band training materials.

The book's most important factor is that it is a source book for formations. It appears to be useful to directors at all levels.



PART TWO

BOOKS EXCLUSIVELY

ON

MARCHING TECHNIQUES

Precision Drill. By A. R. Casavant. Chattanooga, Tennessee: A R C Publishing Co., 1957. (200 p.)

Casavant's book, one of a series of such "manuals," is a spiral hinged paperback book dealing solely with the techniques of drill. Chapter one is entitled "The Theory of Drill." This chapter discusses the elements of time and musical terms. It covers other subjects such as motion, stride, turns, intervals, etc. The second chapter, called "The Mechanics of Drill One," is concerned primarily with the execution of body position commands. It describes and illustrates most movements used in any form of drill. The third chapter, "The Mechanics of Drill Two," is a discussion of squad and platoon drill. This is an excellent section for directors interested in this type of drill. All movements are completely outlined, illustrated, and explained.

The fourth chapter discusses rehearsal techniques. It includes rules, outlines, generalizations, and procedures for teaching drill. Chapter five deals with music for precision drill. It includes an objective analysis of the elements involved and testing possible approaches in using these elements to the best advantage. Each instrument of the band is discussed in relation to arranging. Possible substitutes for missing instruments and musical examples pertaining to those substitutions are included. Example of scores for a full half-time show are included at the end of the chapter.

The sixth chapter is written in discussion of the optimum-sized precision-drilled band that would be capable of handling the half-time period at the small town high school game and also the big-time bowl game. Flourishes and different playing positions are discussed and illustrated at the end of the chapter. Chapter seven, "Routines," discusses the role of the marching band, types of routines, showmanship, elements of routine, building

the routine, style approach, and other related topics. This last part of the chapter is a step-by-step description, including illustrations, of several entries, exits, and precision drills. There is no bibliography, index, or appendix section in this book.

This book has one major drawback. It is extremely hard to understand unless the reader has attended a Casavant clinic and is familiar with the system. It would be of special interest to more advanced directors desiring consultation on the Casavant system.

Band Pageantry. By Dr. William Patrick Foster. Winona, Minnesota: Hal Leonard Music, Inc., 1968. (ix, 174 p.)

Foster's book is a spiral hinged paperback. The formalities of the book are rather extensive. They include a section about the author, a foreword, a list of special features of the book, a preface, list of inserts, list of illustrations and charts, and an appendix section. The appendixes include three half-time pageants, seven animated formations, three sample schedules, ideas on the purchase of uniforms, a glossary of marching band terms, and an index.

Chapter one of Foster's book concerns the role of personnel in developing band pageantry. Among the topics discussed are qualifications of the band director and esprit de corps. Foster outlines the responsibilities of the director, assistant director, staff, and arranger. Qualifications of the band officers and band members are also outlined. The drum major's duties and responsibilities are also fully outlined. The second chapter concerns instrumentation, band formation, and position of instruments for various size bands. Foster gives nine charts on alignment for different size bands. Illustrations on instrument carry and the angles of swing are also included.

Chapter three has to do with basic drill concepts. Included are complete descriptions of facing movements, stationary movements, marching steps, halts, and countermarches. Illustrations of turns and drum major signals are also a part of this chapter. Other outlines and illustrations included are a daily-weekly evaluation sheet, an outline for marching band pre-drill schedule, and basic pre-drill techniques. The fourth chapter of the book has to do with planning the band pageant. It lists the equipment considered basic to the production of band pageantry. There are also lists of equipment needed, and procedures for playing rehearsals out doors. In this chapter is also a discussion of charting techniques, theme resources, and rehearsal sequence. Chapter five is a discussion of special formations. This includes entrances, moving and animated formations, divided band, precision drill, intricate steps and dance steps, night techniques, parades, joint band performances, and joint groups (choral, dance, gymnastic, and majorettes).

The sixth chapter is concerned with musical performance. Discussions include parade and field music, intonation, tuning, musical performance evaluation, band formation, arranging music for the marching band, march folios, video-camera coverage and audio pick-up for television, and the story band. Chapter seven, "The Percussion Section," talks about the importance of the percussion section to the performance of the band. Foster begins by describing the equipment he suggests for an ideal percussion section. He explains the development of the section, role of the percussion, cadence, and street beats. There are three examples of cadences at the end of the chapter.

The eighth and final chapter discusses the administrative aspects of band pageantry production. Outlines and illustrations of the following are included: a band travel schedule, a travel check list, responsibilities of the host and visiting bands, schedule of performances, morale boosters, public

relations, band budget, selection and care of instruments, requisitions, band uniforms, and contracts.

This is an excellent book for directors at all levels. It is most important for its discussions on planning and organization of the administrative aspects of the marching band.

Props Make the Band Show. By Ralph Franklin and Kenneth Carruth. Winona, Minnesota: Hal Leonard Music, Inc., 1957. (iv, 96 p.)

This is a paperback book of a specialized nature. The purpose of a show band is explained as well as ideas on how to develop scenes for the show. This book gives complete directions on the use of certain props described therein. It also includes a description of how to construct the props discussed. Complete illustrations of many different props include those of moving fireworks displays, non-moving fireworks displays, electrical effects, large props for field use, hand props for dancing majorettes, and inexpensive props to buy. The plans for constructing a miniature football field and its use are also a part of the book. The last chapter is a summary of the book, giving ideas on transportation and storage of the props. The book does contain an index, but no bibliography.

This book would be of use to directors at any level. It would be especially valuable to the band that primarily uses stationary formations or picture shows.

Mr. Drum Major. By Bill Lester. Winona, Minnesota: Hal Leonard Music, Inc., 1957. (47 p.)

This specialized book is designed for general use and presumably may be adapted to any type of band. The value of the drum major and his duties are

the subject of the first part of this book. Stage directing, whistle and vocal commands are also a part of this discussion. Execution of movements such as attention, strutting, and turns are discussed and illustrated throughout the book. The book appears to be very useful to the beginning drum major. This book is a paperback.

Marching for Marching Bands. By Don R. Marcouiller. Dubuque, Iowa: Wm. C. Brown Company, 1958. (131 p.)

This hard-bound edition is designed primarily for the explanation of selected movements executed by marching bands. The first two chapters are concerned with emphasizing the balance between the music and marching. Chapters three and four have to do with showmanship. Showmanship is emphasized through twirlers, special music, color guards, special instruments and formations. The fifth and sixth chapters pertain to form and habitat. They emphasize continuity and methods of charting which will lead to continuity. Chapters seven and eight illustrate and explain turns, with emphasis on the small unit turn and the double series turn.

Chapter nine is concerned with entrance maneuvers, especially the marching company front and echelon entrances. There are many examples which are easy to follow. The ninth chapter deals with progressive file maneuvers, and does so primarily by illustration. An illustrated analysis of the minstrel turn is included in chapter nine. File maneuvers and pinwheels are covered in a similar manner in chapters ten through fourteen.

Chapters fifteen and sixteen discuss charting. The discussion mentions the vertical versus horizontal interval and charting formation breaks. Chapter seventeen, the final chapter, pertains to basic drill. A basic drill manual, quite detailed in nature, is outlined. The appendix chapter is dedi-

cated to photographs of ten outstanding college bands. There is a rather good bibliography at the end of the book.

This book is written primarily for the more advanced director. The most valuable aspect of the book appears to be the discussion of the file maneuver system.

Precision Marching. By Julian E. Opsahl. Evanston, Illinois: The Instrumentalist Co., 1954. (54 p.)

This short paper-bound edition has four chapters. Chapter one is a discussion of the fundamentals of marching. The discussion is rather basic, and seemingly would be best left unsaid. Chapter two is of greater value. It contains forty-four steps, and step variations and movements. It is divided into four different categories: (a) variations in kind, (b) variations in direction, (c) variations in tempo, and (d) variations while remaining in one place. The third chapter is entitled "Developing a Superior Show Band." Factors mentioned include timing the routine, considering space, and acoustical problems. Other topics discussed include recognition for hard work, orientation of new members, and what makes a good band performance. Chapter four is a collection of maneuvers, formations, and routines. Many of them are accompanied by illustrations and musical examples.

This book is designed for the novice. Its most valuable material is that pertaining to the consideration of space and acoustical problems.

Marching Fundamentals and Techniques. By William D. Revelli and George R. Cavender. Ann Arbor, Michigan: Le Strong Publishing Co., 1961. (47 p.)

This short paper-bound edition is primarily the procedures used by the University of Michigan Marching Band. The introduction and first chapter con-

tain generalizations about what it means to be a marching bandsman, and the world of the marching bandsman. Chapters two through fifteen contain illustrations and explanations of drill movements and steps. The sixteenth chapter is merely a commercial for the University of Michigan Band. The last chapter, number seventeen, is entitled "The Final Word." The main point to the chapter is "to march it right, you must play it right." There is no index, appendix, or bibliography.

This is a very basic book which would seem to be of most value to someone planning on becoming a member of the University of Michigan Band.

Marching Band Fundamentals. By Al Wright. New York: Carl Fischer, 1963.  
(XIX, 263 p.)

This edition is hard-bound. It contains eight chapters with seven appendixes, nineteen illustrations, forty-nine tables, charts, and drawings. The book also has a full index. Chapter one of the work deals with the bandsman's fundamentals. Teaching marching fundamentals, giving commands and signals, and fundamental marching terms are covered in the chapter. All topics are outlined and illustrated in depth and detail. The second chapter concerns the organization and instrumentation of the block band. Major organizational topics include the traditional block band formation, symphonic block, reversible block, and variations of the standard block. Each style is illustrated and explained in detail. The instrumentation section of the chapter discusses styling the band for the best sound. Illustrations for thirty, forty, sixty, eighty, and one hundred-four piece bands are given. A number code system is also discussed. Chapter three contains an illustrated explanation of the carry positions for all wind and percussion instruments. The fourth chapter includes a discussion of block band movements. They are divided into three



categories: column movements (column right, column left, and countermarch), flanking movements (right flank, left flank, and to the rear), and the increase and decrease fronts. All movements are diagramed in a very useful, easy-to-follow method. Chapter five contains a rather complete discussion of the drum major. Qualifications for a drum major, including a system for rating those qualifications, are included. Dual drum majors are also discussed. Illustrations of movements, signals, and commands are given, along with the seemingly fine explanations. "Marching to the Yardlines" is the title of chapter six. Basically, two systems are discussed, six to five, and eight to five. Tables of distance and number of measures are given for both styles. Other sub-topics related to both styles are also included. Chapter seven discusses music for the marching band. One topic discussed is the selection of music. A list of about one hundred songs adaptable to marching style is included. Advantages and disadvantages of the memorization of music is also a part of the discussion. The eighth and final chapter is solely concerned with marching band terminology. It includes about one hundred terms, complete with illustrations where needed.

This book is for directors at all levels. Its most outstanding features are the discussions of six to five, eight to five, and the section on terminology.

PART THREE

BOOKS ON BOTH FORMATIONS

AND

MARCHING TECHNIQUES

The Band on Parade. By Raymond Francis Dvorak. New York: Carl Fischer, 1937. (IX, 113 p.)

Chapter one of Dvorak's hard-bound edition discusses musical performance. Topics discussed include selecting and playing a march in concert, selecting and playing a parade march, and the march book or folio. The second chapter is an illustrated explanation of the block band formation. It includes illustrations of suggested line-ups for seventy-two, forty-eight, forty, thirty-two, and twenty piece bands. Illustrations of carry positions for most wind and percussion instruments are also included. Chapter three is entitled "The School of Bandsmen." Descriptions and illustrations for many drill movements are given. The drum major and drum section are the subjects of chapter four. Chapter five deals with band maneuvers. Examples of turns, obliques, entrances, and complete shows are given. The planning of these special maneuvers is the topic of chapter six. Chapter seven is an illustrated discussion of "Special Maneuvers and Formations." Examples of completed formations are included. The eighth and final chapter deals with the specialized area of baton twirling; full illustrations are included. The book is concluded by a list of appropriate music suitable for a number of uses. There is no index or bibliography.

This book is an old standard which is applicable to the use of directors at all levels. Its most outstanding features are those dealing with special maneuvers.

Marching Maneuver Series. By Mark H. Hindsley. Chicago: Gamble Hinged Music Co., 1935. (28 p.)

This paper-bound edition, according to the author, is designed to deal

specifically with special formations appropriate for use in street parades or on the football field. He begins by including a section on formation technique. This may be a useful refresher to the experienced bandmaster who is primarily interested in the formations contained within the book. On the other hand, it may be very useful to the understanding of what is taking place in the formation for those with less experience. Among the techniques discussed is a method of numbering. Also included are methods of charging, timing, etc. The formation section contains twenty-four formations, designs, and entrances for the marching band. All illustrations given are for a forty-eight piece band. The book contains no index, appendix, or bibliography.

The book is rather basic. It seems to be primarily a refresher for high school directors. No features were considered particularly outstanding.

Marching Maneuver Series. (Vol. 2). By Claude B. Smith and Wallace Capel.  
New York: Remick Music Corp., 1936. (32 p.)

This paper-bound edition is very similar to volume one. The first section contains marching hints. Topics discussed include fundamentals and discipline, uniformity, the drum major, signals sequence, and surprise evolutions. The topics of discussion in the second section include fanfares, marches, musical comedy selections, seasonal numbers, college songs, and drum beats. The third section includes brief discussions pertaining to drill preparation. Subjects discussed include presenting fundamentals, legibility of formations, and charting formations. Sections four through twelve contain illustrations and explanations of letter formations, entries, turns, marching novelties, symbolic formations, and humorous stunts. The book contains no appendix, index, or bibliography.

This book is basically a continuation of volume one, and also contains

nothing considered particularly outstanding.

The Marching Band. By Charles L. Spohn and Richard W. Heine. Boston: Allyn and Bacon, Inc., 1969. (176 p.)

This is a spiral hinged paper-bound edition. There is no index, appendix, or bibliography contained in the book. The book is made up of five chapters. They include generalizations about the marching band, planning a show, charting the show, the finished product, and arranging. Chapter one generalizes on and discusses many assorted subjects. Discussions include the development of judgment, understanding, and know-how as they pertain to the development and organization of the show. This chapter also discusses the use of instructional media, publicity, commands, whistle and baton commands, drum cadence commands, and basic fundamentals of marching. The second chapter, "Learning a Show," includes discussions on how long shows should be, continuity and time schedules, and planning sheets for the inverted triangle, upright triangle, and the circle. Chapter three includes discussions pertaining to techniques of charting, how to construct and use a plotting board, basic rules for charting formations, and a numbering system. The fourth chapter, dealing with the finished product, illustrates and explains drill and floating formations. Also included is a discussion of script writing, props and pageantry, and the use of choruses. Chapter five, "Arranging," is a very fine explanation of purposes and methods used in arranging. The discussions include technical considerations and quality and purpose in arranging. Each section of the band is discussed according to the part each plays in the construction of an arrangement.

This book is primarily designed for the college director. Its most valuable feature appears to be the section on arranging.

PART FOUR

GENERAL REFERENCE BOOKS

ON

MARCHING BAND

Marching Bands. By Kenneth Hjelmervik and Richard C. Berg. New York:  
The Ronald Press Company, 1953. (XV, 301 p.)

This edition is hard-bound. It includes a bibliography for marching bands, baton twirling, music, music magazines, and a list of one hundred popular marches. There is also an appendix section, and a comprehensive index. Chapter one, entitled "The School Marching Band," attempts to justify the marching band and the school music program. The functions of a marching band and the various styles of marching bands are discussed. The second chapter contains lists of qualifications and duties of those concerned with membership, instrumentation, student leaders, and supplementary groups. Chapter three outlines recommended planning for the director beginning a new year. Topics discussed include orientation to a new position, planning activities for the year, facilities, equipment, and stimulating student interest.

Selecting, arranging and rehearsing the music for the marching band is discussed in the fourth chapter. "Marching Essentials" is the title of chapter five. This is a brief outlook at several related topics concerning drill features. Arranging the band in marching position and the different positions available are part of the discussion. Movements used, techniques of playing on the march, and outlines of rehearsal plans are also discussed in the chapter. Chapters six and seven concern the appearance of the band at public performance. Planning, formations, themes, and suggested shows are the topics discussed. The eighth chapter is an outline of the director's responsibilities. Rules of conduct, awards, dealings with visiting bands, trips, and securing information and support are all very thorough and easy to use discussions. The purchase and care of uniforms and instruments is the subject of chapter nine. The suggestions appear very helpful to the novice director.

The final chapter, chapter ten, includes discussions of specialized techniques. The topics include percussion techniques, twirling techniques, and discussion of the color guard and the manual of arms.

This book is a fine general reference for directors at all levels. Its most valuable section appears to be that dealing with the planning and organization a director should be concerned with at the beginning of a new year.

Modern Marching Band Techniques. By Jack Lee. Winona, Minnesota: Hal Leonard Music, Inc., 1955. (XIV, 267 p.)

This hard-bound edition contains no bibliography or index. Chapter one is another attempt to justify the educational value of the marching band. It includes adolescent characteristics and educational objectives of the marching band. In chapter two, the author seems to over-extend himself in his discussion of the marching band as a new art form. The functional purpose of the marching band is the topic of chapter three. This seems to be a useful discussion. Chapter four contains administrative check lists and duties of the staff. These check lists should be helpful to the novice or veteran director. The fifth chapter, "Conceiving Ideas," includes idea work sheets, suggested themes, special effects, and suggested formations. The continuity sheet is the topic of chapter six. Chapter seven discusses timing of the show. A timing formula and time table are included.

The eighth chapter is a discussion of announcing the show. Ideas on script writing and special announcements appear to be very helpful. Charting the show is the theme of chapter nine. The sixty-four inch charting system and examples of its use are included. Chapter ten contains explanations and illustrations of basic block band maneuvers. Column movements, counter marches, and reducing the front are subjects discussed. The most extensive



and perhaps the most valuable section of the book is contained in chapter twelve, "Drilling the Bandsmen." Commands, elements of drill, and the eight to five system are primary topics of discussion. Chapters thirteen and fourteen include illustrations and discussion of cadence and dance steps for marching bands. The fifteenth chapter, "Instrumentation," is an illustrated outline of the roles each instrument plays. A discussion of where it should be placed to produce the best sound is also included. The percussion section is discussed in chapter sixteen. Pointers on placement, cadence, and types of instruments to be used are included. The purchase and care of uniforms is outlined in chapter seventeen. Chapter eighteen discusses the drum major; marching band signals, strutting, a manual of the baton, and a bibliography are included. The nineteenth chapter discusses the effectiveness and responsibilities of the band director. Included at the end of the book is a section including procedure charts for typical half-time shows as prepared by Jack Lee, and a picture section of several outstanding university bands.

This book appears to be the most comprehensive and practical book reviewed. It is usable by directors at all levels. Outstanding sections are those dealing with charting, and the command system.

## LIST OF WORKS CITED

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1963.

A GUIDE TO MARCHING BAND RESEARCH  
IN FARRELL LIBRARY AT KANSAS STATE UNIVERSITY

by

MICHAEL RAY MCSWAIN

B. M. E. Texas Christian University, 1969

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1971

## A B S T R A C T

This paper is designed to be of assistance to anyone doing research on marching bands. The books cited are those contained in the library at Kansas State University. The books are grouped according to their emphasis upon different aspects of the marching band program. The first part includes those books particularly emphasizing formations. The second part includes those books emphasizing marching techniques. The third part includes those books with emphasis on both formations and marching techniques. The fourth and final part includes those books emphasizing general books on marching bands.