

A GEOGRAPHIC COMPARISON OF MARCHING BAND) STYLES  
AND TECHNIQUES IN THE STATE) OF TEXAS

by

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A MASTER'S REPORT

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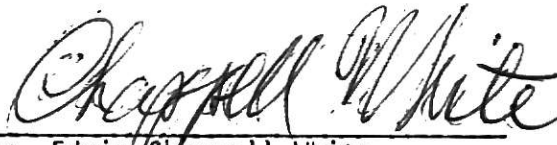
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Sincere appreciation is expressed to the Texas band directors listed at the conclusion of this paper for their considerate participation in answering the questionnaire submitted to them.

A complete listing of all band directors who received questionnaires is included at the close of this report, and recognition is given now to their unquestionably busy schedule which restricted them from answering the survey.

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## INTRODUCTION

In surveying thirty-eight high schools from the four geographic sections of Texas, eighteen responded. The schools used in the construction of this report are representative of the following qualifications: two schools from east Texas, one triple "A" and one quadruple "A"; four schools from north Texas, two double "A", one triple "A" and one quadruple "A". Five south Texas schools responded, all class quadruple "A". West Texas schools represent the largest response with eight schools submitting results. Of those eight schools, three were double "A", two triple "A", and three quadruple "A".

The following paper was conceived after conversations over the past ten years with bandmasters continually offered reference to the outstanding contributions of Texas schools to marching band promotion. Reference was made in several clinic sessions to the "East Texas style" or "South Texas style, etc., when referring to marching band techniques.

The ensuing report is constructed of comparisons and comments based on percentages and numerical equivalents compiled from a questionnaire of sixty-three single and multiple answer questions.

The results of each geographic section's response are related in reference to that area, and have not been reduced to individual results based on school size.

Expression of the results from the questionnaire in percentages and statistical equivalent must not be misinterpreted. This report is only a compilation and expression of results from a selective survey and not a statistical study.

## CHAPTER I

The increase of social demands for athletic events that seem almost similar to the gladiator fights of the Roman era has been accompanied by the steady growth of a musical phenomenon requiring spectacle, color, and implied precision while involving some attempt at musical performance. The medium for such performance is the marching band.

The marching band enjoying current use is a remote relative of the ceremonial and parade band delineated from the earliest accompaniment to military organization through the ceremonial bands of current military activities. The primary difference is the organized execution of a variety of maneuvers on a parade or athletic field. The relevant area for study in this paper will be the football field.

Early participants in the execution of halftime shows (the entertainment time allotted between two equal divisions of a football game being termed the halftime) merely transferred parade or block band formations to the one-hundred-yard by fifty-yard playing field. Through vision and illustrious creativity, marching band directors realized the possibilities of moving band members in a multiplicity of ways to cover the playing field while still providing music.

The progress from the block band to the modern marching organization has involved the incorporation of movements and ideas from a kaleidoscope: a dance line, a jazz band, a military band, flocks of migratory birds, and a myriad of other sources too numerous to mention.

The culmination of the above evolution may be found on several university

and high school campuses across the United States. (And, indeed, this does seem to be an almost exclusive American activity.) However, the state of Texas has probably provided the most illustrious spectrum from which all styles of marching band activity can be studied, not only because of the state's variety of styles, but because of Texas' consistency in providing exceptional exponents of this type organization.

Texas has the largest organization for comparison, scrutiny, evaluation and positive improvement in the United States. The Texas Bandmasters' Association meets annually to improve the caliber of musicianship in all areas of band performance, with special attention given to the marching band. The Texas system of contest and constructive competition is the most carefully controlled and executed of any public school network.

The constant investigation and rating of marching bands in Texas has, even though taken to extremes in some instances, fostered a fertile climate for excellence in this particular area of musical performance.

Because of the location of the metropolitan areas, physical relationship to neighboring states and countries, and total geographic immensity, Texas may be divided into four distinct areas of marching band styles: east, north, west and south. These styles, which may overlap somewhat, are distinctive in many facets of their execution. These four varied styles are representative of the great majority of marching styles exhibited throughout the United States.

One marching style which will not be treated in this paper, but worthy of notice, is indigenous to the north central United States referred to in academic reference as the "Big Ten Conference." It would be a worthy exploration on the part of a diligent researcher to study the style of the "Big Ten" marching bands. Reference to the "Big Ten" may be found at the conclusion of this volume.

The attempt of this researcher is to relate the various and contrasting styles of marching in the four geographic sections of Texas in a manner designed to inform the reader of positive and negative Idiosyncracies of the various styles. The final purpose is to contribute to styles and execution of marching band ideas in function, organization, and administrative capacities.

## CHAPTER 11

The average number of directors for instrumental music programs varied with each geographical area. The north and east Texas average was one director per school, with two being the maximum in both areas. In west Texas, the average number of directors was 2.42, with five directors being the extreme. South Texas exhibited an average of three directors per school, with four being the maximum number given.

Subordinate administration in each area showed very little contradiction to one another.

### East Texas

In east Texas, one of the bands surveyed listed squad leaders as assistant drill instructors, while the other utilized drum majors as assistants. Both schools stated that the director was principal instructor.

### West Texas

A majority of the west Texas bands used squad leaders and drum majors as secondary instructors. Twenty-five percent of the bands questioned used elected officers from within the band as assistant drill instructors. As with east Texas, the director or directors were the primary instructor.

### North Texas

Seventy-five percent of the north Texas bands utilized a drum major. Thirty-three and one-third percent of this seventy-five percent, along with the remaining twenty-five percent of the total, used squad leaders as assistant

directors. Only seventy-five percent listed the director as primary instructor. No commitment was made by the remaining twenty-five percent.

### South Texas

South Texas demonstrated the most diversity of all the areas surveyed. Fifty percent utilized squad leaders, drum majors and band officers. Twenty-five percent utilized only squad leaders. Seventy-five percent of south Texas bands listed band directors as drill instructor, and the same percent listed a combination of squad leaders, drum major, elected officers and band director.

Without question, the largest and most obvious source of instruction used by all four geographic areas was the band director. Squad leaders and drum majors were used predominantly by north Texas bands as secondary instructors. All geographic areas exhibited more than nominal use of both squad leaders and drum majors.

Band officers were used most extensively in south and west Texas.

The general category of "combinations of both" collected the greatest percentage of response (sixty percent, second only to "directors"), leading to the assumption that autonomy was not the rule for administration of band duties.

### CHAPTER III

Beginning marching techniques were introduced in equally divided segments of twenty-five percent each in seventh, eighth, ninth and tenth grades in all geographical areas of Texas except east Texas. Fifty percent of east Texas beginners were in the seventh grade, while the other fifty percent were introduced in the eighth grade.

East Texas beginners were taught to march a basic stride of six steps to five yards. Strides were never mixed. (A switch back and forth from six-to-five to eight-to-five.)

Fifty percent of east Texas bands surveyed marked time; the other fifty percent did not. No response was received on what procedure for marking time was used from the percent of the total that did mark time.

The method for teaching stride for fifty percent of the east Texas bands surveyed was ropes. The ropes were either held by band members at intervals later to be taught, or laid on a practice surface in the form of lines or grids spaced the required number of inches apart. (In this case, thirty inches was used.) The other fifty percent of east Texas bands did not respond to the question.

One of the bands taught interval by using markings on the practice surface. The other used sticks with markings at the correct interval. The sticks were held by a company front as stride and interval were taught.

The bands surveyed from east Texas all used the gliding style of marching with the major attempt being to hold the head steady or "floating" while the



individual is marching.<sup>1</sup>

The bands all marched to a tempo between 120 and 132 beats per minute.

Fifty percent of the east Texas bands made directional changes with a snap, and fifty percent made changes smoothly.

Horn alignment was scrutinized by all the bands, as were any visually detectable inclination toward uniformity.

An average of five and one-half hours were spent weekly in marching, while the average number of hours weekly in music rehearsals was three and one-half.

Sectional rehearsals were held weekly by all of the east Texas bands surveyed. Percussionists from fifty percent of the bands received method book instruction in addition to regular music and marching rehearsals.

The marching season was three months long for all of the east Texas schools responding to the survey. Concert work ceased for all of the bands during marching rehearsals.

The bands performed once weekly. Fifty percent of the bands responding attended one marching contest per year, while the other fifty percent attended two contests yearly.

#### West Texas

West Texas bands initiated beginning marching instruction in equal representation of twenty-five percent each in seventh, eighth, ninth and tenth grades.

Fifty percent of the bands were six-to-five, the other fifty percent marched eight-to-five. Sixty percent of the bands mixed their stride

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<sup>1</sup>The floating style of marching refers to a smooth, flowing effect when observed. Usually the marcher will attempt to march on the outside edge of the foot rather than landing on the heel. This technique is perfected in drum and bugle corps marching.

frequently, ten percent mixed stride seldom, and thirty percent never mixed stride.

Eighty percent of the bands did not mark time. All of the twenty percent of the bands which marked time lifted the foot up the side of the leg.

A variety of methods to teach stride were listed by the thirty percent of groups responding. Statistical equivalents could not be exhibited because of the verbal nature of their responses. The variety of methods included rank drill, squad leader instruction, yard line drill, and a wooden frame. (The wooden frame is presumably the same as the rope quadrant used by east Texas bands.) Twenty-five percent of the groups involved from west Texas utilized chains (presumably taped at the correct distance) to teach interval. Another twenty-five percent used knotted ropes to accomplish stride instruction. The remaining fifty percent relied on markings on the practice surface to teach stride.

Ninety percent of the bands surveyed from west Texas relied on memory to maintain interval, while the remaining ten percent used stepping all from the starting line of a field show to establish interval. The interval was continually checked by personnel staying between one another. (This is usually referred to as "splitting the distance.")

Of the bands from west Texas surveyed, ninety percent used the leaning back concept of marching, while the remaining ten percent used the "floating" technique.

Sixty percent of the bands marched between 120 and 132 beats per minute, twenty percent marched between 133 and 144 beats, and twenty percent marched 145 and 164 beats per minute.

Directional changes were done with a "snap" by ninety percent of the west Texas bands. The remaining ten percent attempted to perform the changes smoothly.

Eighty percent of the west Texas bands scrutinized their horn alignment, while twenty percent merely touched upon the problem.

An average of five hours per week were spent in marching rehearsal, with an average weekly music rehearsal of three and one-half hours.

Music was memorized by all of the bands surveyed from west Texas.

All of the west Texas bands surveyed ceased concert work during marching season. The marching season lasted an average of three months, with the extremes being four months maximum and two and one-half months minimum.

Weekly sectionals were held in all band programs. Percussionists received special attention in only thirty percent of the bands surveyed. One third of these used method books, and two-thirds used private instruction.

The bands all performed once a week during the marching season, and attended one marching contest yearly.

#### North Texas

North Texas band students were introduced to marching techniques in the seventh, ninth, and tenth grades, with percentages of twenty-five each for the first two and fifty percent in the latter.

Seventy-five percent of north Texas bands were eight-to-five, with twenty-five percent six-to-five. Seventy-five percent of the bands mixed stride but seldom did so.

One-half of the bands surveyed marked time, two-thirds of whom lifted the "foot up the side of the leg"; the other third used a technique described as "lock knee." No explanation or description of the "lock knee" technique was provided.

Instructional techniques used by twenty-five percent of the bands for teaching interval included a treadmill. Another twenty-five percent listed

yard lines as their teaching device. Fifty percent listed small squad drills as their device to teach interval.

Interval was taught by using markings on the practice surface in seventy-five percent of the schools. Twenty-five percent of the schools used a chain. Several schools noted the use of a stick with markings on it used to teach interval. (The use of chains, ropes, sticks, tape, etc., all serve the same purpose. Individual preferences and educational history play a major role in selection of such devices.)

Interval maintained in performance through memory was the unanimous report from survey subjects. One director did make an additional comment indicative of positive education and philosophical attitude. His comment: "Interval is maintained through correct alignment--correct alignment is maintained through correct interval."

All of the schools used a "floating" body carriage. Seventy-five percent made the added comment of using the "leaning back" approach, which helped define their particular style of marching.

One-half the bands marched 120-132, while the other half marched at 133-144.

Seventy-five percent of the bands executed directional changes with a snap, while the other twenty-five percent executed the change smoothly.

Horn alignment was scrutinized by three-fourths of the bands, touched upon by the other fourth.

Time spent in marching rehearsal averaged four hours, with six and three hours being the extremes. Two hours average was spent in music rehearsal weekly, with the extremes being one and five hours.

Three-fourths of the bands memorized their music, with the other twenty-five percent using memorization only for contests.

Seventy-five percent of the bands supplied charts of some kind to band members.

Three-fourths of the bands were organized by rank; the remaining one-fourth were organized in squads.

During a three month average marching season, all concert work was halted.

Sectionals were held weekly by all of the bands.

Percussionists received private tutorage in twenty-five percent of the bands. The remaining three-fourths were taught during regular rehearsal. (One band did give its percussionists a one week basic course before each season.)

All of the bands surveyed attended one marching contest per year.

#### South Texas

Seventy-five percent of the south Texas bands began marching band instruction in the ninth grade, while the remaining twenty-five percent began instruction in the eighth grade.

All of the south Texas bands surveyed marched eight steps to five yards, with only twenty-five percent even switching stride. This twenty-five percent did switch frequently, however.

Fifty percent of the bands marked time, while fifty percent did not. Of this fifty percent, one-fourth used the "bicycle" technique, one-fourth used an undefined optional technique, and one-half used "up the side of the leg."

Of the bands surveyed, only fifty percent gave relatable information on how stride is taught. This fifty percent used ropes. No further explanation was given.

Interval was taught by means of markings on a practice field and sticks

by seventy-five percent of the bands. The other twenty-five percent used a rope with knots tied at intervals.

Interval was maintained by memory in seventy-five percent of the bands, while the remaining twenty-five percent used elbow contact to keep the spacing.

All of the bands used the floating concept of marching with fifty percent adding the concept of leaning back to further clarify their individual style.

Twenty-five percent of the bands marched at 120 to 132 beats per minute, fifty percent marched at 133 to 144 beats per minute, and twenty-five percent marched from 145-164 beats per minute.

Three-fourths of the bands made directional changes with a snap, while the remaining one-fourth did the correction smoothly.

Horn alignment was scrutinized by seventy-five percent, and touched upon by the remaining twenty-five percent.

An average of five hours per week were spent in marching rehearsal, with the extremes being ten and two hours. Four hours weekly was the average spent in music rehearsal, with five and two hours being the extremes.

Music was memorized by all of the bands surveyed.

Fifty percent of the band members were provided with charts for every show by the director.

Only twenty-five percent of the bands cancelled concert work during marching season, while the other seventy-five percent continued.

The average marching season in south Texas, according to the bands surveyed, was three months long.

All of the bands held weekly sectional rehearsals.

Seventy-five percent of the schools provided method book instruction for percussionists, with only twenty-five percent employing only "in general rehearsal" attention.

The south Texas bands surveyed attended one marching contest a year.

### Summary

The largest concentration of introductory programs in respect to an academic year centers around the eighth and ninth grades. Little or no discrepancy between geographic areas can be noted.

Predominance of eight-to-five bands in north and south Texas was noted from sample results. Six-to-five bands were predominant in the east, with west Texas evenly split between six-to-five and eight-to-five.

The majority of all schools mixed their stride frequently with the exception of north and east Texas. These areas responded in the majority to be non-switching bands.

An even percentage of all the bands except west Texas either did or did not mark time. Ninety percent of west Texas bands did not mark time.

The greatest use of any certain technique for marking time was by the west Texas use of the bicycle style. The second most noticeable gravitation was by south Texas to the "up the side of the leg" technique.

Techniques for teaching stride and interval were shared by all four geographic areas.

The majority of all the bands relied on memory to maintain interval on the march.

West Texas predominantly used the "leaning back" concept of body carriage, while south Texas relied quite heavily on the "floating" idea.

All of the east Texas bands marched from 120 to 132 beats per minute, as did the majority of west Texas bands. East Texas and south Texas were nearly equally split between 120-132 and 133-144. A small percent of west and south Texas bands marched 145-164.

The most common method of directional change was with a snap. However, a few bands from each area made the changes "smoothly."

Horn alignment was scrutinized by the great majority of bands, with only a few passing it over with secondary consideration.

South Texas spent the greatest amount of time in marching rehearsal, with an average of six and one-half hours. West Texas spent the least average amount of time with four hours. North and east Texas spent an average of four and one-half hours in marching rehearsal.

South Texas, along with north Texas, spent the greatest amount of time in music rehearsal, with an average of four hours per week.

Music was memorized by all of the schools in all four sections, except twenty-five percent of the north Texas bands.

Except for south Texas, concert work subsided in all of the schools during marching season. South Texas kept concert work proceeding in seventy-five percent of the surveyed schools.

The "rough" average for all of Texas' bands in relation to the length of the marching season was three months. No major discrepancy from three months was noted in any of the four areas.

Even though the majority of the bands held sectional rehearsals once a week, only south and north Texas made obvious attempts at working with the percussionists. South Texas strongly favored the method book (three to one), while north Texas supported private instruction (33-1/3%).

All but fifty percent of the east Texas bands attended one marching contest per year. That fifty percent attended two contests per year.



## CHAPTER IV

The east Texas method of field show organization began with an average band size of 284 members. The bands both began with an opening fanfare from company fronts. The formation then moved downfield (toward the fifty yard line) while spreading by means of step-two or step-four from the fronts. Both of the bands then expanded their patterns into geometric patterns, also referred to as precision drill. One of the bands then halted to play a concert selection, while the other band halted, then featured a drill team or majorettes. The music was either a show tune or popular selection.

One of the bands answering the survey exited off the sideline after a closing fanfare. The other band performed a circle drill, then exited to the side line.

Both of the east Texas bands frequently used the block band, particularly in the opening segment of the show.

Commands for both of the bands were given both by whistle and verbally. Commands were given on the field by a drum major.

Two different arrangements of instruments were exhibited by east Texas bands. One of the bands positioned the tubas, low brass and percussion in the center, with upper brass, woodwinds and flutes on the fringe. This arrangement is associated with a leading arranger for marching band, William Moffit, and his concept of "sound power." In this arrangement the flutes would be in company fronts on the twenty-five yard lines, clarinets and saxophones on the thirty and thirty-five yard lines, trumpets, tubas, and trombones on the forty and forty-five yard lines, and percussion on the fifty yard line.

The other arrangement of instruments used by east Texas bands was with the woodwinds in the center surrounded by the brass and percussion. This is an older, more traditional arrangement. Parade bands (those marching in block formation) often use this arrangement to produce a balanced sound.

Both of the east Texas bands attempted to cover the field, as opposed to keeping the band compact, to impress the audience with the size of the group.

### West Texas

West Texas bands responding to the survey were of an average size of 127 members. A great diversity was shown in their field show organization.

Fifty percent of the bands used an opening fanfare; however, twenty-five percent of the bands played the fanfare from the end zone, while another twenty-five percent played the fanfare from the sideline opposite the home bleachers. Fifty percent of all the bands did not play an opening fanfare but entered the field playing their first selection on the march.

All of the bands, whether entering from sideline or end zone, proceeded to center field (between the thirty yard lines). Twenty-five percent of the bands reached midfield by doing step-two or step-four drills from their company fronts. After reaching center field the bands performed circle drills followed by an exit to the sideline closest to the home bleachers.

Another twenty-five percent of the bands entered from the sideline across from the home bleachers while performing a fanfare. The band then moved as a block band from which, by way of step-two drills, they built and performed circle drills. After the circle drills, the bands formed a concert position to feature a drill team or dance line. Following the feature, the bands played a closing fanfare and exited off the sideline.

The remaining fifty percent of west Texas bands surveyed entered the

field from the end zone, moved down field in company fronts which were broken up by step-two and step-four, then reassembled into a block band. From the block band, precision drills were executed, followed by a concert formation. Three-fourths of the current fifty percent performed a concert selection, followed by a sideline exit. The remaining fourth performed a concert selection, then featured a drill squad or majorettes, after which they exited to the sideline nearest the home bleachers.

Eighty percent of the bands used both verbal and whistle commands, while ten percent used only whistle and the remaining ten percent used whistle and bass drum combinations.

Sixty percent of the west Texas bands responding attempted to keep the group compact on the field. The reason most often given for keeping the band compact was to keep the sound of the band tight. The remaining forty percent attempted to "cover the field" to present color and impress the audience with the size of the band.

Ninety percent of the bands responding arranged the instruments with the brass center, flanked on either side by woodwinds. (Again the "sound power" system.) The other ten percent of the bands were formed from front to rear (with front being closest to home sideline). The brasses were located near the front with percussion and woodwinds following them in the block.

#### North Texas

North Texas bands were an average size of seventy-seven, according to the questionnaires returned. The block band was very rarely, if ever, used.

The basic organization of the field show for north Texas bands began with an opening fanfare. Seventy-five percent of the bands then proceeded in company fronts to midfield. The other twenty-five percent left the opening

company fronts by step-two, step-four, or as a block band.

All the bands proceeded after reaching midfield to do precision drill. The variety of the approach to the precision drill included step-two (twenty-five percent), pinwheels (twenty-five percent), step-two then pinwheels (twenty-five percent), with twenty-five percent not explicit in their answers. All of the bands surveyed used pinwheels in some segment of their show.

Not any of the north Texas bands performed any type of concert selection while standing still, nor did any of the bands do a feature selection.

All of the exits were made to the sideline nearest the home bleachers by means of a company front.

Fifty percent of the bands used verbal commands, while fifty percent used whistle commands.

Fifty percent of the north Texas bands attempted to keep the organization compact to provide a powerful sound, while fifty percent spread the band to provide color and impress the audience with the size.

Instrumentation was split by the bands surveyed, with fifty percent stacking the band away from the home bleachers with brasses in the front, woodwinds and percussion following. The other fifty percent used the "sound power" concept of low brass and percussion center, upper brasses flanked by woodwinds on either side of the center.

#### South Texas

The average size of south Texas bands, according to results, was 144 members.

Fifty percent of the bands always used opening fanfares and fifty percent used the fanfare frequently. Seventy-five percent of the bands seldom if ever used the block, while twenty-five percent used the block band frequently.

Seventy-five percent of the south Texas bands answering the survey gave a breakdown of their field show organization. Of these, ten percent used an opening fanfare followed by a precision drill (one third of this ten percent did precision drill from a block formation).

Following the precision drill the bands all presented feature drills for either drill team or majorettes. The feature was unanimously followed by an exit. No specific pattern for exit was listed by any of the groups answering the survey.

Fifty percent of the bands did not issue commands on the field. The other fifty percent issued commands with whistles.

All of the bands attempted to cover the field, with eighty percent listing color as the reason for coverage, and twenty percent attempting to impress the audience with their size.

Instrumentation was not specified by any of the survey schools.

#### Summary

From the surveys returned, the largest average band size was from east Texas, followed in order by south, west, and north Texas.

The area using block band formation most extensively was south Texas, while west Texas used the block very little, if ever.

Step-two and step-four drills were used by all four sections of the state.

Field show organization showed great similarity between east, north and south Texas in that their entrance was usually made from the end zone following or during a fanfare. Forty percent of the west Texas bands varied the entrance procedure somewhat by entering from the sideline opposite the home bleachers. The other sixty percent were not specific in their position at entrance.

The most expressed format for field show presentation was: opening

fanfare followed by a step-two or step-four drill, a precision drill, feature or concert selection, exit to the sideline.

Eighty percent of the west Texas bands kept the band compact, as did fifty percent of the north Texas bands.

All of the east Texas bands used both compact and spread concept, while all of the south Texas bands attempted to cover the field for the expressed combined purpose of impressing the audience with their size and to add color to their shows.

The instrument organization most used by north, south and west Texas bands was the "sound power" approach promoted by marching band arranger Bill Moffit. This system is based on locating the low brass and percussion in the center of the band, skirted by the upper brass and woodwinds.

East Texas instrumentation on the field was more predominantly the "stacked" concept. This concept places brasses at the front of a block band, followed by woodwinds and percussion.

## CHAPTER V

The discussion of drill units encompasses both majorettes and dance line organizations.

Fifty percent of east Texas bands included the drill team as members. The same percentage employed a drill instructor for the special unit. Fifty percent listed the drill team members as instrumentalists.

Neither of the bands used the drill team as guides, nor did they use a color guard.

Seventy-five percent of the west Texas bands included drill teams as band members. Only twenty percent employed a special director for the drill team. Seventy percent of the bands listed the drill team as instrumentalists. Fifty percent used the drill team as guides and only ten percent used a color guard.

All of the south Texas bands excluded the drill from membership. Seventy-five percent employed a special director. None of the bands included the drill team as instrumentalists, nor did they use drill squad members as guides. None of the bands used a color guard.

The only pronounced difference between any of the four geographic areas was the total exclusion of drill team members as band personnel and the total absence of color guards in south Texas.

West Texas had the highest concentration of drill teams in the four sections of Texas.

## CHAPTER VI

### FINANCIAL ADMINISTRATION

#### East Texas

Financial support of the marching band in east Texas was based on an average budget of ten thousand dollars from the school districts. This basic figure was increased by fund-raising projects sponsored by band booster organizations. The most successful projects included sales of magazines, candles, and concession stands at athletic events. Two such fund raising projects were operated yearly by all of the east Texas schools answering the survey.

Uniforms were purchased by fifty percent of the bands surveyed every six years.

The bands gave an average annual figure of \$14,000 as an adequate budget for the operation of a comprehensive marching band program.

#### West Texas

One-half of west Texas bands were assisted in their finances by a band boosters organization. The other fifty percent were funded entirely by the school system. The average budget listed by all of west Texas schools surveyed was \$5000. Only fifty percent of the schools surveyed reported a yearly budget.

Fund raising projects most used by west Texas schools included garage sales, concession stands at athletic events, and variety shows.

Portions of uniforms varying from ten percent to twenty percent of the total were replaced on an average of every two years. This method eliminated



the massive cash outlay at lengthier intervals but at the same time limited alteration in uniform style.

#### North Texas

An average yearly budget of \$10,800 was given as adequate financial support for the operation of the marching band program.

An average of three fund raising projects were held yearly by the west Texas schools surveyed. These fund raising projects included as the most successful: fruit cake sales, radio bake sales, and concession stands at athletic events.

The response on uniform replacement precluded any percentage rating. The twenty-five percent of schools surveyed who did respond replaced uniforms in part every two years or totally every six years.

#### South Texas

South Texas bands were unanimous in receiving assistance by band boosters organizations. Fifty percent of the bands surveyed stated that school district funds financed the band efficiently and that booster money was purely additional assistance.

An average of three and one-half fund raising projects were held yearly by south Texas bands. The major successful fund raising events were chili or tamale suppers.

No response was received on uniform replacement.

The average yearly budget for the south Texas bands surveyed was \$8,700. (This figure excludes a budget of \$125,000 for one large school district.)

#### Summary

In surveying the bands from all four geographic areas of Texas, the

following average figures and fund raising projects may be recognized.

An average successful budget for the marching band program would be \$10,850, as compared to an actual average budget of \$8,250.

Band booster organizations were active supporters of a large majority of Texas bands.

Fund raising projects were held an average of two times a year, with the most commonly preferred being concession stands at athletic events and sales of specialty items.

Uniforms were replaced for the greater majority in small segments, usually at two-year intervals.

The only major contrasts between geographic areas may be seen in the total presence of band booster organizations in south Texas, as opposed to minimal use of such groups in west Texas.

## CHAPTER VII

### ATTITUDES AND CONCLUSION

Of all bands surveyed, over fifty percent felt the marching band was a complement to their music programs. One sixth of the bands felt it was a supplement to the total program. One ninth felt the marching band was a negative influence and one ninth termed the marching band a necessary evil. The biggest support for marching band was found in south and east Texas, while some negative response was received from west and north Texas, primarily west Texas.

Attitudes toward marching contests were ninety percent favorable to both function and operation, while ten percent were opposed to both facets of contests. The major objections to marching contests came from north Texas, with one negative response from west Texas.

In reviewing the results of the survey, the strongest support of the marching band both from directors and in financial assistance came from south Texas. West Texas also tended to heavily support the marching band, while north and east Texas took a positive attitude toward function but leaned slightly negatively toward the concept of marching bands.

The facts and ideas of this paper were not intended to rate band programs, nor to support or deny marching band activity. The initial purpose of the research was to discover contrasts in the geographic areas of the nation's leading proponent of marching bands. In the final analysis, however, no vivid comparisons could be made; only the observation that Texas bands offer perhaps

more congruous ideas on marching techniques than many other areas of the country.

This congruity may be assumed to be a result of constant competition, comparison and conversation made possible by a strong state bandmasters' association. The reason for this assumption was the annual attendance by over 5000 band directors each year at a state convention where a large portion of the activities revolve around the marching band. The assumption was also made out of respect for the response given to the questionnaires submitted to thirty-eight Texas band directors. Over fifty percent of the questionnaires were returned. Even though the representative band directors were selected upon advice of their reputation for excellence and cooperation, the fifty percent-plus response is a positive reflection of the concern and interest of Texas bandmasters in learning more about their colleagues and contemporaries.

## GLOSSARY

Alignment	visual reference of distance between individuals encompassing distance from one point to another, i.e., "in line".
Bicycle style	in the marking time of a band member, the foot goes up, out forward, and down, similar to the movement of the foot when riding a bicycle.
Block band	formation used street and field consisting of ranks and files at right angles to each other.
Chart	instruction in the form of a diagram for marching personnel.
Color Guard	unit varying from traditional flag bearer and guard for the national colors to multicolored banner carriers.
Company front	the same as or similar to a rank--usually including a larger division of the band than the rank.
Drill team	unit encompassing marching, dancing, pompon, and auxiliary personnel. Non-instrumentalists at the time of performance.
Drum Major	individual(s) responsible for direct relation of commands from the band director and in charge of commands while band is not being instructed by the director.
Eight-to-five	refers to eight steps to five yards, or eight twenty-two and one-half inch steps.
File	division of total band involving personnel standing behind one another in a given area.
Horn alignment	elevation of instruments in relation to the holding body or to the ground.
Interval	distance between two or more individuals for visual unity. This distance must be consistent or uniform.
Marking time	movement of feet in time to rhythmic activity while body remains stationary.
Majorettes	individuals providing juggling and dance movements with the aid of assorted articles, the most common of which is a metal cylinder called a baton, i.e., baton twirler.

Military bearing	general individual and group deportment. Referring to body carriage, confident movement, and predesignated ritualistic behavior.
Oblique	directional movement other than right angle. Also called "side step."
Rank	division of total band involving personnel standing side by side across a given area.
Section leader	individual(s) responsible for organizational micro-unit of varying size.
Six-to-five	refers to six steps to five yards, or six thirty inch steps.
Special arrangement	music especially arranged by and purchased from a professional arranger.
Step-two or step-four	every two (or four) beats an individual leaves an established position. Every two or four counts another person leaves from the same relative position down a file or across the rank.
Stock arrangement	published music purchasable on the open market.
Squad	division of the total band, usually small in number.
Squad leader	individuals responsible for the squad.
Tempo	the number of beats $\rightarrow$ steps per minute.
Treadmill	a series of markings either twenty-two and one-half or thirty inches apart on a practice surface to be used for teaching stride.

## REFERENCES

- \*1. Jerry Bartley  
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Abernathy, TX 79311
- 2. Ronald Heuss  
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- 3. Bryce Taylor  
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- 19. E. G. Olivares  
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- \*26. Raymond Lusk  
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- \*28. Joe Rogers  
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New Braunfels, TX 78130
- 29. Bill Dean  
3945 Maple  
Odessa, TX 79762
- \*30. Emmitt Clem  
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- 31. Eddie Green  
4315 Berridge  
Dallas, TX 75227
- 32. Michael Steinberg  
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- \*33. Barbara Sperberg  
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Stephenville, TX 76401
- \*35. Pat Patterson  
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Sweetwater, TX 79556
- 36. Robert Renfroe  
1800 9th Avenue  
Texas City, TX 77590
- \*37. Joe Wassel  
4803 Lilac  
Victoria, TX 77901
- 38. Henry Schraub  
205 W. Ridge Rd.  
Weatherford, TX 76086

\*These directors returned the questionnaire before the deadline and were the sources used for the report. Several other directors returned the questionnaire, but could not be used as sources because of time restrictions.



## BIBLIOGRAPHY

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- \_\_\_\_\_. The Show Band. Evanston, Illinois: The Instrumentalist Co., 1957.

Department of Music  
Office of Band Director  
Trailer 8  
Manhattan, Kansas 66506  
Phone: 913 532-6897

February 5, 1975

Dear Band Director:

Your name has been suggested by Phil Hewett as an outstanding source of information on the marching band in your geographic area.

I am a graduate student at Kansas State University, completing my degree this spring. The topic for my master's report is A Geographical Comparison of Marching Band Styles and Techniques in the State of Texas. I am asking your assistance in both time and materials at a time I am sure is extremely busy. All effort has been made to keep the enclosed questionnaire short and to the point.

If available, could I impose on you to include any materials of an introductory nature which you distribute to your students. Also, if possible, could I request a copy of one or more of your shows for comparison with other charts submitted from other areas of Texas. This is not for scrutiny, but for style comparison.

The purpose of this paper is not only to fill an academic requirement, but to provide a supplementary guide to the prospective marching band director or any music education major so inclined.

A copy of the final paper will be sent on your request after April 9. Please state any objection to reproduction for use in the paper. You will be included in the credits, but not identified with any institution in content of the paper.

Your professional assistance is greatly appreciated.

Sincerely,

Marion K. Roberts  
Assistant Director of Bands  
Kansas State University

PLEASE RETURN QUESTIONNAIRE BY FEBRUARY 21, 1975.

## APPENDIX B

## GENERAL INFORMATION

1. Location:    West                  East                  North               South
2. Name of Institution:
3. Size: B\_\_\_ A\_\_\_ AA\_\_\_ AAA\_\_\_ AAAA\_\_\_
4. Number of students in instrumental program:  
    a) High School \_\_\_\_\_  
    b) Junior High \_\_\_\_\_(approx.)  
    c) Elementary \_\_\_\_\_(approx.)
- 6.
7. Number of faculty involved with program:
8. Does your program include: Jazz (stage) bands \_\_\_\_\_  
    Brass Choir \_\_\_\_\_  
    Orchestra \_\_\_\_\_  
    Woodwind Choir \_\_\_\_\_  
    Concert Band \_\_\_\_\_

## INTRODUCTORY SYSTEM

9. In which grade are students introduced to marching techniques? 5 6 7 8 9 10
10. Are you an: Eight-to-five band \_\_\_\_\_ Six-to-five \_\_\_\_\_
11. Are strides ever mixed? Yes \_\_\_\_\_ No \_\_\_\_\_
12. If strides are mixed: frequently \_\_\_\_\_ seldom \_\_\_\_\_
13. Do you mark time? Yes No
14. What knee lift, if any, is used? a. Up the side of leg with foot  
b. Bicycle style  
c. Other
15. What techniques are used to teach stride? a. Tread mill \_\_\_\_\_  
b. Tires \_\_\_\_\_  
c. Ropes \_\_\_\_\_  
d. Other \_\_\_\_\_ (Please elaborate)

16. How is interval maintained during performance? a. Memory \_\_\_\_\_  
 b. Arm lift \_\_\_\_\_  
 c. Elbow contact \_\_\_\_\_  
 d. Flags or twirlers \_\_\_\_\_  
 e. Other \_\_\_\_\_  
 f. It is not checked \_\_\_\_\_
17. How is interval taught: a. Chain \_\_\_\_\_  
 b. Rope with knots \_\_\_\_\_  
 c. Markings on practice surface \_\_\_\_\_  
 d. Other (explain) \_\_\_\_\_
18. What body carriage is used? a. "floating" (head movement remains smooth) \_\_\_\_\_  
 b. Jerking, with planting of foot \_\_\_\_\_  
 c. "Leaning back" concept \_\_\_\_\_  
 d. Other \_\_\_\_\_
19. What tempo does your band march? 120-132 \_\_\_\_\_  
 133-144 \_\_\_\_\_  
 145-164 \_\_\_\_\_  
 Fast \_\_\_\_\_
20. Are directional changes done a. smoothly \_\_\_\_\_  
 b. with a "snap" \_\_\_\_\_
21. How is horn alignment treated? a. Scrutinized \_\_\_\_\_  
 b. Touched upon \_\_\_\_\_  
 c. Left unattended \_\_\_\_\_
22. What drill instructors are utilized? a. Squad leader \_\_\_\_\_  
 b. Drum majors \_\_\_\_\_  
 c. Band officers \_\_\_\_\_  
 d. Director(s) \_\_\_\_\_  
 e. Combination of above \_\_\_\_\_
23. What amount of time is spent weekly in marching rehearsal? \_\_\_\_\_ hours
24. What amount of time is spent weekly in music rehearsal? \_\_\_\_\_ hours
25. Is music memorized? Yes No
26. Are marching charts provided to each band member? Yes No
27. What music is primarily utilized? Marches \_\_\_\_\_  
 Popular \_\_\_\_\_  
 Jazz \_\_\_\_\_  
 Concert \_\_\_\_\_  
 Combination \_\_\_\_\_

## FIELD SHOW ORGANIZATION

28. Size of marching band? \_\_\_\_\_
29. To what degree is block band used? Opening \_\_\_\_\_  
Closing \_\_\_\_\_  
Throughout show \_\_\_\_\_  
Not at all \_\_\_\_\_
30. Are opening fanfares used? Always \_\_\_\_\_  
(implied reason--starts Frequently \_\_\_\_\_  
show, or slows show) Seldom \_\_\_\_\_  
Never \_\_\_\_\_
31. Movements on field incorporate: Step two 1 2 3 4  
1 Always Squad movement 1 2 3 4  
2 Frequently Rank movement 1 2 3 4  
3 Seldom File movement 1 2 3 4  
4 Never Other (explain) \_\_\_\_\_
32. Basic organization of band is: Rank \_\_\_\_\_  
Squad \_\_\_\_\_  
File \_\_\_\_\_  
Other (explain) \_\_\_\_\_
33. Does the band ever use oblique movements? Yes No
34. If yes, how is alignment handled?
35. What is your typical marching show organization:  
1.  
2.  
3.  
4.  
5.  
6.
36. Are commands issued on the field? Yes No Verbal Whistle
37. How are squad leaders selected? Band election \_\_\_\_\_  
Committee selection \_\_\_\_\_  
Appointment \_\_\_\_\_
38. Do you attempt to "cover the field?" \_\_\_\_\_  
keep band compact \_\_\_\_\_



51. How many marching band contests do you attend? 1 2 3 4 5 more
52. Are contests constructive to your band's attitude? Yes No
53. Are contests operated in a constructive manner? Yes No

#### COLOR GUARD AND/OR MAJORETTES

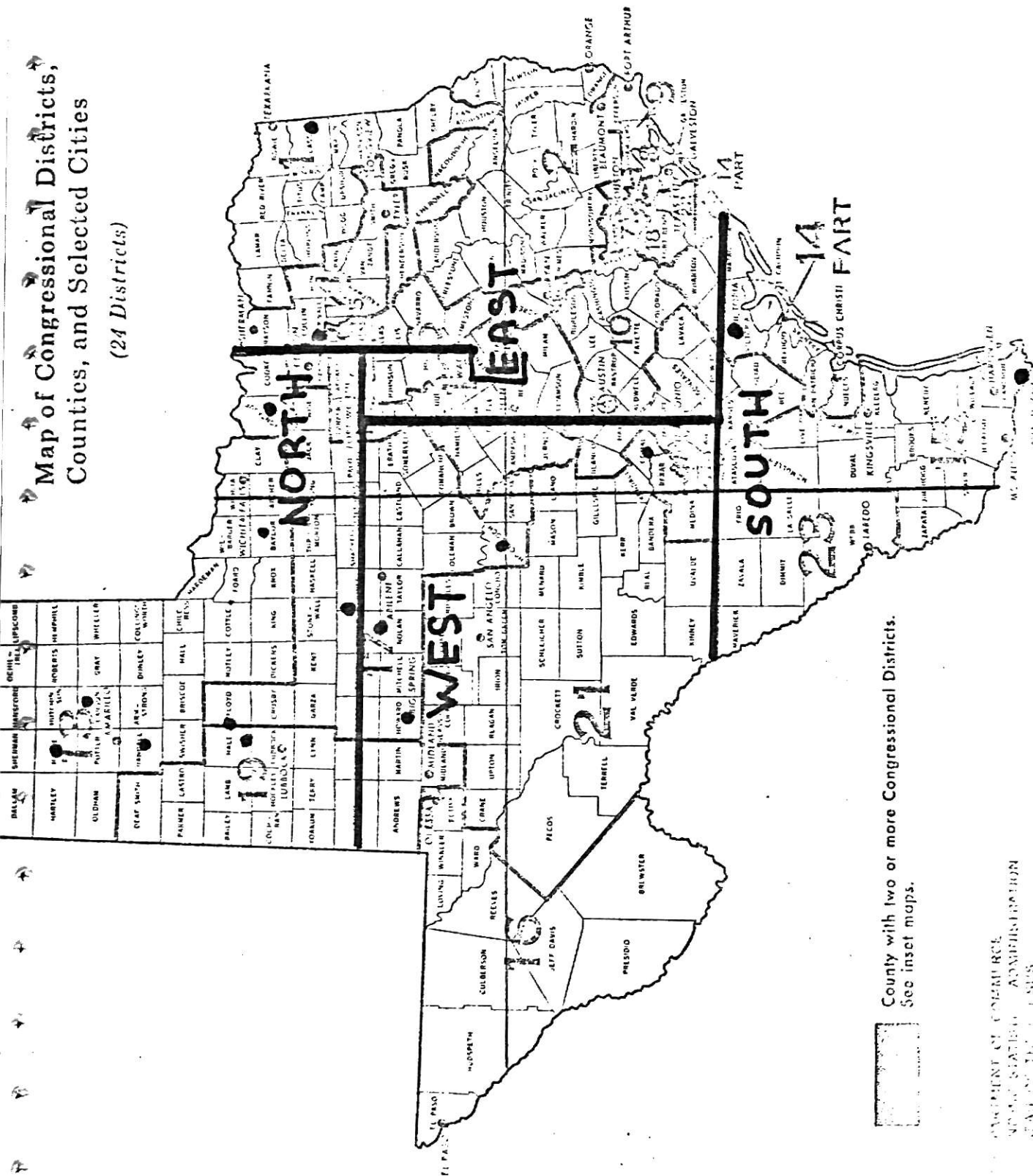
54. Are drill units members of the band? Yes No
55. Is there a special instructor for drill teams? Yes No
56. Are drill team members instrumentalists? Yes No
57. Is the drill unit used as guides for the band? Yes No
58. Do you use color guard? Yes No

#### FINANCIAL AND MORAL SUPPORT

59. Is there a band boosters organization? Yes No
60. Does school funding provide total support? Yes No
61. How many, if any, fund-raising projects are used? 1 2 3 4
62. What is your most successful fund-raiser?
63. How often are new uniforms purchased? (set) 2 yrs. 4 yrs. 6 yrs.
64. What is your approximate yearly budget? (optional)
65. What do you feel would be an adequate budget?
66. Please include any information, other than invited in the preface, which you feel would add to the completeness of this report for a potential band director.

APPENDIX C

Map of Congressional Districts,  
Counties, and Selected Cities  
(24 Districts)



County with two or more Congressional Districts.  
See inset maps.

U.S. DEPARTMENT OF COMMERCE  
BUREAU OF ECONOMIC ANALYSIS  
WASHINGTON, D.C. 20540



## APPENDIX D

The Seymour High School BandMarching FundamentalsRules

1. Keep your head up--Never look down
  - A. March at attention, with perfect military bearing
  - B. Do not bounce or sway
2. Always stand (or march) between two people. Constantly check to both sides for EQUAL interval.
3. Do not anticipate.
  - A. Do not allow yourself to slow or shorten steps preceding halt or flank.
  - B. Do not allow yourself to drift in opposite directions before flank.
4. Lift your feet, play your part, and drive, drive, drive!!!

Fundamentals

1. Attention: Heels together, toes apart, stomach in, shoulders back, heads up, chin in.
2. Left face--right face--about face
3. Forward march
  - A. First step always exactly in place
  - B. Full step on count 2
4. Halt
5. 8 steps to 5 yards
  - A. 4 steps to 2-1/2 yards--2 steps to 45 inches
  - B. line--space--middle--space--line
6. Mark time
7. Right flank
  - A. Lift left foot preceding pivot
  - B. Pivot on ball of left foot
  - C. Full step-out after turn
  - D. Turn quickly. Spin on the ball of the left foot.
8. To the rear
  - A. Lift left foot preceding pivot
  - B. Pivot on ball of left foot
  - C. Full step-out after turn
  - D. Turn quickly
9. Left flank
10. Instrument carry position

Drill Techniques

1. "Count-off" by squads
2. Pinwheels
3. Step-two. Remember to step down in place before stepping off.
4. Halt-two. Do not slow down or anticipate.
5. Flank-two. Make square turns.

## APPENDIX E

### Uniform and Inspection Notes

#### Uniform

1. Collar fastened at times when band is in public
2. White shirt under coat (may be "tee" shirt)
3. Trousers 4" from ground
4. White socks
5. White shoes with sole edged in black

#### Hats

Hats will be kept in the uniform room and checked out prior to each game. After the game, hats will be returned to uniform room for storage. No hair is to show under the bill of the hat. Wear the hat on top of the head, not on the back.

#### Inspection

1. Mouthpieces--for cleanliness, and reeds
2. Brass instruments--all slides must move freely
3. Woodwinds--rods & keys must be free of dust & dirt
4. All instruments must be clean inside and out
5. Drum straps must be snow white & heads clean
6. Uniforms and hats will be inspected for cleanliness
7. Inspection will be carried out while band is at attention--feet at 45° angle, eyes straight ahead, no moving or talking.

#### Report

Those band members who do not pass inspection will be put on report and will have a two hour work detail at a time designated by the director. Inspection is an important part of our band program. Do not treat it lightly.

### Football Game Procedure

The appearance that the band makes at football games is very important. Make the band's part of the game an outstanding one. Many people from outside our own community will see the band at every game, and the impression they receive has a great deal to do with the building of the spirit and reputation of the band. The band is the mirror through which the public views Seymour High School. We have to make a good impression both ON and OFF the field.

1. Sit in assigned seats and do not move around during the game.
2. Do not take unauthorized refreshments during the course of the game. Finish your cokes, etc., before you return to the stands; no eating whatsoever is allowed in the stands. Popcorn and peanuts have a bad effect on the playing and condition of your instrument, so you will not be permitted to eat them.
3. No playing or drumming at any time when the band is not playing. Exceptions are "charge" and yells--during which the drums play.
4. Watch the director at all times when she is standing in front of the band. Get music up rapidly when it is called.
5. Be properly uniformed at all times. Look SHARP.
6. Be sure all music is carried to the game.
7. During the break never enter the stands, except where the band sits.
8. File in an orderly manner from stands to formation before half-time. Do not play instruments. If it is cold, blow air through the instrument to warm it. Get quickly into formation; DO NOT LOITER around the formation.

Our primary job is to create better spirit and to make a good impression for Seymour High School.

A GEOGRAPHIC COMPARISON OF MARCHING BAND STYLES  
AND TECHNIQUES IN THE STATE OF TEXAS

by

MARION KING ROBERTS

B. S., William Jewell College, 1970

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1975

The report was conceived after conversations with bandmasters over the past ten years continually offering reference to the outstanding contributions of the state of Texas to marching band improvement. Reference was frequently being made to "East Texas" style or "South Texas" style when discussing marching band technique.

The progress from early block band organization to the modern marching band has involved the incorporation of movements from military parade bands and geometric sequences along with music from the jazz era, popular music, concert repertoire and traditional marches. The state of Texas has proven to be the greatest spectrum for comparison of the multitude of marching band styles, partially due to its immense size and to its proximity to other states and countries. Another major contributor to Texas' position is its state organization of band directors who meet annually to compare and exchange ideas for the improvement of the total system.

The report deals with a comparison of practice and concepts of the Texas marching band in different areas of the state. The comparisons made were based on a questionnaire distributed to selected Texas band directors. Areas covered in the questionnaire included: administrative, organization, instructional techniques, field show organization, drill team organization, and financial administration.

In the final analysis of the survey results, no vivid contrasts could be observed, only variation in degree and method of execution in the various areas.