

**AN EVALUATION OF THE MUSIC  
AND DRILL USED BY HIGH  
SCHOOL MARCHING BANDS IN  
CONTESTS**

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**CHARLES FRANK CAMPBELL, JR.**

AN EVALUATION OF THE MUSIC AND DRILL  
USED BY HIGH SCHOOL MARCHING BANDS  
IN CONTESTS

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An Abstract  
Presented to  
the Graduate Council of  
Austin Peay State University

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

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by  
Charles Frank Campbell, Jr.

May 1969



## ABSTRACT

Band directors who enter their marching bands in contests have frequently found that their concepts of music and drill differ from those of the adjudicators. The thesis reports a study of music and drill that is preferred by both director and adjudicator.

Two types of survey instruments were used to gather the data concerning the music and drill used during the marching contest or festival: (1) taped interviews with eight men who are recognized as knowledgeable on the marching band and the adjudication of the marching band and (2) written questionnaires to adjudicators from various areas throughout the United States and band directors from Florida, Iowa, Kentucky, and Tennessee.

Four important points emerge as a result of the survey: (1) The adjudicators and band directors stressed the fact that superior playing of appropriate music is the most important facet of the marching band performance at a competitive event. Music comes first, the drill second. (2) The adjudication form for marching contests needs to be evaluated. (3) There are certain styles of music and drill that are not considered appropriate at marching band contests. (4) Personal preference of a judge is not a factor in the adjudication of any band's performance.

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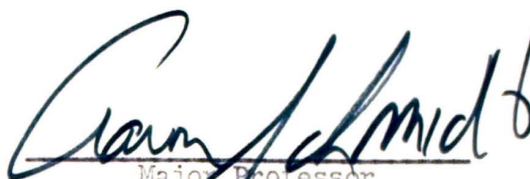
by  
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May 1969



To the Graduate Council:

I am submitting herewith a Thesis written by Charles Frank Campbell, Jr. entitled "An Evaluation of the Music and Drill Used by High School Marching Bands in Contests." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Music.

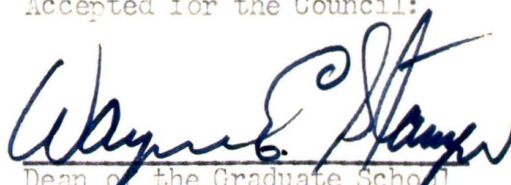
  
Major Professor

We have read this thesis and  
recommend its acceptance:

  
Minor Professor

  
Third Committee Member

Accepted for the Council:

  
Dean of the Graduate School

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## CHAPTER I

### THE NATURE OF THE STUDY

High school marching band contests and festivals have in the last fifteen years become an integral part of the music education program of a great majority of the high schools in the United States. The contest or festival usually presents the marching band doing drill routines that are co-ordinated to various styles of music.

The style of drill and the selection of music is determined by the individual band director. The band presentation is usually composed of a series of movements performed within a prescribed length of time. The bands compete for either a rating (Superior, Excellent, Good, and Poor) or for an individual placement of first, second, or third. Much effort is spent by these band directors in selecting music, drill movements, and determining the general outline of the show (Exit, Entrance, etc.).

The men that are chosen to adjudicate these contests and festivals are unusually well qualified by background and experience to understand and evaluate the techniques involved in marching performance. They are generally selected from different regions of the state or nation, since marching styles vary throughout the country.

## I. THE PROBLEM

Statement of the problem. Adjudication at marching contests and festivals is often a subject of intense discussion at many of the professional meetings of the music educators in the band directing field. In a marching contest or festival, the band is judged on two basic elements: (1) musical performance and (2) marching technique. The band director who decides to enter his band in a marching band contest must select what style of music and drill he should prepare in order to receive a favorable evaluation from all the adjudicators.

The adjudicators' points of view represent a number of different technique regarding marching concept and style of music. The band directors' problem is to anticipate what music and drill are preferred by many of the established adjudicators in this area. The band director, with this knowledge, can better prepare his marching band toward these desired goals.

Purpose of the study. The purpose of this study is twofold: (1) to show through a survey instrument (questionnaire) the music and drill presented by the high school band director and (2) to determine the music and drill preferred by men who serve as adjudicators. The second part of the study was approached by contacting selected adjudicators and asking them questions similar to the band directors. One group of thirty-six adjudicators was mailed the questionnaire and asked to complete the form. Another group of ten men was asked to answer the



questions verbally and record them on a tape recorder. Some of these ten men were interviewed personally by the writer, and others were mailed the questionnaire and a tape to return for evaluation.

Limitations of the study. (1) Letters were mailed to marching band contest managers in the states of Florida, Iowa, Kentucky, Michigan, Ohio, Oklahoma, and Tennessee. Names and addresses of the contest managers were taken from the September, 1968, edition of the Music Educators Journal. The list of band directors and adjudicators who were mailed a written questionnaire was limited to the names and addresses provided by the contest managers. (2) The band directors who received the questionnaire were limited to the four state area of Florida, Iowa, Kentucky, and Tennessee. (3) There were only ten men who were asked to respond to the questions by using a tape recorder. The following men were either interviewed personally by the writer, or they received a copy of the questionnaire and a tape on which to record their answers: A. R. Casavant, Chattanooga City High School; George Cavender, University of Michigan; Robert Hawkins, Morehead Kentucky State University; Jay Julian, University of Tennessee; Jack Lee, University of Arizona; William Moffit, Michigan State University; John Paynter, Northwestern University; Frank Piersol, University of Iowa; Joseph Smith, Middle Tennessee State University; and Al Wright, Purdue University. (4) No material could be found that dealt with the specific topic of comparing the opinions of band directors and adjudicators concerning a marching band performance at a contest and/or festival.

The taped interviews became the data that the writer used for the thesis. It is hoped that these taped interviews, which will be filed in the Austin Peay State University library for future reference, will be of educational value to future students in the department of music at Austin Peay State University.

## II. DEFINITIONS OF TERMS USED

Antiphonal Drumming. The term antiphonal is not to be confused with the definition of antiphonal singing (or playing) in alternating choruses as found in Apel's Dictionary of Music.<sup>1</sup> John Paynter in the taped interview explained the term as "contrapuntal writing for percussion in which snare, tenor, and bass are treated as three [relatively independent] voices."

Block Band. A band's formation when it is composed of ranks and files.<sup>2</sup>

Company Front. Wide formation from sideline to sideline which is often used as a starting position because of its scope of maneuvering possibility. This type of entrance can be executed from either end zone, sideline, or perhaps a combination of two or more locations.<sup>3</sup>

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<sup>1</sup>Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1944), p. 41.

<sup>2</sup>Jack Lee, Modern Marching Band Techniques (Winona: Hal Leonard Music, Incorporated, 1955), p. 92.

<sup>3</sup>Don Marcouiller, Marching for Marching Bands (Dubuque: William C. Brown Company, 1958), p. 51.

Concert Number. A full band arrangement performed by the members of the band in a standing position.

Dance Step. The band members make various kicks, bows, and turns while playing.

Eight to Five. Eight  $22\frac{1}{2}$  inch steps for every five yards of a football field.

End Zone Entrance. An entrance from either the right or left side of a field generally starting from the 0 yard line.

Feature Number. A number during which the band plays an accompaniment while standing still for a display such as drum or trumpet solo, twirlers, or a color guard.

File. A line of bandsmen standing or marching in a straight line one behind another.<sup>4</sup>

Geometric Patterns. Patterns of diamonds, blocks, etc. created by a band on the marching field.

Instrument Placement. The arrangement of instruments on a marching field designed to provide the most efficient possible projection of musical sound.

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<sup>4</sup>Lee, op. cit., p. 92.



Oblique March. Bandsman marches to the right or left flank at 45 degrees.<sup>5</sup>

Pageantry. The bands forms different images on the field. (clocks, houses, letters, etc.)

Precision Drill. Drill that consists of marching band maneuvers by squads, which in turn make up companies.<sup>6</sup>

Rank. A line of bandsmen standing or marching side by side.<sup>7</sup>

Scatter System. Each player marches directly from where he is in one formation to where he belongs in the next. The scatter system is the quickest way to make formations since every player travels by the shortest route.<sup>8</sup>

Side Line. An entrance or exit generally moving toward the adjudicator's stand.

Six to Five. Six 30 inch steps for every five yards or eight inch steps oblique marching for every five yards.

<sup>5</sup>Joseph T. Smith, Marching Band Fundamentals, p. 9.

<sup>6</sup>William Patrick Foster, Band Pageantry (Winona: Hal Leonard Music, Incorporated, 1968), p. 79.

<sup>7</sup>Lee, op. cit., p. 1.

<sup>8</sup>Al Wright, The Show Band (Evanston: The Instrumentalist Company, 1957), p. 5.

Squad. A group of individuals (generally three or more) assigned to perform a drill movement together.

Standard Drumming. Drumming that duplicates the rhythm of the melodic line.

Step Two. The first man (or men) to start the drill steps off on the count of one. Two steps later on the count of three, the second man steps off. Two steps later on the count of five, the third man steps off and so on down the company front.<sup>9</sup>

### III. METHOD OF INVESTIGATION

Source of data. The research was initiated by mailing letters to marching band contest managers in the states of Florida, Iowa, Kentucky, Michigan, Ohio, Oklahoma, and Tennessee. Contest managers in the states of Florida, Iowa, Kentucky, and Tennessee sent a sufficient number of names of high school band directors that could be used in obtaining a sampling of opinions. Questionnaires were mailed to twenty band directors in Florida, thirty-five directors in Iowa, fifty-five in Kentucky, and fifty-two band directors in Tennessee. The names of thirty-six adjudicators from sixteen states throughout the United States were secured from the contest programs and information that were returned by the contest managers.

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<sup>9</sup>Frank Piersol and Ralph Smith, 12 Easy Precision Drills from Company Fronts (Winona: Hal Leonard Music, Incorporated, 1966), p. 3.

The questionnaire was divided into two main sections--music and marching. Nine of the seventeen questions were answered by checking Yes, No, or Undecided. The remaining eight questions were either answered by checking a preference or by writing in short answers or comments. Each questionnaire was accompanied by a letter of introduction and a suggested date for returning the questionnaire. Seventy-five per cent of the band directors from Florida returned the questionnaires; 80 per cent of the questionnaires were returned by Iowa; Kentucky returned 80 per cent of their questionnaires; and Tennessee returned 75.8 per cent of the questionnaires. The adjudicators contacted returned 91.7 per cent of the questionnaires that were mailed to them.

Due to the lack of related material on the thesis topic, the writer contacted ten men for the purpose of interviewing them by tape recordings. Six of the men (Jack Lee, A. R. Casavant, George Cavender, Al Wright, William Moffit, and Frank Piersol) have books published on some phase of the marching band. These men, along with Robert Hawkins, Joseph Smith, Jay Julian, and John Paynter, have become recognized as knowledgeable men on the marching band and the adjudicating of the marching band. The writer interviewed Robert Hawkins, Al Wright, William Moffit, and Frank Piersol personally. The remaining six men were contacted by mail. A copy of the questionnaire and a tape were mailed to each of them. Jack Lee, Joseph Smith, George Cavender, and John Paynter answered the questionnaires and returned the tapes by mail.

Analysis of the data. Chapter II and III will be composed of the information that was received from the taped recordings. Chapter II will cover the subject of music, and Chapter III will deal with marching. The comments that were made by the eight men will be discussed at length.

The data gathered from the written questionnaire will be given in Chapter IV. Chapter IV will be composed of percentage tables comparing the attitudes of the directors and the attitudes of the adjudicators to the questions that could be explained through tables. Accompanying each table will be a brief explanation showing a breakdown of the four states (Florida, Iowa, Kentucky, and Tennessee) and the adjudicators who returned the written questionnaire. Those questions that required written answers or comments and could not be illustrated by percentage tables will be explained in detail.



## CHAPTER II

### MUSIC

The performance of a marching band at either a football halftime show or a contest event is composed both of playing and marching. This chapter will consist of the reactions of the eight marching band adjudicators to questions concerning marching band music and the playing of that music on the marching field.

#### I. MUSIC PREFERENCES

The first question was designed to indicate the style of music that the adjudicators preferred to hear during marching contests. None of the adjudicators expressed any preference as to one particular style of music. Cavender gave the general feeling of the men in the following statement: "I don't think the preference of a certain judge in regard to music should enter into the festival at all as long as the festival rules are open and make no special criteria in regard to music." All the adjudicators expected a band to play their selections extremely well regardless of style.

Two of the adjudicators, Hawkins and Paynter, felt that bands should refrain from the use of pop and jazz compositions and arrangements in contests. Both men hastened to add that they were not opposed to the two categories as styles of music and would not penalize a band that used either style.



The adjudicators expected to hear a variety of music during a band's performance. This would demonstrate that a band has the ability to perform music in different styles. (Piersol)

In a marching band contest, one should expect to hear all kinds of music at all kinds of [tempos] and in all styles. The old contest demanded that you maintain a tempo and if a band varied the tempo more than eight counts either way the band was gigged. But today we're expected to change tempos. (Wright)

Further comments included the following: (1) The judge should have a piece of music that allows him to make a good judgment as the band is playing. (Lee) (2) Any insignificant tune with the proper treatment in scoring can become an acceptable selection of music. (Smith) (3) Most of the drill and the playing should be done simultaneously. (Wright)

The adjudicators indicated that a band should use a variety of music and that any music performed should be performed well.

## II. THE STYLE OF MUSIC IN A FOOTBALL HALFTIME SHOW AND A CONTEST PERFORMANCE

The band director, who has been faced with the preparation of a contest show and four or five home football halftime shows, has often wondered if his best halftime show would be suitable for contest or if a completely new show should be designed strictly for contest. In most cases, a halftime show has been based entirely on what the band director felt would appeal to his football audience. The directors have often assumed that the taste of these individuals would differ from the tastes of adjudicators.

The results of the interviews indicated that the adjudicators have definite differences in their opinions. Cavender, Piersol, Lee, and Paynter felt that it would be difficult to separate a football halftime show from a marching contest performance. Lee expressed the opinion that any music played during a halftime show should be of sufficient quality to be used in a contest situation. Cavender, Paynter, and Piersol noted that a football show should definitely entertain the audience. These men felt that whatever appealed to a football audience would appeal to them.

Wright expressed the general idea of Hawkins, Smith, and Moffit in the following personal statement:

When I take my band on the field at a halftime show, I'm there primarily to entertain the people in the stands with good music and good marching and something clever.

If I were taking my band into a situation where it was being adjudicated, I would forget the audience completely. I would have two things in mind: (1) to show the adjudicator how well my band can march and (2) to show the adjudicator how well my band can play.

Moffit felt that novelty routines that would be performed in halftime shows should definitely not be used in a contest situation. However the basic criteria of good playing and marching should be prevalent in both the halftime and the contest performance.

The question regarding halftime shows and contest performances indicated that 50 per cent of the men interviewed expected no difference in the two performances, whereas the remaining 50 per cent felt that more time in the preparation of the show and more consideration in the selection of music should be given in the contest situation.

### III. VARIETY OF STYLES AND EFFECTS IN A MARCHING PERFORMANCE

All the adjudicators felt that a band should use a variety of styles and effects in a contest marching performance. Variety, to these men, represented interest and appeal.

In the design of a show you have to consider a show very much in the same manner that a composer considers a new composition. Within that composition, whether it be music or show, you [need] contrast and variation. (Smith)

### IV. PLAYING, MARCHING, AND GENERAL EFFECT

The majority of the scoring sheets that are used in marching contests are based on 100 points with the points distributed over the three general areas of Playing, Marching, and General Effect. The eight men who were interviewed were asked to divide the 100 points among the three areas according to their convictions.

Paynter, Wright, Cavender, and Piersol distributed the 100 points into 40 for Playing, 40 for Marching, and 20 for General Effect. The men gave fewer points to General Effect, because they felt that if the playing was good and the drill was good, then the general effect would have to be good.

Lee allotted 50 points to Playing, 25 points to Marching, and 25 points to General Effect. Smith divided the 100 points into 50 for Playing with the remaining 50 points to be distributed in the areas of marching, execution of the show, show design, and general effect.



Hawkins allowed 50 points for Playing and 50 points for Marching with general effect being included in each of the two areas.

Moffit did not specify how many points he would distribute in each area. He felt that a band is judged completely on general effect with playing and marching being an intricate part of the overall area.

It would seem logical that under general effect we can break it up into playing and marching. The first thing we observe is the overall effect of the band. A lot of bands defeat themselves before they take the first step just by the attitude they show [entering] the field. (Moffit)

Moffit added that the adjudication form needed to be evaluated and restructured because of the difficulty involved in establishing a point relationship.

#### V. FURTHER COMMENTS ON THE PLAYING OF A MARCHING BAND

The final question in the first section was designed to give these men an opportunity to make further comments concerning their concept of musical performance on the field.

Cavender and Paynter could not understand how anyone could separate music on the field from music in the concert hall.

I think that the most important concept of playing on the field is to stress those elements such as good inter-balance, clean articulation, and excellent intonation that make an on-stage performance articulate. Granted they may be somewhat harder to produce on the field. Probably the most important point to be stressed in achieving good music on the field is proper posture and proper breathing in marching, and the next important thing would be to stress the pace of the show itself and the allowing of opportunities for recovering in terms of fatigue. (Paynter)

Piersol felt that playing outdoors was a specialized task for the marching band, and only music that was conceived and scored for the field should be used.

Lee offered three suggestions to band directors on achieving good sound on the field.

(1) Be sure that the music is well-rehearsed. Learn to play the music well sitting down before attempting to play it well while marching. (2) Instrument placement on the field is very important. Try placing percussion in the center of the field surrounded by the principal heavy brass such as trombones and cornets. Work toward the edge of the field with the saxaphones, clarinets, and flutes. (3) The way a band plays an instrument on the march is important. Perhaps the band could use a slight sway of the instruments right and left.

I think that one more thing should be mentioned and that is that loud playing tends to interfere with intonation in the case of the football field as well as inside. With our Arizona band we try to play things at a mf level a great deal of the time, so that we can go loud and soft from that reference point. This allows a little more chance to get expression while on the march, but the main thing is that by playing the mf level we are able to play in tune and to project the sound.

Smith made the following comments regarding the music and playing on the football field:

So many of the band directors feel that the band has got to play loud and that it has got to be all brass with no woodwind sound. There is nothing greater than the absence of brass on the field. For instance have the clarinets play a suitable tune in the low register without the loud banging drums at the same time. You develop a tremendous contrast after a section such as this by the use of the addition of brass, percussion, or both. The finesse with which a director utilizes his music plays an important part in judging a marching show whether it be a contest or halftime show.

If a director would learn to take a stock arrangement and rescore it to fill in parts to fit his own band and actually score for power, then he and the band members are going to have a delightful experience.



Moffit commented that many directors feel that they must always play facing the audience.

You can start with a good introduction, blow it right at the audience, establish your sound, mark time, or stand there. As soon as you start to move, the audience will hear the music, but they will be watching the movement. They will watch a drill no matter what time you're doing. For the climax of the number, bring the band back and let them face the audience again. You give the audience the complete picture. They get the sound of the beginning, the sound at the end, and the visual effect in the middle.

Whenever there's a major change in the music, like a modulation or the end of a phrase point, something major should also change visually. In that way one compliments and reinforces the other. In this way you get a visual modulation as well as an aural modulation. (Moffit)

When asked to comment further on playing, Wright recalled the days when he taught in Florida.

In Florida a band had to sight-read in concert, play a concert performance, and do a marching performance in the same day. You couldn't go to a marching contest and forget the rest. We took the position that a good band can march well and play well inside.

This concluded the first section of questions regarding playing. The statistical results from the questionnaire mailed to band directors and adjudicators will be found in Chapter IV. The chapter that follows will cover the subject of marching.

## CHAPTER III

### MARCHING

Many different styles of drill are being used by high school bands in marching contests and festivals. The list of men who have written books in the area of marching drill techniques are as follows: A. R. Casavant, William Moffit, Al Wright, Frank Piersol, and Jack Lee. The marching drill techniques that have been established by these men fall into these two general areas: (1) Precision Drill (Line, Squad, Block, and Geometric Patterns) and (2) Pageantry (Different formations are used such as clocks, houses, etc.)

The eight adjudicators were asked questions that involved various aspects of marching drill and maneuvers. This chapter will discuss the adjudicators' reactions to these questions.

#### I. PREFERENCE FOR ENTRANCE ROUTINE

Paynter, Lee, Cavender, and Smith expressed no preference for a band competition entrance routine. These men stated some factors that should be considered in deciding upon an entrance. These factors included the following: (1) Stadium Situation (Cavender, Paynter), (2) Size of Band (Paynter), (3) Music Selection (Smith), (4) Location of Audience (Smith), (5) Desired Sound and Projection (Smith), and (6) Maturity of Band (Paynter).

Several of the adjudicators discussed the use of the sideline entrance. Lee and Piersol remarked that the sideline entrance allows for a big sound which is so important for the first impression. Lee felt that a band should enter from the sideline especially if the bulk of the crowd was on one side of the field. "The sideline will get you to the middle of the field fast, but downfield entrances offer a great possibility for involved maneuvers." (Moffit) Cavender noted that the sideline entrance is one of the most difficult because of the lack of yardlines with which to correlate the marching. As a final remark, Paynter added that the sideline entrance is not effective if you have to walk the band in view of the audience before making an entrance.

Piersol preferred an entrance in which a band appeared to be at its maximum size. He suggested either one company front or several, but something that would cover a lot of area and that would grasp the attention of the audience.

Moffit and Hawkins preferred an entrance involving line work. Wright felt that no band should limit itself to one entrance all the time, but he stated that he preferred the block band.

The block band is most effective, because this is where you make your first impression. I agree with Carl King when he said, "If you make a quick entrance and a quick exit, they'll forget how lousy you were while you were on." (Wright)

The questions concerning entrance routines revealed the following results: four of the adjudicators had no preference, two of the adjudicators preferred line work, one adjudicator liked the company front, and another preferred the block band.

## II. PREFERENCE FOR CENTER ROUTINE

The adjudicators were next asked to express their views on what a band should do for the center section of a show. The writer suggested the following possibilities: (1) Concert Number, (2) Feature Number, (3) Pageantry, (4) Precision Drill, and (5) Dance Step.

Cavender and Paynter pointed out that whatever a director put in the center should depend upon what the band has done before and what the band will do after the center section. "I like to think of a band show as being a contoured affair that probably has one of its high peaks about two-thirds of the way through the show and is followed by a gigantic finale." (Paynter) Smith suggested that the routine the band performs during the center portion should depend on the music and what routine affords contrast and variety.

Concert Number. Hawkins, Wright, and Moffit felt that the concert number should never be used in the center section. The reason, according to Hawkins and Wright, was that the band usually did not march while playing a concert number. Moffit stated that the logical place to play a concert number would be at the end. "Somewhere during a show, judges should be able to hear how well a band plays. This should be a time when there is nothing else to interfere perhaps for twenty to thirty seconds but not over a minute." (Moffit) Moffit and Hawkins preferred to see precision drill in the center routine.



Feature Number. Hawkins and Moffit felt that feature numbers were weak for marching contests and should be reserved only for halftime shows. "If you want to use twirlers, let them function while the band is doing something." (Moffit)

Pageantry. Various opinions were given concerning pageantry. Piersol stated that letters and animated formations would have to depend on the size of the stadium and the treatment of perspective for the very low bleachers. Wright maintained that bands needed to use pageantry to receive points under general effect. Finally Moffit stated that he was not certain that pageantry was only a showmanship aspect and therefore should be left for halftime performances.

Dance Step. Moffit, Wright, and Hawkins agreed that dance steps should not be used, but their reasons were different. Moffit stated that band directors do not really know how to fit the dance step in with the band.

The music should seem right for the footwork, and the footwork should compliment the music. In Texas the bands do not use the dance step. In the Midwest, such as Ohio, Indiana, and Michigan, the bands use it. A band in Texas that used fancy footwork would get cut. It goes back to the evaluation sheet. Some of them are so rigid that unless a band conforms exactly to what is on the sheet they will be cut before they even step out on the field. We ought to evaluate what the band does well. (Moffit)

Wright has found that the time involved in teaching a band a dance step is far too much.

I've found that you can work up a minute of pageantry in an hour if the students know the basics. It takes about three hours to work out a minute of precision drill, provided they know their basics. But it takes at least five to seven hours to teach a dance routine



and do it well. And then you have the chance of one [student] doing it wrong and then you've had it. (Wright)

Hawkins noted that the dance step is no longer in fashion and is much out of place if used. Smith suggested that if a director decides to use a dance step, he must know when to start it, when the audience has had enough, and when the audience begins to lose interest.

Lee predicted what bands may be doing in the near future. "In the future, I predict that bands will be combining drill, formation, and dance step. The bands will be performing regular drill maneuvers moving from picture to picture formation."

### III. PREFERENCE FOR EXIT ROUTINE

The adjudicators were almost unanimous in discussing the exit and the factors involved. The adjudicators stressed that the exit must be done as quickly as possible.

Once you've said all you're going to say, and you've said it the best way you can--get off the field very fast. Anything else that would be added would be anticlimatic. You've got everything to lose and not really anything to gain by continuing on. (Moffit)

Smith also preferred the fast exit, but he mentioned one exception. "If the show demands that you have a very slow dramatic exit than certainly this is acceptable. When a band decides to do this, it certainly better be dramatic or it is going to fall on its face."

Cavender and Hawkins were in agreement regarding the use of the sideline exit. Hawkins felt that the sideline exit displayed a great deal of showmanship and at the same time kept the bandsmen facing the

audience. Cavender thought the sideline was most dramatic in that it built the entire show to a final peak and brought the band straight to the audience.

Lee and Piersol liked a salute or a bow as a part of the exit, although the two men agreed that it should be accomplished quickly. Paynter preferred to see a band refrain from marching backwards and bowing at the goal line. "I like to see the band finish up its show in fine style and get off the field quickly but orderly." (Paynter)

Wright stated that he did not look at the entrance and the exit as part of the show. "The entrances and exits are two evils that band directors have and the sooner they get them over the better it is."

#### IV. DIFFERENT TYPES OF STEPS

The adjudicators were asked if they liked to see bands using various steps during marching performances. Moffit, Hawkins, Paynter, Smith, and Cavender felt that bands could use different steps if the following factors were considered:

(1) If the various steps make good musical sense, then a band can use them. Various steps should not be used if they are forced into parts of the overall band show. (Moffit)

(2) It is fine to use different steps if you have adequate time to drill your band to use the various types of steps. (Cavender)

Paynter stated that a band that had been basically an eight to five step band might find it very difficult to learn the six to five step.

I see no reason for a band to break its back learning a new step, because there are other ways to achieve the same results. I don't know that the use of the different type step will automatically lend variety to a show. (Paynter)

Lee, Piersol, and Wright suggested that a band should use the eight to five step. "The eight to five step allows the band director to phrase music to the five yard pattern. Of course four measures of march music to each five yards helps us to even phrase the show in that pattern." (Lee)

Piersol preferred the eight to five step, because it is easier to fit eight steps to march music than six. He felt that the eight to five step demonstrated more spirit and more speed, although the six to five step had a certain charm to it. Wright thought it would be very difficult to utilize various types of steps throughout a marching contest performance. He liked the eight to five step for high school students because the step fit the physical size of the students.

Smith believed that a band should do eight to five, six to five, etc., if only for variety and contrast.

When a director progresses to the point that he is interpreting--literally interpreting--the music, much like a dance choreographer would interpret music for a dancer, he gets to this point. He will find himself wondering about the possibilities of five to five--it can be done with junior high youngsters if the music fits. If the band is composed of ninety to one hundred students, then these youngsters can do that five to five step, and it is a tremendous contrast to the eight to five. However, you must use taste.

With this a director will start wondering about the seven to five. Usually the students take seven steps to five anyway and kill one so why not march seven to five? This also provides a contrast, and it gives you one beat to do something [unusual] that normally will be an audience pleaser and will [surprise] the directors. Again all of these steps should be used tastefully and should compliment the music. (Smith)

Each of the adjudicators felt that taste and organization were definitely involved when a director had to decide whether to use one step or various steps.



I do think that a band that is able to use a varying type of step has that advantage over the band that doesn't. This allows the director to have one dimension more to operate on and in which to present new ideas and new concepts. (Lee)

## V. SCATTER SYSTEM

Practically all of the adjudicators responded unfavorably to the scatter system. General comments included these:

(1) "It is a sloppy system of getting from one place to another." (Piersol)

(2) "Certainly the scatter system is definitely passee. The marching band director that considers himself an artist drill master would not be caught using this type of system." (Lee)

(3) "The scatter system does not show very much effective planning." (Paynter)

(4) "It is just poor performance." (Hawkins)

(5) "I think bands have progressed beyond that." (Moffit)

Cavender, Paynter, and Smith felt that the scatter system could perhaps be used if it was used sparingly.

If you could [design] the show [so that] you could use a scatter formation and in eight beats, or possibly four, be in something absolutely different, then it could be used as a shock treatment if it worked with the show. (Smith)

Lee stated that the scatter system was effective if used for a special effect such as the explosion of a bomb. Wright, speaking from the practical side, expressed this view:

The scatter system is the quickest way to go from one formation to the other, but also the most [disorderly]. If you have any absentees, the man you put in his place has absolutely no guide. He must find his way from one place to another. In the scatter system, your instruments all break. You lose your togetherness and your solidarity.

Moffit, who felt that bands had progressed beyond the scatter system, commented that one way in which directors could be creative would be in evolving from one formation to another.

## VI. DRILL CONFORMING WITH MUSIC

All of the adjudicators agreed that the drill should conform to the music. The adjudicator felt that music should be the primary consideration and that the drill should be developed around the music. Cavender stated that even the placement of the instruments within the drill should conform to the music.

If you're fortunate enough to be writing your own music, you can make the drill and music conform, because you are conceiving both of them at the same time. If you're going to take a tune which has already been written, then you will have to locate the points of emphasis throughout the music. You have to decide where you want a sharp turn to occur, or where you want something spectacular used to turn the entire band in a different direction. You have to hunt these places and write the drill to the music. Either way it will work. The drill must fit the music. (Piersol)

## VII. AUDIENCE APPEAL

The majority of the adjudicators found the question of audience appeal difficult to answer. Piersol, Cavender, Lee, Moffit, and Paynter stated that audience appeal was an element to consider in designing a show. They considered the marching band show business and the audience an essential part. Paynter, Lee, and Piersol agreed that band directors could design a show that would please both the audience and the adjudicators.



We admit by putting our band on the field in a marching formation with music that we intend to entertain our viewers. This should be a clue into the selection of material. Some of the most appealing things are those that are executed most perfectly. If something is presented in good taste, it can still have popular appeal to a football or marching contest audience. (Paynter)

Smith, Hawkins, and Wright felt that audience appeal in a marching contest performance was less important than in a football halftime show. "The judges have made their decision before the applause is heard. Only the weaker bands try to attract the audience at a marching contest; the good bands go out to win." (Wright)

All of the adjudicators felt that audience appeal was a part of the marching performance, but opinions varied as to the extent of audience appeal at halftime shows and marching contest performance.

#### VIII. INSTRUMENT PLACEMENT

The adjudicators were asked if they would like to comment on instrument placement in a marching band. The majority of the adjudicators responded. The adjudicators felt that the stronger sounding instruments, the brass and the percussion, should be grouped close enough together so as to produce good sonority. The adjudicators placed the weaker sounding instruments, the flutes and the clarinets, toward the side of the field. "If the weaker sounding instruments are located toward the side of the field, the loud brass sound will go through the woodwinds, and [the sound will reach the audience] at an almost equal volume." (Paynter) Paynter added that he never made a serious attempt to keep like instruments together, excluding the brass and the percussion.

Every director and adjudicator probably has his own preference in regard to instrument placement. The general opinion is that the stronger sounding instruments should be in the center, with the weaker instruments on the fringes of the band.

## IX. ANTIPHONAL DRUMMING

There were varied opinions concerning the use of antiphonal drumming. Paynter felt that he did not understand the question, but actually he gave a good definition of the term.

I am not sure what you mean by antiphonal drumming. If you are talking about contrapuntal writing for percussion in which snare, tenor, and bass are treated as three [relatively independent] voices, then I understand and greatly approve.

Hawkins, Wright, Moffit, and Smith liked antiphonal drumming.

Moffit explained the background of antiphonal drumming with these words:

I think that antiphonal drumming originated with the drum corps. The drum corps used the drums almost like solo instruments on the field. This type of drumming is called antiphonal, because it is a separate part of the band and yet it supposedly conforms to the band.

Smith felt that antiphonal drumming was tremendous but presently was overdone.

A director must pay very close attention to the amount of drumming that he includes in a halftime or marching contest performance. He must notice how predominant this drumming is going to be. There should be at least one place in the show where there is an almost absence of drumming or where the drumming is played at such a level that you do not have contrast and variety within the style of drumming. (Smith)

Cavender preferred to keep his drum section as one unit on the field. "I need solidity in my section on the field, and the more I split them and scatter them around the worse they get."

Lee felt that if proper emphasis was placed on music during a marching band performance, little time would be available for drumming features such as antiphonal drumming might provide.

Lee also offered a suggestion for improving the sound of the band on the field.

I have started using all concert snare drums rather than field snare drums. As a result, I have found an easier way to carry and to control the drum. At the same time, a crisper sound is produced and the lower voices in the band are heard to a much greater degree.

#### X. FURTHER COMMENTS

Three of the adjudicators responded when asked if there were further comments concerning the marching band in competition.

Paynter commented on his personal code of ethics for a marching band. These are the four areas that Paynter feels should be stressed.

(1) Execution - Regardless of what we are doing either in marching or playing and whatever style we may be employing, the degree of perfection is the most important thing.

(2) Variety - Tempo should change, and dynamics should be greatly stressed on the field. This should include a good deal of superbly soft playing. You can overdo loud playing and loud climaxes and can drum your audience right out of the stadium. The show should have places where it simply stops to permit the audience to react.

(3) Balance - Many band directors place too many players on the melodic line until they make sure that they have a melodic line. The overblowing of the bass instruments, especially the sousaphones, and the loud playing of the percussion instruments completely destroys the inner balance that a band should have.

(4) Moderation - Band directors should avoid the overuse of one style of marching. We must use moderation in preparing our football shows and our marching contest performances.

Smith discussed the role of the band director in producing a good band.



I think intelligence on the part of the director is the prime requisite for an outstanding band. I've often heard old timers say, "There's no such thing as a bad band--just bad band directors." I think too often a director takes very little pride in the product that he is going to put on the field. These directors are going to have poor bands. I think in most cases when you have directors who are enthusiastic about their work, you are going to see a presentable marching unit, whether it be drill or pageantry. The sincerity with which a director goes about his job, and the interest that he displays are certainly reflected in the design of the show, the playing of the students, and the enthusiasm through which they perform. (Smith)

Moffit commented on the present adjudication forms and the need that exists for creativity and originality to become an intricate part of the criteria. He pointed out that some forms include originality, but because the area is included under general effect, few points are allotted.

So many of the bands we see at contest all look alike. They have different uniforms, and they differ in the total number of playing members. The bands are regimented by the adjudication sheet, so the band directors are afraid to try something different. The ones that are creative stand out, but many times the adjudication form will cut them down. I don't care what a director does as long as he does it well.

This chapter has dealt with the area of marching with special emphasis placed on the marching bands that perform in competitive events. The chapter that follows is a statistical treatment of the information obtained from the questionnaires.



## CHAPTER IV

### QUESTIONNAIRE RESULTS

Chapter IV will deal with the findings obtained from the survey instrument. The information that can be presented through percentages will be illustrated through tables. Other questions requiring detailed explanations will be listed. There will be noticeable differences in some of the answers given by the adjudicators and the answers given by the band directors. Some of the answers that were given by the band directors will differ according to the geographic area represented.

In Question I the adjudicators and band directors responded to the following direction: "Indicate by a check the style of music that you would use or prefer to hear during marching contests or festivals."

The choice of music styles given by the writer were (1) Marches, (2) Show Tunes, (3) Pop Tunes, (4) Jazz Numbers, (5) Concert Numbers, and (6) Combination. The majority of the questionnaires showed that most men connected with the marching band like to use a combination of various music styles. Nearly three-fourths (72.7 per cent) of the adjudicators indicated they liked to hear a combination of music styles at contest. The percentage of band directors who preferred a combination of music styles was approximately 82 per cent.

Overall statistics among the band directors from the four states indicated the following percentages of directors that preferred to use the combination of music styles: (1) Florida, 86.7 per cent; (2) Iowa, 82.1 per cent; (3) Kentucky, 77.3 per cent; and (4) Tennessee, 84.6 per cent.

Table I illustrates the music styles that the band directors and adjudicators would omit from the combination. The results of the questionnaire clearly demonstrate that some music styles are not popular on the marching field. None of the adjudicators stated that they would omit the marches from the combination. However 5.6 per cent of the directors, who were mainly from Tennessee, indicated they would not use marches in the combination.

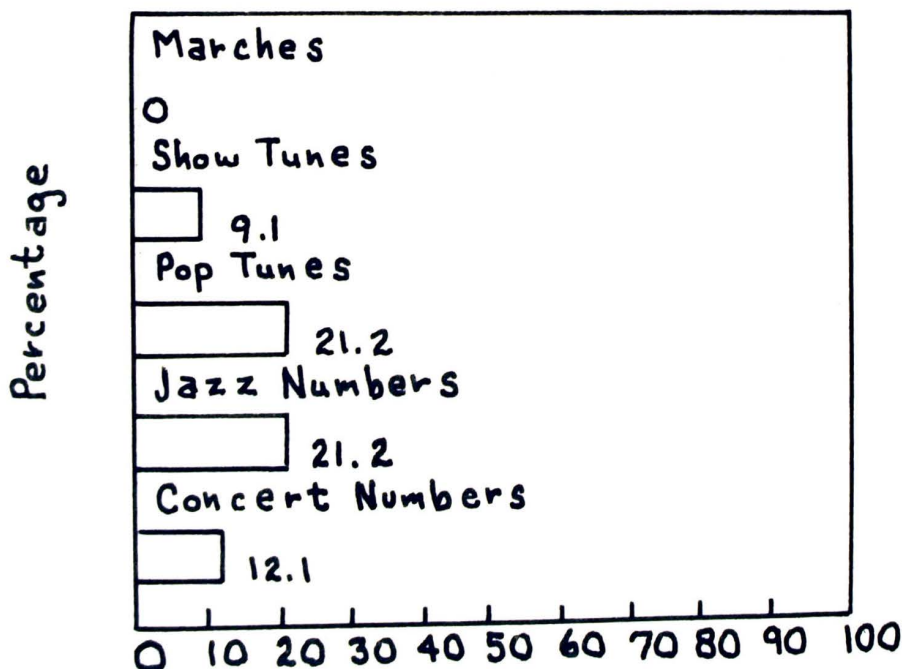
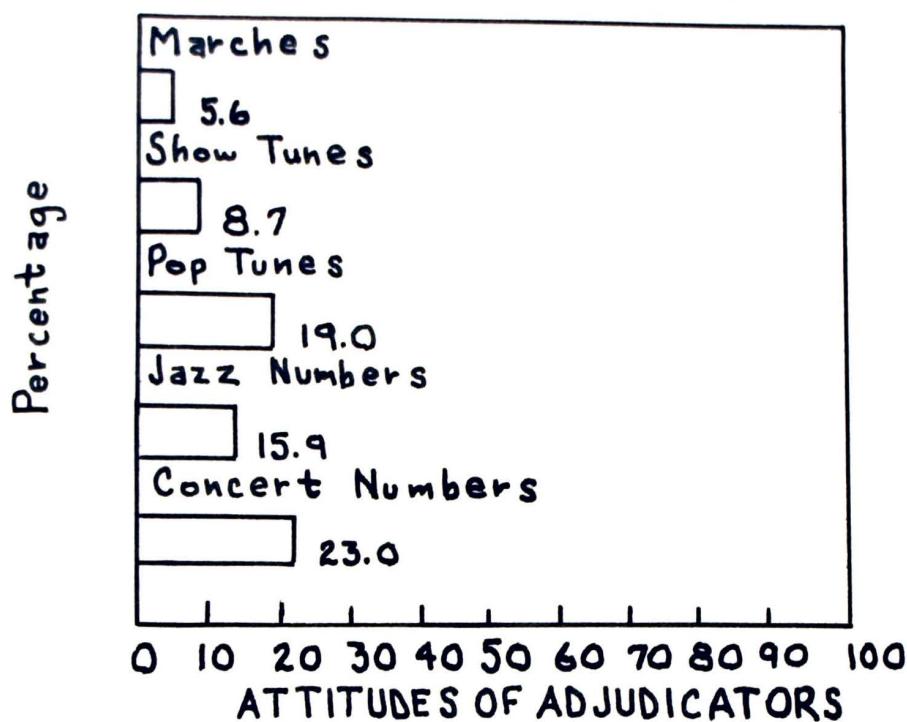
Approximately 9 per cent of the adjudicators and 8.7 per cent of the band directors stated that they would refrain from the use of show

tunes during a marching contest. None of the directors from Florida and Iowa checked show tunes to show that they would omit them.

The adjudicators who would prefer not to hear pop tunes during a contest would also like to see jazz numbers removed. Approximately 21 per cent of the adjudicators checked the two music styles. Nineteen per cent of the band directors checked pop tunes, and 15.9 per cent marked the jazz numbers.

Twenty-three per cent of the directors did not like to play concert numbers along with other music styles; 12.1 per cent of the adjudicators preferred not to hear concert numbers played during a marching contest performance.

TABLE I  
ATTITUDES OF DIRECTORS



Which of the five styles of music would you not use in a marching contest ?



Table II shows the overall attitudes of the band directors and adjudicators to the question of whether there should be style differences in the halftime show and the marching contest performance.

Florida band directors indicated by an overwhelming 93.3 per cent that there should not be any difference between the halftime show and the contest performance. Only 6.7 per cent felt that there should be a difference.

The Iowa band directors with a percentage of 78.6 did not see any need for differentiating between the halftime show and the contest show. Only 14.3 per cent indicated there would be a difference, and 7.1 per cent were undecided.

Kentucky band directors divided the answers between yes and no with only a slight majority checking yes. Approximately 48 per cent felt there should not be a difference; 36.4 per cent stated there should be differences between the two performances. The remaining 13.6 per cent were undecided in their answers.

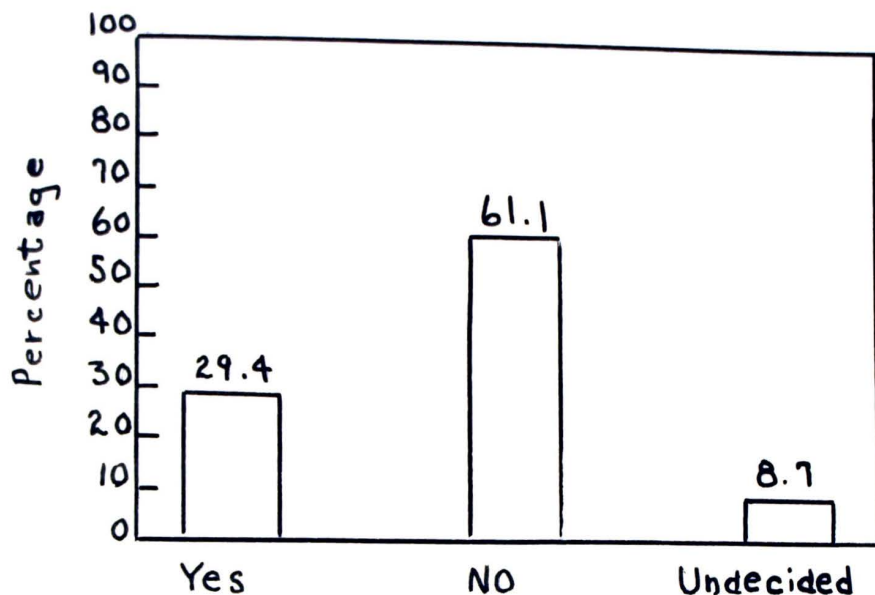
The percentages of the directors from Tennessee were very similar to Kentucky in the division between the yes and no answers. Approximately 51 per cent revealed that there should be no difference in the contest performance and the halftime performance. Forty-one per cent checked yes, and the remaining 7.7 per cent were undecided.

Overall percentages among the band directors from the four states were distributed among these three areas: (1) 29.4 per cent felt there should be a difference between the halftime show and the contest

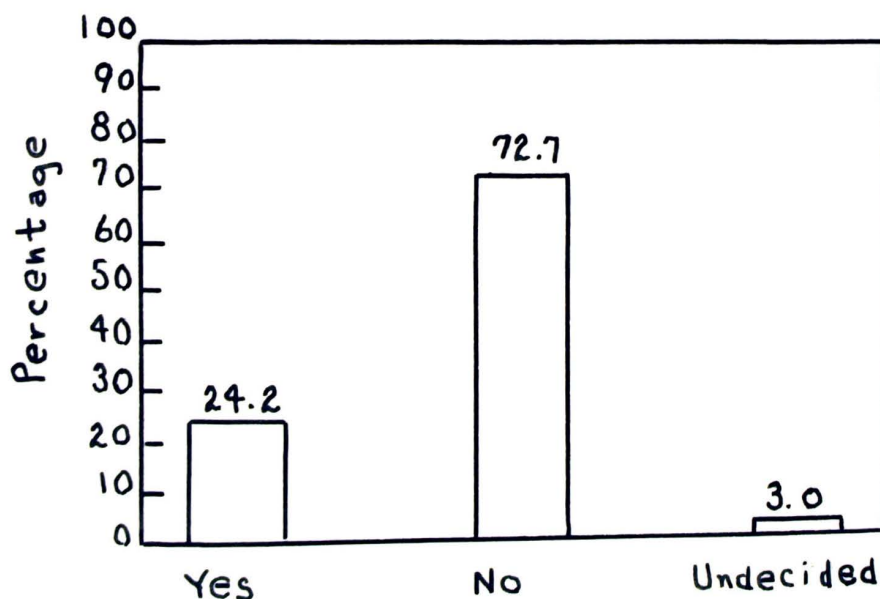
performance, (2) 61.1 per cent felt there should not be a difference between the halftime show and the contest performance, and (3) 8.7 per cent were undecided.

Answers from the adjudicators who were contacted by written questionnaire were distributed among these three areas: (1) 24.2 per cent felt there should be a difference between the halftime show and the contest performance, (2) 72.7 per cent felt there should not be a difference between the halftime show and the contest performance, and (3) 3 per cent were undecided.

TABLE II  
ATTITUDES OF DIRECTORS



ATTITUDE S OF ADJUDICATORS



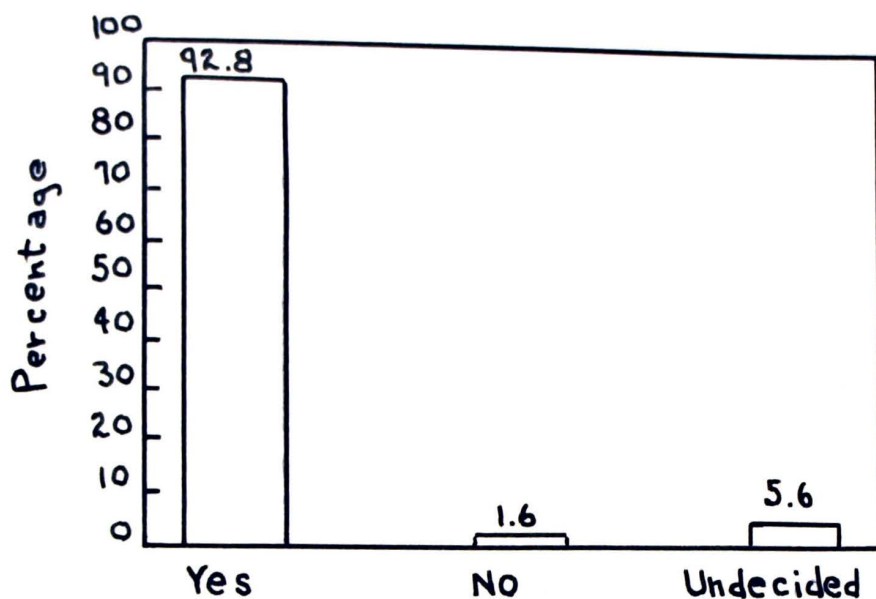
Should the style of music in a  
halftime show differ from that  
used in a contest or festival?

Table III shows how band directors and adjudicators reacted to the question "Should a contest marching performance have a variety of styles and effects?" One can immediately see by looking at the table that 91 per cent of the adjudicators and 92.8 per cent of the band directors were in favor of a marching band performance having a variety of styles during a performance. Nine per cent of the adjudicators and 1.6 per cent of the band directors were not for the variety of styles and effects. Approximately 5.6 per cent of the directors were undecided on the answer.

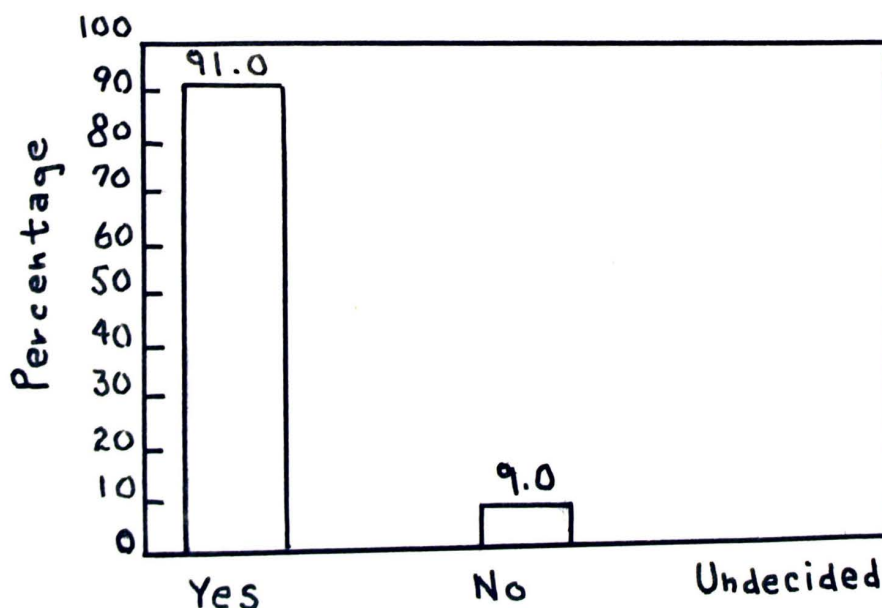
Looking at the individual four states, one finds that at least 90 per cent of the directors in each state were in favor of a contest marching performance having a variety of styles and effects. (Florida, 93.3 per cent; Iowa, 92.9 per cent; Kentucky, 90.9 per cent; Tennessee, 94.9 per cent) Florida returns showed 6.7 per cent of the directors undecided. Iowa had 3.6 per cent checking undecided and 3.6 per cent checking no. Kentucky showed 2.3 per cent checking no and 6.8 per cent checking undecided. Tennessee had 5.1 per cent checking undecided.



TABLE III  
ATTITUDES OF DIRECTORS



ATTITUDES OF ADJUDICATORS



Should a contest marching performance have a variety of styles and effects ?

Table IV reveals a breakdown of the band directors and adjudicators regarding the question, "How critical would you be toward the melodic appeal, harmonic balance, and articulation of the band?" The adjudicators indicated by the 51.5 per cent that they would be as critical of the playing of the marching band outdoors as they would be of the playing of an indoor concert band. Approximately 39.4 per cent of the adjudicators wrote they would be less critical of the outdoor playing. The remaining 9.1 per cent omitted the question.

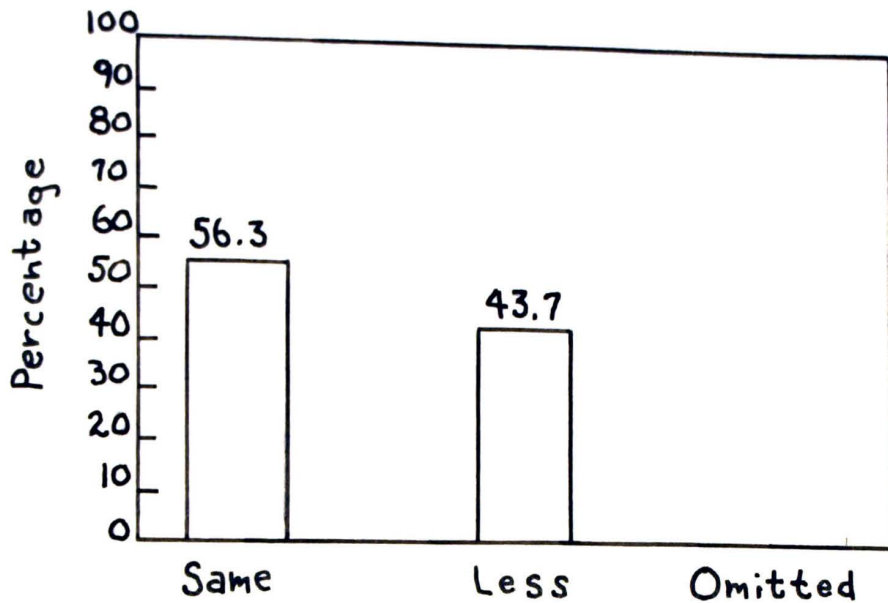
The band directors who would be as critical of the marching band playing on the outside as they would be in indoor concert playing totaled 56.3 per cent. Nearly 44 per cent of the band directors felt they would be less critical of the outdoor playing of the marching band.

An individual breakdown of the four states showed these results:

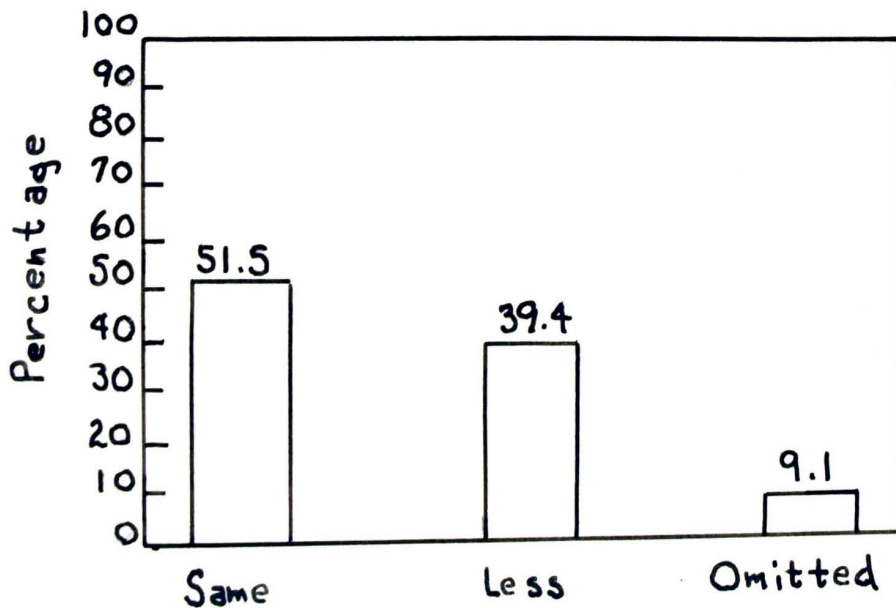
|           | SAME          | LESS          |
|-----------|---------------|---------------|
| Florida   | 66.7 per cent | 33.3 per cent |
| Iowa      | 60.7 per cent | 39.3 per cent |
| Kentucky  | 38.6 per cent | 61.4 per cent |
| Tennessee | 69.2 per cent | 30.8 per cent |

These results indicated that Kentucky was the only state of the four surveyed whose directors felt that marching band playing on the outside and concert playing on the inside could not be compared in the finer points of melodic appeal, articulation, and harmonic balance.

TABLE IV  
ATTITUDES OF DIRECTORS



ATTITUDES OF ADJUDICATORS



How critical would you be toward the melodic appeal, harmonic balance, and articulation of a band?

1. the same as an indoor concert contest
2. less than an indoor concert contest

Table V illustrates the various points that band directors and adjudicators would like to assign to the three popular areas on an evaluation sheet--Playing, Marching, and General Effect. The reader can easily see that a variety of opinions to the question existed.

The table lists the many ways that these directors and adjudicators divided the total 100 points. The first figure shows the points allotted to Playing; the second figure, Marching; and the third figure symbolizes the points to be given for General Effect. Fifty of the 159 questionnaires divided the 100 points into 40-40-20, but this is the only point distribution that several of the directors and adjudicators indicated.



TABLE V

| P-M-GE   | ADJ. | FLA. | IA. | KY. | TENN. | TOTAL |
|----------|------|------|-----|-----|-------|-------|
| 80-10-10 | 0    | 0    | 0   | 1   | 0     | 1     |
| 65-30-5  | 0    | 0    | 1   | 0   | 0     | 1     |
| 65-25-10 | 1    | 0    | 0   | 0   | 0     | 1     |
| 60-40-0  | 0    | 0    | 0   | 1   | 0     | 1     |
| 60-30-10 | 1    | 0    | 0   | 1   | 0     | 2     |
| 60-20-20 | 0    | 1    | 0   | 0   | 1     | 2     |
| 50-40-10 | 3    | 2    | 0   | 5   | 4     | 14    |
| 50-35-15 | 3    | 0    | 0   | 1   | 1     | 5     |
| 50-30-20 | 1    | 2    | 4   | 2   | 3     | 12    |
| 50-25-25 | 0    | 0    | 1   | 2   | 1     | 4     |
| 45-50-5  | 0    | 0    | 1   | 0   | 0     | 1     |
| 45-45-10 | 3    | 0    | 0   | 1   | 2     | 6     |
| 45-35-20 | 0    | 0    | 0   | 1   | 0     | 1     |
| 45-30-25 | 0    | 0    | 1   | 0   | 1     | 2     |
| 40-50-10 | 0    | 0    | 0   | 3   | 2     | 5     |
| 40-40-20 | 11   | 3    | 10  | 15  | 11    | 50    |
| 40-30-30 | 4    | 1    | 0   | 2   | 2     | 9     |
| 35-35-30 | 1    | 1    | 0   | 3   | 2     | 7     |
| 33-33-34 | 0    | 1    | 0   | 0   | 0     | 1     |

During a marching contest a band is judged on a basis of 100 points. If you could devise your own scoring sheet, how would you distribute the 100 points among the areas of Playing (P), Marching (M), and General Effect (GE)?

TABLE V (continued)

| P-M-GE   | ADJ. | FLA. | IA. | KY. | TEHN. | TOTAL |
|----------|------|------|-----|-----|-------|-------|
| 33-33-33 | 0    | 1    | 5   | 0   | 4     | 10    |
| 30-50-00 | 0    | 0    | 1   | 2   | 1     | 4     |
| 30-40-30 | 1    | 0    | 1   | 1   | 2     | 5     |
| 30-35-35 | 0    | 0    | 0   | 1   | 0     | 1     |
| 30-30-40 | 1    | 1    | 0   | 0   | 0     | 2     |
| 25-55-20 | 1    | 0    | 0   | 0   | 0     | 1     |
| 25-50-25 | 0    | 0    | 2   | 1   | 0     | 3     |
| 25-25-50 | 0    | 1    | 1   | 0   | 0     | 2     |
| Omitted  | 2    | 1    | 0   | 1   | 2     | 6     |

The last question given in the music section of the questionnaire asked if there were areas other than Playing, Marching, and General Effect that needed to be added to a scoring sheet. Twenty-three per cent of the directors and 27.3 per cent of the adjudicators listed other areas.

The adjudicators suggested that the following items be considered on the evaluation sheet:

- (1) Inspection
- (2) Originality
- (3) Difficulty of Music and Marching Routines
- (4) Tempo and Dynamics of the Music
- (5) Taste and Showmanship

The band directors from Florida, Iowa, Kentucky, and Tennessee felt that these areas could be a part of the evaluation form:

- (1) Inspection (Most marching contests have an inspection prior to the band's performance. Presently the state of Iowa has no inspection.)
- (2) Difficulty of Show in Regard to Band Classification
- (3) Cadence
- (4) Special Units (Majorettes, Color Guards)
- (5) Field Conductor/Drum Major
- (6) Musicality
- (7) Musical Phrasing
- (8) Showmanship
- (9) Horn Position and Carriage
- (10) Band Approach to the Starting Position on the Field
- (11) Band Approach from the Ending Position to the Bleachers
- (12) Attitude of Bands While in the Stands to Other Bands on the Field

Some of these suggested items are presently a part of many adjudication forms, but these comments represent possible areas that band directors and adjudicators would like to see added to all adjudication forms.

Table VI shows the preferences that band directors and adjudicators had for an entrance routine. The writer suggested the following as possible entrances: (1) End Zone, (2) Side Line, (3) Company Front, (4) Block Band, (5) No Preference, and (6) Other.

Many of the adjudicators checked more than one answer, and the percentages listed indicate this. A summary included these percentages: (1) End Zone, 33.3; (2) Side Line, 27.3; (3) Company Front, 39.4; (4) Block Band, 12.1; (5) No Preference, 36.4; (6) Other, 3.

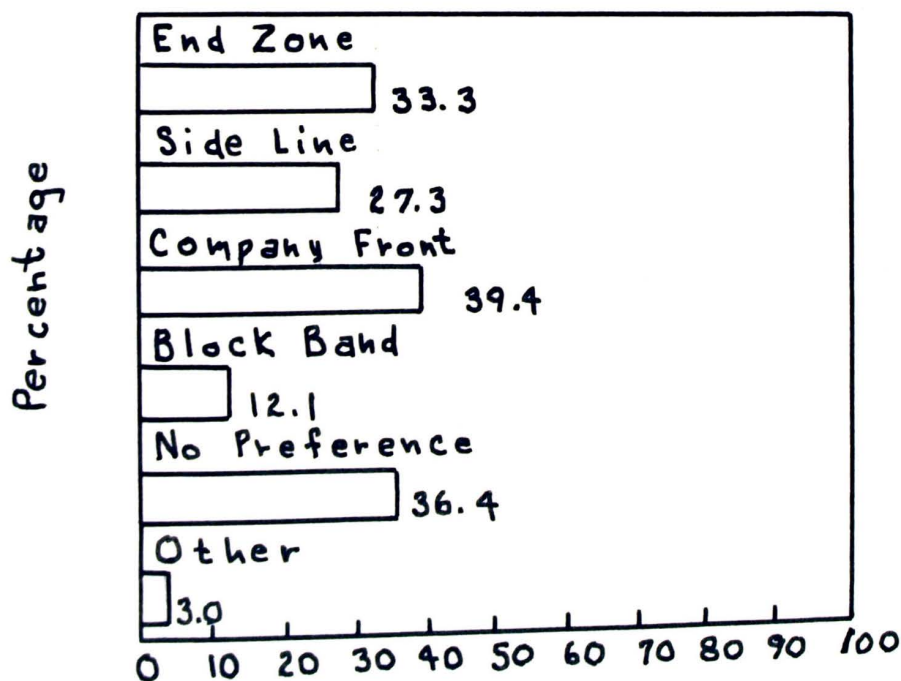
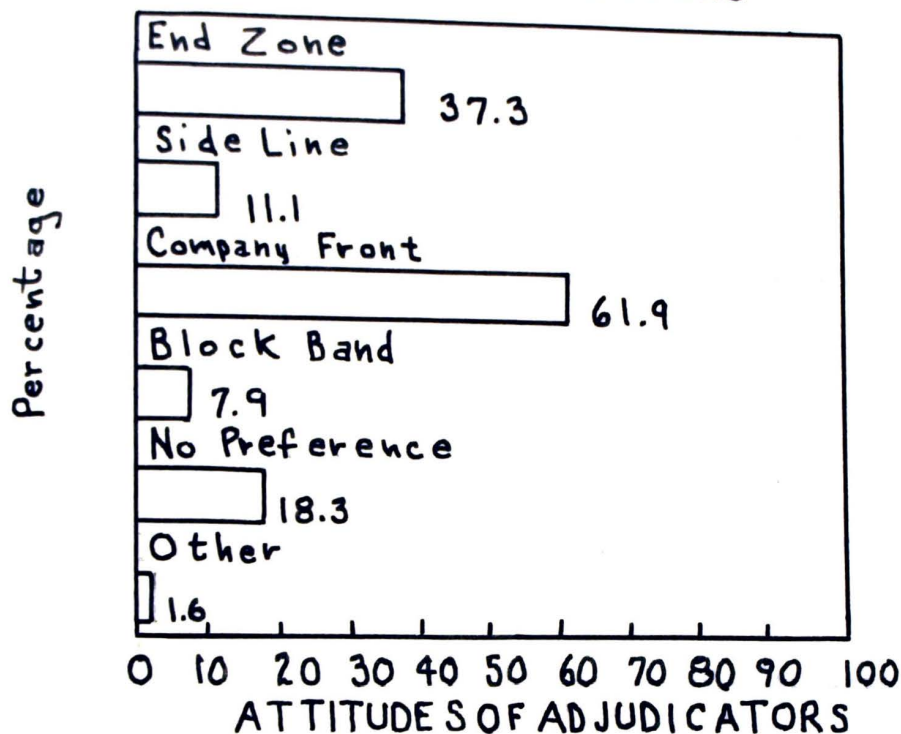
The band directors also checked more than one answer. The individual breakdown of the total percentages of the four states are listed as follows:

| ENTRANCES     | FLA. | IA.  | KY.  | TENN. | OVERALL |
|---------------|------|------|------|-------|---------|
| End Zone      | 46.7 | 35.7 | 34.1 | 38.5  | 37.3    |
| Side Line     |      | 7.1  | 6.8  | 23.1  | 11.1    |
| Company Front | 33.3 | 75.0 | 68.2 | 56.4  | 61.9    |
| Block Band    | 20.0 |      | 6.8  | 10.3  | 7.9     |
| No Preference | 20.0 | 14.3 | 18.2 | 20.5  | 18.3    |
| Other         |      |      |      | 5.1   | 1.6     |

The band directors indicated they preferred the end zone and the company front entrances over the others. The adjudicators did not prefer the block band, but many of them expressed no preference for the style entrance routine that a marching band would include in a contest performance.



TABLE VI  
ATTITUDES OF DIRECTORS



What style or type of drill would you prefer to use or to see for an entrance routine?

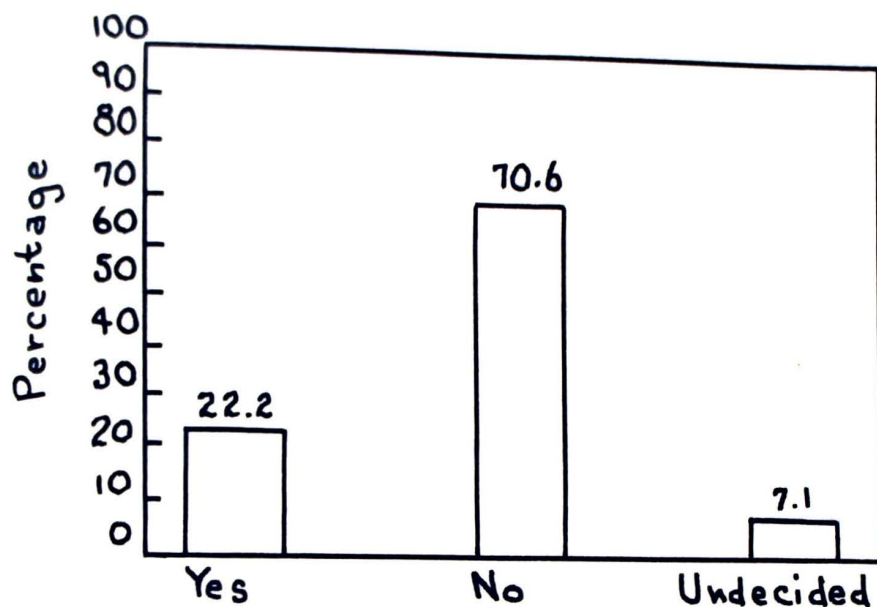
Table VII indicates the percentage of band directors and adjudicators that felt their preference for an entrance routine was guided by contest or festival rules. There are marching contests that stipulate that a band must enter the field from the end zone. Some marching contests specify that the band is to enter the field in a block band or company front formation. Overall percentages indicated that few adjudicators and band directors were restricted in this way. Nearly 71 per cent of the band directors checked no, 22.2 per cent checked yes, and 7.1 per cent were undecided. The questionnaires returned by the adjudicators showed 78.8 per cent no, 12.1 per cent yes, and 9.1 per cent undecided.

Individual breakdown of the four states revealed these findings:

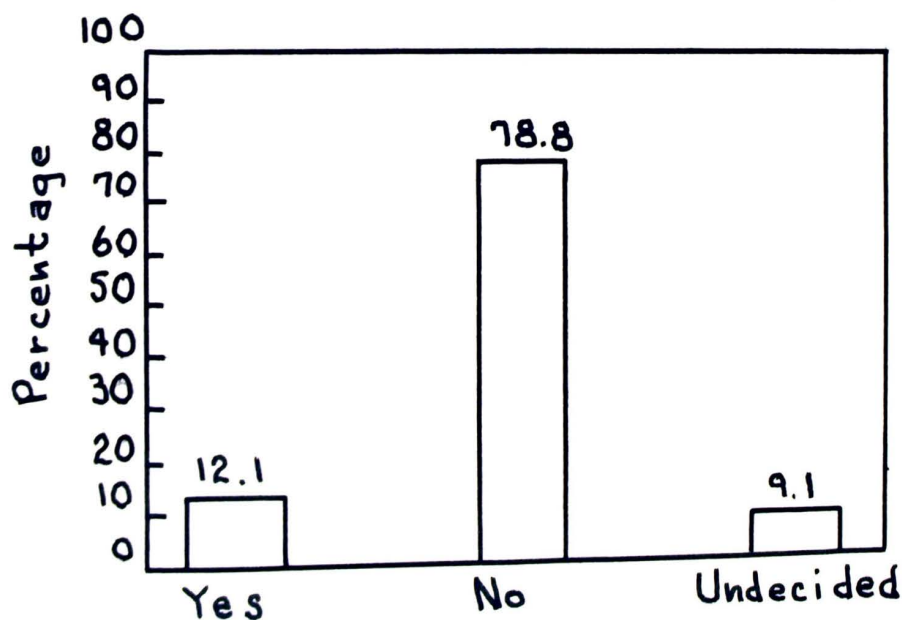
|           | FLA. | IA.  | KY.  | TENN. |
|-----------|------|------|------|-------|
| Yes       | 53.3 | 3.5  | 22.7 | 23.1  |
| No        | 46.7 | 92.9 | 72.7 | 61.5  |
| Undecided |      | 3.5  | 4.5  | 15.4  |

These statistics show that there are few marching contests that set up regulations for an entrance routine.

TABLE VII  
ATTITUDES OF DIRECTORS



ATTITUDES OF ADJUDICATORS



Is your preference for an entrance routine  
guided by contest or festival rules?

Table VIII reveals the various concepts that band directors and adjudicators have in regard to the center section of the band performance. Bands may present a concert number, feature number, pageantry, precision drill, or a dance step as their center routine. Again many of the men checked more than one answer. A summary of the adjudicators' answers involved these percentages: (1) Concert Number, 27.3; (2) Feature Number, 18.2; (3) Pageantry, 6.1; (4) Precision Drill, 24.2; (5) Dance Step, 3; (6) No Preference, 21.2.

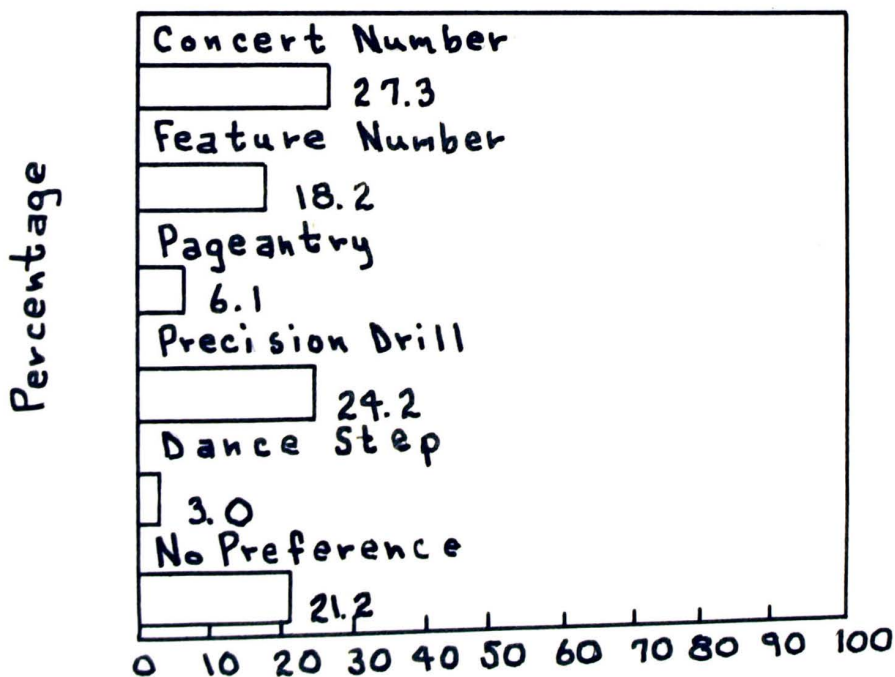
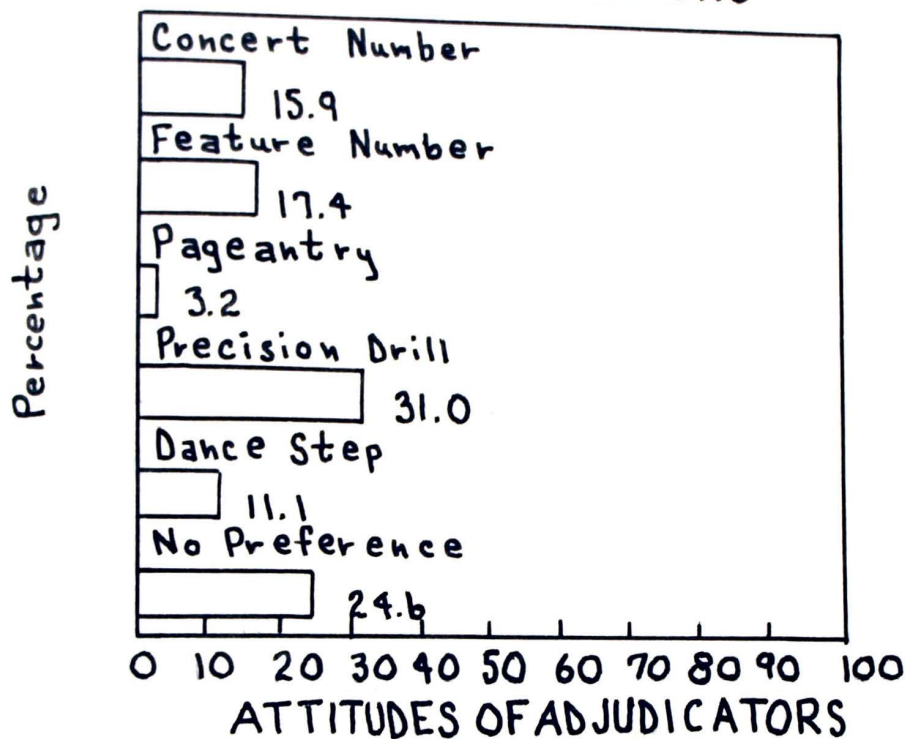
The band directors from the individual four states indicated their preference for a center routine. Some of the directors checked more than one answer as indicated by these percentages:

| CENTER ROUTINE  | FLA. | IA.  | KY.  | TENN. | OVERALL |
|-----------------|------|------|------|-------|---------|
| Concert Number  | 6.7  | 14.3 | 13.6 | 23.1  | 15.9    |
| Feature Number  | 46.7 | 10.7 | 6.8  | 23.1  | 17.4    |
| Pageantry       | 13.3 | 3.6  | 2.3  |       | 3.2     |
| Precision Drill | 60.0 | 25.0 | 27.3 | 35.9  | 31.0    |
| Dance Step      | 20.0 | 14.3 | 13.6 | 2.6   | 11.1    |
| No Preference   | 26.7 | 35.7 | 18.2 | 25.6  | 24.6    |

It is evident by looking at the breakdown of the four states that a difference in opinions exists. For example, Iowa showed 60 per cent of the directors preferring precision drill while the percentages from the other states were not nearly that great. Also, it can be assumed from the breakdown of the four states that very few band directors would consider using pageantry as a center routine for a marching contest performance.



TABLE VIII  
ATTITUDES OF DIRECTORS



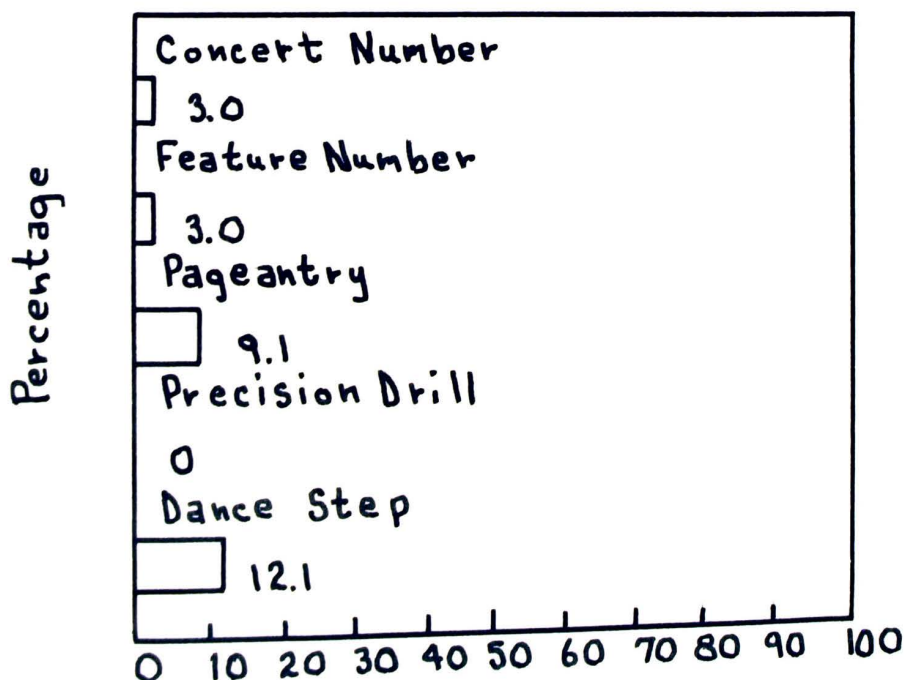
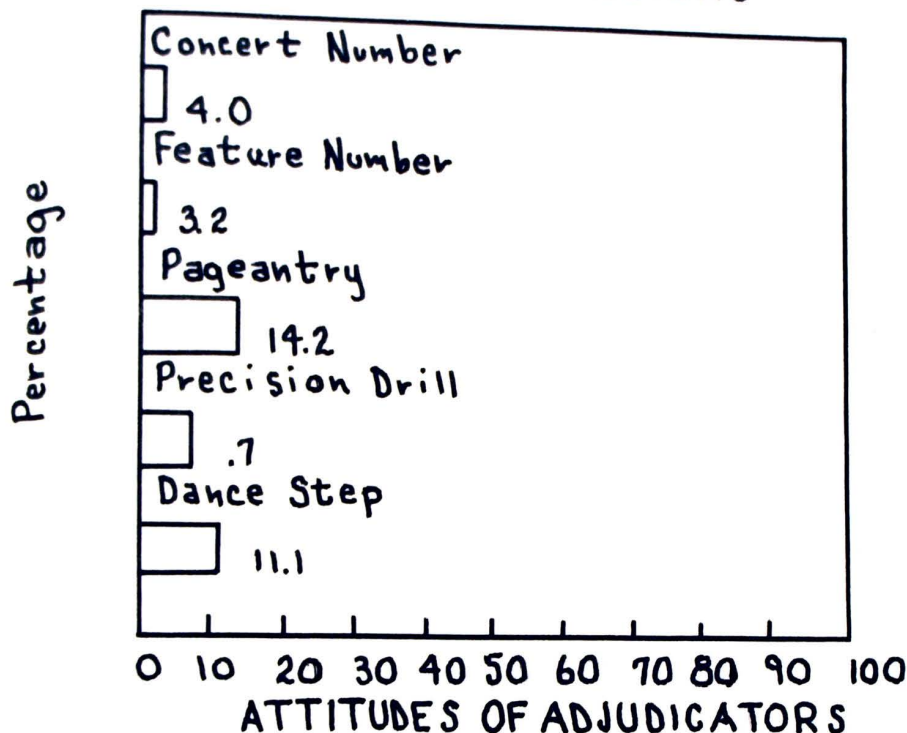
What do you use or prefer to see in the center section of a marching band show?

Table D is a continuation of the previous chart on routines for the center section of a marching band contest show. The band directors and adjudicators were asked to select from the list of items the center routines they would not use at a marching contest.

Few band directors and adjudicators checked items they would not use for a center routine. Only one band director said he would not use precision drill. Band directors and adjudicators alike stated that pageantry and the dance step were items that they would rather not see or use during a marching contest. Nine per cent of the adjudicators and 14 per cent of the directors checked they would not use pageantry for a marching contest. Twelve per cent of the adjudicators and 11 per cent of the band directors would omit the dance step. Three per cent of the adjudicators would not like to see a concert or feature number used as the center routine. Four per cent of the directors would not use a concert number in the center section of a marching band contest show, and 3.2 per cent of the directors would not use the feature number.

The percentages of the individual states were not significant to this question because few men checked a center routine they would not use.

TABLE IX  
ATTITUDES OF DIRECTORS



What routine would you prefer not to see or use during the center section of a band show?

Table X shows the preferences that band directors and adjudicators had for an exit routine. The writer provided space on the questionnaire for the director or adjudicator to fill in an answer. Many of those questioned marked more than one answer and the list of percentages will indicate this. Over 40 per cent of the adjudicators liked the sideline exit. Three per cent wrote block band, 12.1 per cent preferred the end zone exit, and 6 per cent marked the company front exit. Twelve per cent of the adjudicators stated they had no preference for a particular exit. Approximately 49 per cent of the adjudicators either omitted the question or wrote in other answers. These comments were that a band's exit should be fast and to the point.

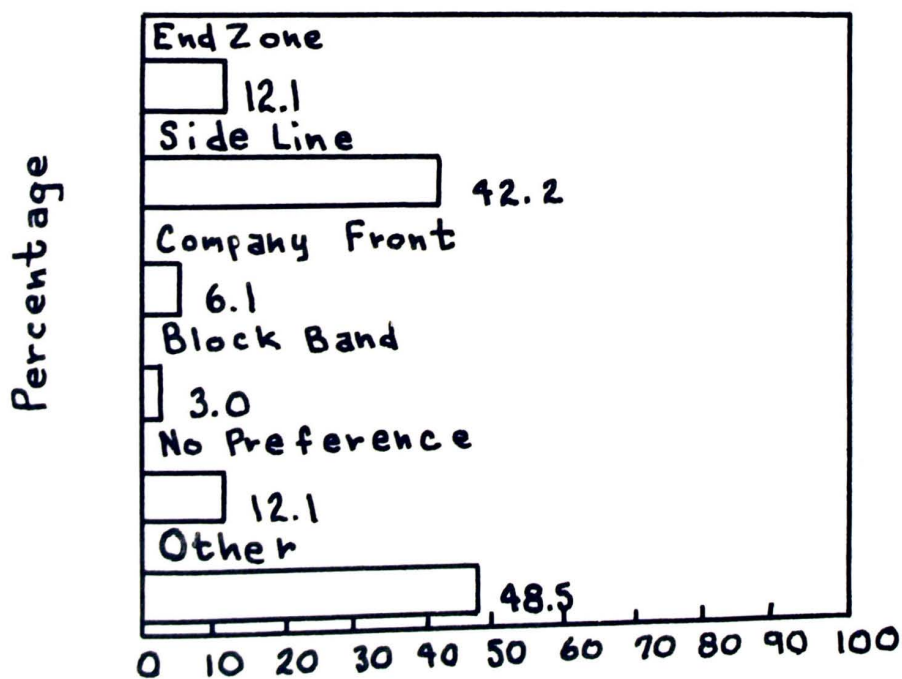
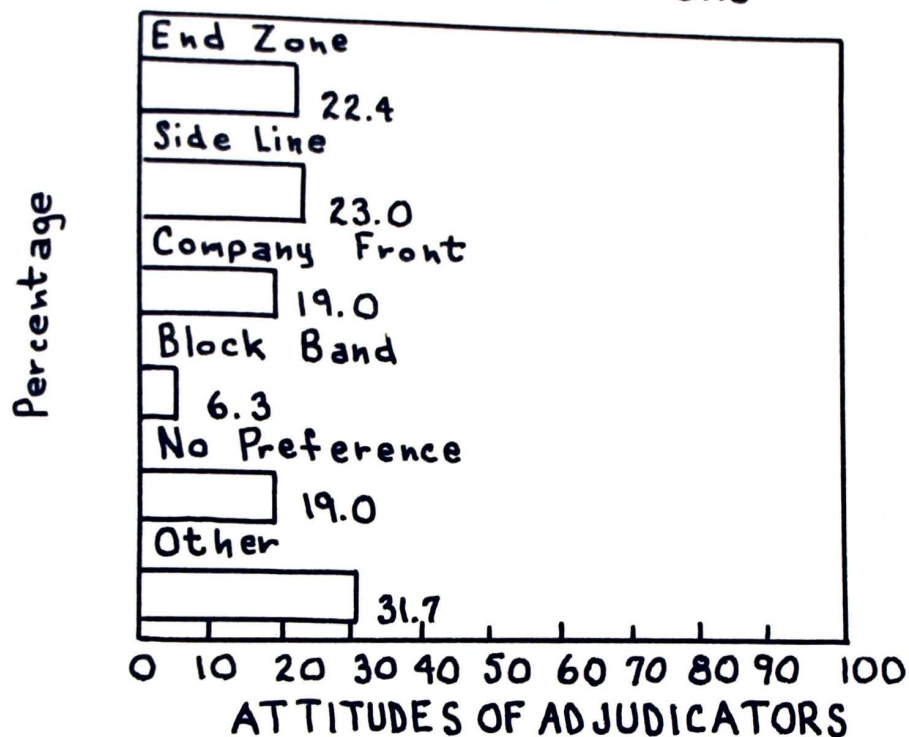
Many of the band directors also wrote more than one answer. The individual breakdown of the total percentages of the four states are listed as follows:

| EXIT ROUTINES | FLA. | IA.  | KY.  | TENN. | OVERALL |
|---------------|------|------|------|-------|---------|
| End Zone      | 20.0 | 21.4 | 20.5 | 25.6  | 22.4    |
| Side Line     | 6.7  | 35.7 | 20.5 | 23.1  | 23.0    |
| Company Front | 20.0 | 25.0 | 20.5 | 12.6  | 19.0    |
| Block Band    | 26.7 | 7.1  | 4.5  |       | 6.3     |
| No Preference | 13.3 | 10.7 | 36.4 | 7.7   | 19.0    |
| Other         | 40.0 | 17.9 | 27.3 | 43.6  | 31.7    |

Many of the men who answered this question commented that the exit should be both fast and brief.



TABLE X  
ATTITUDES OF DIRECTORS



What type of exit do you prefer ?

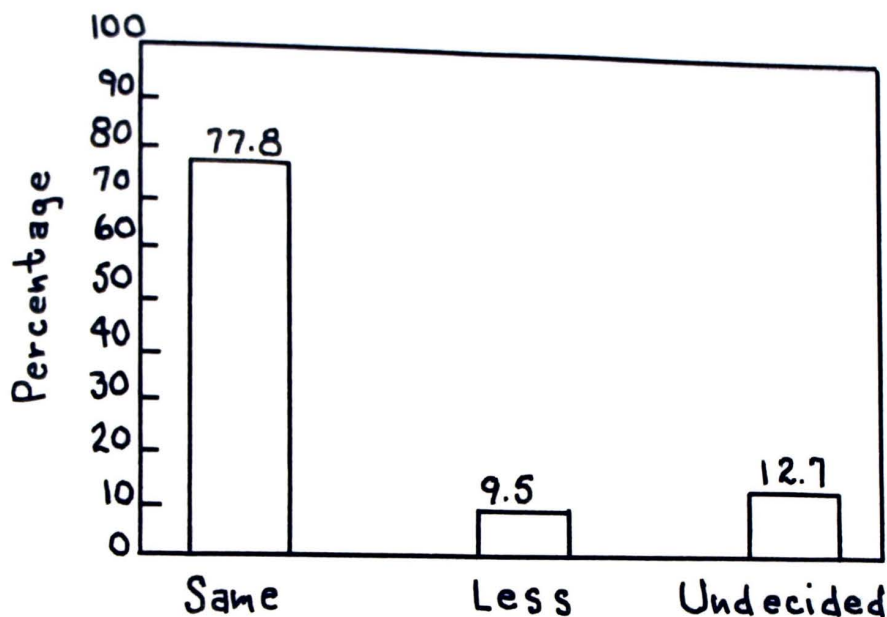
Table III indicates the answers of directors and adjudicators to the question, "Should a band use different types of steps such as the 8 to 5 and the 6 to 5 in a contest marching band performance?" Nearly 78 per cent of the directors and 75.8 per cent of the adjudicators felt that a band should use different types of steps. Three per cent of the adjudicators and 9.5 per cent of the directors did not believe that a band should use different steps. Approximately 13 per cent of the directors and 21.2 per cent of the adjudicators were undecided.

The following percentages indicate the answers received from the band directors covering a four state area:

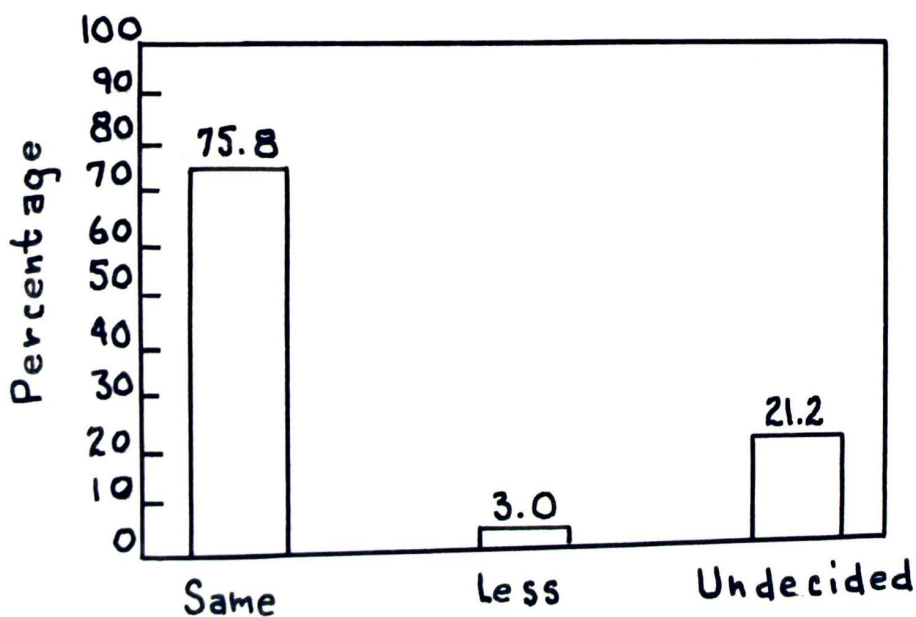
|           | FLA. | IA.  | KY.  | TENN. |
|-----------|------|------|------|-------|
| Yes       | 53.3 | 71.4 | 79.5 | 89.7  |
| No        | 33.3 | 10.7 | 6.8  | 2.6   |
| Undecided | 13.3 | 17.9 | 13.6 | 7.7   |

All of the states except Florida clearly expressed a preference for the use of different steps during a contest marching band performance.

TABLE XI  
ATTITUDES OF DIRECTORS



ATTITUDES OF ADJUDICATORS



Should a band use different types of steps? (8-5, 6-5, etc.)

Table XII shows the answers to the question, "Should the scatter system be used in competition?" Approximately 64 per cent of the adjudicators and 71.4 per cent of the directors would not use the scatter system in a competitive event. The adjudicators who voted yes totaled 15.2 per cent, and the remaining 21.2 per cent were undecided. Nearly 6 per cent of the band directors checked yes, and 23 per cent were undecided.

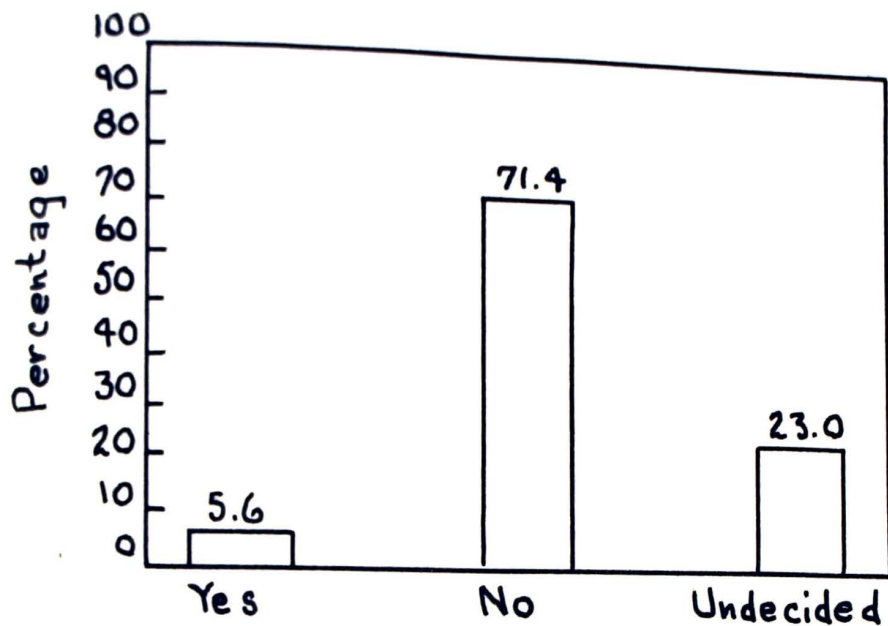
Looking at the breakdown of the four states, one finds at least three-fourths of the directors in every state except Florida stating they would not use the scatter system. (Florida, 26.7 per cent; Iowa, 75 per cent; Kentucky, 79.5 per cent; Tennessee, 76.9 per cent)

There were no directors in Kentucky who checked that they would use the scatter system. Only 5.1 per cent of the Tennessee directors and 3.5 per cent of the Iowa band directors checked yes. Approximately 26 per cent of the directors from Florida indicated they would use the scatter system.

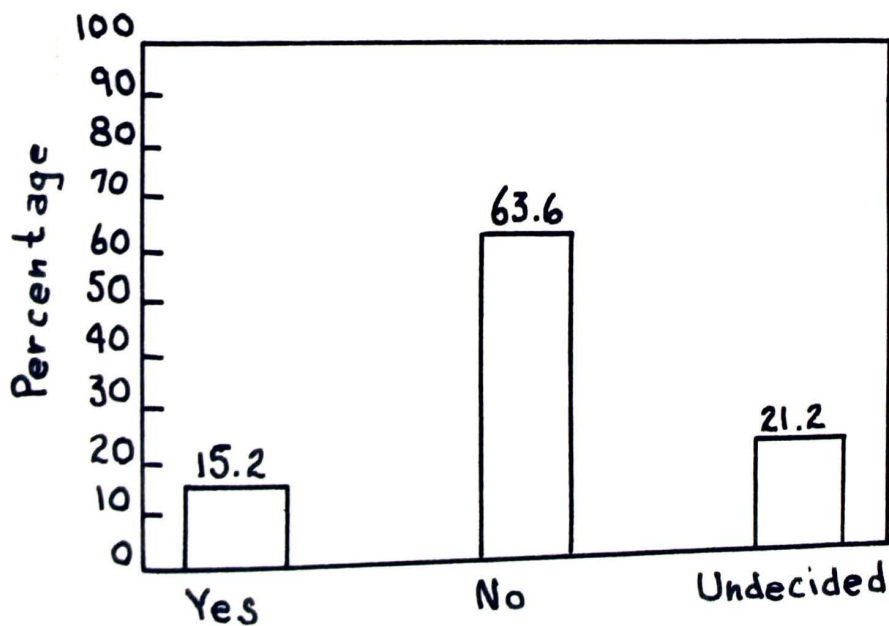
The remaining 46.6 per cent of the Florida directors were undecided; 3.5 per cent of the Iowa directors were undecided; 20.5 per cent of the directors from Kentucky were undecided; 17.9 per cent of the Tennessee directors could not decide.



TABLE XII  
ATTITUDES OF DIRECTORS



ATTITUDES OF ADJUDICATORS

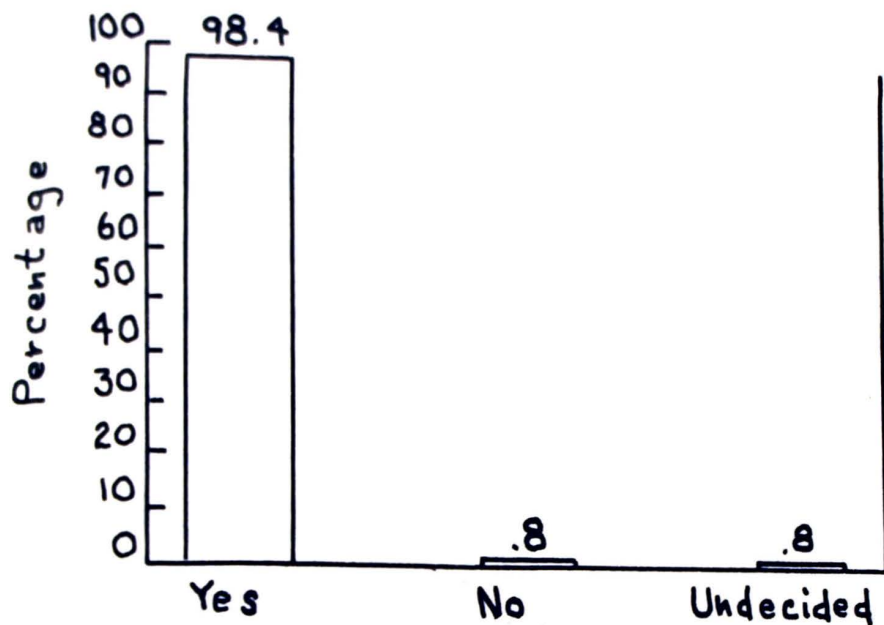


Should the scatter system be used in competition?

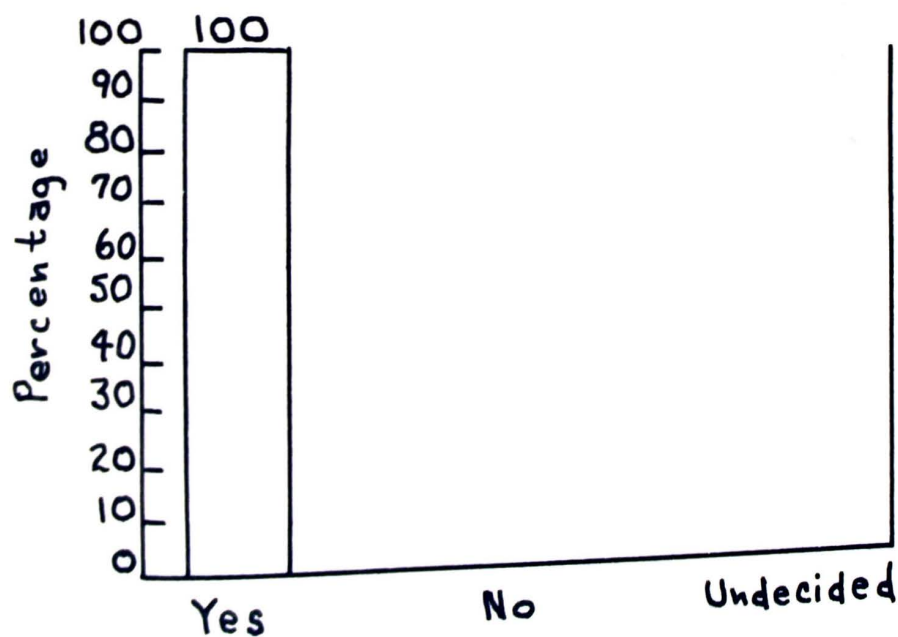
Table XIII shows that nearly 100 per cent of all the band directors and adjudicators contacted felt that the marching drill should be coordinated with the music. One hundred per cent of the adjudicators and 98.4 per cent of the directors checked yes. There was one director who checked no, and another director who checked undecided.

Looking at the individual states, only Iowa did not show 100 per cent. The one director who checked no, and the one who checked undecided were from Iowa.

TABLE XIII  
ATTITUDES OF DIRECTORS



ATTITUDES OF ADJUDICATORS



Should the drill conform to the music ?

Table XIV indicates the percentage that band directors and adjudicators would allot to audience appeal at marching contests. The possible answers were 100, 75, 50, 25, and 0 per cent. None of the adjudicators and only 6.3 per cent of the directors checked the 100 per cent. Three per cent of the adjudicators and 16.7 per cent of the directors allotted 75 per cent. Those who felt that 50 per cent should be given were 9.1 per cent of the adjudicators and 13.5 per cent of the directors. Approximately 12 per cent of the adjudicators and 25.4 per cent of the directors checked 25 per cent. There were 48.5 per cent of the adjudicators and 27.8 per cent of the directors who selected 0 per cent. The remaining 27.3 per cent of the adjudicators and 10.3 per cent of the directors indicated answers other than those given.

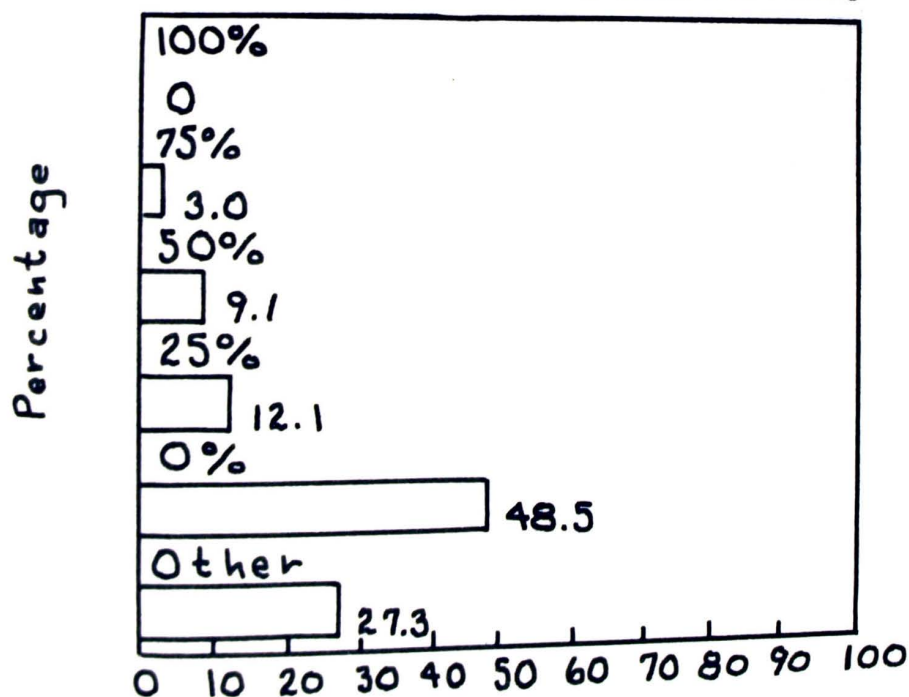
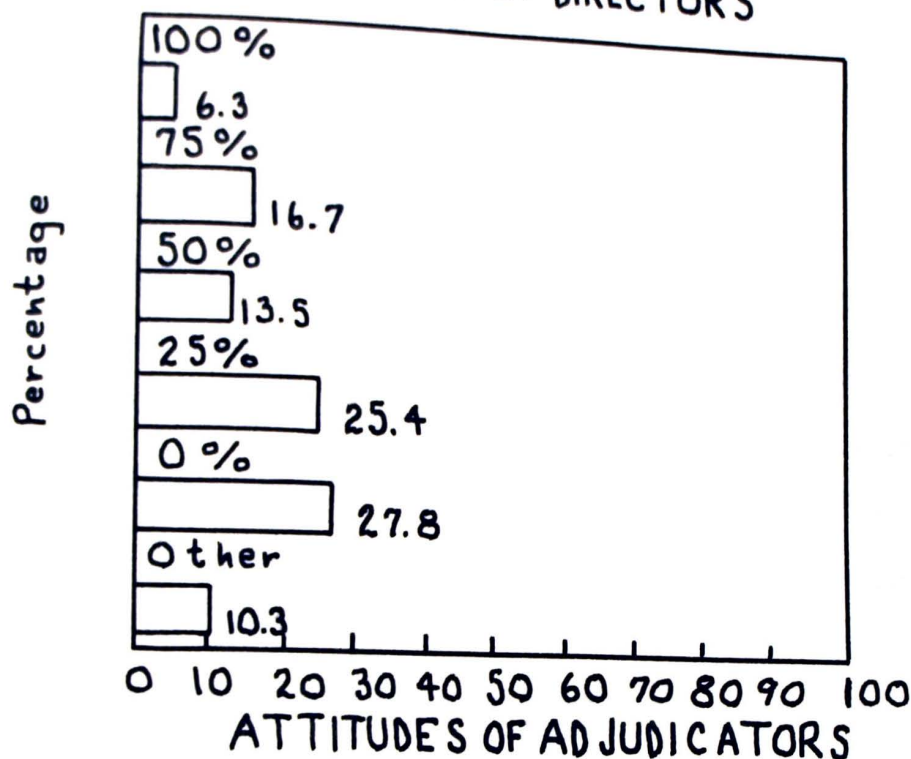
An individual breakdown of the four states shows these percentages:

|              | FLA. | IA.  | KY.  | TENN. |
|--------------|------|------|------|-------|
| 100 per cent | 6.7  | 14.3 | 4.5  | 2.6   |
| 75 per cent  | 20.0 | 35.7 | 6.8  | 12.8  |
| 50 per cent  | 20.0 | 7.1  | 15.9 | 12.8  |
| 25 per cent  | 26.6 | 14.3 | 29.5 | 28.2  |
| 0 per cent   | 20.0 | 25.0 | 38.6 | 20.5  |
| Other        | 6.7  | 3.6  | 4.5  | 23.1  |

It is evident from the above percentages that the influence of audience appeal at a marching contest is questionable.



TABLE XIV  
ATTITUDES OF DIRECTORS



What percentage would you allot to the influence of audience appeal at a marching contest?

The next question concerned instrument placement. Many of the men contacted commented that their preference for instrument placement would vary from year to year depending on the size and ability of the playing members. Over 75 per cent of the adjudicators and band directors indicated that they had a preference for the arrangement of instruments on the field. (Adjudicators, 75.8 per cent; Florida, 80 per cent; Iowa, 85.7 per cent; Kentucky, 86.4 per cent; Tennessee, 89.7 per cent) Less than 20 per cent of each group checked they had no preference.

The general view of many adjudicators was to place the percussion and brass in the center of the formation with the woodwind instruments to the outside. There was a small number of the adjudicators who preferred to treat the percussion as a separate unit.

Band directors preferred to keep the percussion and brass in the center with the woodwinds to the outside. They indicated equal instrumentation on each side of the band with the like instruments together.

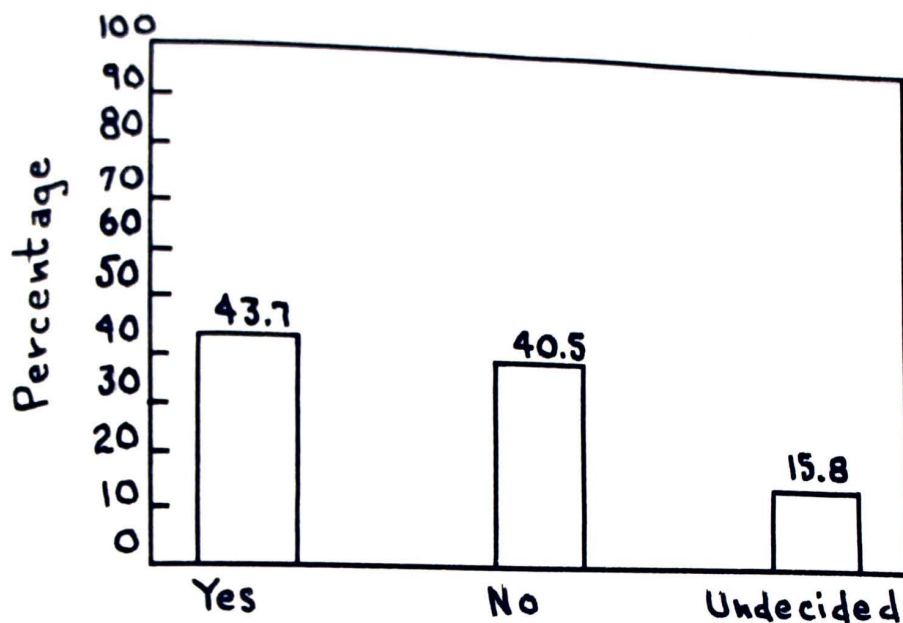
Table IV reveals how adjudicators and band directors compare antiphonal drumming to standard drumming. Approximately 39 per cent of the adjudicators and 43.7 per cent of the directors preferred antiphonal drumming. The adjudicators who did not prefer antiphonal drumming to standard drumming totaled 42.4 per cent; 40.5 per cent of the directors did not prefer antiphonal drumming. The remaining 18.2 per cent of the adjudicators and 15.8 per cent of the directors were undecided.

An individual breakdown of the four states revealed these percentages:

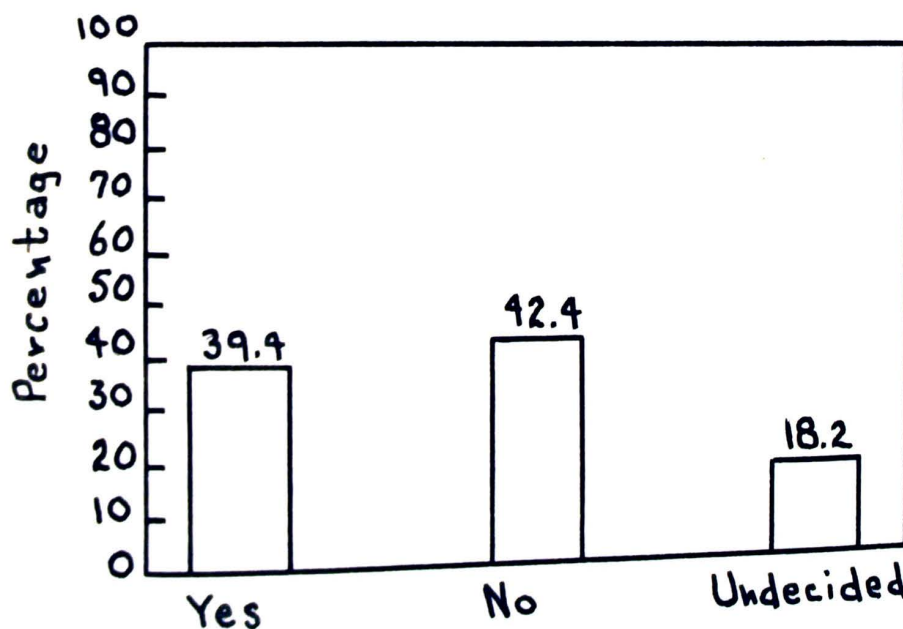
|           | FLA. | IA.  | KY.  | TENN. |
|-----------|------|------|------|-------|
| Yes       | 46.7 | 21.4 | 47.7 | 53.8  |
| No        | 46.7 | 53.6 | 31.8 | 38.5  |
| Undecided | 6.6  | 25.0 | 20.5 | 7.7   |

Iowa band directors indicated a preference for standard drumming, while other states were divided on the question. There is a possibility that some of the directors contacted did not understand the term.

TABLE XV  
ATTITUDES OF DIRECTORS



ATTITUDES OF ADJUDICATORS



Do you prefer antiphonal drumming to standard?



The last question asked for any additional comments. All quotations used were left anonymous. Three of the comments were about the improvement of adjudication at marching contests. One adjudicator stated that many of the criteria forms used at marching contests are too complicated. Only the areas of marching, playing, general effect, and the front line (signals, flags, etc.) would need to be added.

An adjudicator should have no preconceived ideas of format or style. "For example, I would personally not choose the scatter system. However I voted for the grand prize winner of the Disneyland Contest and they used the scatter system."

Another comment was that adjudication needed to be evaluated.

There is much room for improving the judging standards for marching bands. There seems to be a wide variety of standards depending upon the caliber of bands within a certain area. I know of no way to correct this, if it needs correcting, because conditions vary very little within a certain area. Perhaps bands need to be rated with each other regionally instead of against bands from an area where conditions are entirely different.

"A band is a musical organization. Therefore a marching band is a musical organization that marches."

Many bands are not capable of mastering two or more styles, such as one for contest and one for football halftime. "Often the contest rules the style, and many times the general audience comes out the loser."

One adjudicator feels there are three varieties of a band.

- (1) The theoretical band knows why. (2) The practical band knows how.
- (3) The superior competitive marching band must know why and how with that something extra called originality.

Florida directors commented on the marching contest show and the football halftime performance. One director stated that contest shows should be a reflection of the style of marching that is done during football season. "The contest show should be an outgrowth or by-product of the regular marching program and not goals or end-products in themselves."

Another director stressed that marching shows are an entertainment for the general public. "Music and marching should be equally stressed, but never at the cost of entertainment value."

One Iowa director stated that judging is sometimes done by a judge who thinks every band should march exactly as his band.

A director in Kentucky felt that adjudication sheets for marching contests should be standardized in his own state so that it would be easier to prepare a show.

"The director should not have to please the judge; the judge should be open-minded enough to judge what is happening on the field and how well it is being performed." This comment was voiced by a Kentucky director.

Several Tennessee directors commented on the contest and halftime show. One director recalled a personal experience.

At a recent marching festival, I was criticized to a great extent for using what the judges referred to as "a show for the folks back home" or in other words a show that was designed to appeal to the audience. The judges continually made the statement that my show would be fine for a football halftime but not for a marching contest.

I disagree completely with their ideas of what a marching contest should be. To me the purpose of having a marching band is to present halftime shows that are entertaining to the audience. Why put the band on the field if we don't entertain?

Other comments concerning audience appeal were these: "I feel we have lost the audience appeal concept entirely in contest performances and go for what we think the judges expect."

"Audience appeal is important, and the audience will respond to any show, whether it be contest oriented or entertainment oriented."

This concludes the treatment of statistical information received from the questionnaire. Chapter V will be composed of the concluding remarks.

## CHAPTER V

### CONCLUSIONS

This study is a survey of the various concepts of music and drill performance at marching band contests. The two types of survey instruments employed were: (1) taped interviews with eight men who have become recognized as knowledgeable on the marching band and the adjudication of the marching band and (2) written questionnaires to adjudicators from various areas throughout the United States and band directors from Florida, Iowa, Kentucky, and Tennessee.

This investigation provides both band directors and adjudicators with better insight into the problems incurred when preparing either music and drill for a show, or when judging the two aspects of performance.

Four important points emerge as a result of the survey: (1) The adjudicators and band directors stressed the fact that superior playing of appropriate music is the most important facet of the marching band, concert band, or any musical performing group. Music comes first, the drill second. (2) The adjudication form for marching contests needs to be evaluated. (3) There are certain styles of music and drill that are not considered appropriate at marching band contests. (4) Personal preference is not a factor in the adjudication of any band's performance.

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### B. UNPUBLISHED MATERIALS

Smith, Joseph E. Marching Band Fundamentals. As prescribed by Middle Tennessee State University and Camp Crescendo. (Mimeographed)



## APPENDIX

## APPENDIX A

### ADJUDICATORS CONTACTED FOR

#### TAPE INTERVIEW

A. B. Casavant, Chattanooga City High School  
George Cavender, University of Michigan  
Robert Hardins, Morehead State University  
Jay Julian, University of Tennessee  
Jack Lee, University of Arizona  
William Moffit, Michigan State University  
John Paynter, Northwestern State University  
Frank Piersol, University of Iowa  
Joseph Smith, Middle Tennessee State University  
Al Wright, Purdue University

APPENDIX B

LETTER FOR PERSONAL INTERVIEW

December 3, 1968

Dear Sir:

I would like to introduce myself. I am Charles F. Campbell, Jr., serving as a graduate assistant under Dr. Aaron Schmidt, in the department of music at Austin Peay State University in Clarksville, Tennessee. The graduate council has recently given me permission to pursue my thesis proposal as a part requirement for obtaining my master's degree. It is because of this that I am writing this letter.

I will be making the trip to the Mid-West Band Directors' Convention at which time I would appreciate a brief interview with you concerning my thesis. My topic deals with the adjudication of high school marching bands in contests and festivals. It is my belief that there will be a varying opinion obtained from both adjudicators and directors as to the type of drill and music preferred in marching contests.

I would like your opinions on my topic since you are considered an outstanding individual in the field of marching bands. I realize that there is little time left for correspondence from you in answer to my request. However I will attempt to contact you during the convention at which time, with your permission, I would like very much to conduct an interview using a prepared questionnaire.

Sincerely,

Charles F. Campbell, Jr.  
30 Emerald Hill  
Clarksville, Tennessee 37040

APPENDIX C

LETTER FOR INTERVIEW BY MAIL

January 8, 1969

Dear Sir:

I would like to introduce myself. I am Charles F. Campbell, Jr., serving as a graduate assistant under Dr. Aaron Schmidt, in the department of music at Austin Peay State University in Clarksville, Tennessee. The graduate council has recently given me permission to pursue my thesis proposal as a part requirement for obtaining my master's degree. It is because of this that I am writing this letter. My topic deals with the adjudication of high school marching bands in contests and festivals. It is my belief that there will be a varying opinion obtained from both adjudicators and directors as to the type of drill and music preferred in marching contests.

Since you are recognized as an outstanding individual in the field of marching bands, I would like to obtain an interview with you. However it is financially impossible for me to travel and conduct the interview personally, but I have what I hope will be an adequate substitute.

Enclosed you will find a group of questions and a tape on which the answers will be recorded. These are the same questions that have already been answered by Al Wright, William Moffit, Frank Piersol, and Robert Hawkins.

Please feel free to give your opinion concerning each of these questions. I realize that this is certainly a different type interview. However I prefer the tape over any type of written questionnaire.

Before answering each question, please give the number and letter of the particular question that you are answering. Any help that you can give me in this interview will be greatly appreciated.

Hoping to hear from you soon,

Charles F. Campbell, Jr.  
36 Emerald Hill  
Clarksville, Tennessee 37040

## APPENDIX D

### QUESTIONNAIRE FOR TAPE INTERVIEW

I plan to show an evaluation of the marching drill and music that is currently being used by those high school bands who enter into marching festivals and contests.

The reason for this interview is to find the style of marching drill and music expected from the high school band by the adjudicator. At any time during this interview feel free to give your opinion. This interview is with Mr. \_\_\_\_\_.

#### I. Music

- A. Let's start with the style of music that you would prefer to hear during marching contests or festivals. (Examples: marches, show tunes, pop tunes, jazz numbers, etc.)
- B. Does this differ from the style you would expect during the half-time of a football game?
- C. Should a contest marching performance have a variety of styles and effects?
- D. How critical would you be toward the melodic appeal, harmonic balance, and articulation of a band?
- E. When judging a festival the total points are 100. You have three divisions--playing, marching, and general effect. How many points would you allot to playing?

Before we begin the discussion of marching, is there anything you would like to add regarding your concepts of playing on the field?

#### MARCHING

It seems we have in this country many different styles of drill being used by high school bands in contests and festivals. Here is a brief list of men who have had books published:

A. R. Casavant  
Jack Lee  
William Moffit  
Frank Pierson  
Al Knight



Basically these systems represent the following:

1. Precision Drill
  - a. Line
  - b. Squad
  - c. Block
  - d. Geometric Patterns
2. Pageantry (Different formations such as clocks, houses, etc. are created.)

## II. Marching

A. What style or type of drill do you prefer to see a band use for their entrance routine?

1. End Zone
2. Side Line
3. Company Front
4. Block Band, etc.

B. There have been many different concepts of what a band should do during the center section of their routine. What do you prefer to see in regard to the center section of a band show?

1. Concert Number
2. Feature Number
3. Pageantry
4. Precision Drill
5. Dance Step

C. What type of exit do you prefer?

III. Do you feel that band should use different types of steps? (8 to 5, 6 to 5, etc.)

IV. Should the scatter system be used in competition?

V. Should the drill conform to the music?

VI. To what extent should audience appeal influence the design of a show?

VII. Do you have a preference concerning instrument placement?

VIII. How do you feel about antiphonal drumming?

IX. Is there anything you would like to add to this discussion?

## APPENDIX E

### CONTEST MANAGERS

#### FLORIDA

Florida Band Directors Association District I Marching Contest  
Florida Band Directors Association District II Marching Contest  
President of Florida Music Educators Association

#### IOWA

Iowa State Marching Band Contests  
President of Iowa Music Educators Association

#### KENTUCKY

Eastern Kentucky Marching Band Festival  
Fourth District Marching Band Festival  
Kentucky Music Educators Association Marching Festival  
Kentucky State Fair Marching Band Contest  
Lexington Lions Marching Festival

#### MICHIGAN

Holland Tulip Festival  
National Cherry Blossom Festival  
President of Michigan Music Educators Association

#### OHIO

President of Ohio Music Educators Association

#### OKLAHOMA

President of Oklahoma Music Educators Association

#### TENNESSEE

Middle Tennessee State Band and Orchestra Association Marching Festival  
Middle Tennessee State University Band Contest  
Southeastern Band Festival  
University of Tennessee Band Festival  
West Tennessee Marching Band Festival

APPENDIX F

LETTER TO CONTEST MANAGERS

November 15, 1968

Dear Sir:

I would like first to introduce myself. I am Charles F. Campbell, Jr., past band director of a high school for six years and presently a graduate assistant at Austin Peay State University. I am writing a thesis on the judging of high school marching bands in festivals and contests as a requirement for my master's degree.

Because you sponsor a marching festival, I am asking for some help in regard to my project. I would like very much to receive a score sheet from your festivals and the names and addresses of any judges and marching bands that have participated in your contest. This information is of vital importance to me in order to pursue my research.

I would certainly appreciate your sending this information to me within the next ten days. I realize you operate on a busy schedule, but I am hoping that this material will be readily available, since marching season has just come to a close.

Sincerely,

Charles F. Campbell, Jr.  
36 Emerald Hill  
Clarksville, Tennessee 37040

## APPENDIX G

### ADJUDICATORS WHO RECEIVED QUESTIONNAIRES

Boesser, Roy (Kentucky)  
Byrant, K. V. (Indiana)  
Campbell, Charles (Kentucky)  
Combs, Steve (Tennessee)  
Connell, Jack (Tennessee)  
Dean, Fred (Georgia)  
DeVilbiss, Ray (South Dakota)  
Dunn, Earl (Indiana)  
Ferguson, Thomas (Tennessee)  
Flering, Robert (Ohio)  
Foster, William (Florida)  
Halgedahl, Howard (Kansas)  
Hinton, Wilbur (Georgia)  
Hoggard, Gene (Kentucky)  
Hong, Sherman (Mississippi)  
Jorgenson, Robert (Illinois)  
Large, Kenneth (Tennessee)  
Long, Johnny (Alabama)  
Love, Kelley (Louisiana)  
McClure, F. C. (Alabama)  
McKoeim, Boyd (Georgia)  
Marcouiller, Don (Iowa)  
Minn, Don (Arkansas)  
Peagran, Wayne (Tennessee)  
Poston, Al (Arkansas)  
Powell, Lacey (Alabama)  
Rigney, Basil (Georgia)  
Robertson, Don (Indiana)  
Shaffner, Dale (Georgia)  
Sliva, Leo (Illinois)  
Spohn, Charles (Ohio)  
Stark, William (Florida)  
Tucker, Torry (Tennessee)  
Tye, Thomas (Michigan)  
Welch, Truman (Alabama)  
Young, Raymond (Mississippi)

## APPENDIX H

### FLORIDA BAND DIRECTORS

Amos Godby Senior High  
Carter-Parramore  
Chattahoochee  
Florida High School  
Graceville  
Greensboro  
Greenville  
Griffin Senior High School  
Havana  
Howard Academy  
James A. Shanks High School  
James Richards Senior High School  
Jefferson County High  
Leon  
Liberty County High  
Madison  
Marianna  
Wims Senior High  
Port St. Joe  
Taylor County



## APPENDIX I

### IOWA BAND DIRECTORS

Bedford  
Bloomfield, Davis County  
Central, Fenton  
Charles City  
Clarinda  
Creston  
Davenport, Assumption  
Davenport, Central  
Davenport, West  
Essex  
Esterville  
Garden Grove, Mormon Trail  
Goldfield  
Grundy Center  
Harlan  
Hull, Boyden-Hull  
Kingsley, Kingsley-Pierson  
Leflore  
Montezuma  
Mount Pleasant  
Mount Vernon  
Muscatine  
Nashua  
Olds, WACC  
Plainfield  
Pocahontas  
Postville  
Shenandoah  
Sidney  
Sioux Center  
Willison  
Weyburn  
West Des Moines, Valley  
Williamsburg  
Woodbine

## APPENDIX J

### KENTUCKY BAND DIRECTORS

Bardonia  
Boone County  
Bourbon County  
Bowling Green  
Boyd County  
Bracken County  
Breckinridge County  
Bryan Station  
Caldwell County  
Campbellsville  
Central City  
Clarkson  
Clay County  
Corbin  
Danville  
Davis County  
Dawson Springs  
East Hardin  
Eastern (Middletown)  
Elizabethtown  
Fort Knox  
George Rogers Clark  
Glasgow  
Grant County  
Greensburg  
Harrison County  
Harrodsburg  
Hazard County

Henderson County  
Henry Clay  
Henry County  
Holmes High  
Hopkinsville  
Lafayette  
Leitchfield  
Lone Oak  
Madison  
Madison Central  
Madisonville  
Model High School (Richmond)  
North Hardin  
Ohio County  
Paducah Tilghman  
Paris  
Paul Blazer  
Pleasure Ridge  
Russell  
Tates Creek  
Thomas Jefferson  
Trigg County  
University of Kentucky (Clark)  
University of Kentucky (Welch)  
Valley (Louisville)  
Williamstown  
Wurtland

# APPENDIX K

## TENNESSEE BAND DIRECTORS

Alcoa  
 Bolivar  
 Bristol  
 Chattanooga, Brainerd  
 Chattanooga, East Ridge  
 Chattanooga, Hixson  
 Chattanooga, Redbank  
 Chattanooga, Tyner  
 Church Hill  
 Clinton  
 Crossville  
 Dayton, Rhea Central  
 Erwin, Unicoi County  
 Everett  
 Franklin  
 Greenville  
 Harriman  
 Hohenwald  
 Humboldt  
 Kingsport, Dobyms-Bennett  
 Kingsport, Metron  
 Kingsport, Lynn View  
 Kingsport, Sullivan  
 Knoxville, Pearden  
 Knoxville, Doyle  
 Knoxville, Halls

Knoxville, Holston  
 Knoxville, Karns  
 Knoxville, Knox Central  
 Knoxville, South  
 Knoxville, Young  
 Lake City  
 Lawrenceburg  
 Lebanon  
 Maryville  
 Memphis, Bartlett  
 Memphis, Douglas  
 Memphis, Overton  
 Milan  
 Murfreesboro  
 Nashville, Antioch  
 Nashville, Donelson  
 Nashville, East High  
 Nashville, Issac Litton  
 Nashville, Stratford  
 Nashville, Two Rivers  
 Pulaski  
 Rogersville  
 Science Hill  
 Smyrna  
 Soddy Daisy  
 Tracy City

APPENDIX L

INTRODUCTORY LETTER FOR QUESTIONNAIRE

February 10, 1969

Dear Sir:

My name is Charles F. Campbell, Jr., and I am presently a graduate assistant in the department of music at Austin Peay State University. As partial fulfillment for my master's degree, I must present a thesis to the graduate council. Having been a band director for six years, I observed that there were problems as to the style of music and drill to use in marching contests and festivals.

I plan to conduct an evaluation of the marching music and drill that is currently being used by high school directors. This material will be coordinated with the opinions expressed by adjudicators as to the style of music and drill that they expect of a marching band in contest.

I have secured your name from the \_\_\_\_\_.  
As a/an \_\_\_\_\_, I would appreciate your taking a few  
minutes of your time to answer the questionnaire. Thanking you for  
your time and cooperation,

Charles F. Campbell, Jr.  
36 Emerald Hill  
Clarksville, Tennessee 37040

# APPENDIX M

## QUESTIONNAIRE

### I. MUSIC

A. Indicate by a check the style of music that you would use or prefer to hear during marching contests or festivals.

1. Marches \_\_\_\_\_
2. Show Tunes \_\_\_\_\_
3. Pop Tunes \_\_\_\_\_
4. Jazz Numbers \_\_\_\_\_
5. Concert Numbers \_\_\_\_\_
6. Combination \_\_\_\_\_

7. If answer no. 6 was checked, which of the 5 would you not use in the combination? Number(s) \_\_\_\_\_

B. Does this differ from the style you would use or expect to hear during the halftime of a football game?

YES \_\_\_\_\_ NO \_\_\_\_\_ UNDECIDED \_\_\_\_\_

C. Should a contest marching performance have a variety of styles and effects?

YES \_\_\_\_\_ NO \_\_\_\_\_ UNDECIDED \_\_\_\_\_

D. How critical would you be toward the melodic appeal, harmonic balance, and articulation of a band?

1. the same as during an indoor concert contest \_\_\_\_\_
2. less than you would be during an indoor concert contest \_\_\_\_\_

E. During a marching contest a band is judged on a basis of 100 points. If you could devise your own scoring sheet, how would you distribute the 100 points among these areas?

1. Playing \_\_\_\_\_
2. Marching \_\_\_\_\_
3. General Effect \_\_\_\_\_

F. (1) Are there other areas that you would like to add to a typical scoring sheet?

YES \_\_\_\_\_ NO \_\_\_\_\_ UNDECIDED \_\_\_\_\_

(2) If you have checked "Yes" what would be the other areas?



It seems we have in this country many different styles of drill being used by high school bands in contests and festivals. Here is a brief list of men who have had books published:

A. R. Casavant  
Bill Moffit  
Al Wright  
Frank Piersol  
Jack Lee

Basically these systems represent the following:

A. Precision Drill

1. Line
2. Squad
3. Block
4. Geometric Patterns

B. Pageantry--Different types of formations are used.  
(Clocks, houses, etc.)

## II. MARCHING

A. Check the style or type of drill that you would prefer to use or to see for an entrance routine.

1. End Zone \_\_\_\_\_
2. Side Line \_\_\_\_\_
3. Company Front \_\_\_\_\_
4. Block Band, etc. \_\_\_\_\_
5. No Preference \_\_\_\_\_
6. Other \_\_\_\_\_

Example? \_\_\_\_\_

B. Is your preference in question A guided by contest or festival rules?

YES \_\_\_\_\_

NO \_\_\_\_\_

UNDECIDED \_\_\_\_\_

C. There have been many different concepts of what a band should do during the center section of their routine. What do you prefer to use or to see in regard to the center section of a band show?

1. Concert Number \_\_\_\_\_
2. Feature Number \_\_\_\_\_
3. Pageantry \_\_\_\_\_
4. Precision Drill \_\_\_\_\_
5. Dance Step \_\_\_\_\_
6. No Preference \_\_\_\_\_
7. Any of the above except no. \_\_\_\_\_

D. What type of exit do you prefer?

III. Should a band use different types of steps? (8 to 5, 6 to 5, etc.)

YES \_\_\_\_\_

NO \_\_\_\_\_

UNDECIDED \_\_\_\_\_

IV. Should the scatter system be used in competition?

YES \_\_\_\_\_

NO \_\_\_\_\_

UNDECIDED \_\_\_\_\_

V. Should the drill conform to the music?

YES \_\_\_\_\_

NO \_\_\_\_\_

UNDECIDED \_\_\_\_\_

VI. Referring only to marching contests, what percentage would you allot to the influence of audience appeal?

1. 100% \_\_\_\_\_
2. 75% \_\_\_\_\_
3. 50% \_\_\_\_\_
4. 25% \_\_\_\_\_
5. 0% \_\_\_\_\_

VII. Do you have a preference concerning instrument placement?

YES \_\_\_\_\_

NO \_\_\_\_\_

UNDECIDED \_\_\_\_\_

VIII. If question VII was answered "Yes" indicate the instrument placement?

IX. Do you prefer antiphonal drumming to standard?

YES \_\_\_\_\_

NO \_\_\_\_\_

UNDECIDED \_\_\_\_\_

X. Feel free to comment on any material mentioned in the questionnaire?