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# A Survey of Styles and Techniques Used by Arkansas High School Marching Bands in 1967-68

Doyle Glenn Combs

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A SURVEY OF STYLES AND TECHNIQUES USED BY  
ARKANSAS HIGH SCHOOL MARCHING BANDS  
IN 1967-68

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A Thesis  
Presented to  
the Division of Graduate Studies  
Ouachita Baptist University

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

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by  
Doyle Glenn Combs  
August 1968

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315  
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A SURVEY OF STYLES AND TECHNIQUES USED BY  
ARKANSAS HIGH SCHOOL MARCHING BANDS  
IN 1967-68

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*Almyra E. Chapel*  
Director of Graduate Studies

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The numbered chapters are the following: Chapter I - Planning Your Line; Chapter II - Formation of Bands; Chapter III - Marching in Two Lines; Chapter IV - Marching in Three Lines; Chapter V - Marching in Four Lines; Chapter VI - Marching in Five Lines; Chapter VII - Marching in Six Lines; Chapter VIII - Marching in Seven Lines; Chapter IX - Marching in Eight Lines; Chapter X - Numbering Systems Used in the Marching Band in Block Formation by Seventy Arkansas High Schools; Chapter XI - Numbering Systems Used in the Marching Band in Company Front Formation by Seventy Arkansas High Schools; Chapter XII - Intervals that are Employed Between File and Rank Members by Seventy Arkansas High School Marching Bands; Chapter XIII - Requirements Placed on Majorettes by Directors of Seventy Arkansas High School Marching Bands.

Next in importance to the numbered chapters are the numbered tables. These numbered tables are the following: Table I - Numbering Systems Used in the Marching Band in Block Formation by Seventy Arkansas High Schools; Table II - Numbering Systems Used in the Marching Band in Company Front Formation by Seventy Arkansas High Schools; Table III - Intervals that are Employed Between File and Rank Members by Seventy Arkansas High School Marching Bands; Table IV - Requirements Placed on Majorettes by Directors of Seventy Arkansas High School Marching Bands.

## CHAPTER I

### I. THE PROBLEM

STATEMENT OF THE PROBLEM. The purpose of this study was to determine styles and techniques being used by high school marching bands in the state of Arkansas.

### II. IMPORTANCE OF THE STUDY

Marching bands are no longer limited to military maneuvers and drills. They form letters, spell words, and form figures representing various objects or thoughts. Shows of significance commemorate special days or events. For this reason, increased responsibility has been placed upon the band director to create new and usable drills and formations.

The increased popularity of football and the accompanying halftime show on TV has put much pressure on bands. Something must be happening--visually--at all times. You must change your formation or you lose your audience.<sup>1</sup>

Neidig further states:

In creating entertaining half-time shows you are bound at one end of the scale by what cannot be done, and at the other end by what everyone does. By overlapping into 'what cannot be done' and using only the best (the 'surefire') of 'what everyone does,' you find your own

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<sup>1</sup>Kenneth L. Neidig, The Band Director's Guide (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964), p. 272.

area in the middle, made up of the things: that have not been done . . . that can be done . . . that everyone does not do.<sup>2</sup>

Certain limitations are involved in developing a half-time show yet there is ample opportunity for the inventive mind to develop new, interesting, and spectacular evolutions.

One of the differences between a band and any other musical organization is that a band is made up of marching musicians. Increasing interest in this organization resulted in the marching band becoming a part of community activities, public relations medium for the school, community, and a value to music education.

The value of the marching band to music education in general lies in its advertising power. It provides a strong incentive to all youth to study music so as to participate in band activities. Parents are quick to realize the worth of such an organization in a disciplinary way and as an outlet for some of the child's leisure time and surplus energy, and accept it also as providing an entrance to further musical culture.<sup>3</sup>

A well trained marching band is an important part of music education. Hindsley points this out in the following statement:

There is no doubt that training in marching has certain educational value, and affects the bearing, self-control,

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<sup>2</sup>Ibid., p. 288.

<sup>3</sup>Mark H. Hindsley, Band-At-Ten-Tion (Chicago, Illinois: Gamble Hinged Music Co., 1932), p. 9.

and self-confidence of each band member in a very positive way. It is conducive to clear thinking and quick acting.<sup>4</sup>

The role of the marching band in the football half-time show reached a place of importance. More people saw and heard the band when it was on parade or presenting a show than at any other time. The band, with its music, its marching and its maneuvers, became a well-recognized and highly appreciated feature of most popular gatherings.

"While serving as an adequate medium for music education," the band "is still at home in the stadium, on the street, or in the town band shell."<sup>5</sup>

The band created pride for the community as well as public school support and spirit.

A fine band is a most vital agency in creating morale and esprit in the organization or community of which it forms a part. Bands of schools, colleges, the American Legion, Lodges and fraternal organizations take a leading part in providing the color and glamor which is so essential at athletic contests, assemblies and parades--the cheers, the music, the drills and evolutions of the bands, all do their full share in creating the demand for the great athletic stadiums which are springing up everywhere, and which have become a feature of American life. The spirit of an organization revolves around its band.<sup>6</sup>

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<sup>4</sup>Ibid., p. 10.

<sup>5</sup>Don R. Marcouiller, Marching For Marching Bands (Dubuque, Iowa: Wm. C. Brown Company, 1958), p. 29.

<sup>6</sup>Captain Russel B. Reynolds, Drill And Evolutions Of The Band (Annapolis, Maryland: National Service Publishing Company, 1928), p. VIII.

### III. BACKGROUND OF THE STUDY

Through the years music education in Arkansas public school systems has grown. This has been achieved through generous financial donations, increased student interest, more qualified music teachers, better salaries, increased competition between schools, and more interest of school officials and parents in public school bands.

The value of a good marching band to the school or institution to which it belongs and to the community can hardly be over-estimated. It attracts the interest and affection of a large majority of the citizens who would permit the purely musical activities of the band to go unnoticed and unappreciated. It carries the name of its school or city with it wherever it goes and takes back popular recognition and acclaim from thousands of people. It is another project for which the community is glad to unite in support; it greatly aids in developing community spirit and progressiveness.<sup>7</sup>

At present Arkansas has no state association sanctioned marching contest, but the increased popularity of this type of event and the renewed interest shown on the part of band directors could lead to a scheduled activity for high school marching bands in the future.

I believe that every school band should know how to march and be able to do credit to itself whenever occasion demands; I believe that the band that can

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<sup>7</sup>Hindsley, op. cit., p. 9.

play extremely well but marches very poorly is unbalanced, and that part of its legitimate education has been neglected.<sup>8</sup>

#### IV. DELIMITATIONS

A questionnaire using open and closed form was used for obtaining the information. It was divided into six sections and included a letter of explanation. The questionnaire was sent to one hundred high schools, chosen at random from the A.S.B.O.A. mailing list, with an active marching band program (school year 1967-68), with no stipulation of size or financial status.

The questionnaire was divided into the following six sections:

I. THE BAND (Organization). This section pertains to the general structure and activities of the marching band.

II. TECHNIQUES (marching). Questions concerned marching fundamentals and maneuvers.

III. MARCHING. Questions were to determine the marching styles.

IV. THE SHOW. An evaluation of the over-all format should be obtained from this set of questions. This included the fanfare formations, main format of the show, exit, music, and execution of formations and maneuvers.

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<sup>8</sup>Ibid., p. 10.

V. MAJORETTES. This set of answers determined if and how majorettes are employed in marching maneuvers. Information about requirements and restrictions were also requested.

VI. DRUM MAJOR. Questions pertained to the drum major's responsibilities, sex, and how he/she was selected.

#### V. DEFINITION OF TERMS

ALTERNATES. Alternates are students trained to replace regular members of the marching band.

A.S.B.O.A. This is the abbreviation for Arkansas State Band and Orchestra Association.

BLOCK FORMATION. Students are placed so that the appearance of the band is that of a block or rectangle.

COUNTERMARCH. A countermarch is a maneuver which reverses the direction of the band.

A. SQUARE. A square countermarch consists of two ninety degree pivots resulting in a square turn.

B. CIRCULAR. In block formation, right and left files turn inward marching in a half circle as band members follow resulting in a circular motion reversing the formation.

COMPANY FRONT FORMATION. The company front formation is an in-line formation with marchers side by side.

DIAGONAL MOVEMENTS. Diagonals are movements to the left or right at a forty-five degree angle.

EIGHT-TO-FIVE. This refers to a step length, eight twenty-two and one-half inch steps taken every five yards.

EXIT. An exit is a formation or maneuver concluding the half-time show.

FACING MOVEMENTS. These are movements to face the band right or left.

FANFARE FORMATION. The fanfare formation is used at the beginning of the half-time show announcing and introducing the band.

FILE. The file is a line of students standing one behind the other.

FLASH MANEUVERS. Flash maneuvers are special maneuvers designed for visual appeal.

INTERVAL. An interval is the space between bandsmen in a file or rank.

MANEUVERS. Maneuvers are figures and formations used to construct a half-time show.

PAGEANTRY SHOW. The pageantry show is a half-time show constructed with figures, formations and drills.

PIVOT. The pivot is a maneuver to turn or swing the marchers or band.

PRECISION DRILL. The precision drill is the use of fundamental maneuvers that form geometric patterns without interruption.

RANK. A rank consist of a line of bandsmen standing side by side.

SIX-TO-FIVE. This refers to a step length, six thirty inch steps taken every five yards.

VARIETY SHOW. The variety show is a combination of pageantry, precision drill and variety acts combined to produce a half-time show.

## CHAPTER II

### PRESENTATION OF THE DATA

The data presented in this chapter were based upon the completed questionnaires returned by band directors of high schools in Arkansas. Some directors did not answer all of the questions; the number and per cent not answering were indicated in each question.

A total of seventy instrumental directors returned usable questionnaires. The questionnaire covered a wide scope of information causing many questions not to pertain to every director's situation.

#### A. THE BAND

Of the seventy band directors who answered, the band with the largest enrollment totaled 149 members; the smallest band had thirty members. The average enrollment of the seventy high school bands was sixty-one members.

Thirty-one, or 44.3 per cent, of the bands marched their total enrollment. Those using alternates were thirty-nine, or 55.7 per cent.

Sixty-eight, or 97.1 per cent, of the bands marched every home game. Two, or 2.9 per cent, did not.

Grade distribution of seventy Arkansas high school marching bands is presented in Table I. Grades five through twelve represent the range of distribution with the largest single number of directors using grades ten through twelve.

TABLE I

GRADE DISTRIBUTIONS OF SEVENTY  
ARKANSAS HIGH SCHOOL  
MARCHING BANDS

Grade level	Number of bands	Per cent
5 through 12	1	1.4
6 through 12	1	1.4
7 through 12	14	20.0
8 through 12	16	22.9
9 through 12	15	21.4
10 through 12	23	32.9

Table II contains information concerning the grade distribution of the 4,255 students representing the total enrollment of the seventy Arkansas high school marching bands.

TABLE II

TOTAL STUDENT ENROLLMENT OF SEVENTY  
ARKANSAS HIGH SCHOOL MARCHING BANDS

Grade	Total students	Per cent
5	43	1.1
6	85	1.9
7	426	10.0
8	596	14.0
9	807	18.9
10	1021	23.9
11	851	19.3
12	426	10.0

The beginning of pre-school rehearsals of seventy Arkansas high school marching bands is presented in Table III. June 1 was the earliest rehearsal date indicated with two weeks before the first game being the most frequently used.

TABLE III

BEGINNING OF PRE-SCHOOL REHEARSALS  
OF SEVENTY ARKANSAS HIGH SCHOOL  
MARCHING BANDS

Beginning of rehearsals	Number of bands	Per cent
No pre-school rehearsals	1	1.4
June 1	1	1.4
Third week of June	1	1.4
August 1	9	12.9
August 10	2	2.9
August 14	1	1.4
August 15	17	24.3
Three weeks before first game	12	17.1
Two weeks before first game	18	25.7
One week before first game	3	4.3
Did not answer	5	7.1

Presented in Table IV is how pre-school rehearsals are used by seventy Arkansas high school marching bands. The information is divided into three sections: hours per day, time used for music rehearsals, and time spent for marching drills.

TABLE IV

HOW PRE-SCHOOL REHEARSALS ARE USED  
BY SEVENTY ARKANSAS HIGH SCHOOL  
MARCHING BANDS

Hours per day	Number of bands	Per cent
Forty-five minutes	1	1.4
One hour	3	4.3
One and one-half hours	7	10.0
Two hours	22	31.4
Two and one-half hours	4	5.7
Three hours	9	12.9
Three and one-half hours	3	4.3
Four hours	13	18.6
Five hours	1	1.4
Six hours	2	2.9
Eight hours	1	1.4
Did not answer	4	5.7

TABLE IV (continued)

Time used for music rehearsal	Number of bands	Per cent
One-half hour	6	8.6
Forty-five minutes	1	1.4
One hour	27	38.6
One hour and fifteen minutes	1	1.4
One and one-half hours	7	10.0
Two hours	13	18.6
Two and one-half hours	2	2.9
Three hours	3	4.3
Four hours	2	2.9
Two hours (per week)	1	1.4
One day (per week)	1	1.4
Did not answer	6	8.6

  

Time spent for marching drill	Number of bands	Per cent
None	8	11.4
One-half hour	1	1.4
Forty-five minutes	1	1.4
One hour	24	34.3
One hour and fifteen minutes	1	1.4
One and one-half hours	9	12.9
Two hours	16	22.9
Three hours	4	5.7
Three hours (per week)	1	1.4
Four days (per week)	1	1.4
Did not answer	4	5.7

Thirty-three, or 47.1 per cent, of the directors answering indicated that they prepared a different show for each game; thirty-seven, or 52.9 per cent, stated that they did not.

Twenty-seven, or 38.6 per cent, of the marching bands took part only in local parade activities; fifteen, or 21.4 per cent, took part in activities within the state, and fourteen, or 20 per cent, had activities outside of the state. Thirteen, or 18.6 per cent, took part in all three parade activities. One, or 1.4 per cent, did not participate.

Regularly scheduled rehearsal periods, and length of the class period of seventy Arkansas high school marching bands is presented in Table V. The Table is divided into the number of rehearsals per week and length of the class period.

The number of out-of-town games attended is presented in Table VI, page 17.

Thirty-five, or 50 per cent, of the directors answering indicated that they participate in marching contests; thirty-five, or 50 per cent, said that they did not participate.

The answers to the question concerning motivation of morale through marching contest participation were inconclusive.

TABLE V

BAND REHEARSALS PER WEEK DURING REGULAR SCHOOL  
 HOURS, AND LENGTH OF CLASS PERIOD  
 OF SEVENTY ARKANSAS HIGH  
 SCHOOL MARCHING BANDS

Rehearsals per week	Number of bands	Per cent
1	2	2.9
4	1	1.4
5	55	78.6
6	10	14.3
7	1	1.4
Did not answer	1	1.4

  

Length of class	Number of bands	Per cent
Forty-five minutes	3	4.3
Fifty minutes	7	10.0
Fifty-five minutes	30	42.9
One hour	17	24.3
Sixty-five minutes	5	7.1
One hour and fifteen minutes	2	2.9
One and one-half hours	2	2.9
Two hours	2	2.9
Did not answer	2	2.9

TABLE VI

NUMBER OF OUT-OF-TOWN GAMES ATTENDED  
BY SEVENTY ARKANSAS HIGH SCHOOL  
MARCHING BANDS

Out of town games marched	Number of bands	Per cent
None	1	1.4
1	5	7.4
2	8	11.4
3	9	12.9
4	9	12.9
5	13	18.6
6	4	5.7
7	1	1.4
All	20	28.6

Of the directors who participated in marching contest, thirty-four, or 97.1 per cent, indicated that they performed the marching contest show in public at least once before the contest. One, or 2.9 per cent, did not perform the contest show in public before the contest.

Outside practice facilities were adequate according to fifty, or 71.4 per cent, of those answering; seventeen, or 24.3 per cent, said that they were not adequate. Three, or 4.3 per cent, did not answer this question.

Forty-two, or 60 per cent, of the directors required on-the-field marches to be memorized. Three, or 4.3 per cent, required memorizing only for marching contests, and twenty-five, or 35.7 per cent, had no requirement.

Preparation in advance of marching contest is presented in Table VII, page 19.

#### B. TECHNIQUES

The number of bands using military facing movements was fifty-four, or 77.1 per cent; sixteen, or 22.9 per cent, said they did not use them at all. Thirty-nine, or 55.7 per cent, used original facing movements; thirty-one, or 44.3 per cent, did not use them at all.

Sixty-six, or 94.3 per cent, of the directors indicated that they used flash maneuvers, but their answers were

TABLE VII

MARCHING PREPARATION IN ADVANCE OF MARCHING CONTEST  
 OF SEVENTY ARKANSAS HIGH SCHOOL  
 MARCHING BANDS

Weeks in advance of contest	Number of bands	Per cent
2	10	14.3
3	8	11.4
4	2	2.9
6	4	5.7
10	2	2.9
1 to 2	1	1.4
2 to 3	4	5.7
3 to 4	3	4.3
From August 1	1	1.4
Did not answer	34	48.6

too varied to find any consistent usage. Four, or 5.7 per cent, did not answer this question.

Forty-one, or 58.6 per cent, of the directors indicated that they used diagonal movements on the field; twenty-three, or 32.9 per cent, did not use diagonals, and six, or 8.6 per cent, did not answer this question.

Forty-three, or 61.4 per cent, of the directors indicated that they used the square countermarch. Of those using the square countermarch, twenty-five, or 35.7 per cent, used the right countermarch, and eighteen, or 25.7 per cent, used the left countermarch. Fourteen, or 20 per cent, of the directors used the circular countermarch, and ten, or 14.3 per cent, used both circular and square countermarch. (Two, or 2.9 per cent, used the box countermarch and step close countermarch, and one, or 1.4 per cent, indicated the use of nine entirely different military countermarches.)

Thirty-four, or 48.6 per cent, indicated that they marched eight-to-five; twenty-three, or 32.9 per cent, marched six-to-five. Thirteen, or 18.6 per cent, used both six-to-five and eight-to-five.

A majority of sixty-six, or 94.3 per cent, used the left foot to step off of the yardline, while four, or 5.7 per cent, used the right foot.

Thirty-four, or 48.6 per cent, of the directors taught their students to march with the heel on the yardline; nineteen, or 27.1 per cent, taught the toe on the yardline. Fifteen, or 21.4 per cent, said they used the instep (middle), and two, or 2.9 per cent, said, "Where the foot was placed on the yardline depended upon the style of marching."

#### C. MARCHING

The number of marching bands using precision drill, pageantry, or variety shows in seventy Arkansas high schools is presented in Table VIII, page 22. Precision drill was the most often used show with twenty-eight, or 40 per cent usage. The pageantry was the least often used show with one, or 1.4 per cent.

Forty-one, or 58.6 per cent, of the directors used both block and company front formations to enter the marching field; twenty-three, or 32.9 per cent, used the company front formation, and three, or 4.3 per cent, used the block formation. Two, or 2.9 per cent, said they varied their formations between block, company front, triangle, and tragezoid. One, or 1.4 per cent, used only the triangle formation to enter the field.

TABLE VIII

THE NUMBER OF MARCHING BANDS USING PRECISION DRILL,  
 PAGEANTRY, OR VARIETY SHOWS IN SEVENTY  
 ARKANSAS HIGH SCHOOLS

Type of show	Number of bands	Per cent
Precision drill	28	40.0
Precision drill and Pageantry	18	25.7
Precision drill, Pageantry and Variety	13	18.6
Precision drill and Variety	7	10.0
Variety	3	4.3
Pageantry	1	1.4

Thirty-nine, or 55.7 per cent, of the directors indicated that they used brass instruments at the front of the band; twenty-five, or 35.7 per cent, used woodwind instruments at the front. One, or 1.4 per cent, said that the instrumentation depended upon the formation, and one, or 1.4 per cent said that he used a mixture throughout the entire band. Four, or 5.7 per cent, did not answer this question.

Fifty-one, or 72.9 per cent, of the directors stated that balanced sound was their objective in the placement of instruments. Eight, or 11.4 per cent, said that formations and maneuvers dictated instrument placement, and eight, or 11.4 per cent, said that they grouped like instruments together. One, or 1.4 per cent, indicated that all of the above were taken into consideration. Two, or 2.9 per cent, did not answer this question.

Answers to the question concerning how intervals are taught did not give valid results because of insufficient response.

The placement of instruments in company front formation is represented in Table IX.

TABLE IX

PLACEMENT OF INSTRUMENTS IN COMPANY FRONT FORMATION  
BY SEVENTY ARKANSAS HIGH SCHOOL  
MARCHING BANDS

Placement of instrumentation	Number of bands	Per cent
Woodwinds-Brass-Woodwinds	40	57.1
Mixed instrumentation	12	17.1
Brass-Percussion-Woodwinds	4	5.7
Brass and woodwinds on two separate company fronts	4	5.7
Brass-Woodwinds-Brass	2	2.9
Woodwinds-Percussion-Brass	2	2.9
Percussion-Brass-Woodwinds	1	1.4
Percussion-Brass-Woodwinds-Percussion	1	1.4
Mixed-Percussion-Mixed	1	1.4
Mixed according to size of students	1	1.4
Did not answer	2	2.9

Table X contains the numbering systems used by marching bands in block formation; twenty-eight, or 40 per cent, of the directors numbered their band by rank as separate numeral. Thirteen, or 18.6 per cent, used odd and even through individual rank.

TABLE X

NUMBERING SYSTEMS USED IN THE MARCHING BAND  
IN BLOCK FORMATION BY SEVENTY  
ARKANSAS HIGH SCHOOLS.

Numbering systems	Number of bands	Per cent
Each rank as separate numeral	28	40.0
Odd & even through individual rank	13	18.6
Two digit number indicates rank & file Example: (rank 3, file 4 equal 34)	8	11.4
One through total enrollment	6	8.6
Files lettered and ranks numbered Example: (file A, rank 1 equal A-1)	3	4.3
Files numbered and ranks lettered Example: (file 1, rank A equal 1-A)	1	1.4
Do not number	11	15.7

Represented in Table XI is the numbering systems of the marching band in company front formation. The most frequently used numbering system was odd & even through individual squads. Thirty, or 42.9 per cent, of the directors used this system.

TABLE XI

NUMBERING SYSTEMS USED IN THE MARCHING BAND  
IN COMPANY FRONT FORMATION  
BY SEVENTY ARKANSAS  
HIGH SCHOOLS

Numbering systems	Number of bands	Per cent
Odd & even through individual squads	30	42.9
Each squad as separate numeral	27	38.6
One through total enrollment	7	10.0
Two digit number indicates rank & file (develops into block formation)	1	1.4
Do not number	5	7.1

Table XII contains the intervals that are employed between file and rank members. Sixty inches was the most frequently used interval in the file and rank.

TABLE XII

INTERVALS THAT ARE EMPLOYED BETWEEN  
FILE AND RANK MEMBERS BY SEVENTY  
ARKANSAS HIGH SCHOOL  
MARCHING BANDS

Interval	FILE		RANK	
	Number	Per cent	Number	Per cent
22½ inches	2	2.9	1	1.4
30 inches	8	14.4	9	12.9
45 inches	2	2.9	9	12.9
60 inches	27	38.6	24	34.3
90 inches	7	10.0	2	2.9
120 inches	5	7.1	4	5.7
180 inches (five yards)	4	5.7	-	-
Varies	4	5.7	2	2.9
Did not answer	11	15.7	19	27.1

#### D. THE SHOW

Fifty-nine, or 84.3 per cent, of the directors who answered used a fanfare formation, while ten, or 14.3 per cent, did not. One, or 1.4 per cent, did not answer this question.

For the fanfare, thirty-three, or 47.1 per cent, of the directors used only the company front formation; four, or 5.7 per cent, used only the block formation, and twenty-six, or 37.1 per cent, used a combination of both. Seven, or 10 per cent, did not answer this question.

Forty-one, or 58.6 per cent, of the directors indicated that the fanfare formation was a permanent part of their show; twenty-one, or 30 per cent, said it was not. Eight, or 11.4 per cent, did not answer this question.

Nineteen, or 27.1 per cent, of the directors said that they used standard fanfare arrangements; seven, or 10 per cent, used excerpts from symphonic band music, and three, or 4.3 per cent, used commissioned arrangements. Two, or 2.9 per cent, used original arrangements, and thirty-three, or 47.1 per cent, used combinations of the above at times. Six, or 8.6 per cent, did not answer.

Forty-eight, or 68.6 per cent, of the directors indicated that they selected and used different fanfare music

during the marching season; fourteen, or 20 per cent, said that they did not, and eight, or 11.4 per cent, did not answer this question.

Twenty, or 28.6 per cent, of the directors indicated that musical phrasing was their main objective in developing a precision marching show; seventeen, or 24.3 per cent, said that maneuvers were their objective, and twenty-eight, or 40 per cent, stated that both were equal in importance. Five, or 7.1 per cent, did not answer this question.

Fifteen, or 21.4 per cent, of the directors indicated that the use of the yardline was the largest single help for students in executing maneuvers; one, or 1.4 per cent, said that listening for the drum major's whistle was the largest single help, and three, or 4.3 per cent, had their students execute maneuvers by the musical phrase. Fifty-one, or 72.9 per cent, used a combination of all three.

Fifty-two, or 74.3 per cent, of the directors indicated that they designed a special exit; sixteen, or 22.9 per cent, did not, and two, or 2.9 per cent, did not answer this question.

Thirty-six, or 51.4 per cent, of the directors indicated that they did not use the special exit throughout the marching season; seventeen, or 24.3 per cent, did use a special exit throughout the season, and seventeen, or 24.3 per cent, did not answer this question.

Thirty-eight, or 54.3 per cent, of the directors said they designed the exit to climax the show; twenty-four, or 34.3 per cent, did not climax the show with the exit, and eight, or 11.4 per cent, did not answer this question.

Twenty, or 28.6 per cent, of the directors said that they used a march for the exit; twelve, or 17.1 per cent, used their school fight song, and four, or 5.7 per cent, used a fanfare. Four, or 5.7 per cent, used excerpts from symphonic band music, and three, or 4.3 per cent, used special arrangements. Twenty-one, or 30 per cent, used all of these at times, and six, or 8.6 per cent, did not answer this question.

Fifty-two, or 74.3 per cent, of the directors used popular music on the field; thirteen, or 18.6 per cent, did not, and five, or 7.1 per cent, did not answer this question.

In answer to the question, "Is the marching band a vital part of music education?", forty-eight, or 68.6 per cent, answered in the affirmative; eighteen, or 25.7 per cent, responded in the negative, and four, or 5.7 per cent, did not answer this question. Of those who answered, five of the directors commented that the band was good for public relations.

#### E. MAJORETTES

A majority of sixty-four, or 91.4 per cent, of the directors used majorettes in their marching band; five, or 7.1 per cent, did not, and one, or 1.4 per cent, did not answer this question.

Nineteen, or 27.1 per cent, of the directors indicated that their majorettes marched in front of the band; three, or 4.3 per cent, used the majorettes as twirlers with the band, and eight, or 11.4 per cent, had them march within the band during its maneuvers. Thirty-three, or 47.1 per cent, used all of the above at times during the year, and seven, or 10 per cent, did not answer this question.

Thirty-one, or 44.3 per cent, of the directors indicated that their majorettes used a regular uniform; twenty-eight, or 40 per cent, used a special uniform, and eleven, or 15.7 per cent, said that they used a selection of different styles during the year.

Thirty-four, or 48.6 per cent, of the directors indicated that their majorettes were selected by the band director; thirty, or 42.9 per cent, indicated that majorettes were selected by visiting judges, and one, or 1.4 per cent, was selected by the girls and their mothers. Five, or 7.1 per cent, did not answer this question.

Fifty-five, or 78.6 per cent, of the directors required majorettes to be performers on an instrument; nine, or 12.9 per cent, did not have this requirement, and six, or 8.6 per cent, did not answer the question.

Requirements placed on majorettes by directors of Arkansas high school marching bands is presented in Table XIII.

TABLE XIII

REQUIREMENTS PLACED ON MAJORETTES  
BY DIRECTORS OF SEVENTY  
ARKANSAS HIGH SCHOOL  
MARCHING BANDS

Requirements	Number of directors	Per cent
Attend twirling camp	12	17.1
No requirements	7	10.0
Be a member of the band one year	4	5.7
C Average grades	3	4.3
Pass instrumental test	2	2.9
Be a member of the band two years	2	2.9
Must be in the upper three grades	2	2.9
Looks and ability	2	2.9
Size and weight	2	2.9
B average grades	1	1.4
Must qualify for Region band on an instrument	1	1.4
Must twirl	1	1.4
Did not answer	31	44.3

#### F. DRUM MAJOR

In answer to the question, "Is your drum major male or female?", a majority of thirty-nine, or 55.7 per cent, replied that they used a female drum major; thirty, or 42.9 per cent, used a male drum major, and one, or 1.4 per cent, did not answer this question.

In answer to the question, "Does the drum major have full command or is he/she used as a front?", forty-five, or 62.9 per cent, of the directors indicated that their drum majors have full command; three, or 4.3 per cent, said it depended upon the ability of the individual student, and twenty, or 28.6 per cent, used the drum major as a front. Three, or 4.3 per cent, did not answer the question.

Thirty-seven, or 52.9 per cent, indicated that the drum majors were selected by the band director; nineteen, or 27.1 per cent, said that they were selected by visiting judges, and eleven, or 15.7 per cent, said that they were selected by the band director and visiting judges. Three, or 4.3 per cent, indicated that the drum majors were selected by the band.

Fifty-six, or 80 per cent, of the directors indicated that they used only one drum major; twelve, or 17.1 per cent, used two, and two, or 2.9 per cent, did not answer the question.

### SUMMARY AND CONCLUSIONS

Summary. The purpose of this study was to determine the styles and techniques used by high school marching bands in the state of Arkansas. From one hundred questionnaires sent out, answers were received from seventy band directors actively engaged in Arkansas high schools. The information which they provided was reported in Chapter II. On the basis of this data, certain generalizations may be made about the status of the marching bands in these seventy Arkansas high schools in the school year 1967-68:

1. The average band enrollment was sixty-one members.
2. Over half of the directors used alternates.
3. Band enrollment indicated that the highest interest in band participation was during the sophomore year.
4. A majority of the marching bands began rehearsals prior to the beginning of school with the most frequent beginning time being two weeks before the first game.
5. Pre-school rehearsal schedule was two hours per day divided into one hour for rehearsing music and one hour for marching.
6. A majority of the bands marched every home game.
7. Half of the directors answering entered a marching contest.

8. Two weeks before marching contest was the preparation time used by most directors.

9. The majority of the directors indicated that they had adequate outside practice facilities.

10. Over half of the directors said that they required field marches to be memorized.

11. Over half of the directors used the right square countermarch.

12. Eight-to-five was the most frequently used step length.

13. The precision drill was the most frequently used half-time show with a combination of precision drill and pageantry being the next most frequently used.

14. The marching bands entered the field most often in a company front formation.

15. In block formation, over half of the directors indicated that their band marched with the brass instruments in front.

16. A majority of the directors answering placed the instrumentation in the marching band for a balanced sound.

17. A sixty inch interval between file and rank was the most popular spacing used.

18. Over half of the directors used a fanfare formation using standard fanfare arrangements.

19. The directors were divided in opinion between music and maneuvers as the important factor in constructing a half-time show.

20. A majority of the directors indicated that their bandsmen executed maneuvers on the marching field through the use of yardlines, drum major's whistle, and musical phrase.

21. Over half of the directors answering developed and used a special exit. Half of them used the exit as the climax to the show.

22. Over half of the band directors indicated that the marching band was a vital part of music education.

23. Ninety per cent of the marching bands used majorettes.

24. A majority of the directors required their majorettes to be performers on an instrument.

25. Over half of the directors indicated that their drum majors were female and that they assumed full command on the field.

26. A majority of the majorettes and drum majors, of the seventy schools involved, were selected by visiting judges.

Conclusions. The researcher recommends that a study be made to determine the reasons for and solutions to the problem concerning the loss of band students during the junior and senior years of high school.

The use of pre-school rehearsals in preparing for marching activities indicated that band directors feel a responsibility to their profession. Whether two weeks prior to the first football game was ample time for preparation cannot be determined, but did seem to be the most frequently used time. The researcher felt that the two hours per day during the two week preparation time as indicated by a large per cent of the directors, was a satisfactory arrangement.

Directors used considerable imagination in their inventive use of flash maneuvers, but little agreement exist as to what is being used consistently. The use of flash maneuvers on the marching field added to the visual appeal and enjoyment of the audience.

Outdoor practice facilities were adequate according to the directors answering. Public school officials were aware of the need and purpose of a marching band and were contributing to their development through providing adequate facilities.

A trend toward more complex half-time shows was evidenced during this study. Although half of the directors participated in a marching contest, the remaining half used

marching fundamentals characteristic to those used in a contest situation. The influence of those participating in contest was affecting the marching standards of the state and could lead to greater participation in marching contest in the future.

A large percentage of the directors felt that the marching band was vital to music education. The researcher felt that training in marching provides incentive to study music and participate in band activities, and gave the student an opportunity to further his musical culture. Those directors who felt that the marching band is not vital should re-evaluate their position as music educators in the public schools.

A few of the directors indicated by their responses a weakness in their awareness of teaching techniques and show construction. The obligation of a band director should be to develop a knowledge of the activities of the public school band so that he may better instruct his students in all phases of the band program.

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APPENDIX A

## APPENDIX A INTERVIEW QUESTIONS

### INTRODUCTION

#### 1. Your education

What kind of education did you receive? What was your major? Did you attend college or university? Did you receive any grants or scholarships? Did you work part-time or full-time while in school? Did you receive any awards or recognition during your time in school?

For two years I served as a teaching assistant at the University Marketing Department, where I helped students design their marketing plans by acting as liaison between the Marketing Department and the students.

#### APPENDIX A

#### 2. Your first job

What was your first job after graduation? What was your job title? What were your responsibilities? What was your salary?

I have never held a paid job after graduation, but I have had several internships and volunteer positions.

One of my first internships was with the Marketing Department at the University of Michigan, where I worked on various projects related to marketing research.

Another internship was with the Marketing Department at the University of Michigan, where I worked on various projects related to marketing research.

One of my first internships was with the Marketing Department at the University of Michigan, where I worked on various projects related to marketing research.

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LETTER TO THE DIRECTORS

April 10, 1968

Dear Band Director:

The rapidly advancing interest shown by high school band directors and students involved with their marching programs has stimulated a study through a thesis entitled: "A Study of Marching Techniques Currently Used by Arkansas High School Bands." Enclosed you will find a questionnaire concerning this evaluation. The questionnaire deals with marching techniques and styles being used presently.

For two years I served as Drum Major of the Ouachita Baptist University Marching Band and as assistant to Mr. Marvin Lawson during the marching season. At the present I am serving as interim band director of the Edwardsville Junior High School, Edwardsville, Illinois.

With the return of this questionnaire and the completion of my thesis I will receive the Master of Arts Degree in Instrumental Music.

Please answer all questions pertaining to your program and return to me in the self-addressed, stamped envelope as soon as possible.

Thank you for your time and trouble in completing the enclosed questionnaire.

Sincerely,

Doyle G. Combs

## APPENDIX B

## QUESTIONNAIRE

INSTRUCTIONS. This questionnaire contains both open and closed form. With the open form questions: Fill blanks with YES or NO, or with a brief answer. With the closed form: Circle your answer containing (a), (b), (c), etc.

Questions refer to Marching Band year 1967-68.

### A. THE BAND

1. What is the present enrollment of your marching band?
2. Of these, how many do you march? \_\_\_\_\_
3. Do you use the others as alternates? \_\_\_\_\_
4. What grade levels are included? \_\_\_\_\_
5. Estimate a percentage in each grade. \_\_\_\_\_
6. When do you begin pre-school rehearsals? \_\_\_\_\_  
How many hours per day? \_\_\_\_\_ Hours played \_\_\_\_\_  
Hours marching \_\_\_\_\_
7. How many rehearsals do you have per week during regular school? \_\_\_\_\_ What is the length of the class period? \_\_\_\_\_
8. Do you march every home game? \_\_\_\_\_
9. On the average, how many out of town football games will your band attend? \_\_\_\_\_
10. Do you prepare a different show each game? \_\_\_\_\_
11. Do you take part in parade activities? \_\_\_\_\_  
(a) Local  
(b) Within the state  
(c) Outside of state  
(d) All three
12. Do you attend at least one marching contest during the marching season? \_\_\_\_\_ If yes, does this help motivate interest and morale? \_\_\_\_\_
13. How many weeks in advance of the contest do you begin preparing the show? \_\_\_\_\_
14. Do you publicly perform the contest show at least once before contest? \_\_\_\_\_
15. Do you have adequate outside practice facilities? \_\_\_\_\_
16. Do you require your band to memorize marches used on the field? \_\_\_\_\_

## B. TECHNIQUES

1. Do you use military facing movements? \_\_\_\_\_
2. Do you use original facing movements? Original meaning: designed for extra flash. \_\_\_\_\_
3. List flash maneuvers used by your band.

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4. Do you use diagonal movements on the field? \_\_\_\_\_
5. In block formation which Counter March do you prefer?
  - (a) Square (Right or Left)
  - (b) Circular
  - (c) Both
  - (d) Other
6. Do you march
  - (a) 6 steps to 5 yards
  - (b) 8 steps to 5 yards
  - (c) Both
7. Does your band step off on the Right or Left foot? \_\_\_\_\_
8. Do you march heel or toe on the yardline? \_\_\_\_\_

## C. MARCHING

1. What type marching show do you use for half-time shows?
  - (a) Precision drill
  - (b) Pageantry
  - (c) Variety
  - (d) Combination of any of the above
2. Do you enter the marching field in
  - (a) Block formation
  - (b) Company front formation
  - (c) Both
  - (d) Other
3. In block formation do you march
  - (a) Brass in front
  - (b) Woodwinds in front
  - (c) Other
4. In company front formation do you march
  - (a) Brass in middle, woodwinds on end
  - (b) Woodwinds in middle, brass on ends
  - (c) Brass and woodwinds on two separate company fronts
  - (d) Instrumentation mixed
  - (e) Other

5. In block formation how is your band numbered?  
 (a) Odd & even through individual rank  
 (b) Each rank as separate numeral  
 (c) One through total enrollment  
 (d) Other \_\_\_\_\_  
 (e) Do not number
6. In company front formation how is your band numbered?  
 (a) Odd & even through individual squads  
 (b) Each squad as separate numeral  
 (c) One through total enrollment  
 (d) Do not number
7. In block, or company front formation, is the instrumentation placed for emphasis on  
 (a) Balanced sound  
 (b) Formation and maneuvers  
 (c) Like instruments  
 (d) Other \_\_\_\_\_
8. What interval is employed in your drills? Between FILE members \_\_\_\_\_ SQUAD members \_\_\_\_\_
9. Briefly explain how intervals are taught. \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

## D. THE SHOW

1. Do you use a fanfare formation? \_\_\_\_\_
2. What type formation is it?  
 (a) block  
 (b) Company front  
 (c) Combination of both
3. Is this a permanent part of every show? \_\_\_\_\_
4. What type fanfare music do you use?  
 (a) Standard fanfare arrangements (March Size)  
 (b) Excerpts from Symphonic Band music  
 (c) Commissioned arrangements  
 (d) Original arrangements  
 (e) Any combination of above
5. Do you change the fanfare music throughout the marching season? \_\_\_\_\_
6. Is your precision marching show developed with the music in mind or the maneuvers as main objective? \_\_\_\_\_
7. How do your students execute formations or maneuvers?  
 (a) By yardlines  
 (b) Drum Major's whistle  
 (c) By musical phrase  
 (d) Any combination of above  
 (e) Other \_\_\_\_\_

Thank you for your time and cooperation in this survey.

Very truly yours,  
 [Signature]

8. Do you design a special exit? \_\_\_\_\_ If yes, do you use this same exit throughout the marching season? \_\_\_\_\_
9. Are your exits designed as the climax of the show? \_\_\_\_\_

---

10. What type music is used in the exit?
  - (a) March
  - (b) Fanfare
  - (c) Excerpts from Symphonic Band music
  - (d) Special arrangements
  - (e) Combination of above \_\_\_\_\_
  - (f) Other \_\_\_\_\_

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11. Do you use Pop Music for your marching band? \_\_\_\_\_
12. Do you consider the marching band a vital part of music education? \_\_\_\_\_

#### E. MAJORETTES

1. Do you use majorettes? \_\_\_\_\_
2. Do they march
  - (a) In front of the band
  - (b) As twirlers with the band
  - (c) Within the band maneuvers
  - (d) Other than above \_\_\_\_\_

---

3. Indicate type uniform used
  - (a) Regular majorette uniform
  - (b) Special uniform
  - (c) Different combinations
  - (d) Other \_\_\_\_\_

---

4. Are they selected by
  - (a) You
  - (b) Visiting judges
  - (c) Other \_\_\_\_\_

---

5. Is it a requirement of your majorettes that they also be performers on an instrument? \_\_\_\_\_
6. Any other restrictions you place on majorette requirement? \_\_\_\_\_

#### F. DRUM MAJOR

1. Is your present drum major male or female? \_\_\_\_\_
2. Does your drum major have full command or is he/she used as a front? \_\_\_\_\_

---

3. Are they selected by
  - (a) You
  - (b) Visiting judges
  - (c) The band
  - (d) Other \_\_\_\_\_

---

4. Do you use more than one drum major? \_\_\_\_\_

THANK YOU for your time and trouble in completing this questionnaire.

## SCHOOLS AND DIRECTORIES THAT PROVIDED ANSWERS TO THE QUESTIONNAIRE

SCHOOL	ADDRESS	TELEPHONE
Broadway Senior High	1000 Broadway	323-1212
Covington Senior High (Crestwood)	1000 Covington	323-1212
Franklin Senior High	Franklin High	323-1212
Hillside Senior High	Hillside High	323-1212
Clinton Senior High	Clinton High	323-1212
Berryville Senior High	Al. Berryville	323-1212
Concordia Senior High	Concordia High	323-1212
Glendale Senior High	Glendale High	323-1212
Markley Senior High	Markley High	323-1212
Garden Senior High	Garden High	323-1212
Verlaire Senior High	Verlaire High	323-1212
Central High School (Little Rock)	Central High	323-1212
Arkansas State University	Arkansas State	323-1212
University of Arkansas	University of Arkansas	323-1212
University of Central Arkansas	University of Central Arkansas	323-1212
Arkansas Air Guard Base	Arkansas Air Guard Base	323-1212
Arkansas High School	Arkansas High	323-1212
Concord High School	Concord High	323-1212
Concord Senior High	Concord Senior High	323-1212
Madeline Senior High	Madeline High	323-1212
Mullen Senior High	Mullen High	323-1212

## APPENDIX C

## SCHOOLS AND DIRECTORS THAT RESPONDED

## TO THE QUESTIONNAIRE

<u>SCHOOL</u>	<u>DIRECTOR</u>	<u>ENROLLMENT</u>
Arkadelphia Senior High	Bill Clark	406
Arkansas Senior High (Texarkana)	Ralph Atkinson	891
Ashdown Senior High	Robert Ragan	185
Atkins Senior High	Mike Colts	157
Benton Senior High	George Sisco	690
Berryville Senior High	Al Runnels	210
Blytheville Senior High	Bob Lipscomb	690
Booneville Senior High	Neil Guthrie	482
Brinkley Senior High	Jon Barbarotto	241
Camden Senior High	C. Bonner Ruff	288
Carlisle Senior High	Ray Vardaman	195
Central High School (Little Rock)	Robert Fletcher	2,078
Central Senior High (Helena)	Stan Balch	651
Clarksville Senior High	Roy Horne	244
Conway Senior High	Russ Langston	585
Corning High School	Richard Lloyd	249
Crossett Senior High	J. P. Crumpler	451
Dardanelle Senior High	Dale Martin	196
DeQueen Senior High	Joel Duskin	239

<u>SCHOOL</u>	<u>DIRECTOR</u>	<u>ENROLLMENT</u>
Dollarway Senior High (Pine Bluff)	Perry Hope	307
El Dorado Senior High	Bob Hooper	1,123
Fairview Senior High	Robin Nix	328
Fayetteville Senior High	Don Wright	1,077
Fordyce Senior High	John Prothro	200
Forrest City Senior High	John Henley III	647
Fuller Senior High (Little Rock)	Neil Teeter	346
Gosnell Senior High (Blytheville)	Dan Goodwin	180
Greenwood Senior High	W. E. Hendricks	248
Gurdon Senior High	Wanda Brown	168
Hall Senior High (Little Rock)	Merel Boyce	1,467
Hampton Senior High	Gail Russell	197
Harrisburg Senior High	Clyde Ford	352
Harrison Senior High (Blytheville)	Cecil Brown	326
Hazen Senior High	Jerry Davis	117
Heber Springs Senior High	Bill Simmons	131
Hope Senior High	Richard Keyton	398
Huntsville Senior High	Larry Bohanan	351
Jacksonville Senior High	Jim Wooley	749
Jonesboro Senior High	Al Poston	982
Lakeside Senior High	Robert Shirley	240

<u>SCHOOL</u>	<u>DIRECTOR</u>	<u>ENROLLMENT</u>
Lonoke Senior High	Jim Greer	208
McGehee Senior High	Irby Martin	204
Magnolia Senior High	Eddie Epperson	488
Marianna Senior High	Wayne Wilson	333
Mena Senior High	Paul Gray	
Monticello Senior High	Margaret Nabors	244
Mountain Home Senior High	Bob Nelson	370
Newport Senior High	Harvey Haley	432
Northside Senior High (Fort Smith)	Wm. Shaver III	1,683
Osceola Senior High	Bobby Power	249
Paragould Senior High	Don Jones	320
Paris Senior High	Joe Phelps	255
Piggott Senior High	Edward C. White	262
Pine Bluff Senior High	Wayne Childers	1,257
Pocahontas Senior High	Ellis Melton	332
Rogers Senior High	Joe Boyd	579
Russellville Senior High	H. L. Shepherd	582
Searcy Senior High	Jan Shaw	506
Sheridan Senior High	Hal Cooper	364
Smackover Senior High	Clyde Snider	241
Southside Senior High (Fort Smith)	Stan Cate	893
Springdale Senior High	Stan Finck	987

<u>SCHOOL</u>	<u>DIRECTOR</u>	<u>ENROLLMENT</u>
Stamps Senior High	Ron Allen	122
Star City Senior High	Bob Esterline	216
Trumann Senior High	Jim Cochran	407
Waldron Senior High	Gaylon Taylor	272
Walnut Ridge Senior High	Arlin Jones, Jr.	259
Warren Senior High	Curry Martin	302
West Memphis Senior High	Dan Woodward	591
Wynne Senior High	Lamar Cole	407

The Division of Secondary Education

Quality Education for Every Child

A SURVEY OF STYLES AND TECHNIQUES USED BY  
ARKANSAS HIGH SCHOOL MARCHING BANDS

IN 1967-68

Music Education, Faculty

and Department

purpose of

information used by band directors

in Arkansas.

An Abstract of a Thesis

The SOURCE of information

Presented to

the Division of Graduate Studies

Ouachita Baptist University

and the faculty of the Ouachita Baptist University

letter to the Director \_\_\_\_\_

and presented to the \_\_\_\_\_

and the faculty of the \_\_\_\_\_

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Music Education

and the faculty of the \_\_\_\_\_

and the faculty of the \_\_\_\_\_

by

Doyle Glenn Combs

August 1968

## AN ABSTRACT OF A THESIS

Combs, Doyle Glenn, A Survey of Styles And Techniques Used by Arkansas High School Marching Bands. Master of Arts in Music Education, August, 1968, 54 pp., Bibliography, Appendices.

The purpose of this study was to determine styles and techniques used by high school marching bands in the state of Arkansas.

The source of data was a questionnaire sent to one hundred directors of Arkansas high school marching bands, of whom seventy responded.

The study is organized into a statement of the information sought, the information, summary and conclusions, letter to the directors, questionnaire, schools and directors that responded to the questionnaire, and the abstract.

The investigation revealed that the majority of the Arkansas high school marching bands participated in local, civic, and regional activities. It also revealed that Arkansas band directors are specialized teachers who are educated to the value of marching bands and public relations. The large variety of marching styles and techniques used indicated a progressive and competitive spirit.