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FIVE YEAR BAND PROGRAM FOR
VANDERBILT SCHOOL

THESIS

Presented to the Graduate Council of the North
Texas State Teachers College in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

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CHAPTER I

INTRODUCTION

Purpose

The public school of Vanderbilt, Texas is in the process of building a band. The steady growth of the band will depend upon a long-range planning program. It is the band director's aim to set up such a long-range plan to cover the five years from the 1947 school year and including the 1952 school year. The following chapters will cover most of the phases of the band's work, and that of the director's work, and his relation to the band and the community.

The School Plant and Facilities

The school is a complete twelve year system, and all grades are housed in the main building. The elementary grades are located in one wing of the building, while the high school is in the other wing. The main building has, in addition to the regular classrooms, a science and physics room, a home economics department, a typing room, and a small auditorium, which is used as a study hall and library. The building also has offices for the superintendent, principal, and nurse. Other buildings of the school system are: a gymnasium-auditorium, agriculture building, bus shed, and several duplex apartment houses for the faculty. Plans have

been made for the construction of a home economics cottage and a dormitory for single women teachers to begin in the near future. The gymnasium-auditorium building has in the basement the music department, cafeteria and kitchen, and boys' and girls' dressing rooms.

The elementary enrollment for the year 1947-1948 was 257; the high school enrollment was 86. The estimated elementary enrollment for 1948-1949 is 280, while 110 is expected in high school.

The music department is housed in the auditorium building in a band rehearsal room, a music classroom, a storage room, and an office. The rehearsal room is 66 ft. by 33 ft. in size, and has an acoustically treated ceiling. The room has four columns down the center, which present a slight problem in setting up the band for rehearsal. The music classroom is 33 ft. by 24 ft. in size. It has one column in the center, but does not affect the set-up in the classroom. The storage room is 17 ft. by 13 ft. in size. Three shelves, running lengthwise of the room, are 3 ft. wide. A rod for hanging up uniforms is on the opposite side of the room. The storage room has adequate storage space for all the band equipment. The music department office is 17 ft. by 11 ft. in size. In the office is a desk, a steel filing cabinet, and a record cabinet. The ceiling throughout the music department is 8 ft. high.

Resources of School--Talent and Financial

The band has a limited number of students to select from, since the high school has less than one hundred enrolled. Students in the seventh and eighth grades are permitted in the first band. For the year 1947-1948 the band had thirty-two performing members, and three majorettes were used when marching. For the coming year, 1948-1949, there will be approximately forty-two in the band, and the drum major and three majorettes are playing members of the band.

The students in the school come from families of several vocations, and also represent several different nationalities. Most of the families, however, work in the oil field, or are engaged in agriculture. The school population is made up of approximately one-fourth Latin Americans; of the remaining three-fourths, many national strains are represented, particularly Czechoslovakian descendents. The students show an average musical talent found in any average high school. A few show an above average musical talent.

The school furnishes nearly all instruments used in the band. The instruments the school owns are: 13 B^b clarinets, 1 E^b alto clarinet, 2 E^b alto saxophones, 2 B^b tenor saxophones, 2 E^b baritone saxophones, 7 cornets, 3 trumpets, 3 mellophones, 1 French horn, 3 trombones, 2 baritones, 1 E^b sousaphone, 1 BB^b sousaphone, 1 bass drum, 3 snare drums, and 1 pair of cymbals.

The school has not set a definite budget for the band. The band director is instructed to order all music and other supplies needed, and for a large order, such as purchases of several instruments, to get the approval of the Board of Education. Actually, the director may get almost any supplies or instruments needed.

Sources of Data

The data for this study were obtained from magazines, books, sample scores from several music publishers, visits to music stores, interviews with outstanding music educators, and from personal presentation in the school where the writer has taught.

Plan

The plan of this work is to outline a sound, long-range program for the band of Vanderbilt School. Chapter I sets forth the purpose of the work, a brief description of the school plant and its facilities, the students and resources of the school, and the sources of data. Chapter II suggests some objectives toward which the band will work. Chapter III deals with recruiting the beginning students and factors on their selection of an instrument. Chapter IV considers a public relations program for the band director with the administration and faculty, band members, and community. Chapter V describes good rehearsal procedures. Chapter VI contains a comprehensive list of music that is suggested

for the band to use for the period of this study. Chapter VII consists of basic marching fundamentals which every band should know.

CHAPTER II

OBJECTIVES

There are several objectives of the band program in the Vanderbilt School, both musical and non-musical. The non-musical objectives will be discussed first.

Participation in band is a good social experience. Players learn to associate with each other, and to cooperate with each other. They learn to be part of the group; they learn to subordinate their wills to the common will of the group. This can become valuable experience to a player because he learns that by cooperation can the group advance. Players of the different instruments can learn that they can not play the leading part all the time, but at the proper time.

One important objective of the band program is to teach citizenship and good behavior habits to the individual players. Principles of good citizenship can be practiced during the rehearsal, and in coming into and going from rehearsal. A good attitude on the part of the players is also a part of citizenship. A band organization, with active officers, affords an excellent opportunity to practice the democratic form of government the players learned in their academic work.

Another important objective of the band program is to present a favorable impression of the school to other schools and communities when the band is away on a trip. The band represents the school, and any misconduct from one of the members immediately reflects upon the school. Especially on contest trips have bands in the past given a bad impression of the school. For some band members, the only thing they can talk about for months after a contest is how much fun they had tearing up the hotel they stayed in. A good band gives the school a good reputation. The band director can use this feature to build pride and school spirit, not only among the band members, but among the general student body as well.

Another objective of the band is to be of service to the school and community. The band can be of service by playing for school affairs, and community affairs when asked. The band can furnish music for virtually every school affair.

CHAPTER III

BEGINNING INSTRUMENTAL CLASSES

Recruiting

There must be some means of creating interest among students so that they will want to learn to play an instrument. The mere giving of concerts and other usual public performances of the band will not always be sufficient to arouse interest in the student body to provide an adequate beginning class. There must be some other means.

So far recruiting beginners has been no problem in the Vanderbilt School. However, the problem of recruiting may be encountered in the future. So a few of the methods may be set forth here.

If a good public relations program is used, the band director can use it to good advantage. Included in the public relations program are the students who are already in the band classes. A few public appearances of the classes, as well as the "first" band, will help create interest among the students. There is a certain amount of "glamour" in belonging to the band. The writer believes that this aspect can be used advantageously, but it should never be allowed to become prominent over musical and other values. The newspapers and especially the school paper should be used in

helping create interest among students. Articles giving need of beginners on certain instruments can appear in the newspapers. Articles giving values the student derives from playing in a musical organization can be published. If the band is kept sufficiently active, and the public is kept informed about those activities, some students will become interested enough to want to learn to play an instrument also. The printed article in a newspaper has a psychological effect on the reader, so use the newspapers properly! Do not abuse that outlet of information concerning the band.

Another means of creating interest in students is to demonstrate the various instruments. These demonstrations can be made on a concert, on an assembly program, and in various classrooms where beginners will be enrolled. These demonstrations will be given particularly the last two months of school, and can be given even in the lower grades of elementary school. The best player on each instrument should generally be chosen to play on the instrument during the demonstration. The band director should usually do the talking during a demonstration; however, in the classrooms, the band president may present the demonstration, under the supervision of the band director. If beginners are needed on particular instruments, those can be stressed most in the demonstrations.

Another method of creating interest is giving a "musical talent" test. Several of these tests are available. The

writer is not recommending any particular one. These tests can be given to large groups at once, and in a short time. Most of them are designed to be used largely as a means for selling instruments. In this way the test is to be followed by a letter to the parents in regards to the student's musical talent, and giving a certain time when the instrument representative can be met and where. However, the band director may give the tests as a means of creating interest, especially for those students making the higher grades. The band director must use them cautiously as a mere indication of the student's ability. Such tests are not to be used as a conclusive indication of the student's ability.

Placement on Correct Instrument

There are certain physical qualifications desired for the student for any instrument. The physical qualifications of a student for a particular instrument will not necessarily assure him success on that instrument. And it must also be said here that a student with undesirable physical qualifications can overcome his difficulties by his will to learn, and by proper instruction and practice on his instrument.

The physical qualifications deemed desirable for the various instruments are:

1. Clarinet and Saxophone. No special mouth formation is necessary for these instruments. It is extremely fortunate that the clarinet, the instrument which is the very foundation of the band, requires no special physical traits. Thus the average child can be started safely on the clarinet with the assurance that he will

attain at least average proficiency. By starting a majority of woodwind recruits on B^b clarinet, students obtain a fundamental knowledge of reed instrument playing which can be transferred later to alto and bass clarinet, oboe, bassoon, saxophone, flute, piccolo, or English horn.

2. Flute and piccolo. Players of these instruments need lips that are not too large, and lips that are free from chapping. Furthermore, the lips should be firm and be devoid of dips and recessions. While strong lungs are desirable they are not absolutely necessary, since efficiency in breathing will develop lung power. Usually a good whistler finds it easy to produce tones on the flute and piccolo.

3. Oboe and English Horn. It is not advisable to start a pupil on a double reed instrument unless he has had previous experience on a single reed instrument. Players of the oboe need lips that can be curled well under the reed, and teeth that are even and not too long. The pupil should be exceptionally sensitive to pitch, and should possess the trait of perseverance.

4. Bassoon. In addition to the requirements stated above for the oboe, bassoon candidates need long fingers. Pupils on oboe, bassoon, and horn should possess a natural liking for chamber music.

5. Cornet. While the physical requirements for this instrument are more rigid than for the clarinet, they are not too strict to eliminate the average child. The cornet player ought to have lips that are not too heavy, particularly the upper lip; also he ought to have medium-sized teeth. The lower jaw should not recede or protrude too much, and should not be too pointed.

The cornet, alto and baritone are members of the brasshorn family on which to start beginners in the fifth grade. They are the foundation of the brass recruiting program. From the cornet, baritone, or alto, pupils can be transferred later to French horn, tuba, or other brass instruments.

6. Trombone, Baritone, and Tuba. Outstanding players of these instruments are usually at least of normal size. Lips should have average thickness, and teeth should not be too short. Pupils with very thin lips usually have difficulty in developing a full tone on the larger cup mouthpieces. A slightly receding lower jaw is advantageous.

7. French Horn. This instrument requires a discriminating ear and a sensitive lip because it makes more use of the upper partials of the harmonic series which are more difficult to attain. The player needs lips and teeth of average size. Very thin and small lips are a decided handicap. The lower jaw can be set

back somewhat without detriment to tone or technic. The French horn is a difficult instrument to master and requires more than average talent and perseverance. Previous experience on another brass instrument may prove helpful to the beginner on the horn.

8. Percussion. Every member of this section should be able to play every percussion instrument. The snare drum is fundamental; therefore it is well to start many pupils on this instrument in the 3rd, 4th, and 5th grades. Practice pads are recommended for beginning instruction. The prime requisite of a percussion player is an excellent sense of rhythm. Those with too slow a muscular reaction should be encouraged to transfer to a wind instrument. The student who has real ability for the percussion instruments will advance rapidly and will need very little encouragement to continue.¹

In addition to the physical qualifications desired in a student, there are at least three other matters to be considered when placing the student on an instrument. First of all we must take into consideration the student's desires. His desires are likely influenced by his parents, and the instruments most often demonstrated in the band director's demonstrations. If the band needs certain instruments, the director can stress and make prominent those instruments. Parents can influence the student's desires by having some instrument in the family. The second consideration is the temperament of the student. If the student is a good leader in other activities, he will possibly be suited to leading instruments such as cornet, clarinet, oboe, and other instruments of like importance. Rough and boisterous students may like the trombone. Highly talented students may be suited to the "odd"

¹G. R. Prescott and L. W. Chidester, Getting Results with School Bands, pp. 34-35.

instruments, like oboe, bassoon, flute, etc., so that their talents may be readily recognized. The third consideration is the financial condition of the student's family. However, usually if a student is interested enough in getting an instrument the family will make sacrifices to obtain an instrument. Most instruments can be purchased on liberal time payments. Vanderbilt School owns enough instruments to provide an opportunity for nearly every one who wants a chance to learn to play an instrument.

Music Used in Beginner's Classes

For the year 1947-1948 the Victor Method, book I, was used for the beginner's classes. This book was used principally for the first semester, and early in the second semester was supplemented by the Jenkins Junior Gem Band Book. The latter material was used during the second semester as the principal material, with the Victor Method largely for warm-up exercises for the rehearsal.

Beginning with the fall of 1948 the writer plans to use the Boosey and Hawkes Band Method, by Joseph E. Skornicka and Joseph Bergeim. This is a class method book, but the first few exercises in the book are for sections only. The method has a complete conductor's score. The print is larger than usual, making the notes easier to see. There are enough interesting and familiar melodies, and it presents a variety of technical skill. Each book has an explanation of the

correct method of producing tones on the instrument, and an adequate fingering chart for the instrument. Also included in each book is a page of the common musical terms which every player should learn.

Band Director's Schedule

For the school year 1947-1948 the band director's schedule was as follows: 8:30--in the office for early conferences before classes begin; 8:40-9:30--off period; 9:30-10:20--beginner's class; 10:20-11:10--beginner's class; 11:10-12:00--individual instrumental instruction; 12:00-12:50--noon hour; 12:50-1:40--off period; 1:40-2:30--high school study hall; 2:30-3:20--"first" band rehearsal.

The writer would like to recommend that the period for band rehearsal be changed from the last period in the day to a period just before the noon period, or even the third period (10:20-11:10). A period in the morning is more desirable for several reasons. First, the students are more eager to work in the morning. The last period in the day offers too many distractions, especially since the athletic activities are held the same period. Since busses take home most of the student body, nearly always the last period classes are cut short because the students are preparing to go home. The band members must go back to the main building from the rehearsal room, which necessarily requires additional time. Those wasted minutes could profitably be used in rehearsal

each day. If the rehearsal were held in the morning, the students would be more mentally alert. Perhaps there would be fewer students absent, if the rehearsals were held in the morning instead of the afternoon. Too often the last period class can be dismissed or cut short without any other period being altered.

CHAPTER IV

PUBLIC RELATIONS

The band director has a job of public relations with the five following community groups; namely, (1) the school administration, (2) the teachers, (3) the students, (4) the parents, and (5) the general citizenship.¹ The five groups will be discussed in the next few paragraphs.

The school administration must be kept informed of all plans of the band. The administration must be consulted with and must approve all public performances. The band director must work with and secure the backing of the administration. The band director must present sound music education principles to the superintendent, and practice them. If the director's relations with the administration are poor, he will largely fail in his public relations with the other four groups. All band appearances should be scheduled through the principal's or superintendent's office. Anyone desiring the band should first go to the administration, and then the band director should be consulted.

Public relations with the rest of the teachers on the faculty is largely a matter of friendly cooperation with

¹F. E. Wentz, "Public Relations of High School Band Directors, The Southwestern Musician, (June, 1948), p. 22.

them. The band director should know their names and what positions they hold. He should show an interest in their work, and always be willing to cooperate with them. He should be willing to excuse a few of his band students occasionally for special reasons in return for getting a few students occasionally for special rehearsals. The band director should keep the teachers informed of his program and plans, and should also try to keep himself informed of the work of the rest of the school.

The band director's public relations with the student body may be divided into two separate categories. One is the students enrolled in the band program, whether in beginner's classes or the "first" band. Those students under the band director's daily instruction are most vitally influenced by him. The band director must keep in mind the objectives stated in another chapter. The director's public relations with those students will come in daily contact with them, and will not need any extra work on his part. The music students can check the bulletin board each day for the latest information. The students are also urged to place on the bulletin board items of interest to themselves that they have found. The director's public relations with the remainder of the student body can be accomplished through the school paper, the local newspaper, announcements made through the school's inter-communication system, and assembly programs. Band concerts show the student body what the band is doing, as

well as the parents and general citizenship. Band appearances at football games greatly aid the feeling for "school spirit." March music played well has a psychological effect on the student body and almost automatically creates a feeling of pride for the school.

The fourth group, the parents, refers to the parents who have children in school. This group can be further divided into those parents with children in the band work and those parents of children not in band work. The public relations plan for parents of band children will largely be taken care of by those children. For those other parents, however, the local newspaper will be the main outlet. The band, in its concerts, can reach the entire public, as well as the student body. Each concert, in a measure, should be helping to raise the musical standard of the community. The director must build his concert program carefully, and present good music.

The general citizenship will be reached principally by the newspaper. Since they do not have children in school, most of their information about the school will likely come from two places--the newspaper and from their neighbors and friends. The newspaper should be a reliable source, while information from neighbors is not always reliable. For events such as band concerts, posters should be made and placed throughout the town and community.

The band director should not miss any opportunity to

further his public relations program.

Moreover, as a result of this study, it seems axiomatic that a sound public relations program, as related to the band director, is a positive community need. The training and direction of a good band is recognized artistic attainment. The administration of such an organization, in terms of satisfying school and community relationships, more and more demands skilled leadership ability beyond and in excess of the mere quality of musicianship. If the band director is to succeed in this respect, he must learn to study people by social groups and by individuals.²

²Ibid.

CHAPTER V

REHEARSAL PROCEDURES

Bands have rehearsed in basements, boiler rooms, attics, stages, classrooms with the desks secured permanently to the floor, gymnasiums, and even in one end of a gymnasium while a basketball practice was being held in the other end. Although good bands have occasionally developed under the most adverse conditions for rehearsals, this is an exception. Good physical properties and a comfortable room contribute materially to good rehearsals. There are three reasons why the latter is true: 1. a comfortable room with controlled temperature will psychologically induce the players to do their best; 2. a room with good acoustics will permit players to hear each other so that they can play in tune; 3. from a health standpoint, the players' health will be safeguarded.

Some minimum requirements are needed for a good rehearsal room. The first consideration is adequate floor space (risers or flat surface) to accommodate the school's largest organization without crowding. The room should also be large enough to accommodate various items of equipment, and allow for resonance. A high ceiling is best for better resonance. There should be ample light for good vision, but not produce a glare from the music. Indirect lighting may

be used successfully. The temperature of the room is the greatest factor in the comfort and efficiency of the players. The temperature should be kept constant from 68° to 72° Fahrenheit. There should be sufficient straight-back chairs and adjustable music stands as part of the permanent equipment of the room. The director should have a podium.

A music library and a music cabinet is also needed. Some directors prefer to have a portable music cabinet that can be wheeled into the rehearsal room before each rehearsal so the players can get their music as they go to their seats. Space, or an office, should be provided for the director. A desk in an enclosed space in the rehearsal room may be adequate. Storage space should also be provided for storage of instruments, both privately owned and school owned, and storage space for the band uniforms.

Besides the minimum physical aspects of the room, the placing of some charts, pictures, and quotations may be helpful. Tuning and fingering charts will be very useful. The director will be wise to put on one of the walls a copy of the "Ten Commandments" of music.¹

Before each rehearsal, the director should see to it that the band set-up is properly made. The chairs should be in place, and the stands properly adjusted. The director

¹M. H. Hindsley, School Band and Orchestra Administration, p. 80.

should furnish a seating plan to the people making the set-up. Some directors prefer to have the exact number of chairs, so that the roll may be easily taken by noting the empty chairs. There should be a blackboard in front of the band, with a list of each number to be played. The set-up should be complete, so that when the band members arrive they can go directly to their seats and be ready for the rehearsal to begin.

Different directors have different methods of passing out music. One way, which has been used in this school, is to have the persons making the set-up place the folio on each stand before the rehearsal. One way of handling the music for sight-reading is to put enough numbers in separate folios to last a week, and pass the folios out each day. The band members are not to open them until told to do so by the director.

The director should make plans for each rehearsal. Much time will be saved by writing on the blackboard the numbers to be played that day. The players should be taught to look at the blackboard when they first sit down and arrange their music accordingly. Then when one number is finished, the player can put it aside and the next number is ready.

A planned rehearsal, especially written, will save the director from several embarrassing moments sometimes. Especially is this a good policy for an inexperienced director. However, the director should know his group well enough to

know when some last-minute changes are in order. The director must also know the scores thoroughly. He should know what effects he wants, and how the music should sound even before he steps up on the podium. He cannot be of full benefit to the band when he has to keep his eyes glued to the score. The director should make the players conscious of playing music, not merely notes.

There are varying opinions and methods of conducting the rehearsal proper, but everyone agrees that one of the prime essentials of a rehearsal is attention. From the time the players enter the rehearsal room until they leave, the director should have the complete attention of everyone. All the sounds or noise they make should be under the supervision of the director. He should especially make and enforce the rule that no one plays between numbers. A director should be consistent and rigid in his maintenance of attention. "He should never be 'fairly rigid,' but should be 'rigidly fair.'"²

Directors have different opinions regarding the warm-up. However, most agree that all noise produced by the players should be under the direction of the director. Some directors maintain that, while the warm-up is entirely essential, the players will not properly warm-up if left to their own

²V. J. Grabel, "More Practical Hints for Band and Orchestral Rehearsals," Etude, LV (July, 1936), 421.

devices. No playing or practicing should be allowed until the director takes over. There are two reasons for this: 1. A great number of players will not warm up properly, and they will only add to a general rumble of noise and confusion. All players are urged to get some practice at home before coming to school each morning. 2. The confusion caused by the general blowing before a rehearsal starts is certainly not conducive to an orderly rehearsal.³

On the other hand, Righter is in favor of a few minutes of warm-up before the rehearsal actually begins.⁴ The warm-up need not be done in silence, although it is theoretically possible to warm an instrument by merely blowing warm air through it. However, it is not necessary to let the players just make a lot of noise. It can be controlled--keep anyone from overblowing, and playing extremely high notes, which are harmful to the young player during the warm-up.

The director should instil in his players the practice of bringing their problems to him. But the director should have them save their problems at least until the end of the rehearsal, or preferably until after school, instead of presenting them at the beginning. The director will have so many problems and things to think about of his own that he

³Hindsley, op. cit., p. 82.

⁴C. B. Righter, Success in Teaching School Orchestras and Bands, pp. 49-50.

can not properly help solve them at this time. The players should solve as many as they can for themselves.

It is generally agreed that the rehearsal should begin with some slow exercises, especially unisonal exercises and scales. Here are some suggested categories into which the rehearsal might be divided:

1. Chord tuning; 2. individual or unison tuning;
3. unison scales or exercises for rhythm, bowing, or articulation; 4. review playing of material already learned; 5. sight-reading of new material of an easier grade (such numbers should be played without pauses for corrections); 6. combined reading, analysis, and drill on new material of the highest grade of difficulty consistent with the ability of the group; 7. ensemble 'stunts' such as transposition, playing tunes by ear, practice in counting aloud, and the singing of instrumental parts.⁵

Many directors spend only a few moments in tuning.

After the instruments are reasonably in tune, a chorale or unison exercise is played, and the players urged to get in better tune. A unison exercise is better than a chorale for listening for tuning. In playing a chorale, the chords may sound more in tune than the intonation in unison exercises. Too much time may be spent on tuning the instruments, and then later during the rehearsal discover that the wind instruments have become out of tune due to becoming thoroughly warmed-up.

"Begin the rehearsal with soft sustained tones in

⁵Righter, op. cit., p. 54.

unison, preferably on scales and arpeggios played from memory."⁶ The variety of these exercises will depend upon the ingenuity of the director, and the limitations of the band. Tone quality, intonation, balance, rhythm, expression, phrasing, and interpretation can be noted in these few minutes, and can prove more valuable than playing the literature. These exercises are best played from memory, but printed music may be used. In a forty minute rehearsal, ten minutes of this drill may be well spent. Playing of scales and arpeggios should not be dull and uninteresting. The director should use all his ingenuity to keep the scales from being dull. All scales should be played. A good practice is to use a different scale each day until all scales have been studied. A common tendency is for all string instrument players to play only the flat keys and wind instrument players to play only the sharp keys. This is a good practice, and those "easy" keys will be easier after all keys have been learned.

After the warm-up and tuning has been done, however handled, the reading of material should begin. Some directors prefer to begin with a familiar composition, such as a march, and others prefer to begin with an overture, or some other number in their repertoire. The ingenuity of the director will be needed here. The interest of all the members

⁶Hindsley, op. cit., p. 83.

of the band must be kept. This is probably the most important period of the rehearsal. In this period both old and new material is read. A number that has been worked out in some detail probably should be read first. Then new material which is to be used on some future concert should be worked on. This should be worked out in detail, conforming, of course, to the abilities and limitations of the players.

In a rehearsal, difficult passages may be worked out by sections. In each section check for tuning, phrasing, rhythm, and dynamics. Do not let one player spoil it by playing too loud, or slurring when it should be tongued. The entire section should sound as one instrument. Start with the cornet section. The woodwind section may be next, including the flute and oboe. Next may be the saxophones, bassoons, and bass saxophones together. Then last will be the horns, and the basses may be included here so as to give the down-beat for the after-beat of the horns.⁷

Section rehearsals should be held once a week if possible. Each section should be attended by the director, or some able assistant. These section rehearsals can quite often be very helpful to the development and progress of the band. A director might have been working for several days on a problem in a rehearsal, and that problem could be easily

⁷0. A. Peterson, The Art of Directing Bands and Orchestras Simplified, p. 12.

solved in a few minutes of a section rehearsal.

Another important aspect of the rehearsal is the period devoted to sight-reading. When the band is not urgently busy rehearsing for a public performance, sight-reading should be part of the rehearsal each day. "The study of new material is the principal justification of an organization's existence and hence a very large part of each rehearsal should normally be devoted to this type of activity."⁸

Sight-reading is an important feature. While it is not usually possible to put up a new number every rehearsal, there should be enough new music available so that students have this sight-reading experience. It quickens their learning process and also gives the director vital insight into weaknesses in his organization. By knowing these **weaknesses** he can set up specialized studies and training to overcome them.⁹

Occasionally, for sight-reading, the director may use a number that will be used as a concert number at a future date in the year. The highest goal of any director is for his band to read a composition at sight as well as if they had worked on it for weeks. Every director should have that for his highest objective.

If the band attends contests, it would be wise for the director to play one contest number on each concert during the year. As far as possible, spread out the rehearsal of contest numbers throughout the year. This should be part

⁸Righter, op. cit., p. 54.

⁹S. D. Ward, The Instrumental Director's Handbook. p. 49.

of the director's long-range rehearsal planning. A director should not spend all of one rehearsal on one number, or even one type of music. Variety in a rehearsal is essential.

The rehearsal should be well planned, especially for the inexperienced director. "The plan for an orchestra or band rehearsal will generally embody four distinct features. Briefly, these are: (1) objectives; (2) an effective opening; (3) perfecting the repertoire; (4) a stimulating climax."¹⁰ These first three features have already been discussed. The ending of the rehearsal may be just as important as the opening. If the players leave the rehearsal in a happy mood and a feeling that something has been accomplished, they will look forward to the next rehearsal. It might be wise to end the rehearsal by playing a number that the band has mastered and that is liked by the band. However, the director must use discretion in this matter. If a well-liked number is played by the band at the end of each rehearsal, the stimulating climax effect will not be gained. The ending of an overture will often provide a stimulating climax in itself.

The rehearsal should start immediately after the bell sounds. The roll should be checked as the bell sounds, and those not in their chairs when the bell sounds should be

¹⁰T. F. Normann, Instrumental Music in the Public Schools, p. 212.

marked late. To promote efficiency, an "observer" may be used. The observer is a member of the band, and should be appointed on a rotating basis each day. The observer will then first check the roll. The observer must have freedom to move about the room, making notes, both good and bad. If each member is an observer during his turn, he will then take more pride in his organization because of seeing how he must look and sound among his fellow members. The observer makes notes on posture, attentiveness, intonations, etc., and the director may then use those reports in improving his band.

The players must practice each day outside of the rehearsal. It has already been mentioned that each player should practice a few minutes each morning before going to school. The director may give the players some credit for practicing. If the players are required to practice each day, the director may reasonably expect the band to play just a little better on a number than the previous rehearsal. The director should tell the players how to practice, if he wants good results. For wind instrument players, long sustained tones are the best for developing the lip.

The director should have definite objectives to be working toward, and be sure that all the players know what those objectives are. Those objectives can be put into two classes: specific objectives, which are those from day to day, and general objectives, which are those such as

citizenship. The ultimate goal of every rehearsal is accomplishment. All band directors strive for good quality of tone, good intonation, technical facility, correct articulation, perfect rhythm, precision, and dynamic contrast, and so these qualities may also be included in the general objectives of the rehearsal.

The director should always keep the band informed of all future events. If there is a bulletin board, he should post on it the list of future dates of performances. The players should make a habit of bringing and putting on the bulletin board clippings that relate to or might be of interest to the band. The director should always give praise where praise is due. If there are any small ensemble rehearsals going on outside of band rehearsal, he should mention it to the entire band. If any of the players perform or do some accomplishment in the community, mention should be made of that fact. It need not necessarily pertain to music or the band.

The director must have plenty of patience. Much discretion will have to be used. Especially during the rehearsal is patience required. If the playing is being done poorly, the following should be remembered: "Players make mistakes for two reasons: either they don't have the necessary control or knowledge to do a thing properly; or they are just plain careless."¹¹

¹¹p. V. Bodegraven, Organizing a School Band, p. 47.

Before passing out any new music, the director should check each part, and even edit it if necessary. Lettering for rehearsal use may need to be written. Proper rehearsal lettering will save some time during the rehearsal. Dynamic markings and such other details may need to be written in. All folios should be made available to the players so they can check them out and practice the music outside of rehearsal.

CHAPTER VI

COMPREHENSIVE SUGGESTED LIST OF MUSIC

The music in this chapter is intended to be a suggestive list only. However, the writer believes that the music suggested for each year should be used that year, or other music of comparable difficulty, exclusive of contest music. Contest music for each year, and new music, published after this is written, will undoubtedly alter the list of music used for that year.

1947-1948

Aggie War Hymn (march)	- - - - -	H. V. Wilson
American Patrol (concert march)	- - - - -	Meacham-Lake
The Billboard (march)	- - - - -	Klohr
The Booster (march)	- - - - -	Klein-Hayes
Carnival (march)	- - - - -	Ted Mesang
Carnival of Roses (overture)	- - - - -	J. Olivadoti
Deep Purple (popular)	- - - - -	Peter DeRose
Mister Joe (march)	- - - - -	Harold Bennett
Monarch (march)	- - - - -	J. Olivadoti
Nobility (overture)	- - - - -	Charles O'Neill
On Parade (march)	- - - - -	G. E. Holmes

1947-1948--Continued

On the Wing (march) - - - - - Vandercook
 On Wisconsin (march) - - - - - W. T. Purdy
 Salute to Youth (march) - - - - - Vandercook
 Silver Talisman (overture) - - - - - E. De Lamater
 Smoke Gets in Your Eyes (popular) - - - - - Jerome Kern
 Symbol of Honor (march) - - - - - Ted Mesang
 Trapelo (overture) - - - - - J. M. Fulton
 Western Idyl (overture) - - - - - H. L. Walters

1948-1949

Activity (march) - - - - - Harold Bennett
 Alma Mater March (march) - - - - - Ed Chenette
 American Patriots (march medley) - - - Arr. by Paul Yoder
 Argonaut (march) - - - - - Paul Weeks
 Artemis and Orion (overture) - - - - - Clair W. Johnson
 Batons on Parade (march) - - - - - Harry Henneman
 Black Eyes (overture) - - - - - Arr. by Geo. F. Briegel
 Chorale March (march) - - - - - Dante Fiorillo
 Deep in My Heart, from the Student Prince (overture) - - -
 Sigmund Romberg, transc. by David Bennett
 Deep River (overture) - - - - - Arr. by Geo. F. Briegel
 Demarest (overture) - - - - - W. Graham
 Down the Gridiron, and Touchdown (marches) - - Paul Yoder
 Golden Glow (overture) - - - - - Clair W. Johnson
 Hall of Fame (concert march) - - - - - J. Olivadoti

1948-1949--Continued

In the Cathedral (overture) - - - - - Pierne-Cheyette
 Merriment Polka (clarinet duet with band acc.) - - - - -
 Geo. D. Barnard
 Our Director (march) - - - - - Bigelow-Hildreth
 Overture "Victorious" (overture) - - - - - Geo. F. Briegel
 Parade March No. 1 (march) - - - - - E. F. Goldman
 Parade March No. 2 (march) - - - - - E. F. Goldman
 Romantic Rhapsody (overture) - - - - - Clair W. Johnson
 Summer Memories (overture) - - - - - Clair W. Johnson
 The Ensign (march) - - - - - Geo. Rosenkrans
 The Footlifter (march) - - - - - Henry Fillmore
 The Invader (march) - - - - - Vandercook
 The Darktown Strutters' Ball (fox trot) - - - Brooks-Yoder
 Themes from Second Concerto (overture) - - - - -
 Rachmaninoff, op. 18, arr. by D. Bennett
 Trail Blazer (march) - - - - - G. E. Holmes

1949-1950

American Patrol (concert march) - - - - - Meacham-Lake
 Brass on Parade (march) - - - - - H. S. Jones
 Call to Victory (march) - - - - - K. L. King
 Chimes of Peace (overture) - - - - - Chas. J. Roberts
 Courageous (overture) - - - - - Floyd J. St. Clair
 Cypress Silhouettes (overture) - - - - - David Bennett
 Down Main Street (march) - - - - - Weidt-Hildreth
 Eyes of Texas (march medley) - - - - - Arr. by Paul Yoder

1949-1950--Continued

General Russell March (march) - - - - - Gunner Talbot
 Hail Trombones! (novelty) - - - - - Carl Frangkiser
 King Henry (march)- - - - - K. L. King
 Lochinvar (overture) - - - - - Joseph Paulson
 Mightier Than Circumstance (overture) - - - Carl Frangkiser
 National Defense (march) - - - - - Leonard B. Smith
 Pan American (march) - - - - - K. L. King
 Parade of the Champions (march) - - - - - Paul Yoder
 Parade of the Wooden Soldiers (concert march) - - - - -
 Leon Jessel, arr. by C. F. Williams, rev. arr. by Lake
 Pasadena (tango) - - - - - W. C. Handy-Joseph Paulson
 Peter and the Wolf--Triumphal March (concert march) - - - -
 Prokofieff-arr. by Clair W. Johnson
 Plantations (tone poem) - - - - - James R. Gillette
 The Caissons Go Rolling Along (march) - - - - -
 E. L. Gruber-arr. by David Bennett
 The Desert Patrol (march) - - - - - K. L. King
 To the Pioneers (overture) - - - - - K. D. Simmons

1950-1951

American Emblem Band (march) - - - - - Harry J. Lincoln
 Ave Maria (concert music) - - - - - Schubert-Weiss
 A Christmas Fantasy (selection) - - - - - Lillya
 Blackhawk (march) - - - - - Rodney Cummings
 Blue Danube March (march) - - - - - Vandercook
 Chestnuts (novelty) - - - - - Newell H. Long

1950-1951--Continued

Concerto for a One Armed Paperhanger (novelty) - - - - -
 Karl W. Schlabach
 Cradle of Liberty (overture) - - - - - H. M. Johnson
 Crescendo for Band (novelty) - - - - - Dante Fiorillo
 Desert Song, from The Desert Song (overture) - - - - -
 Sigmund Romberg, transc. by David Bennett
 Dramatus (symphonic poem) - - - - - Clair W. Johnson
 Hail Brooklyn (march) - - - E. F. Goldman, arr. by Leidzen
 His Honor (march) - - - - - Henry Fillmore
 Imperial (march) - - - - - K. L. King
 Irish Patrol (overture) - - - - - George Drumm
 Petite Suite (suite) - - Tschaikowsky, arr. by Robert Cray
 Pilgrims' March, 2nd mov. from The Italian Symphony - - - -
 (concert march) - - Mendelssohn, arr by C. J. Roberts
 Sound Off (march) - - - - - G. E. Holmes
 The Avenger March (march) - - - - - K. L. King
 The High Flyers (cornet trio with band acc.) - - - - -
 Clair W. Johnson

1951-1952

Alhambra Grotto (march) - - - - - K. L. King
 Banner Victorious (march) - - - - - Horace E. Mitchell,
 arr. by Cliff Barnes
 Big Parade (march) - - - - - Ed Chenette
 Brigadoon (selection) - - - - - Loewe-Leidzen
 Feist Football Medley (march medley) - arr. by Paul Yoder
 Gippsland March (march) - A. F. Lithgow, arr. by M. L. Lake

1951-1952--Continued

Grand March, from Tannhauser (concert march) - - R. Wagner
 Gypsy Princess (overture) - - - - - Paul Yoder
 Hosts of Freedom (march) - - - - - K. L. King
 March "The Southerner" (march) - - - - - Russell Alexander
 National Emblem (march) - - - - - E. E. Bagley
 Pavanne, 2nd movement (overture) - - - - - Morton Gould,
 arr. by Paul Yoder
 Peter and the Wolf (overture) - Prokofieff, arr. by Paulson
 Prayer and Dream Pantomime, from Hansel and Gretel - - - - -
 (overture) - - Humperdinck-Maddy
 Prelude Moderne (overture) - - - - - Nikola L. Gvanin
 Rolling Thunder (march) - - - - - Henry Fillmore
 Shangri-La (overture) - - - - - David Bennett
 The Beggar Student (selection) - K. Milloecker-L. Brockton
 The Elder Statesman (march) - - - - - Earl D. Irons
 The Spirit of Youth (march) - - - - - E. F. Goldman
 Treasure Island (overture) - - - - - C. G. Osborne

CHAPTER VII

MARCHING FUNDAMENTALS

The Band Formation

The Vanderbilt band marches in rows of six abreast, called RANKS, and rows of seven (or more, depending upon the size of the band) from front to rear, called FILES. The front rank is numbered "one," with the succeeding ones numbered in order. The files are numbered similarly from right to left. Each player is designated by the number of his file and the number of his rank. The first number refers to rank, and the second one to file. For example, player number 35 is in the 3rd rank and the 5th file; player number 44 is in the 4th rank and the 4th file.

The spaces between the files are called the INTERVAL, and should be two paces. The spaces between the ranks are called the DISTANCE, and should be three paces. A PACE is 30 inches. Bandsmen in the first rank are responsible for establishing the interval; those in the first file, called PIVOT MEN, are responsible for establishing the distance. All others GUIDE RIGHT and DRESS FRONT, or in other words, align themselves with these men so that lines are straight. Files and ranks should be at right angles, and all diagonals perfectly straight. All bandsmen should become accustomed

to gauging and maintaining proper interval and distance and to forming the guide-right, dress-front habit whether standing still or marching.

The following is a diagram of the band formation.

FILES						
6	5	4	3	2	1	
16	15	14	13	12	11	1
26	25	24	23	22	21	2
36	35	34	33	32	31	3
46	45	44	43	42	41	4 RANKS
56	55	54	53	52	51	5
66	65	64	63	62	61	6
76	75	74	73	72	71	7

Two Paces Between Files
Three Paces Between Ranks
30 inch Paces

Fig. 1.--The band formation

Commands

Commands may be given verbally or by a combination of drum major's whistle and baton signals. In either case, the command is divided into two parts: The PREPARATORY COMMAND, which tells you what to do, and the COMMAND OF EXECUTION, which tells you when to do it. In this chapter, the verbal command of execution will be underlined thus: BAND ATTENTION or STAND AT EASE. The whistle signals may be shown thus in the music, PREP. standing for PREPARATORY, and EX.

for EXECUTION:

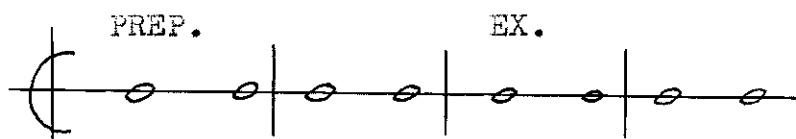


Fig. 2.--Spacing of whistle signals

Most whistle signals will be given with this spacing of two measures, and will be the same whether in alla breve, six-eight, or two-four time. Notice that both whistles occur when the same foot strikes the ground, whether right or left foot. To gain the attention of every bandsman, especially when the band is playing, the preparatory whistle may be very long. It will be terminated with a short, accented blast on the left foot, however, which is the actual preparatory command. During the long whistle the drum major may twirl the baton as a flourish. At the preparatory command the baton will be held in a manner indicating the nature of the command. At the second whistle, or command of execution, a movement of the baton will help to give precision to the movement, although this can be done with the whistle alone, especially after bandsmen learn to anticipate the exact time of the command of execution. All baton signals must be learned by every bandsman. They will be taught by demonstration, however, and not covered here. "In all movements to the right the command of execution is given as the right foot strikes the ground, and conversely, in all movements to the

left the command of execution is given as the left foot strikes the ground."¹

The School of the Bandsman

The Rests

Attention.--Command, BAND ATTEN-TION.

1. Heels together, with a click
2. Feet forming angle of 45 degrees
3. Knees straight without stiffness
4. Hips level and drawn back slightly
5. Body erect and resting equally on hips
6. Chest lifted and arched
7. Shoulders square
8. Arms hanging straight down without stiffness
9. Thumbs along seams of trousers, back of hands out, fingers bent naturally
10. Eyes front, head erect, chin in
11. Weight distributed equally between heel and ball of foot
12. No talking, or even smiling
13. Modify position to the extent necessary to hold instrument at the "carry" position

All commands are given from a position of attention.

"Passing out" while standing at attention in hot sun

¹L. Johnston, Parade Technique, p. 8.

generally is due to rigidity of the body, particularly of the knees.

At the preparatory command the heels should be slightly separated, so that the execution of the command will bring about a simultaneous click of the heels and snap into position in which all members take part. The rule regarding no moving, no talking, or even smiling should be distinctly understood and carried out. It is very impressive to see a band stand absolutely immobile at attention, before or immediately after any maneuver. It adds much to the band's dignity and attitude. The band must be at attention before any subsequent command may be given, except in one instance. That one instance is the command REST.

At ease.--Command, STAND AT EASE. At the command, EASE, move left foot smartly twelve inches to the left of the right foot. At the same time, clasp the hands behind the back, palms to the rear, thumb and fingers of right hand clasping thumb of left hand without restraint. Modify position to the extent necessary to hold instrument. Preserve silence and immobility, except that head and eyes may be turned toward drum major. From this position the drum major will give instructions.

Rest.--Command, AT REST. At the command, REST, the same position as EASE is assumed. The right foot is kept in place, but silence and immobility are not required. No commands can be given at EASE or REST until ATTENTION is called,

except that REST may be given from the position at EASE.

Dismissed.--Command, BAND DISMISSED. This is a verbal command only. The band is never dismissed automatically from any drill, parade, or any marching exhibition. Bandsmen must always wait for this command before being dismissed, and this command can be given only from positions of ATTENTION or REST.

Facings

Right dress.--Command, RIGHT DRESS. At this command all bandsmen except the one on the extreme right of each rank turn their heads sharply to the right and align themselves properly by glancing down the line, and moving up or back until it is possible to see only the "line of eyes"; at the same time each bandsman except the one on the extreme left of each rank places the left hand on the left hip, thumb and fingers down, elbow extended straight to the left, and adjusts his position so that his right arm just touches the elbow of the bandsman to his right. No one should lean forward or backward to correct the alignment, but must remain erect. This alignment must be made quickly and accurately, for when anyone moves, every one in the rank to his left must move also; any one who cannot find his place will cause confusion and destroy the possibility of a straight line.

At the command FRONT, each player resumes the original position of attention, looking straight to the front. The

interval between the members of the band will now be uniform, and sufficient for executing movements without the instruments. This interval will be assumed in "close formation." When the band is in formation with the regular interval, RIGHT DRESS will be executed without using the left arm and without closing to the right. This will be known as "open formation."

Right face.--Command, RIGHT FACE (one, two). On the command, FACE, raise the left heel and right toe slightly. On the count "one," face ninety degrees to the right, turning on the right heel assisted by slight pressure on ball of left foot. On the count "two," move the left foot smartly beside the right in the position of attention. The counts, "one," "two," are not given verbally but must be felt by the bandsmen. The approximate rhythm of the movement is as follows, although the command is usually given from ATTENTION when the band is not playing:

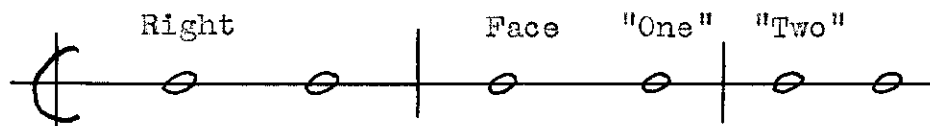


Fig. 3.--Musical cadence of right face

Click the heels on "two." LEFT FACE is identical except that the turn is to the left and is executed on the heel of the left foot and ball of the right foot.

About face.--Command, ABOUT FACE (one, two). On the command, FACE, shift weight of body to left heel. On the

count "one," place right toe behind and slightly to the left of the left heel. On the count "two," turn on left heel and ball of right foot 180 degrees to the right, ending in the position of ATTENTION, but facing the opposite direction. If the right toe is placed correctly, there will be no shuffling of feet necessary after the count "two." The players should come out of this maneuver with heels together and feet at an angle of forty-five degrees. All facings should be practiced at home until they are perfected. They should be executed smartly with a swing, but without throwing the body or jerking the arms, and body balance should be perfect at all times. The rhythm of this movement is the same as RIGHT FACE.

March and Countermarch

Fall in.--Command, FALL IN. Each player should have a definite place in the formation, so that at the command or signal FALL IN the band may form quickly and without confusion. The drum major takes her place facing the desired location of the band and gives the preparatory signal for ATTENTION. This signal automatically implies the position and attitude of AT EASE, and each player goes to his place silently and awaits the next signal. Number one of the front rank takes his place first, since the entire band gets its position from him. The drum major may thoughtfully indicate to this player his position before giving the signal FALL

IN, and soon he will be able to gauge his location accurately and entirely from that of the drum major. The first rank should be six paces from the drum major. The other members of the first rank and first file must find their places immediately afterward to establish "guides" for the remaining players of the band.

When every player is in place the drum major brings the band to attention. The first rank should be responsible for establishing the correct interval, and the first file the correct distance. Each player back of the front rank must "cover down in file," getting directly behind the player in front of him so he can scarcely see anyone else in the file; when the command RIGHT DRESS is given it will be necessary for him to move only forward or backward for correct alignment. The drum major should check the alignment of the files, and the pivot men the alignment of the ranks. After much drilling, the players should be able to align themselves without any checking from the drum major. Members of the second rank must realize that they control the direction of their files, and the members of the second file must know they are responsible for the direction of their ranks; they must exercise great care in placing themselves properly so that the correct interval and distance will be maintained throughout the band. When the band is thoroughly accustomed to marching, it should not often be necessary to give the command RIGHT DRESS or to check alignment before the band

begins to march, for everyone will be able to "fall in" at the proper place, and the command ATTENTION will bring the entire band into accurate formation.²

Forward march.--Command, FORWARD MARCH. At the command, FORWARD, shift the weight imperceptibly to the ball of the right foot. On the first beat after the command, MARCH, step forward on the left foot with a full thirty inch PACE in the CADENCE of 130 and continue to march. It is important that each RANK step forward with a full PACE to keep the DISTANCE constant. All players step forward at the same time, or otherwise the band will present an "accordion" appearance for a few moments.

Those in the first rank are responsible for guiding the band in a straight line of march. A good idea for the first rank to use is for each player to sight an object directly in front of him and march directly toward that object. This will help to keep the band marching straight.

Good marching requires effort--not so much physical as mental; the whole spirit and possibility of achievement of the marching band may be seen by watching it march straight down the field, without any maneuvers on the way. Band members must catch the rhythm and spirit of the march quickly and enthusiastically--then, it inevitably will be caught by the spectators.

²M. H. Hindsley, Band--At-ten-tion!, p. 32

The step in marching should be snappy, with each player seeming to be "playing the drums with his heels"; the body should be carried easily and naturally in the position of attention without being jolted by the impact of the feet, with the arms swinging and the knees bending as described in marking time--not with the feet dragging along close to the ground as some do in ordinary walking. It will require only a little mental effort for each player to look and feel his height and importance and to take a real pride in his marching. "Guide" is always to the right unless otherwise specified; each player must glance in that direction out of the "corner of his eye," while covering down in file and maintaining correct interval and distance. No one can be permitted to forget for one instant to check on his position, for the positions of many others and the appearance of the entire band depend to a great extent on each member. It must be seen also that the entire band keeps in step.³

Mark time.--Command, MARK TIME MARCH. March in place raising the feet two or three inches, bending the knees, and swinging the arms. Start with the left foot in the cadence, and keep in step. This command may be given either before FORWARD MARCH, or immediately after execution of the HALT.

Halt.--Command, BAND HALT (one, two). At the command, HALT, which is given when the left foot strikes the ground, take one more step with the right foot on the count "one," stopping all forward motion. On the count "two," bring the left foot smartly alongside the right in the position of ATTENTION with a click of the heels. Be careful to shift the weight to right heel on count "one," to avoid falling forward after "two." This command may be given either when the band is marching or marking time.

³Ibid., p. 34.

To the rear march.--Command, TO THE REAR MARCH. After the command, MARCH, which is given as the right foot strikes the ground, take three more steps, and on the third one turn immediately to the right on the balls of both feet. Step off with a full pace. At the execution of this command the drummers will automatically beat time on the rims to allow the band to hear the next command. This command is given verbally only, and is nearly always used only in drill.

Reverse countermarch no. 1.--Command, COUNTERMARCH MARCH. In this maneuver, there will usually be several more than four beats between the preparatory command and the command of execution. The drum major will face the band, give the preparatory signal, and mark time; when the front rank comes abreast of her, she gives the command of execution, and marches between the center files of the band. The countermarch signal is usually given while the band is marching, and on the left foot, although it may be given from the halt in a similar manner. The drum major will always give the signal on the line where she desires the turn to be made.

In this countermarch, when each rank reaches the point of execution, it describes a small arc to the right and marches between the files in the opposite direction, except the first file which marches outside the band. This maneuver reverses the band. Guide right on the number six file throughout the maneuver, and until the band is again reversed. In this maneuver a full step should be maintained.

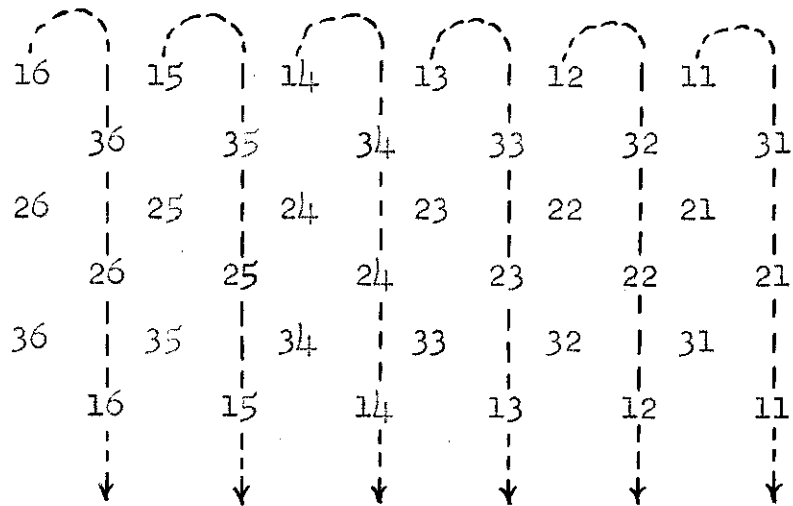


Fig. 4--Reverse countermarch no. 1

Reverse countermarch no. 2.--Command, COUNTERMARCH MARCH. Upon the command, MARCH, given as the left foot strikes the ground, the front rank players in the right half of the band turn immediately about to the right, and those on the left half turn about to the left, and all march back alongside and outside their files. Each succeeding rank executes the same movement as it reaches the line on which the front rank turned. As each rank clears the rear of the band, it shifts to right and left to re-establish the proper interval between the center files. Guide right on the number six file throughout the maneuver, and until the band is again reversed.

Again, the disadvantage of this countermarch is that the band is in reverse formation, as to right and left. This maneuver may be executed with the band either in full step, or half step, as desired.

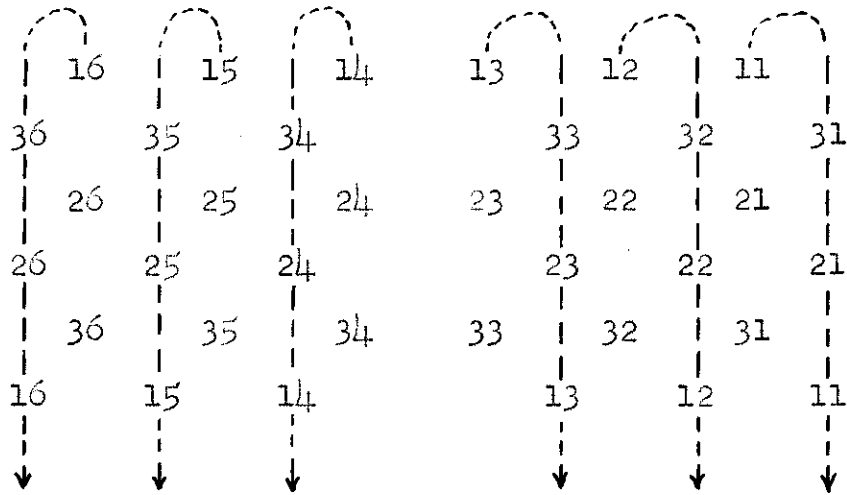


Fig. 5--Reverse countermarch no. 2

Non-reverse countermarch no. 1.--Command, COUNTERMARCH MARCH. Upon the command, MARCH, given as the left foot strikes the ground, the right half of the front rank executes an arc to the left, and the left half an arc to the right inside the first arc, and the entire rank marches back in a straight line through the remainder of the band. The drum major gives the signal as the front rank comes abreast of her, and marches down through the center of the band. The players in the outside files march at a full step during the turn, and the pivots and others in the rank govern their steps accordingly in order to remain in a straight line. The ranks should appear like the spokes of a wheel revolving around an axle. Figure 6 will describe this movement. When the entire rank is turned and properly headed in the new direction, it marches at a half step. Each succeeding rank begins to march at half step at the same point, and the

entire band is marching at half step when the maneuver is complete. During the actual turns of each rank, guide is in both directions; after the turns, guide again becomes right. As each rank clears the rear of the band, it must shift to the left one-half an interval to continue down the original file paths.

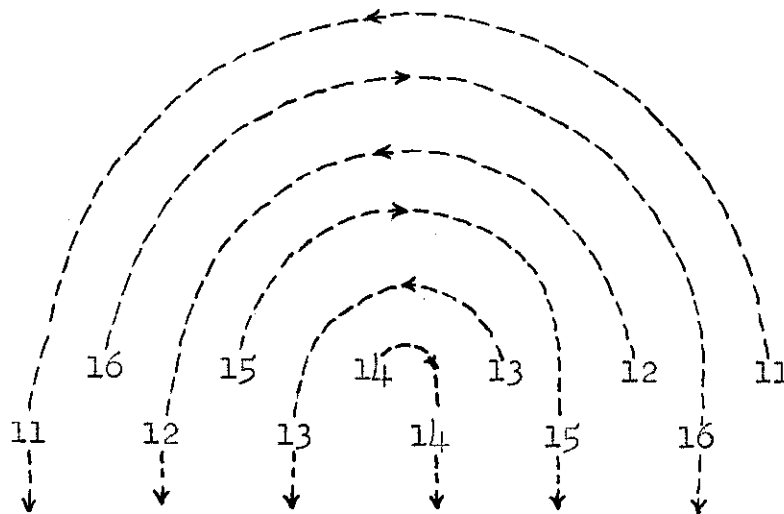


Fig. 6--Non-reverse countermarch no. 1

When the drum major clears the rear rank of the band, she should turn about to the right and march backward with very short steps; when the front rank reaches the proper distance from her, she increases her step to a half step; if it becomes necessary for her to regulate the alignment or to further check the pace, she may bring the baton to a horizontal position at shoulder level; when the entire band is marching in the new direction, the drum major turns about and gives the signal for FORWARD MARCH, with the band

resuming the full step at once.⁴

Non-reverse countermarch no. 2.--Command, COUNTERMARCH
MARCH. Upon the command, MARCH, given as the left foot

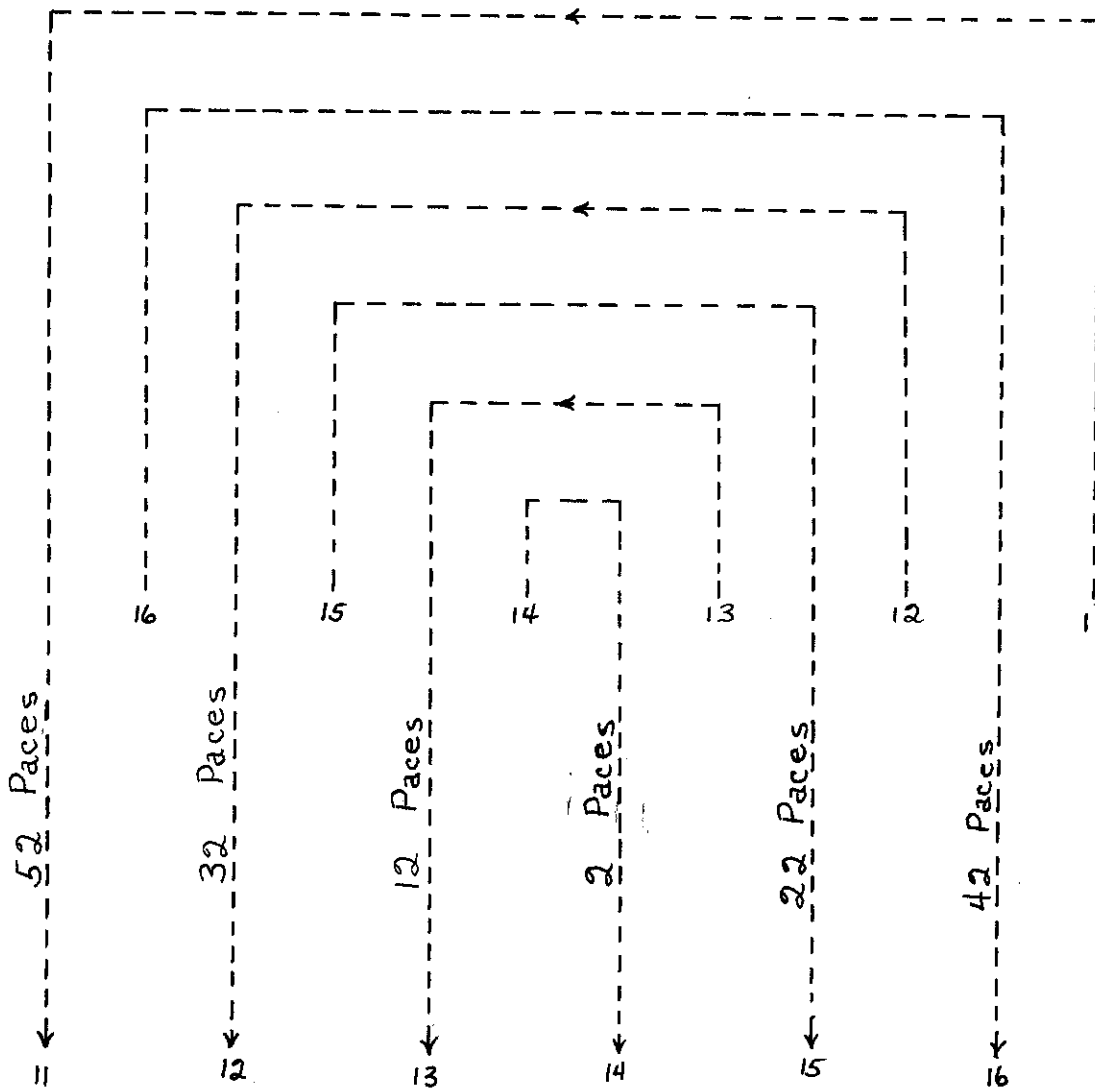


Fig. 7--Non-reverse countermarch no. 2

strikes the ground, the right half of the front rank executes

⁴Ibid., p. 37.

two left flank movements, at the proper time. The left half of the front rank executes two right flank movements, at the proper time. Figure 7 will describe this movement. The drum major gives the signal of execution as the front rank comes abreast of her, and then marches down through the center of the band. Each succeeding rank executes the maneuver on the exact places where the first rank executed it. Each player must study figure 7 and learn exactly what he is to do in the maneuver before marching drill is held. The number of paces indicated is the number of paces required for each file to come in line with center guide. Each file remains in full step for the required number of paces after the execution, then reduces to half step. During this maneuver the guide is on the center file until the rank is in line, and the guide becomes right again.

When the drum major clears the rear rank of the band, she should turn about to the right and march backward with very short steps. When the front rank is in line, she should turn about and give the signal for FORWARD MARCH, with the band resuming the full step at once.

Starting to play at the halt. The drum major will signal for the band to raise their instruments, in preparation to playing. While the band is in marching formation, the drum major will act as musical director. The drum major's baton signals will be demonstrated, and therefore not described here. The drum major's beat should be as simple as

possible, however, and remain clear and distinct. The drum major beats time so that the bandsmen can begin at the same time, and to set the tempo. The drum major need not beat time all the way through, if other signals are to be given.

To discontinue playing, the drum major twirls the baton with a long whistle, raises the baton over his shoulder at arm's length pointing up and slightly to the right, blows a few more long whistles in rapid succession until he is sure he has the band's attention, allows a considerable pause after the last long whistle on the last note to be played. The signal should be started from eight to sixteen measures before the band is to stop playing, to give the players ample warning. They must continue to play, however, with full volume, until the final signal is given. The band must be prepared to stop playing at the middle or end of any strain, or at any other place the drum major may give this signal; if he does not give it at the end of the march, they should begin to play it again from the beginning. The drum major must always indicate when the band is to cease playing as well as when it is to start playing. The instruments are lowered to the carry positions as soon as the playing has ceased.⁵

Starting to play and starting to march. If the drum major faces away from the band while giving the signal for the raise of instruments and for starting to play, the band begins to march with the first beat of the music, stepping off with a full step on the left foot.

Also the signal can be given to begin marching while the band is playing at the halt. To give this signal, after the band is playing, the drum major will face away from the band and give the baton signal for FORWARD MARCH. The command of execution must be given on the second beat of a measure and

⁵Ibid., p. 51.

a full step taken with the left foot on the next beat. The drum major should learn the music so that she can give the command of execution on the last beat of a strain or phrase, so that the bandsmen can step off naturally on the first beat of a strain or phrase in the music.

Starting to play while marching. Vanderbilt School will make use of the drum "roll-off" in the execution of this maneuver. The drum major will give the preparatory signal to raise the instruments. The drums will then finish the marching figure they are playing, and follow it immediately with the "roll-off" figure as given below.

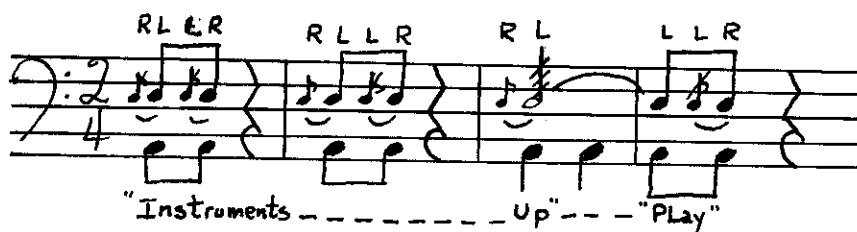


Fig. 8--Band "roll-off" figure

On the fifth beat of this figure the drum major will execute the signal for the raising of instruments. On the silent beat of the figure the drum major will signal PLAY, and the band will play on the next beat, or in other words on the down beat of the march. If the march does not begin on the down beat, the bandsmen will be instructed properly on the particular march to be used.

The Turns

Column right.--Command, COLUMN RIGHT MARCH. After the command, MARCH, given as the right foot strikes the ground, take one more step forward and execute the movement to the right. The right file will turn immediately to the right and march at quarter steps. The remainder of the rank will march in an arc to the right, keeping as straight a line as possible, and guiding right on the moving pivot. The player in the left file marches at a full step, and the remainder of the players judge their paces accordingly to keep the line as straight as possible. When the rank is in position in the new direction all the bandsmen march at a half step. Figure 9 will describe this movement. Each succeeding rank executes

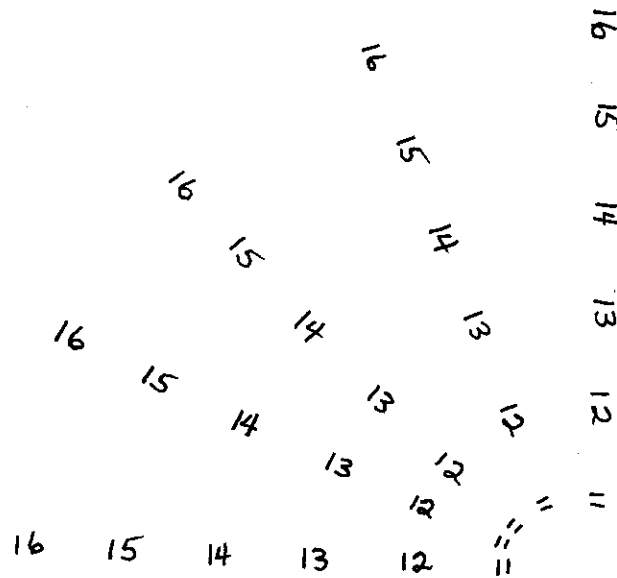


Fig. 9--Column right movement

the maneuver on the same places where the front rank executed it. The drum major will give the signal for full step when the entire band is headed in the new direction. This movement is based on the wheel turn.

Column left.--Command, COLUMN LEFT MARCH. After the command, MARCH, given as the left foot strikes the ground, take one more step forward and execute the movement to the left. The left file will turn immediately to the left and march at quarter steps. The remainder of the rank will march in an arc to the left, keeping as straight a line as possible, and guiding left on the moving pivot. The player in the right file marches at a full step, and the remainder of the players judge their paces accordingly to keep the line as straight as possible. When the rank is in position in the new direction all the bandsmen march at a half step. Guide is left until the signal for full step is given, and then reverts to the right file. Each succeeding rank executes the maneuver on the same places where the front rank executed it. The drum major will give the signal for full step when the entire band is headed in the new direction.

Column half right.--Command, COLUMN HALF RIGHT MARCH. After the command, MARCH, given as the right foot strikes the ground, take one more step forward and execute the movement to the right. In this maneuver the new direction is 45° to the right of the old direction, whereas in the column movement the new direction is 90° from the old direction. The

right guide turns immediately in the new direction and marches in quarter steps. The remainder of the rank marches in an arc to the right, until the new direction of 45° to the right of the old direction is reached. Bandsmen must keep the line as straight as possible, and guide right on the moving pivot. The player in the left file marches at a full step, and the remainder of the players judge their paces accordingly to keep the line as straight as possible. When the rank is in position in the new direction all the bandsmen march at a half step. Each succeeding rank executes the maneuver on the same places where the front rank executed it. The drum major will give the signal for full step when the entire band is headed in the new direction.

Column half left.--Command, COLUMN HALF LEFT MARCH.

The execution of this maneuver is similar to the COLUMN HALF RIGHT, except that the execution is given on the left foot. In this maneuver the guide is left until the signal for full step is given.

Right flank.--Command, BY THE RIGHT FLANK MARCH. After the command, MARCH, given as the right foot strikes the ground, take one more step, pivot on the left foot 90° to the right, and step off in a full step. In this maneuver the entire band executes the movement at the same time and maintains a full step throughout.

Left flank.--Command, BY THE LEFT FLANK MARCH. This maneuver is executed similar to the right flank movement,

except that the command is given on the left foot and the bandmen pivot on their right foot in turning to the left.

Right oblique.--Command, RIGHT OBLIQUE MARCH. After the command, MARCH, given as the right foot strikes the ground, take one more step and pivot on the left foot to an angle of 45° to the right. The entire band turns at the same time. Guide is to the front and right of the band. This maneuver does not alter the relative position of the band, and each player on the inside and rear of the band may "cover down" and march in the line along the diagonal. The band should keep its lines straight along the files and ranks as before, but now can also check its alignment along the diagonal.

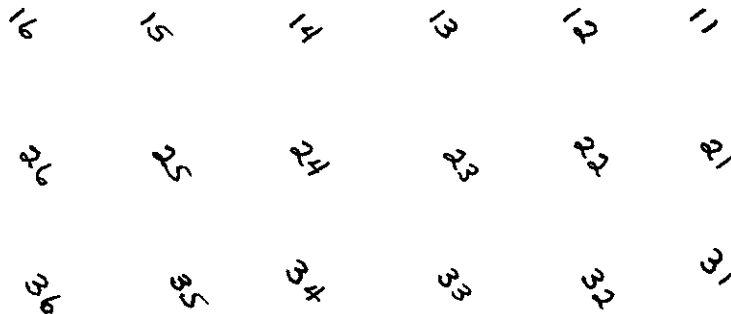


Fig. 10--Right oblique

The completion of the right oblique movement is the giving of the command to FORWARD MARCH. The execution of the FORWARD MARCH returns the band to its original direction of march before the execution of the RIGHT OBLIQUE. The drum major executes the signal to FORWARD MARCH on the left foot, and the band is again heading in the original direction.

Left oblique.--Command, LEFT OBLIQUE MARCH. This maneuver is executed similar to the RIGHT OBLIQUE, except that the command is given on the left foot. The FORWARD MARCH command is given on the right foot.

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