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An Evaluating of the College Football Show Band with Particular Reference to the Institutions of Higher Learning in the Rocky Mountain Area

Grant F. Andersen

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AN EVALUATION OF THE COLLEGE FOOTBALL SHOW BAND
WITH PARTICULAR REFERENCE TO THE INSTITUTIONS
OF HIGHER LEARNING IN THE ROCKY MOUNTAIN AREA

by

Grant F. Andersen

A thesis submitted in partial fulfillment
of the requirements for the degree
of
MASTER OF SCIENCE
in
Education

UTAH STATE AGRICULTURAL COLLEGE
Logan, Utah
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INTRODUCTION

Preface to the Problem

This research study and evaluation is based on educational philosophy that acknowledges the values of music education in the institutions of higher learning in the United States, also the place of instrumental music as a part of the music education program. There is, however, a feeling of controversy over the values and place of the football show band within the instrumental music program.

In the Rocky Mountain area, every college and university has a football show band. To many administrators and music educators, including band directors, it may seem that the importance of the show band has been exaggerated, and the band itself oversold. The show band, however, appears to be a part of the music program and on a permanent basis. Therefore, it seemed desirable that a study be made to evaluate the show band from a musical and an educational standpoint as it functions within the music program.

The Problem

At the outset the purposes of this study were dual: (1) through a review of the literature, to find out essential information about the origin and development of the football show band, (2) through letters, questionnaires, and personal interviews, to evaluate the football show band with particular reference to the institutions of higher learning in the Rocky Mountain area. This study deals with the problem in three phases: (1) a presentation of related literature, (2) a presentation of questionnaire and interview findings, and (3) a
presentation of conclusions and recommendations. The related literature is presented in terms of: (a) the history of music from earliest times as it relates to pageantry, (b) the origin and history of the military and wind bands in Europe as predecessors to the football show band, (c) the origin and history of military and wind bands in America in terms of their contributions to the show band, (d) the origin and history of the football show band in the colleges and universities of America, (e) an analysis of the literature concerning the football show band. The questionnaire findings are presented in terms of: (a) show band histories as concerned with the colleges and universities in the Rocky Mountain area, (b) evaluations of information concerning directors of the show band, and information about their show bands, (c) evaluations of the practices, public relations value, relationships, trends, educational values, and values to the students, of the college show bands in the Rocky Mountain area.

The Selection of the Problem

This problem was selected because of the writer's interest in music and football show bands, an interest that has developed from personal experiences and associations with the show bands for a number of years, and an interest increased by observations and discussions of the problems vitally affecting the director in his work with the show band. The writer believes that show bands everywhere have a number of things in common and that a knowledge of these with an understanding of the history and trends of the show band will aid in an evaluation of the show band musically and educationally. The literature examined held that the show band has evolved over centuries from early instrumental groups to the present highly technical show bands that have assumed a role in the
college music program. The purpose of this review of literature is threefold: (1) Literature was sought to give as complete a history as possible of the show band from its beginning to the present time; (2) some of the material reviewed was used in the construction of the questionnaires used in this study; and (3) literature was sought which had a relationship to questions contained in the questionnaires.

Importance of the Problem

Football show bands are assuming an important role in college music departments. Among all of the performing groups within the department of music education, the football show band is in one sense most known, and in another sense least known to the community. It is most known because more people see this band in action than possibly any other group within the music department. It is least known in the sense that it is accepted or rejected without being understood. The football show band always appears in conjunction with an athletic contest. The performance time will run from five to fifteen minutes at each fete. The audience, being generally unfamiliar with the aims and philosophy of music education, tends to think of this unit as the main feature of the music program. The musical, educational, artistic, and personal values of the show band to its individual members are sometimes forgotten in this mad rush for a more spectacular show. Marching bands have always been associated with pageantry, athletic fetes and festivals.

There is a need for the public and the performer to be educated as to the musical and educational values to be found in the properly trained football show band. The modern football show band is a very recent addition to the colleges and universities of the Rocky Mountain area, which is a large area embracing two athletic conferences. There is a need, particularly in this geographic area, to make an evaluation of the
college show band and restate its purposes. This study was concerned with the evaluation.

This study was begun with the belief that the practices followed by show band directors vitally affect the musical and educational values of the show band, and so are of great importance to the improvement of this aspect of music education. Examination of literature in the field brings out the point of view of writers as to the possible benefits of proper practices in show band technique. Data concerning practices and personal viewpoints of aspects of the college show bands in the Rocky Mountain area were obtained from questionnaires sent to each college and university in this area.

Method of Procedure

Personal interviews were held with Dr. N. W. Christiansen, music department head at Utah State College, Mr. J. P. Dalby, director of bands at Utah State College, Mr. Ronald D. Gregory, director of bands at Utah University, and Mr. LeRoy Blaser, public relations officer at Utah State College. These interviews served to establish a record of show band histories and trends at the University of Utah and U. S. A. C., and to aid in drafting the questionnaires for use in this study.

Short personal histories and personal evaluations of the show band from a representative group of educators in the colleges and universities of the Rocky Mountain Area were desired for this study. To obtain these data five sets of questionnaires were formulated from information gained from personal experiences of the writer, from pertinent suggestions given by members of the writer's thesis committee, from the educators previously mentioned, and from a review of the literature in the field. It was felt that those most affected by, and in closest contact with the show band would be the most interested in
the program and could make an excellent evaluation of it. Therefore, questionnaires were sent to the show band director, the assistant show band director, the music department head, the public relations officer, and the football coach in each college and university in the Rocky Mountain area. The five sets of questionnaires formulated and sent to these people may be found in exhibits 2, 3, 4, 5, 6 in the Appendix.

Thirty-eight questionnaires, or 57.5 per cent of those sent, returned before the deadline. Nine questionnaires, or 13.6 per cent, were returned after a duplicate questionnaire was sent, making a total of 71.2 per cent total return (table 1). Questionnaires which are not returned present a difficult problem of interpretation. One has always to consider the question, "If all the blanks had been returned, would they have shown a significantly different picture?" To this problem, the writer has only assumed that they would not. This assumption was made as a result of tabulating separately, those questionnaires that were returned after the duplicate set was sent out. These tabulations were then compared to those of the first group and were found not to be significantly different on most questions.
DEFINITIONS OF TERMS

Football Show Band: Because of its not having been given a standardized name, and because so many writers and band directors are not uniform in calling the football show band by this name, the football show band will also be referred to as the show band, the football band, or the marching football show band. Regardless of which name is used, it will refer to that band which presents the pageantry at the football games.

Institutions of Higher Learning in the Rocky Mountain Area, will include those who responded to the questionnaires; namely, Utah State Agricultural College, University of Utah, Brigham Young University, Idaho State, Montana State College, Montana State University, Wyoming University, New Mexico University, Colorado A and M, Denver University, Colorado School of Mines, Colorado State Teachers College, Colorado College, and Western State Teachers College.
REVIEW OF RELATED STUDIES

1. "The Marching Band," a thesis by Jay L. Slaughter, University of Utah, Salt Lake City, Utah, 1950, used the University of Utah band as a model. Mr. Slaughter has shown pictures and given show outlines of this unit and other similar units. A sketchy military history of marching band was outlined along with the requirements of the show band in the school. He dealt at length with the drum-major, fundamentals, cadence, attendance, and size of unit. The show band music, instrumentation, planning, charting, and organization were discussed. He concluded that band directors have met their challenge and have been well repaid for their efforts.

2. "The High School Marching Band and Its Place in the Instrumental Curriculum," a thesis by John Logan Patman, the University of Oklahoma, Norman, Oklahoma, 1942. Mr. Patman dealt with the proper place of the marching in the instrumental music curriculum of the high school, the knowledge of the fundamentals, instrumentation, care of all equipment, marching contests, mechanics of the march, and the drum major. He outlined the marching arrangement of different sized bands, and devoted a chapter to the value of the high school marching band as pageantry. His conclusions were: (a) The marching band deserves a place in the instrumental music curriculum; (b) the marching band is valuable as pageantry; (c) it is a means of developing mentality and physique.

school marching band as an aspect of music education, tracing its origins, activities, and the purpose it serves in the secondary education program today. His conclusions were that music education of the high school band should not give way to trivial entertainment and that high performance standards should not be relinquished.

4. "Intonation and Factors Influencing Its Attainment with Special Reference to the School Band," a thesis by Wesley Pearce, Brigham Young University, Provo, Utah, 1945. This is an exhaustive study of intonation, the theory of pitch, and the factors influencing intonation. Although this study did not deal with the show band specifically, it did deal with an element common to all bands, intonation. He concluded that intonation is one of the musical elements that pupils and teachers alike are apt to neglect.
The purpose of this chapter is: (1) to present a historical origin of music, as it relates to pageantry, and its development through the Egyptian, Greek, Arabian, and Hebrew cultures, (2) to trace the history of the military and wind bands in Europe, as predecessors to the football show band, (3) to give a history of military and wind bands in the military services and in the institutions of higher learning in America in terms of their contributions to the show band, (4) to give the origin and history of the football show band in the colleges and universities of America, and (5) through an analysis of the literature concerning the football show band to determine some values of this band activity to the band students, the school, and the community.

The Historical Origin of Music

"No art is exercising such a strong influence over the human race at the present time as the art of music. It has become so thoroughly a part of our existence that we rarely pause to consider to what an extent we are enveloped in its sweet sounds, or how irremediable its loss would be to us."1

Music is coeval with the human race. In all probability it precedes the spoken language. The beginnings of music are to be found in nature herself, and as Smith2 states, "The howling of the winds, the humming of the insects, the cries of animals, the song of the birds must all be considered as elementary music, inasmuch as they contain the two

2. Donald E. Smith, The New Learned History, p. 593A.
fundamental elements thereof: 'rhythm' and 'tone'." The origin of music is involved in obscurity and it has been said that speech and song are also coeval. In several passages of the Old Testament, it is made evident that music was made use of at an early period, but probably without any regard to rhythm. Egyptians were the first to cultivate music, but unfortunately no theoretical knowledge or any single note of their music remains. It is known that music was practiced on the Nile about 4000 B.C. It was the Greeks who inherited the art from the Egyptians, who were the first to reduce music to a system, but according to the Standard Dictionary of Facts, it was not until the introduction of Christianity into Western Europe that marked signs of improvement took place, and not until the fifteenth century that any rapid progress was made.

In music, the Greeks received much from Asiatic and Egyptian sources, but with discrimination. They paid no homage. Greeks selected what they wanted and rejected the rest. The Greeks were prone to use their instruments in great splendor and pageantry at their festivals, much as we do today at our football athletic contests. "The Greeks believed firmly that the lively strains of the instruments served to animate the contestants." It is controversial, however, whether the early Greek instruments were heard in their outdoor arenas. It is a matter of speculation if the strings of their instruments could be tuned and even if they could, the effect would probably resemble a group of violins performing at a football game. Both Plato and Aristotle had said that music was an education of the soul. "Music, the Greeks believed, was a divine gift from the Gods." The early Greek Spartans used the Doric

5. Ibid., p. 6.
chant and dance to help develop and express patriotic and religious
feeling. Good⁶ declares, "The Assyrians, a semibarbarous, conquering
race, and the Romans of ancient Western Asia, developed or inherited a
musical notation with a scale of five tones and played on a harp of
twenty-two strings, an instrument that was widely used later." The
Assyrians and Babylonians, like the Egyptians, have left us little of
their musical systems. The most we can say of their culture is that
they possessed musical instruments and apparently associated music with
the deeds of pleasure and with royalty as in the case of the Egyptians,
and later the Greeks. The Hebrews also owed a great deal musically to
early Egypt. Hebrews, however, had a strong national character and
were not content with Egyptian instruments, so in addition, they pro-
duced two of their own types, the lyre and the ram's-horn trumpet.

Standard and Forsyth⁷ say, "Arabia appears to have been the musical
high-road along which the ancient Egyptian culture passed to India and
China. The Arabs themselves were excellent musicians." Musically, the
world owes a great deal to the Arabians because Arabia is given credit
for being "The birthplace of that very important musical family, the
bowed stringed-instrument."⁸ Melody was probably the sole character-
istic of the music of the ancients, and it was not until the seventh
century that composition in harmony, either vocal or instrumental, came
into use. In the eleventh century, an innovation by the introduction
of notes of unequal length, giving variety to melody, and the question
of time and rhythm came into consideration. It is supposed that, accord-
ing to the Standard Dictionary of Facts, the art of composition was

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8. Ibid.
first cultivated in Flanders.

Patterson states:

Before Descartes had reduced the physical universe to a mass of particles in motion, and Newton had postulated the force of gravitation as the arbiter of those particles, rhythm was the principle invoked to explain the creation and movements of the heavenly bodies. Sun, moon, and stars whirled around the earth to the music of the spheres, which governed their speeds and motions and prevented their colliding. The universe, in fact, was nothing else than a huge choral dance.9

In the Bible is found one of the earliest references to instrumental music, when at the siege of Jericho, "The armed men went forth led by the priests who blew on trumpets." The history and development of wind instrument music is very closely interwoven with the political and social state of Europe in the middle ages. It is impossible to say for sure when or who discovered and used instruments in the earliest times, but archeological finds have included instruments, illustrations, and literary references to instruments, so it is known that prehistoric man had musical instruments.

Colles10 writes, "Before the 12th century music of a popular kind was almost entirely in the hands of the wandering or roving musicians." These musicians, called troubadours, were beyond the pale of the church because of their lawlessness and immorality, but must be given credit for the beginnings of modern instrumental music. On all great occasions and church festivals, these troubadours would gather in a 'band' as a matter of convenience. Their performances consisted of songs, dances, and marches. The bag-pipe was the favorite instrument of these bands. Trumpets and kettledrums were forbidden to ordinary minstrels, being reserved for the exclusive use of princes and men of high rank. These

10. H. C. Colles, Groves Dictionary of Music and Musicians, Wind Bands,
instruments predominated in the bands which officially performed on state occasions, or at royal banquets. To play in these bands, several years of apprenticeship must have been served. It was the military band, however, that was predominant in marchial music, and the use of the trumpet and drums was their privilege. "Military bands constitute an essential feature of all armies, each regiment having its own as a rule."\(^\text{11}\)

**Conclusion.** From the literature, it seems evident that music is coeval with the human race. Music as it was known before the Greek era is lost in obscurity. The Greeks were the first to reduce music to a system. They used their instruments in great splendor and pageantry at their festivals, much as we do today at our football athletic contests. The most to be said of the early Assyrians, Babylonians, and Egyptians, is that they possessed musical instruments and apparently associated music with deeds of pleasure and royalty as did the Greeks. The Hebrews produced the lyre and ram's horn trumpet, and Arabia was the birthplace of the bowed string instrument. In the seventh century, instrumental harmony was introduced. The wandering troubadours of the twelfth century formed the first bands, using bagpipes. Men of high rank and princes were the only ones allowed to use the trumpets and kettledrums. These instruments predominated in the bands which officially performed at state occasions and royal banquets.

**The Origin and Development of the Military Band in Europe**

Colles\(^\text{12}\) states, "In the year 1426 the Emperor Sigmund granted as 'an act of special grace' to the town of Augsburg the privilege of maintaining a corps of 'town trumpeters and kettledrummers,' a grant extended during


\(^{12}\) H. C. Colles, *loc. cit.*
the next century to most other free towns." These "corps" preceded the "band" as previously described, and Colles says further, "Till the 17th century the music played by the band of trumpeters was learned by ear, and transmitted without notation, as something of a secret nature."

Apel states in the *Harvard Dictionary of Music*:

Rise of military bands and music is coeval with the development of organized armies, during the 15th and 16th centuries. Mercenary troops had large bands of trumpets and kettle-drums, and the clash of the instruments was as fierce and famous as that of the weapons. The music of these groups was of course limited to signals, and it was not until the advent of the 18th century that the introduction of melody instruments was made.¹³

It was in the middle of the sixteenth century that reference to an instrument ensemble classified as a band was first made. Later during the 18th and 19th centuries, guilds were formed at Vienna that forbade the wandering musicians previously mentioned to play within their boundaries. These guilds organized their own town bands. Although these town bands had poor instrumentation, they are the first groups from which modern bands originated. By the military trumpeters becoming organized in guilds, they were endowed with many privileges which distinguished them from the members of the civilian orchestras. The kettle-drummers were expected to use all sorts of extravagant and affected movements such as survive to the present day with the drum major and majorettes. Gradually the performance on instruments grew to such an extent that some European countries found it necessary to limit their numbers by decree. From the early accounts of instruments of these times until the middle of the sixteenth century, when the term "band", known as a specific type of musical organization, came into being, information is not particularly fruitful. In the music that was written for band

about three centuries ago, classes of instruments were kept separate. Flutes, reed instruments, trumpets, and hunting horns were mostly treated as forming distinct bands. In order to remedy the absence of such intervals as the third and seventh of the dominant chord, which gave music a monotonous character, the trumpet and horn bands were mixed and around 1685 trombones were added. The town band became very popular, and this necessarily led to the enlargement of the limits of ancient instrumentation. Thus some good band music emerged by slow degrees from the barbarous noise of former times.

Johnson writes:

The military band, in the strict sense of the word, i.e., a group of wind instrumentalists actually marching with the troops, had its European beginnings in Germany, France, and Italy, each country following its own course of development in instrumentation. The military band, however, had its roots in the Turkish army where it had long been the custom for instrumentalists to perform before the tent of the commanding officer in full view of the troops, the group playing the entire time the troops were in combat.¹⁴

Nearer the eighteenth century, instrumental music began to be noted down and it is possible to trace its progress. Instrumental groups tended to separate into three classes, the full orchestra, catering to the cultivated intellect, the military band, and the brass band, the latter two appealing to the masses at large.

England apparently contributed little or nothing to improve or influence the progress of wind instrumental music. It was not until about 1783 that the Coldstream Guards introduced into the English service a band of eight musicians. The Duke of York imported from Germany what was probably the first "full band" of 24 men.

The invention of valves and their acceptance through the persistence of Wieprecht of Germany around 1838, and the invention and rapid improvement of the clarinet began a new era.

By the middle of the seventeenth century, European bands had begun serving with the troops. In both England and Germany regimental bands began appearing in formal parades, guard mounts, etc. Their instrumentation was for 4 instruments in pairs - 2 oboes, 2 clarinets, 2 horns, and 2 bassoons. These instruments are all classified with the woodwind family and with the addition of the flute would compose what today is the woodwind quintet. This combination in sound might, with the stretch of imagination, resemble the sound of the old bagpipe bands of the troubadours of an earlier period. At first, these bands received no official recognition because the members were civilians in the employ of regimental officers. For a time the instrumentation of these unofficial military bands was quite fluid with a tendency to expand in both numbers and instruments. Within a century the original regimental bands had expanded to twenty-four members with the instrumentation including trumpets, trombones, serpents, and percussion. Gradually the military personnel replaced the professional musicians and about 1850 in England bandmaster and instrument support was transferred to public military funds.

Much of the music performed by these early military bands has been lost, if it was ever recorded in notation, but in all probability the music was played from memory, being handed down from generation to generation without having been set down in notation.

15. "The Serpent was the predecessor of the bass horn. It has a cup mouthpiece and laterally pierced holes." Cecil Forsyth, Orchestration, 2nd ed., pp. 286-88.
In the early years of the nineteenth century the military band began to emerge as an adequate vehicle of musical expression, for it was at this time that wind instruments began to be developed in accordance with the physical principles of acoustics. Many of the new or improved instruments were fully chromatic for the first time. By the middle of the eighteen hundreds, the military bands possessed an instrumentation comparable with that of today's bands. The orchestra, inherently much less dependent upon chromatic wind instruments, was able to achieve a much earlier development. The Lincoln Library of Essential Information records:

Although most of the instruments used in the military band are found also in the orchestra, yet it should be borne in mind that some groups are treated in a radically different manner in the band than in the orchestra. Very proficient artists are required for the wood-wind and the brass instruments in the concert orchestra, where tone quality and careful execution are highly essential. In the military band this is not so great a requisite inasmuch as the band usually plays in the open air.

Primitiveness of wind instruments, more than any other single factor hindered the military band development. The greatest technological development of the wind instruments seems to be from about 1810 to 1940.

With the improvements of the brass and wood-wind instruments, there began a standardization of instruments for the military band. This standardization was along national lines and has continued to be so. This necessitates considerable adaptation for bands of one country to perform music of another country.

Conclusion. In 1426, corps of "town trumpeters and kettledrumpers"

16. "Acoustics is the science which deals with the production, transmission, and effects of sound." Lincoln Library of Essential Information, p. 1540.
were authorized. Their playing was done by ear and transmitted without notation. This group preceded the instrumental ensemble classified as a band. The band originated around the middle of the sixteenth century. During the eighteenth and nineteenth centuries, the first guilds were formed in Vienna. The guilds organized town bands that were the groups from which modern bands originated. The town bands became very popular, which led to the enlargement of the limits of ancient instrumentation. The military band had its roots in the Turkish army, but started actually marching with troops in Germany, France, and Italy with each country following its own course of development in instrumentation.

Near the eighteenth century, instrumental music began to be noted down. Instrumental groups separated into three classes: (1) the full orchestra, (2) the military band, and (3) the brass band. The latter two contributing to the instrument standardization and the pattern that the American military bands and show bands were built upon.

The invention of valves around 1838, and the improvement of the clarinet, began a new era. By the middle of the seventeenth century, European bands began serving with the troops. Limited instrumentation and civilian players characterized these early military bands. Around 1850, the band's instrumentation was expanded and military personnel had replaced the civilians. Primitiveness of wind instruments, more than any other single factor, hindered the military band development. The improvements of brass and woodwind instruments standardized the instrumentation, but along national lines.

The Origin and Development of the Military Band in the United States

The development of military bands came about somewhat later in the United States than in Europe. The pioneer character of early America prevented the early advancement of music, as of other arts.
Music received slight attention in the days of the American colonists. The Pilgrim and Puritan sects had a stern religious dogma holding that instrumental music was worldly and had no place in the lives of God-fearing people. White\textsuperscript{18} declares, "In the first one hundred and fifty years of the existence of the New England colonies musical culture stood on as low a degree as it held among the Gauls and Allemani in the seventh century."

According to Howard,\textsuperscript{19} it was this primitiveness of the colonist that caused him to make little attempt to study the music of the American Indians, or to make any notations of their songs. As a result, Indian music is as far from our way of thinking as Chinese music. Because of the unpopularity of music to most of the colonists, a person, in order to receive an adequate music education, had to travel to Europe. This influence of Europe on our music, also caused the colonists to make little attempt to study Indian music. Musical instruments of the Indians were flutes, whistles, drums, and rattles. Even with some instruments similar to those used in military and show bands, the Indian music has had no influence upon the music and rhythm of these bands in America.

In the military and instrumental band field, musical instruments began appearing in the new world by the middle seventeen hundreds. The British regiments stationed in America formed the earliest military bands in the colonies. Concerts by these organizations are recorded as early as 1767. American military bands, in the real sense, do not appear until the nineteenth century, but had their origin in the latter part of the eighteenth century in the forms of fife and drum corps.

\textsuperscript{18} William C. White, \textit{A History of Military Music in America}, p. 21.
\textsuperscript{19} John Tasker Howard, \textit{Our American Music}, p. 405.
Each regiment at that time, was provided with a drummer-major and fifer-major whose duties were to organize and train corps of not in excess of twenty men. It is interesting to note that, according to White, "The method of playing snare drum has not been improved upon since the Revolutionary War. This period was the heyday of rudimental drumming."

"The oldest military band in the history of the United States as a nation is the Marine Band, which came into existence in 1798, with the creation by Congressional authority of the Marine Corps." This group, to begin with, was hardly more than a fife and drum corps used for recruiting. Musicians in the wilderness country of the early eighteen hundreds were rare. What few there were could hardly be induced into service on the nine dollars per month paid a marine sergeant. Proselytism was induced by offering more money from the pockets of regimental officers, more rations, exempt from arrest for debt, and a share in the prize money from vessels captured at sea. Recruiting was at such a low ebb that foreign musicians were induced to come in from Italy. This met with ill favor from the marine commandant, and while some were incorporated into the band, most were given passage back to Italy. The Marine Band became a national band and the official band of the President. "From Thomas Jefferson's first inauguration, March 4, 1801, to the present, the Marine Band has occupied the place of honor at the august investiture of every new national administration. At White House receptions and dinners and other festivities, it is the only band permitted to be present." Every President in the United States, except George

Washington, has heard the Marine Band. John Philip Sousa was its most famous director, becoming director in 1880. "Sousa stayed with the band until 1892, serving five presidents—Hayes, Garfield, Arthur, Cleveland, and Harrison."23 Shortly after, in 1902, the bandsmen were required to double on orchestral instruments, making the unit a military band, a symphonic band, and a symphony orchestra.

According to Zeally,24 the Navy Band in 1838 was officially recorded in the Pay-Table of the Navy Register. It consisted of bandmaster, four first-class musicians, and one second-class musician. The advent of World War I had powerful influence upon military music. Service bands were recruited to full strength and equipped with the best instruments obtainable. With the armistice, however, came demobilization, and these great service bands disappeared as quickly as they had been assembled. In 1923, the Navy Band had built back up to sixty-three outstanding musicians. In 1925, President Coolidge signed the special act of the sixty-eighth Congress, which recognized the Washington Navy Yard Band, organized in 1923, as the permanent representative band of the United States Navy. From 1925 until 1942 and again after World War II, Congress authorized annual tours of the United States and its possessions for the band. This band of ninety members now functions as a complete symphony orchestra, dance orchestra, swingphonette, recording orchestra, male chorus, two string quartettes, wood-wind quintette, and a concert and marching band.

The United States Army Band25 was authorized in 1921 as a result of the pitiful showing made by the United States Band's music in

comparison with that of the other allied countries in World War I. Players were selected from the army ranks. From 1923 to 1935, activities increased and a concert group and several small ensembles were formed within the band. From 1941 to 1945, the band under Captain Thomas F. Darcy, Jr., toured the combat areas to carry music to the men on the actual battlefronts. In 1945, one hundred members were selected as a marching band, a concert band, several small ensembles, a complete dance orchestra, and a chorus of twenty-five fine voices.

According to Zeally, the United States Air Force Band, coming from the greatest and finest air force, boasts a band that has no superiors. The members are the cream of the professional men of symphonic groups. Organized in 1944, it broke up in 1946. Captain George S. Howard was given the rank of Major to form a permanent band. Recruiting really started in 1945 and a one hundred piece band was formed. This band has many duties to perform. It has a 100-piece marching band, a 90-piece concert band, a 35-voiced chorus, 5 dance units, and several chamber music groups. "With such an outstanding array of talent, it is no wonder that this fine band has captured the hearts of fashionable Washington and has become one of the foremost musical attractions of the American continent. With all its versatility, it is the first and foremost military band which, truly speaking, is the primary requisite of any service band. This band is popularly known as "A Symphony in the Sky."

To name one more of the prominent United States Military Bands, it is well to mention the Army's Youngest Band. Only 8 years old, it is not only the youngest but also the largest of the five service staff

27. Ibid.
bands in Washington. Its 120 members were organized in March 1946. The band is representative of all the combat arms of the army, and most of its members were combat infantrymen during World War II. All, including its leader, Captain Chester E. Whiting, saw active service as fighting men. It raised over a million dollars on a War Bond Drive tour, and so was dubbed "The Million Dollar Band." It features a 40-voice glee club.

The Etude states:

This great Army Ground Forces Band does not come to us with all the frill of a show band; it has no symphony orchestra to offer us, but it definitely gives us a truly artistic military concert band whose programs will bear the severest criticism. It is one of the few symphonic bands of the present day, a band imbued with the spirit of the United States of America and worthy of representing this Nation anywhere at any time.28

The armed services of the United States set up military units in many colleges and universities throughout the country. With them military bands were authorized to furnish music for the cadets to march to. The earliest of the college military bands was the West Point Military Band, authorized in 1802, the second oldest military band in the United States. Acts of Congress have affected the Military Academy Band. In 1802, four musicians were authorized; 1821, twenty musicians; 1866, twenty-four; 1869, thirty-three; 1875, forty; 1877, twenty-four; 1900; forty, 1918, fifty; 1924, sixty-seven; and sixty-eight at the present time, according to White.29

The wars have tended to improve and expand the military bands, both in the services and in the colleges and universities. With more military units added in the schools, more band units were also added. These bands played for military drills and parades, beginning as did service bands with hardly more than fife and drum corps. "Ohio State

University organized in 1878 a drum corps consisting of three fifes for music, eight snare drums for noise, and a bass drum for keeping time so the OSU cadet would have music to march to. Dvorak states, "The Wisconsin Band came into existence in 1885 with only twelve members." These bands served as a nucleus upon which the show band was built.

Conclusion. Owing to the pioneer character of the early Americans, music received slight attention. The military bands were retarded, not appearing until the middle seventeen hundreds, and these were British regimental bands stationed in America with British troops. American military bands did not appear until around the nineteenth century, and then as an outgrowth of fife and drum corps. The American bands followed European lines, taking nothing from the music of the American Indian. The oldest military band of America was the Marine Band originating in 1798. This band became the President's own band. The West Point Military Band followed in 1802. The Navy Band was authorized in 1921 as a result of American band's inferiority in Europe during World War I. The United States Air Force Band was organized in 1941 during World War II. The youngest of the military bands in America, all stationed in Washington, D. C., is the United States Ground Forces Band. These bands are closely related to the football show band in that they are practically the same instrumentation and have served as training units for many college band directors.

The military band was extended into the colleges and universities of America with the ROTC units. The college military bands played for

30. Charles Minelli, Director of Bands, Ohio University, personal letter.
31. Raymond F. Dvorak, Director of Bands, University of Wisconsin, personal letter.
military drills and parades and were the nucleus of the football show band.

The Origin and History of the Football Show Band in the Institutions of Higher Learning in the United States

The football show band is found to contain elements of music and bands down through the ages. The early Greeks, Romans, and others used their musicians as a group for attractions at athletic contests. The football show band has flourished in the schools of America, in spite of the fact that music in the schools has come over a rocky course. "Music received slight attention in the days of the American colonists. The first well organized effort to provide a more complete musical education was the Boston Academy of Music founded by Lowell Mason in 1833."32

As is true with any change in the educational system of America, music took a long time to find its way into the curriculum of the schools. The tardiness of music in reaching its full independence, however it may be explained, in no way lessens the importance of music as a factor in the history of culture, even though a prejudice against music lingers in the minds of some scientific and literary men. The Krones,33 restate an appropriate old Chinese proverb, "A journey of a thousand miles began with a single step." Dickerson34 states, "There have been nations without architecture, none without some form, however crude, of music and poetry—these two arts in their earlier stages being always inseparably blended together."

Music was introduced widely into the public elementary schools in

our education renaissance, even before 1830. From the elementary schools, music spread to the high schools. After the Civil War, the normal schools and some colleges began to prepare teachers and supervisors of public school music. Barnes\textsuperscript{35} states, "Music, in the school, has a value entirely different from any other subject. It is the only school subject that develops rhythm, without which all other subjects are crippled. Music alone gives the school the thrill of melody. Instrumental music reveals, as nothing else in the school does, the importance of harmony." Good\textsuperscript{36} says, "During the last half century since 1890, much of the emphasis has shifted from vocal to instrumental music and an extraordinary development has taken place, first of the school orchestra, and the marching rather than the concert band, has tended to win the greatest applause."

McCaulley states:

When the history of an American institution is considered, whether it be state government, family life, church or school, we at once think of the influence of Europe upon that particular institution. So, music is linked with the old country to such an extent that critic after critic persistently claims that we have, strictly speaking, no American music. If this criticism be true, it may be that we possess neither a literature nor anything else without a European stamp upon it. The fact remains, however, that within the United States much is being done in the field of music which surprises the very parents of those children who are recipients of a great system of music teaching in the hands of capable teachers working in our public school.

According to the literature, it can be safely said that the football marching show band is strictly American. Most band directors have received their music training in American institutions and in the United States Armed Services. Many, upon separation from the services,

\textsuperscript{35} Edwin N. C. Barnes, \textit{Music as an Educational and Social Asset}, pp. xi-xii.

\textsuperscript{36} H. C. Good, op. cit., p. 505.

\textsuperscript{37} Clara Josephine McCaulley, \textit{A Professionalized Study of Public School Music}, p. 1.
where they received advanced training in military-brass and military-concert bands, wished to continue band work and did so in the schools of America. It is the military-brass versus military-concert, that has caused the standardizations of show bands to part company. To give two prominent examples of this parting, Ohio State University, since 1934, has been an advocate of the all-brass band where all voices are retained, by special arranging, in brass instruments, thus being assured they will be heard. Jack Lee asserts that it takes six clarinets in unison to equal in sound one cornet, out of doors, and three clarinets playing one-third above to equal one cornet. Ohio State University found that instruments with piston valves could be easily lubricated with an anti-freeze solution in place of valve oil and thus played in freezing weather when other instruments are unplayable.

The other type band, resembling the military-concert band in construction, is the semi-symphonic band. This type is an effective sounding band, although not quite so powerful. The University of Michigan uses the semi-symphonic type, putting twenty clarinets on one part, this part being, in six-way arrangements, on the barbershop tenor voice. The University of Michigan Band was listed in Life as "The best of the college outfits that provide music and spectacle on football fields."  

38. LaVina Dudley, Encyclopedia Americana, Vol. 3, p. 136. "The modern so-called military-concert band is a development of the brass band giving special prominence to the wind family. Sousa's organization was regarded as the highest type of military concert band, modeled on the celebrated band of the French Garde Republicaine."


Just when the football band became a feature, it is hard to say. Revelli\(^1\) writes, "Although marching bands have been presenting pre-game and half-time entertainment before gridiron audiences for approximately a half century, only a few have successfully established a program which utilized the full resources of the marching band."

According to Wright,\(^2\) the University of Illinois has had a band almost since the founding of the institution shortly after the Civil War. In the early days its function at football games was probably limited largely to bursts of musical enthusiasm from the side lines and perhaps leading a snake-dance parade after a victory by the home team. The germ-of the football band featured at Illinois was probably born in the years before the World War I, when Albert Austin Harding, Director of University Bands, had the band shape the symbolic "I" and then the complete word "ILLINOIS", playing the school songs and as a sudden inspiration, singing "Hail to the Orange" in a cappella harmony. These formations and that singing have become a traditional part and climax of every Illinois band football performance.

The marching band, through its change in purpose, has become known as the show band. The following gives the beginning and the evolution of the marching band and show band throughout this country by citing a few of the first major institutions of higher learning which have pioneered the field of show bands.

A. University of Wisconsin:

1885—First American university band with a salaried leader.
The band had 12 players.
1886—Band increased to 16 players.

1894-Band increased to 26 players. This band beginning with 12 players, now has a limited enrollment of 200 musicians. These musicians are divided into several groups: the Concert Band, the Badger Band, and the Cardinal Band. The men in all 3 bands make up the personnel of the marching band which appears at football games. Raymond F. Dvorak has been at the helm of the University Bands for the past 20 years. The football Marching Band, traditionally 200 members, is known as the "Singing Band".

B. Ohio State University:

1878-Drum Corps. 12 players.
1879-First Band. 16 players.
1881-Band under military department. In the early 1900's, the band began playing at football and baseball games, at home, and out of town.
1914-Sixty-four members.
1920-The first 100-piece band with drum major.
1921-Marched with drum beat into the famous O-H-I-O. This started the craze for band formations at football games that swept the country.
1934-One hundred twenty members and first all-brass college marching band.
1947-By putting basses and drums in the middle, made the first reversible marching band in the country. The band initiated and perfected a style of marching which involves a piston-like step at a cadence of 180 beats per minute. This band is known as "The All American Marching Band."

C. University of Illinois:

1886-Organized in connection with the military drill work at the opening of the university.
1920-Developed the stunt of spelling out words. The band now uses 175 members and on some occasions a 350-piece aggregation. "This band is hailed as one of the greatest marching organizations that ever graced the gridiron. It is a musical-military group without a peer."43

Barrett lists:

The Harvard University band of one hundred pieces specializes on formations and novel musical presentations. Each fall the band director presents symphonic arrangements of popular songs and college airs in medley form which make a big hit with the rooters.

The Carnegie Tech Kiltie band is one of the most colorful of the Eastern groups, for the bandsmen dress in kiltie uniforms and the sight of the bare knees and skirts always excites the attention and interest of the fans.

The University of Michigan band is called the Fighting Hundred.

43. Ibid. p. 12.
The musical director of the Michigan band is William D. Ravalli and its evolutions are planned in a novel manner. The director and his assistants figure out maneuvers on a large table marked off with white lines, five yards apart, just like a regular gridiron. One hundred thirty toy figures represent the one hundred thirty bandmen, and the director can plan intricate designs and letter formations by shifting the toy men quickly to various positions on the miniature football field. At Northwestern the director, Glenn C. Barnum, teaches formations by a chart system, and he also has moving pictures taken of gridiron maneuvers so that his own, as well as other college bands can profit by finding errors which might not otherwise be apparent.

Ohio State has a crack band of one hundred twenty pieces, and it is famous for its floating and script formations. In 1934 the band became the first college all-brass marching band. Special instruments were made to give the band more tonal power. During the 1936 season, Director Eugene Weigel introduced the flowing formation in which the letters of a word flow from one into another without a break. Director Weigel conceived the script idea from watching various airplane sky-writing stunts.

The University of Indiana band is one of the finest of all the marching bands, and it makes a specialty of fast stepping and quick precision. An outstanding feature of its performances is that it marches continuously from the start of its formations to the end of them. A pistol shooter guides the intricate movements by firing blank cartridges at proper intervals.

The Notre Dame band is a very colorful organization, and since 1923 it has grown well apace of the football team in local and national prestige. The drum section is one of the outstanding features, the members of this group beating their drums with many flourishes and raising their arms high in the air in perfect unison.

Another outstanding Big Ten band is Purdue. Much of its fame is due to its director, Professor Emrick, to whom is generally given the credit for conceiving the idea of a college band forming a letter on the gridiron. Others of his innovations include such stunts as "marching words", trumpet fanfare, pulling the letters out one at a time, from mass formation, representing an electric bulletin board, and the presentation of a gyrating "P" in which the inside and outside columns move in opposite directions representing an electric theatre sign.

The Purdue band introduced lights during night exhibitions at the Kentucky Derby parades. After other bands adopted the same idea, the Purdue musicians mounted their big drum on a truck and installed an intricate switchboard in the cab so various designs could be made with the lights on the caps, horns, and legs of the players.

The University of Illinois has three bands and for the big football games over three hundred musicians are used. The Illinois
band features concert music, and such instruments as kettledrums and chimes are used. Some of the most clever Illinois formations have included the Army mule, a butterfly for the playing of a selection from "Madame Butterfly", the word "U S I C" during which classical selections are played, and an outline of the state of Ohio with the Ohio River flowing to the music of the Beautiful Ohio.

The Wisconsin band features Swill flag wavers, and ten students wave the flags of the Big Ten universities, throwing them to great heights and catching them in precision style while the band plays its various selections. The art of the flag waving was introduced from Switzerland, and it is being used by quite a few schools.

One of the most colorful college units is the University of Iowa bagpipe band with pipers and drummers dressed in colorful Kiltie uniforms imported from Scotland at a cost of three hundred fifty dollars each. The bagpipe band was organized when an ROTC officer returned from Scotland enthused over the Black Watch skirters of Edinburgh.

Conclusion. A review of the literature shows that music began in the public elementary school before 1830 and spread to the high schools. After the Civil War, the normal schools and some colleges began preparing teachers and supervisors of public school music. Just when the football show band became a feature, is hard to say, but apparently it began as soon as football became a feature. The universities of Wisconsin, Ohio State, Illinois, and Michigan, were some of the first schools to develop the show band. Notre Dame, Indiana, Purdue, Harvard, and Carnegie Tech, have all been outstanding in the field developing many new and novel stunts for the football show. With the show bands becoming an outstanding feature at the football games, these bands have perfected many types of bands from bagpipe to brass, military concert to semi-symphonic, playing to singing, to mention a few. The literature shows that with this type of activity and perfection, the show band appears to be a part of the college music program on a permanent basis and is receiving much support from institutions and the public.

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An Analysis of the Literature Concerning
the Football Show Band

According to the Evaluating Criteria Manual, an evaluation should be a stimulating force leading to definite improvements in the services by the school to its pupils and community. There should be a self-analysis of the program and of services in any forward-looking school.

In terms of the literature, marching is one of the functions of the organized band. Every band is expected to be able to march well, and soon after it is organized, it is likely to be asked to perform at athletic contests and to lead parades. Many people in the community never see the band except on the march or on the football field.

By and large, the football band show has moved in the direction of entertainment extravaganza, with more and more emphasis being placed on the choreographical and pageantry element than on the musical performance. The result is that non-band personnel, such as majorettes, clowns, and comedians, are finding their way into the football show in increasing numbers. There is a great controversy as to the usefulness of these groups. Because of the very nature and relative newness of the show band, many writers have given their evaluations of the show band program. Jack Lee asserts that up to 1951, the marching band had not proved to be of any educational value. He places the fault with the directors. Mr. Lee believes that the marching bands could be justified as an educational program and as an art form. Art at one time was in the crude stage that marching band is in now. Marching band is in the same place architects were in in the Victorian period of architecture. We use fancy majorettes, dance steps, and all the trimmings, but seldom explore the marching band from the standpoint of basic art. We are too much interested in Victorian decorations. Mr. Lee lists three

educational functions of the marching bands: (1) to build character and teach music appreciation in some form, (2) to train teachers, and (3) to service the university. The thing that is hurting music throughout the country, Mr. Lee feels, is the lack of educational approach.

In listing criticisms of the show band, Max A. Mitchell,47 says, "It is helpful to observe the history of movements in democratic America. Any program is subject eventually to evaluation by the people. The band movement in America is not above evaluation any more than any other area."

Thompson states:

when a musical group achieves a great national or regional reputation, the demons of pride and envy are set loose, and it cannot be denied that the desire to maintain a reputation of this fort, once it is established, and the desire on the part of other institutions to establish an equivalent reputation, have led to a few unhappy administrations of groups of alumni to subsidize individual undergraduate musical talent by money payments of equivalent advantages, and by relaxation of academic requirements or discipline.48 ... Neither the value of group music nor its enthusiasm is wholly dependent on public appearances. Yet the public programs, which groups of college students have offered to their fellows and to the college community at large have become one of the colleges' and the country's most cherished musical possessions.49

To be truly successful, a marching band must combine two separate abilities: (1) skill in musical performance, and (2) skill in marching. All maneuvers, drills, formations—in fact, every marching activity a band undertakes—is conceived within the framework of its tempo and the resulting type of bodily movements.

Righter acclaims:

To kill marching bands, keep speeding up the tempo, insist upon a higher and higher knee-lift and devise new methods of throwing the horns about. It is like something out of a horror

48. Randall Thompson, College Music, p. 112.
49. Ibid., p. 107.
movie—faster, faster, faster! The ignorant savage with his death dances of the tarantella type has nothing on the modern marching band except, perhaps, that he is not required to carry a sousaphone. 50

In leaving it up to the individual band leader to appraise the tempo and function of his band, Hjelmervik and Berg acclaim:

Each director must define for himself the purpose, function, and role of each marching-band activity, and from these definitions determine how much emphasis to give each activity. Bands were developed to add to and to enrich the students' musical education. When the development of marching skills and entertainment become the primary objectives in instruction, it becomes difficult to justify the support of these activities. 51 . . . If participation in a marching band is to have value as a musical experience, it is necessary to select materials carefully and rehearse them in such a way that the performance utilizes to the fullest the expressive talents of the organization. 52

Righter 53 feels (1) that it is the band leaders' responsibility to control tempos, because the public knows little or nothing of the physical and musical limitations of the band, (2) marching band is degenerating to extremely poor imitations of honky-tonk chorus lines, (3) that the dignity, power, and masculine grace so characteristic of the military band has been thrown to the wind, and (4) that 140 beats per minute is the maximum tempo for marching bands.

In terms of the literature, regardless of the original or traditional tempo of the music being performed, no band should attempt to perform at a speed faster than the group can execute with precision and musicianship, and regardless of the tempo decided upon, music should be picked to "match" the tempo. Martino 54 states, "Some music lends itself to rapid marching, while other music requires a somewhat

52. Ibid., p. 41.
slower tempo. This variation of tempo is good in that it makes for greater contrast and interest. The music and the formation or maneuver should dictate the tempo." According to Hindsley, an important item to remember is that musical worth and educational value of the marching band is limited to the musical rating of the march music played. Heine, feels that, with the advent of the marching show band, arrangers and composers have often failed to adjust their scoring techniques to the out-door performing band. The physical handicaps involved in playing while marching, particularly at the faster tempos used in today's band, demand a simple, effective straightforward arrangement. Standard arrangements may lack color and effective tone quality of all voices when played outside. Instrumental ranges are greatly limited under marching condition.

Martino states:

All too often there is not enough emphasis put upon the musical performance of our marching band. We must remember that the success of our band programs is dependent upon the fine playing of our organizations, whether they are performing on the stage or the football field. Of primary importance is the choice of music for the football show. The music chosen should characterize that particular show. Simple music is definitely best for marching purposes. Another "must" is the use of tailormade arrangements for the football show, as stock arrangements are seldom suitable for marching maneuvers.

Whetlaufer writes:

From time to time, the marching band has been the object of criticism in music magazines and at clinics. It has been said that it detracts from musical objectives and tends to turn music departments into a "show racket" divorced from music education. It overworks directors and monopolized the time and energy of the players, and majorettes have no place in the band education

57. Daniel Martino, loc. cit.
program.

I disagree. The Marching Band is a great force in enlisting prospective students for music. It gives the youngster a sense of "belonging" to an active, going organization.58

Hindsley states:

The limelight of marching band performances has exerted a magnetic influence on school youth. The desire to belong to such an organization and to share in its glory has brought to the threshold of music a number of youngsters whose interest otherwise might have been passive if not entirely absent.59

Ferguson acclaims:

It is frequently said of football games that the band is almost as important as the team. Certainly the halftime program adds greatly to the tremendous popularity of this all-American sport. Without it there is a decided lack of color, a fact attested to most recently by the professional football clubs who have set aside considerable portions of their budgets for this extremely important part of the game.60

Marching is not a recent discovery. The setting down of one foot in front of the other more or less rhythmically has been going on for a few thousand years. According to Hindsley,61 marching itself is a physical skill, and embodies many of the more important principles of physical education, such as bearing, posture, and carriage. To this extent the band teacher is also a teacher of physical education.

Mr. Revelli says:

The able marching band is one that is well-routined and drilled in all of the military commands. This band performs music which is well-adapted to the marching band's instrumentation and which is not too difficult. The band need not be dependent upon vaudeville performances, cheap tricks, or stunts for recognition or applause. Instead, by means of its perfectly formed cymbals and formations, colorful pageants, conceived in good taste and carefully staged, and through its clever, original, diversified program and superior musical performance, this band

will gain the respect and admiration of the most fastidious of audiences. 62

Middy writes:

One of the important, though not the most important, functions of the school band is that of participating in processions and on other occasions which require playing on the march and maneuvering on the field. In this capacity the appearance of the band is of primary importance and every band should be thoroughly trained in all phases of field tactics. This branch of the work is strictly military and as such must be organized on a military basis. The discipline must necessarily be rigid, for every move of every player is on exhibition every minute the band is in formation. 63

Hindsley feels that when memorizing is demanded by the director, it enhances his demand if the music is so arranged that each part, regardless of importance, has sufficient musical interest to aid memorization. Bands have found an important place in public attention because a few bands have attained a degree of musician and marching ability.

Hindsley states:

The educational standing of the marching band is based only partly on musical and physical values, and the rest on social and citizenship values. These values are a boomerang to the purely musical activities of the band. In this indirect manner the marching band contributes to the highest standards of music education, and may itself be considered worthy of educational acclaim. . . . School bands are recognized as leaders of school spirit. It may well be said that "the spirit of the bands becomes the spirit of the school." It is also the leader of community and national spirit. 64

Whettlauffer 65 says that by its appearances the band takes on a certain character, and suggests the character of the school and the community. In order to improve this character and the show band, he

63. J. E. Maddy and T. P. Giddings, Instrumental Technique for Orchestra and Band, p. 212.
64. Mark H. Hindsley, op. cit., p. 710.
lists several rules to follow: (1) Maintain a cooperative spirit between yourself as band director, and the coach; (2) subordinate any thoughts of musical grandeur for field work; (3) keep your instrumentation predominantly brass; (4) use a fast tempo, say L48; (5) get flashy uniforms; (6) develop confidence—not over-confidence; (7) work out all formations carefully in advance; (8) keep moving from one formation to another; (9) spend all your available time with this activity in the fall; (10) play music within scope of your musicians' ability; (11) memorize all field music; (12) have the band always march forward; (13) keep the left foot on the beat; (14) as a director, read all you can about marching and show bands.

Hindsley states:

Granted that the show band plays an important role in entertaining the public and in pointing up their spirit, are these important considerations in evaluating the show band musically and educationally? It may be held rightly that the show band should be less concerned with the public than with the band members themselves, who later are part of the public. Though the show band itself may not rate so highly musically and educationally, what normally goes on in training of the show band, and what goes on musically before, during, and after this training leaves no doubt as to its extreme importance and value in the music education program.

Fritschel states:

A band exists to serve its members, its school, and its community. It should serve its students by meeting their needs and utilizing their interests. It should serve its school by focusing school spirit and acting as a leader in school activities. To its community, the band should serve as a voluntary group, eager to help and assist in the activities of community life. As band directors, let's know where we are going, and then get there.

Prescott writes:

The band shows the past few years, nation-wide, have improved very noticeably in action, novelty, showmanship, and sheer eye

entertainment. But along with this we still have the same lousy gridiron half-time pickup we had 15 years ago. Certainly it is to the advantage of all concerned that a good half-time show be well received and well reported. Pre-season talks with radio-TV stations will get more results. Most of us feel that we have done little to affect the picture of better coverage by sports announcers. However, most of us agree that our football band registrations, the band's efficiency, and the retention of bandsmen are all affected by radio-TV coverage.68

Conclusion. In terms of the literature cited, marching is considered to be one function of every organized band. One major type of marching is that done by the football show band as a part of the athletic football game. Many feel that this show band has moved in the direction of entertainment extravaganza, with more emphasis placed on entertainment than musical performance. It was pointed out that it may be the director's lack of educational approach to the show band program if the show band does not prove to be of any educational value. When a school attains national recognition, the demons of pride and envy are to be guarded against by that school, and surrounding schools as well. To be truly successful, a band must acquire skill in musical performance and in marching. A deciding factor in acquiring these skills, is the tempo. It is the director's responsibility to control the tempo and pick music to match the tempo chosen. The musical worth and the educational value of the show band are limited to the musical rating of the music played. It was felt that standard music lacked color and simplicity. According to the literature, a good show band exerts a magnetic influence on school youth to belong in such an organization and share its glory. The spirit of the band becomes the spirit of the school, and is a leader

of community and national spirit. By its appearances, the band takes on a certain character and suggests the character of the school and community. A band exists to serve its members, school, and community; however, the band should be less concerned with the public than with the band members themselves. It is advantageous for a good half-time show to be well received and well reported. It was felt that very little was being done to affect better coverage by sports announcers, even though most directors agree that show band registrations, efficiency, and ability to hold bandmen is affected by radio and television coverage.
PROCEDURES AND ANALYSIS OF RESULTS FROM THE QUESTIONNAIRES

It will be recalled that the procedure in making this part of the study was to send out five sets of questionnaires to the institutions of higher learning in the Rocky Mountain area. Tables 1 and 2 show the number and per cent of the questionnaire returns. There follows immediately thereafter an analysis of the history of the show band from the University of Utah, Utah State Agricultural College, Montana State, Montana University, Wyoming University, Colorado State Teachers College, Western State College, and New Mexico University. The University of Utah and Utah State Agricultural College histories were obtained from personal interviews with Professor Ronald Gregory and Dr. N. W. Christiansen; the remainder were obtained from responses to the questionnaire from these particular institutions. Tables 3, 4, 5, and 6 show further histories of the show band as made by the show band directors, assistant directors, music department heads, public relations officers, and football coaches.

Statistical comparisons are not used because the responses were not designed to be refined to the point where exacting statistical methods could be used, nor do the errors involved in judgment justify the more refined procedure of statistical analysis.

Questionnaire responses. Results summarized in table 1 show the total number of questionnaires sent to be 66, and the number of schools they were sent to, 14. The total return is shown to be 47, which is
Table 1. Summary of questionnaire returns of educators participating in this study

<table>
<thead>
<tr>
<th>Surveyed</th>
<th>Total number sent</th>
<th>Total returned</th>
<th>Total returned before deadline</th>
<th>Total returned after deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Band Directors</td>
<td>14</td>
<td>10</td>
<td>71.4%</td>
<td>7 / 50</td>
</tr>
<tr>
<td>Assistant Band Directors</td>
<td>10</td>
<td>6</td>
<td>60%</td>
<td>4 / 40</td>
</tr>
<tr>
<td>Music Department Heads</td>
<td>14</td>
<td>10</td>
<td>71.4%</td>
<td>9 / 64.2</td>
</tr>
<tr>
<td>Public Relations Officers</td>
<td>14</td>
<td>9</td>
<td>64.2%</td>
<td>7 / 50</td>
</tr>
<tr>
<td>Football Coaches</td>
<td>14</td>
<td>12</td>
<td>85.7%</td>
<td>11 / 78.5</td>
</tr>
<tr>
<td>Total</td>
<td>66</td>
<td>47</td>
<td>71.2%</td>
<td>38 / 57.5</td>
</tr>
<tr>
<td>Total schools represented</td>
<td>14</td>
<td>14</td>
<td>100%</td>
<td>7 / 50</td>
</tr>
</tbody>
</table>
Table 2. Summary of questionnaire returns of educators and participating schools

<table>
<thead>
<tr>
<th>Surveyed</th>
<th>QUESTIONNAIRES RECEIVED</th>
<th>A-before,</th>
<th>B-after deadline</th>
<th>No.</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Utah State Coll.</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Utah University</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Brigham Young Univ.</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Wyoming University</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Colorado A and M</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Denver University</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>New Mexico Univ.</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Montana University</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Montana State Coll.</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Idaho State Coll.</td>
<td>none</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Colo. State Teacher's</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Colo. School of Mines</td>
<td>none</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Colorado College</td>
<td>1</td>
<td>none</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Colo. Western State</td>
<td>none</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Teacher's College</td>
<td>1</td>
<td>none</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Total number</td>
<td>7</td>
<td>3</td>
<td>1</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>Total per cent</td>
<td>50 21 40 20 64 7 50 14 78 7 58 14 58 14 9 71</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total questionnaires sent</td>
<td>14 7 10 6 14 5 14 7 14 2 66 27 66</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
71.2 per cent, with 100 per cent of the schools represented. Thirty-eight questionnaires, or 57.5 per cent, were returned before the deadline, and 9 questionnaires, which is 13.6 per cent, were returned after the deadline. Fifty per cent of the schools were represented in the latter return. All of the groups, however, were represented in the returns before and after the deadline. In evaluating the responses, it is believed that the questionnaire returns represent a good cross section of the colleges covered by this survey.

Table 2 represents a further breakdown of table 1, listing the questionnaire returns in number and per cent before and after the deadline, of each group and school they were sent to. Responses from each group are shown to be from 60 to 85.7 per cent and the responses from each school from 25 to 100 per cent. Sixty-six questionnaires sent out the first time yielded 38, which is 58 per cent return. After the deadline and a duplicate questionnaire was sent to all not responding; 9 questionnaires, which is 14 per cent, were returned. This made a total of 47 questionnaires, or 71 per cent return.

**Show Band Histories as Concerned with the Colleges and Universities in the Rocky Mountain Area**

There is no written history available of the show bands in any of the schools contacted by the questionnaire, but although information is scarce and records unobtainable as to the early marching bands in the Rocky Mountain area, the football show band with multi-formations is quite complete, thanks to the help of the present directors of bands and some of the older teachers at the colleges and universities in this area. In all probability some of these schools would have histories comparable to those schools previously mentioned if histories were available. The following histories were gathered from personal interviews.
and questionnaires.

A. University of Utah:

1913-Band was organized with 25 members.
1920-Increased to 50 members.
1923-Sixty-five members—first marching band at Utah to appear at the football games with military drills at half-time.
1948-Band organized with 120 pieces fully uniformed and using a fast cadence. Director Ronald D. Gregory introduced the modern football show band with high step and fast cadence to the Rocky Mountain area. This type of band show appears to have been accepted and spread throughout the surrounding area. Mr. Gregory was on the steering committee of CBDA in 1946, becoming chairman of the California-Western Division of the CBDA for 1953-55 and National Vice President of K K I. He has written articles about football marching bands in the School Musician, national magazine, in Sept. 1949 and Sept. 1950. Although no written history has as yet been made of the Utah Band, films of this unit are available at the University of Utah Band office.
1953-One hundred forty members. The band has accompanied the football team to two out-of-town trips each year for the last 3 years.

B. Utah State Agricultural College:

1910-Small band with George W. Thatcher director.
1913-Guy B. Alexander director of 50-piece band.
1915-Mr. Alexander was killed in a train accident and Mr. Joseph A. Smith became director.
1921-Hyrum Lammers director.
1926-Clarence Hawkins (later director of bands at the University of Utah) was director and started taking tours around the Intermountain area.
1931-Dr. N. W. Christiansen became director and in that year introduced football shows using a military tempo with a band of 50 members.
1932-Summer music camp was initiated at the college with A. R. McAllister guest conductor of a band of 350 members. He was assisted by Forrest McAllister (now editor of the School Musician magazine).
1940-Band increased to 130 members. The Concert band of 80 pieces, selected from this number, was invited to attend and play for the Music Educators National Conference in Los Angeles, California, and made several appearances, among them a NBC broadcast.
1944-Because of World War II, an all-girl band was formed and

1. Personal interview with Mr. Ronald D. Gregory.
2. Personal interview with Dr. N. W. Christiansen and Mr. Philip Dalby.
1946—the band began building back to its former numbers.
1951—one hundred ten members were organized under the direction of John Philip Dalby, former assistant director of the University of Utah band under Mr. Gregory.
1953—the band size remained about one hundred ten members.
Mr. Grant F. Andersen became assistant director. The band takes two trips with the football team each year.

C. Montana State College at Bozeman:

No original band history available.
1947—Edmund P. Sedivy began the multi-formation football band show.
1950—Mr. Sedivy became director of bands. He was president of the Montana Music Educators 1941-1943 and Regional Chairman of CBDNA in 1949. Mr. Sedivy has written several articles about marching bands in national magazines. This band has also received publicity in national magazines in 1940, 1944, and 1951.
1953—Eighty-six-member enrollment of combined ROTC, varsity, and concert bands in taking charge of the football halftime show.

D. Montana University at Missoula:

No original band history available.
1939—Small poorly equipped "shuffle band" directed by Stanley Feel, was organized but disintegrated during World War II.
1946—Marching band was reorganized with 50 members, Mr. Justin Grey, Director. Mr. Grey was chairman of the North Western District of the College Band Director's National Association 1952-54. He received his schooling at the University of Michigan and directed the Ohio State Marching Band for one year.
1953—Ninety-two members make up the football show band organized for the fall quarter only.

E. University of Wyoming at Laramie:

Originally an ROTC unit.
1942—An all-University organization band was formed.
1950—Mr. Edgar J. Lewis became director of bands. He received much of his training and experience with military bands during World War II. Mr. C. P. Seltenrich became assistant director.
1953—Eighty-five-member marching band formed for the football show. The University and athletic department provided two trips each year for the band with the football team.

F. Colorado State Teacher's College at Greeley:

No available early history.
1946—Began the modern football show band under the direction of Ralph King.
1951—Wayman E. Walker, from the University of Southern California, became director of bands. Mr. Walker is Secretary and Treasurer of DBDNA (South Western) for 1951.

1952—Mr. William H. Hill became assistant band director and wood-wind instructor.

1953—ROTC and the concert band combine to form one hundred-piece football show band.

G. Western State College at Gunnison, Colorado:

A very prominent school in music education noted for its summer music camp clinics.

1946—The band, under the direction of Mr. George Damson, began presenting football half-time shows.

1951—Mr. Robert Hawkins from Indiana State Teachers College became director. Marching band organized to present the modern football multi-formation quick-step show.

1953—Eighty-four-member band, and takes one or two trips each year with the football team. This band is put on films which are available at the Public Relations Department.

H. New Mexico University at Albuquerque:

No history of the early bands available.

1950—The varsity and concert band combined to present the modern football show, under the direction of Bob Dahnert.

1953—Seventy-five members and Mr. William E. Rhoads became director. He was Vice President of the New Mexico Music Educators Association in 1948 to 1950, and President 1950-52.

Conclusion. These histories show that in Utah, bands originated at Utah State and Utah University in the very early nineteen hundreds and appeared at football games some years following World War I. It was not until after World War II, however, that the modern multi-formation show band was organized in the Rocky Mountain area. This era began in 1946 and spread to most of the colleges and universities in this area by 1953. These bands average from seventy to over one hundred players and have directors that are active in music associations throughout the nation. Although no college in the Rocky Mountain area has an available written show band history, data in the show band directors' questionnaires (Appendix) showed most of the colleges in this area to have started the
Table 3. Selected information about college show band directors in the Rocky Mountain area according to their response to the questionnaire.

<table>
<thead>
<tr>
<th>Questions asked the show band directors</th>
<th>Institutions responding</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Were you ever a graduate assistant of college bands?</td>
<td>1 2 3 4 5 6 7 8 9 10 11 12 13 14 yes no</td>
</tr>
<tr>
<td>2. Have you written any articles for national magazines about the show band?</td>
<td>no yes no no yes no yes no no yes no yes yes yes 3 7</td>
</tr>
<tr>
<td>3. Do you hold, or have you held, any prominent positions in bandman’s associations?</td>
<td>yes no no no yes no yes yes yes yes yes yes yes yes yes yes yes 5 5</td>
</tr>
<tr>
<td>4. Did you begin the modern football band show in your school?</td>
<td>no yes no yes no yes yes yes yes yes yes 5 5</td>
</tr>
</tbody>
</table>
Table 4. Selected information about college show band directors and show band activities in the Rocky Mountain area according to the directors

<table>
<thead>
<tr>
<th>Questions asked the show band directors</th>
<th>Institutions Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>1. Give the year you became director of bands at your school.</td>
<td>53</td>
</tr>
<tr>
<td>2. Give the number of years you were on the music staff before you became director of bands.</td>
<td>0</td>
</tr>
<tr>
<td>3. How many years have you taught band in college?</td>
<td>$\frac{1}{2}$</td>
</tr>
<tr>
<td>4. How many years have you taught band in high school?</td>
<td>7</td>
</tr>
<tr>
<td>5. Give the approximate year your school began presenting the modern football band show.</td>
<td>50</td>
</tr>
<tr>
<td>6. Give the number of hours the show band meets each week.</td>
<td>4</td>
</tr>
<tr>
<td>7. Give the number of days your show band meets before school starts in the fall.</td>
<td>0</td>
</tr>
<tr>
<td>8. Give the amount of college credit given for show band.</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 4. (continued)

<table>
<thead>
<tr>
<th>Questions asked the show band directors</th>
<th>Institutions Responding</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td>9. Give your 1953 show band enrollment.</td>
<td>72</td>
</tr>
<tr>
<td>10. About what per cent of your total band budget goes to the show band?</td>
<td>140</td>
</tr>
<tr>
<td>11. List the number of trips your show band takes out of town each fall.</td>
<td>1</td>
</tr>
<tr>
<td>12. Number of days stayed on each trip?</td>
<td>1</td>
</tr>
<tr>
<td>13. How many scholarships does your music department give each year?</td>
<td>0</td>
</tr>
<tr>
<td>14. What per cent is given to music majors only?</td>
<td>-</td>
</tr>
<tr>
<td>15. What is the average amount of these scholarships?</td>
<td>-</td>
</tr>
</tbody>
</table>
modern football show band between 1946 and 1953 (table 3).

Responses according to show band directors. Results summarized in table 3 show that (a) three of the seven directors have been graduate assistants in college bands, (b) three have written articles about the show band for national magazines, (c) one-half of the directors hold or have held prominent positions in bandmen's associations, and (d) five of the ten directors began the modern football band show in his school.

In evaluating these personal histories, there is atendency for schools not to give too much consideration to graduate assistants to fill show band director positions. The show band directors show little interest in writing about their bands for national publications, but half of them are interested in bandman's association enough to be appointed to prominent positions in predominantly national associations. Since one-half of the directors started the modern show band in their schools, it might be surmised they were hired to do that.

Table 4 shows the college show band directors in the Rocky Mountain area to be relatively young in their positions. Seven of the ten were appointed to their present position after 1950. Only two had served on the music staff before their appointment to that school. It was found, however, that all ten have taught band from one to twelve years in high schools, and one to nine years in college, showing that each director has had at least six years of experience in teaching band.

The modern show band began east of the Rockies in 1946; west in 1947. Both areas seem to be parallel in the organizing of show bands in all of the colleges. These bands rehearse from two to eight hours each week with a median of about four hours. Only two bands meet before
school starts in the fall; one of these meets from two to three weeks before school starts. The majority of the schools give from one to one and a half hours of college credit for show band. The enrollments in show bands for 1953 were from 72 to 110, with one band enrolling 32; however, a comment by the director enclosed with his return showed that this band was enlarged to 72 by the use of a pep club. The summary shows a tendency to inconsistency in regard to the amount of the total band budget given to the show band. The amounts ran from five to eighty-five per cent. All of the show bands take one or two out-of-town trips each year with the football team, staying from one to two and a half days. The table shows that not all schools give scholarships, and the six that do are inconsistent as to the number given, the amount of each, and if they are given to music majors only. One school gives a $65 scholarship to each member of the show band. Five give from fifteen to thirty ranging from $37 to $100.

In evaluating these histories and practices, the modern show band is shown to have begun rather recently in the Rocky Mountain area, and the band directors to be young in their positions, but with five to sixteen years' band teaching experience. There appears to be very few pressures or incentives for the show band to meet before school in the fall. The schools are rather consistent in giving college credit, but vary in their enrollments and number and amounts of scholarships given. Every band is shown to have taken at least one trip out of town with the football team, and staying from one to two and a half days.

Responses according to show band directors. Results summarized in table 5 show that not all schools give scholarships, but of the six that do, none have decreased the number given each year in the last
Table 5. Selected information about college show band trends in the
Rocky Mountain area according to the directors

<table>
<thead>
<tr>
<th>Questions asked the show band directors</th>
<th>Institutions responding</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. In the last 3 years, has the number of scholarships increased, decreased, or the same?</td>
<td>i - s - s s s i - s</td>
<td>2 - 4</td>
</tr>
<tr>
<td>2. In the last 3 years, has the show band enrollment increased, decreased, or is the same?</td>
<td>d i i i i d i i s s</td>
<td>6 2 2</td>
</tr>
<tr>
<td>3. In the last 3 years, has the show band budget increased, decreased, or the same?</td>
<td>d i s d i d i s s d</td>
<td>3 h 3</td>
</tr>
<tr>
<td>4. In the last 3 years, has the show band staff increased, decreased, or the same?</td>
<td>s i s s i s s s s s</td>
<td>2 - 8</td>
</tr>
<tr>
<td>5. In the last 3 years, has athletic department cooperation increased, decreased, or the same?</td>
<td>i - i s i s d s - i</td>
<td>4 1 3</td>
</tr>
</tbody>
</table>
three years. There is a major tendency toward increased enrollments of the show bands in the last three years, but four schools have reported decreased budgets, three increased, and three reported that their budgets have remained the same. Only two schools report an increase in the show band staff. One of the schools shows that athletic department cooperation has declined in the last three years; all others show an increase of cooperation between the show band and the athletic department.

Responses according to show band directors. Table 6 shows that the college show bands in the Rocky Mountain area are not closely connected with the ROTC inasmuch as only two give ROTC credit and only three allow the show band to replace ROTC drill. The show bands are all open to both boys and girls, with the exception of one. The results also show that slightly over half of the schools put their bands on film, and four edit them for loan to other schools. Every school that gives scholarships (table 4) to band students, requires that the recipients participate in the show band. From the results of table 6, apparently only a few schools seek national publicity, and only one band in the Rocky Mountain area has been on television broadcasts in the last five years.

The practices in table 6 are evaluated to show that ROTC and show band are not closely connected. Half of the bands keep films of their show, some for loan to other schools. All scholarship band students are required to participate in the show band, which in every case but one, is coeducational. Very little national publicity of the show band is shown to come from the Rocky Mountain area.

The following six tables give the tabulated results of the evaluations of the show band as made by the band directors, assistant band
Table 6. Selected information about college show band activities in the Rocky Mountain area according to the directors

<table>
<thead>
<tr>
<th>Questions asked the show band directors</th>
<th>Institutions responding</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>1. Is military credit given for participa-</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>tion in the show band?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Does marching in the show band replace</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>ROTC drill?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Is your show band membership all male?</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>4. Do you put your show band on film?</td>
<td>no</td>
<td>yes</td>
</tr>
<tr>
<td>5. Are these films available to other</td>
<td>-</td>
<td>yes</td>
</tr>
<tr>
<td>schools?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Do you require band students with schol-</td>
<td>-</td>
<td>yes</td>
</tr>
<tr>
<td>arships to participate in the show band?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Has your show band received publicity</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>in national magazines?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Has your show band participated on</td>
<td>no</td>
<td>no</td>
</tr>
<tr>
<td>television broadcasts in the last five</td>
<td></td>
<td></td>
</tr>
<tr>
<td>years?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
directors, music department heads, public relations officers, and football coaches. Each question was answered 1, 2, 3, 4, or 5: "1" being the least extent, "5" the greatest. The per cent of those that answered 1, 2, 3, 4, or 5 is shown for each question. These tables will show at a glance how each group evaluated the question, and how each group compares with the other in their evaluation. Using question 1-i as an example, thirty per cent of the directors, seventeen per cent of the assistant directors, and ten per cent of the music heads felt that the show band does not take too much of the director's time. Sixty per cent of the directors, seventeen per cent of the assistant directors, and thirty per cent of the music heads felt that it definitely does take too much of the director's time.

Responses concerning practices of the show band. Table 7 shows a great consistency for the show band directors to write their own football shows and the music for these shows. The assistant director is shown to do very little in this line. A vast majority use the illustrated outline form for each student for each show and include dance steps in their shows. The table shows that slightly over half of the bands do not memorize the music for their shows, and the majority do not make participation in the show band competitive. Seventy per cent of the directors rehearse other bands during the football season. A majority of all answering felt that the show band demands too much of the director's time, is unpleasant work, and has insufficient budget. However, the majority of directors felt that their work with the show band was a major factor in their being appointed to their present positions. The assistant directors did not feel that was the reason for their appointments. Seventy per cent of the directors felt that the work they do with
Table 7. Selected information about college show band practices in the Rocky Mountain area according to the directors, assistant directors, and music department heads

<table>
<thead>
<tr>
<th>PRACTICES</th>
<th>EXTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LEAST</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

1. To what extent do you:

a. Use published shows?  
   Band Dir. 80 10 10

b. Write the show yourself?  
   Band Dir. 30 70

   Assist. Dir. 33 17 33 17

c. Write the show music yourself?  
   Band Dir. 20 40 40

   Assist. Dir. 50 17 17 17

d. Prepare a complete illustrated outline for each student of each band show?  
   Band Dir. 10 10 10 20 50

e. Use dance steps with the show band?  
   Band Dir. 10 10 20 40 20

f. Have the students memorize the music for the band show?  
   Band Dir. 60 10 30

g. Make participation in the show band competitive?  
   Band Dir. 20 20 40 20

h. Rehearse other bands during the football season?  
   Band Dir. 30 40 30

i. Think the show band demands too much of the director's time?  
   Band Dir. 30 10 60

   Assist. Dir. 17 33 33 17

   Music Head. 10 30 30 30

j. Think the show band is unpleasant work?  
   Band Dir. 40 30 20 10

   Assist. Dir. 50 17 17 17

   Music Head. 30 10 40 20

k. Think the show band has sufficient budget?  
   Music Head. 60 10 10 20

l. Think your work with marching bands was a major factor in being appointed to your present position?  
   Band Dir. 20 10 10 20 40

   Assist. Dir. 50 90

m. Think that your work with the show band has a favorable influence upon your salary?  
   Band Dir. 30 70
Table 7. (continued)

<table>
<thead>
<tr>
<th>PRACTICES</th>
<th>EXTENT</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LEAST</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
</tbody>
</table>

1. To what extent do you think:

a. The band show has enlarged football gate receipts?

<table>
<thead>
<tr>
<th></th>
<th>Band Dir.</th>
<th>10</th>
<th>50</th>
<th>10</th>
<th>30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assist. Dir.</td>
<td>17</td>
<td>17</td>
<td>33</td>
<td>10</td>
<td>30</td>
</tr>
<tr>
<td>Music Head.</td>
<td>10</td>
<td>10</td>
<td>30</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Pub. Rel. Off.</td>
<td>22</td>
<td>22</td>
<td>11</td>
<td>33</td>
<td>11</td>
</tr>
<tr>
<td>Coach.</td>
<td>15</td>
<td>15</td>
<td>46</td>
<td>15</td>
<td>8</td>
</tr>
</tbody>
</table>

b. The show band should share in the football gate receipts?

<table>
<thead>
<tr>
<th></th>
<th>Band Dir.</th>
<th>20</th>
<th>10</th>
<th>70</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assist. Dir.</td>
<td>33</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music Head.</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pub. Rel. Off.</td>
<td>33</td>
<td>22</td>
<td>33</td>
<td>11</td>
</tr>
<tr>
<td>Coach.</td>
<td>77</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


c. The show band does share in the football gate receipts in your school?

<table>
<thead>
<tr>
<th></th>
<th>Band Dir.</th>
<th>100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coach.</td>
<td>92</td>
<td>7</td>
</tr>
</tbody>
</table>

d. The show band should ask the athletic department to help finance the band's expenses to out-of-town games?

<table>
<thead>
<tr>
<th></th>
<th>Coach.</th>
<th>70</th>
<th>15</th>
<th>15</th>
</tr>
</thead>
</table>

e. The show band should perform at out-of-town games?

<table>
<thead>
<tr>
<th></th>
<th>Coach.</th>
<th>15</th>
<th>30</th>
<th>8</th>
<th>46</th>
</tr>
</thead>
</table>

f. The show band presents the best kind of entertainment at the halftime?

<table>
<thead>
<tr>
<th></th>
<th>Coach.</th>
<th>15</th>
<th>54</th>
<th>31</th>
</tr>
</thead>
</table>

g. The show band adds color to the football festivities?

<table>
<thead>
<tr>
<th></th>
<th>Coach.</th>
<th>8</th>
<th>23</th>
<th>69</th>
</tr>
</thead>
</table>

h. The show band interferes with the football game program?

<table>
<thead>
<tr>
<th></th>
<th>Coach.</th>
<th>75</th>
<th>10</th>
<th>5</th>
<th>5</th>
</tr>
</thead>
</table>

i. The show band is trying to steal the show from the football team?

<table>
<thead>
<tr>
<th></th>
<th>Coach.</th>
<th>70</th>
<th>7</th>
<th>15</th>
<th>7</th>
</tr>
</thead>
</table>

j. The show band should not practice on the football field?

<table>
<thead>
<tr>
<th></th>
<th>Coach.</th>
<th>38</th>
<th>8</th>
<th>30</th>
<th>8</th>
<th>15</th>
</tr>
</thead>
</table>
the show band has a favorable influence upon their salaries. Over half of all answering the questionnaire thought that the show band has enlarged the gate receipts at the football games, and with the exceptions of the public relations officers and football coaches, a great majority felt that the show band should share in the football gate receipts. According to the summary, one lone school in the Rocky Mountain area does share in the gate receipts. The majority of football coaches felt that the show band should not ask the athletic department to help finance any out-of-town trips with the football team; however, most were in favor of the show band performing at out-of-town games. The coaches also reported that the band presents the best kind of entertainment at the half time, adds color to the football festivities, does not interfere with the football game program, nor is it trying to steal the show from the football team, in their estimation. They were not all agreed, however, as to whether the band should practice on the football field.

By way of evaluation of table 7, it might be said that show band directors are not satisfied with the published shows and tend to write their own, using an illustrated outline for each student. Most show bands are not competitive. About half of the bands memorize the music, and half do not. The show band apparently overworks the director and is not his only band duty during the football season; however, it is felt that their work with the show band was the reason that most of the directors were appointed (also evaluated as such on p. 57). The assistant directors were not appointed for this reason. The work the directors do with the show band appears to influence their salaries. The show bands are operating on insufficient budgets and receive no money from football gate receipts even though it is felt that they should. Football coaches, in the main, seem well satisfied with the show the band puts on
Table 8. Selected information about college show bands' public relations value in the Rocky Mountain area according to the directors, assistant directors, music department heads, public relations officers, and football coaches

<table>
<thead>
<tr>
<th>PUBLIC RELATIONS VALUE</th>
<th>EXTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LEAST</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>60</td>
</tr>
</tbody>
</table>

1. To what extent do you think the show band:

   a. Is a model for other bands in your community?
      - Band Dir. 10
      - Pub. Rel. Off. 11

   b. Is a definite drawing card to musicians to attend your school?
      - Band Dir. 10
      - Ass. Dir. 50
      - Music Head. 22
      - Pub. Rel. Off. 22

   c. Encourages students to enroll in other music classes?
      - Band Dir. 30
      - Ass. Dir. 17
      - Music Head. 30

   d. Is of interest to the man on the street?
      - Band Dir. 20
      - Ass. Dir. 33
      - Music Head. 10
      - Pub. Rel. Off. 22
      - Coach. 23

   e. Is of interest to the radio and television audiences?
      - Band Dir. 70
      - Ass. Dir. 17
      - Music Head. 10
      - Pub. Rel. Off. 45
      - Coach. 38

   f. Receives adequate publicity in the local press?
      - Band Dir. 10
      - Ass. Dir. 50
      - Music Head. 30
      - Pub. Rel. Off. 22

   g. Is given enough radio or television time on the half time?
      - Band Dir. 70
      - Ass. Dir. 50
      - Music Head. 20
      - Pub. Rel. Off. 11
      - Coach. 61
at their games.

Responses as to the public relations value of the show band. Tabulations in table 8 show that a majority of those answering the questionnaire felt the show band to be a model for other bands in the community and a definite drawing card to students to attend their school; however, those answering were not agreed as to whether or not it encouraged students to enroll in other music classes. All felt that the show band was of interest to the man on the street and radio and television audiences, and most thought it received inadequate publicity in the local press or on radio or television.

These public relations values are evaluated to show that the show band is a good public relations media and is of interest to nearly everyone, but does not receive enough publicity from the press, radio, or television. (A fact also shown in table 6.)

Responses as to the relationships of the show band to certain individuals and organizations. Results shown in table 9 attest to the fact that the vast majority of those making the evaluation agree that the show band improves the relationships among the director and the school, community, student, coach, administration, press, and public relations office. It also shows that the football coaches feel that the show band improves the relationships between the music and athletic departments.

Responses as to the aspects of the show band. The summarization in table 10 shows only a little consistency in the matter of tempos. A slight majority do feel that crowds like the faster tempos (over 160), and are afraid the marching band is giving way to running band. A greater majority felt that tempos, however, should be left up to the band director to decide. In the Rocky Mountain area some states hold high
Table 9. Selected information about college show band relationships in the Rocky Mountain area according to the directors, assistant directors, music department heads, public relations officers, and football coaches

<table>
<thead>
<tr>
<th>RELATIONSHIPS</th>
<th>EXTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LEAST</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

1. To what extent do you think the show band improves relationships between:

   a. Director, school, and community?
      - Band Dir. 10 30 60 60 80
      - Assist. Dir. 17 33 50 60 80
      - Pub. Rel. Off. 11 33 66 80 90
      - Coach 7 30 60 80 90

   b. Director and student?
      - Band Dir. 10 10 50 30 60
      - Assist. Dir. 17 33 50 60 80
      - Music Head. 20 40 20 40 60
      - Pub. Rel. Off. 10 12 39 10 30

   c. Director and coach?
      - Band Dir. 10 20 10 60 80
      - Assist. Dir. 17 17 66 80 90
      - Music Head. 20 40 10 30 60
      - Pub. Rel. Off. 11 22 22 44 45
      - Coach 8 8 33 9 42

   d. Director and administration?
      - Band Dir. 10 10 10 70 80
      - Assist. Dir. 17 33 66 80 90
      - Music Head. 10 20 20 50 60
      - Pub. Rel. Off. 11 44 45 45 50

   e. Director and press?
      - Band Dir. 10 22 71 80 90
      - Assist. Dir. 17 33 50 60 80
      - Pub. Rel. Off. 11 33 50 60 80

   f. Director and public relations off?
      - Band Dir. 10 10 30 60 80
      - Assist. Dir. 17 40 50 60 80
      - Pub. Rel. Off. 22 33 45 50 60

   g. Show band and athletic department?
      - Coach 15 30 55 60 70
Table 10. Selected information about aspects of the college show band in the Rocky Mountain area according to the directors, assistant directors, music department heads, and public relations officers.

<table>
<thead>
<tr>
<th>ASPECTS OF THE SHOW BAND</th>
<th>EXTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LEAST</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

1. To what extent do you think?

a. Crowds like fast tempos? (over 160)
   - Band Dir. 10 10 20 20 40
   - Assist. Dir. 17 50 17 17
   - Music Head. 10 10 60 30

b. Directors should agree on tempos?
   - Band Dir. 80 10 10
   - Assist. Dir. 33 33 17 17
   - Music Head. 60 20 10 10

c. Marching band has given way to running band?
   - Band Dir. 20 10 20 50
   - Assist. Dir. 17 66 17
   - Music Head. 20 10 30 10 30

d. Better show band students come from high schools that have marching contests?
   - Band Dir. 10 10 10 70

e. Extra staff is needed for football show preparation?
   - Band Dir. 10 30 60
   - Assist. Dir. 17 83
   - Music Head. 40 20 40

f. Show band students should receive recognition by receiving pins, letters, sweaters, etc.?
   - Band Dir. 10 10 80
   - Assist. Dir. 17 17 66
   - Music Head. 10 20 20 50
   - Pub. Rel. Off. 11 33 56

g. The show band should use other groups with it, like twirlers, sponsors, etc.?
   - Band Dir. 50 10 10 30
   - Assist. Dir. 33 50 17
   - Music Head. 20 10 30 20 20
school music contests, some do not. Eighty per cent of the college band
felt that the better show band students come from high schools that
have marching contests.

Other results in table 10 show that all felt that extra staff is
needed for football show preparation, and the great majority felt that
show band students should receive recognition by receiving pins, letters,
sweaters, or some honor of that nature. It appeared to be near half and
half in the matter of using other groups such as sponsors and twirlers
with the show band.

In evaluating these aspects, it appears that the show band director
should be left free to pick his own tempo for his show and should have
extra staff to help in the show production. There is little agreement
on tempos audiences like or if other groups should be used with the
band, but a majority felt its show band students should receive some
type of recognition such as a pin, letter, sweater, etc.

Responses as to some educational values of the show band. Tabu-
lations in table 11 of the educational values of the show band show
that a majority of the band directors felt they had received adequate
marching show band training in college, but the majority of the assistant
directors felt that they did not. All agreed that the show band is
necessary training for all music majors that will teach band. Better
than half of those answering the questionnaire felt that show band
participation helps students to make social adjustments. A good majority
of the public relations officers felt that it aided in helping the
students in self expression, but the directors and assistant directors
were not so sure. The majority felt that it did not. Nearly all were
agreed that it did give the student a success experience; however, they
were not sure if it helped the student in problem solving. There was
Table 11. Selected information about educational values of the college show band in the Rocky Mountain area according to the directors, assistant directors, music department heads, and public relations officers

<table>
<thead>
<tr>
<th>EDUCATIONAL VALUES OF THE FOOTBALL SHOW BAND</th>
<th>EXTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LEAST</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

1. To what extent do you think:

a. You had adequate marching show band training while you were in college?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Extent</td>
<td>10</td>
<td>16</td>
<td>33</td>
</tr>
</tbody>
</table>

b. The show band is necessary training for music majors that will teach band?

<table>
<thead>
<tr>
<th></th>
<th>Band Dir.</th>
<th>Assist. Dir.</th>
<th>Music Head.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extent</td>
<td>10</td>
<td>90</td>
<td>100</td>
</tr>
</tbody>
</table>

c. The show band participation helps students to make social adjustments?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Extent</td>
<td>20</td>
<td>50</td>
<td>30</td>
<td>33</td>
</tr>
</tbody>
</table>

d. Participation in the show band helps students in self-expression?

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Extent</td>
<td>40</td>
<td>10</td>
<td>11</td>
</tr>
</tbody>
</table>

e. Participation in the show band gives the students a success experience?

<table>
<thead>
<tr>
<th></th>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Extent</td>
<td>20</td>
<td>17</td>
<td>20</td>
<td>11</td>
</tr>
</tbody>
</table>

f. Participation in the show band helps students in problem solving?

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Extent</td>
<td>50</td>
<td>20</td>
<td>11</td>
</tr>
</tbody>
</table>

g. The show band stimulated participating music student's interest?

<table>
<thead>
<tr>
<th></th>
<th>Band Dir.</th>
<th>Assist. Dir.</th>
<th>Music Head.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extent</td>
<td>30</td>
<td>17</td>
<td>50</td>
</tr>
</tbody>
</table>
no agreement as to whether the show band stimulated participating music students or not.

By way of evaluation, it is shown that a good number of band directors and assistant directors did not receive enough show band training in college. All future band directors should have this training. Show band gives the students a success experience and helps them to make social adjustments. It does not help appreciably in the student's self expression, problem solving, nor does it serve as an interest stimulator.

Responses as to the values of the show band to the students. Tabulations in table 12 show that over half of those making the evaluation felt that the show band did little to improve the musical ability of the students and contributed little toward the musical growth of the band students. A majority felt that the show band was to some extent detrimental to the musical quality of the band, but was not damaging to the embouchures of wood wind players. Nearly all felt the show band was a valuable part of the music curriculum, that it did not harm the student's health, but did demand too much of the student's time.

There seems to be no definite indication that the show band improves music ability of the players, or that it contributes much to the musical growth of the band students. It may damage embouchures, but not health. It demands too much of the student's time. This could possibly be the reason so few bands meet before school starts in the fall as is indicated in table 4.

Personal comments made in the returns by the show band directors seemed to indicate that military band experience and training during the war years have been important training for many show band directors. A great majority of the assistant band directors making comment
Table 12. Selected information about the values to the band students of the college show band in the Rocky Mountain area according to the directors, assistant directors, and music department heads.

<table>
<thead>
<tr>
<th>VALUES TO STUDENT</th>
<th>EXTENT</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>LEAST</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>1. To what extent think show band:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. Improves the music ability of the players?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Band Dir.</td>
<td>20</td>
<td>30</td>
<td>30</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Assist. Dir.</td>
<td>33</td>
<td>17</td>
<td>17</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>Music Head</td>
<td>20</td>
<td>30</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Contributes to the musical growth of the band students?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Band Dir.</td>
<td>30</td>
<td>30</td>
<td>30</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Assist. Dir.</td>
<td>17</td>
<td>30</td>
<td>30</td>
<td>33</td>
<td></td>
</tr>
<tr>
<td>Music Head</td>
<td>40</td>
<td>30</td>
<td>20</td>
<td>10</td>
<td>10</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Is detrimental to the musical quality of the band?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Band Dir.</td>
<td>30</td>
<td>10</td>
<td>20</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Music Head</td>
<td>20</td>
<td>10</td>
<td>10</td>
<td>20</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Does damage to the embouchure of wood-wind players?</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Band Dir.</td>
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<td>e. Is a valuable part of your music curriculum?</td>
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share the responsibility of the show band with the director, along with other duties and seem to enjoy it, and like the work connected with the show band. One assistant director, however, had nothing good to say about the show band. He felt it was used only to satisfy the public and that the show band had detrimental effect on concert groups. He was happy he had nothing to do with them.

Music department heads had a tendency to disagree in their comments as to the values of the show band. Some felt that the show band was a necessary part of the instrumental music program. Others felt that it is a false value and has done much to lower the standards of a fine symphonic band, especially where it is strenuously promoted.

All public relations officers commenting pointed out how important as a public relations media the show band has become.

A majority of the opinions expressed in the comments of the football coaches showed a tendency to be strongly in favor of the show band and its performances, some being very lavish in their praise of the show band and show band directors.
CONCLUSIONS AND RECOMMENDATIONS

Conclusions

This study has presented:

1. In terms of the literature, (a) a history and development of the marching band in Europe and the United States as it relates to pageantry, (b) a history and development of the show band in American colleges and universities, particularly in the Rocky Mountain area, and (c) an analysis of the literature concerning the show band.

2. In terms of the questionnaire, the results of the questionnaires according to personal evaluations of the show band by educators in the institutions of higher learning in the Rocky Mountain area.

In terms of the literature reviewed, it is concluded that:

1. Marching bands were used by many civilizations, early and modern, to accompany military troops and as pageantry for athletic events and festivals. The European marching band idea was borrowed by America and developed in conjunction with the military services and the military units in the colleges and universities throughout the country. Through a change in purpose, the college marching bands have become known as football show bands that today have developed into highly perfected show units and an important part of the music program. This phase of the music education program is valuable, as an art form, educational and musical value, and public relations media, if the
directors make an educational approach to the program and explore the band from the standpoint of basic art.

2. There is a strong feeling that most standard band arrangements lack color and adaptability to the modern band show and are not conducive to faster tempos. The musical worth and educational value of the show band are limited to the musical rating of the music played. It is also concluded that the directors should be free to pick their own tempos and the music to match those tempos.

3. In view of the literature, writers in general agree that the show band is affected by radio, press, and television coverage; however, very little has been done to improve this coverage, although the band shows nation-wide have improved.

In terms of the analysis of the show bands in the Rocky Mountain area and the data collected concerning them, it is concluded that:

1. The college show band directors in the Rocky Mountain area are young in their present positions, but with several years' prior band teaching experience. There is a strong tendency for band directors to feel that they were appointed because of their work with show bands, and this work is a factor in influencing their salary. This would indicate that college band directors in the Rocky Mountain area are appointed because of their ability to produce entertaining band shows rather than concert or symphonic bands, which would elevate the show band to a place of higher importance in the music program.

2. Very little national publicity has been sought by the college show bands in the Rocky Mountain area. As an example, only one college show band in this area has received any television coverage in the last five years, even though it is agreed
that this type of publicity is inadequate.

3. All directors of college show bands in the Rocky Mountain area write their own shows and the music for these shows. They are free to pick their own tempos and to arrange the show to fit its specific occasion. These practices seem to be desirable.

4. In the Rocky Mountain area the modern college football show band is relatively young, but has now become an important part of the music curriculum in every college reporting. As examples, all educators making this evaluation agree that the show band is necessary training for students who will teach band, an average of 47 per cent of the total band budget goes into the show band program, and average enrollment in 1953 was 86 students with a majority of the schools tending toward an increased enrollment each year.

5. The show band is a definite public relations media in drawing musicians to the school, to other music classes, and acts as a model for other bands in the community. The show band is an agency capable of improving relationships of the band director to the community, school, students, administration, football coach and athletic department, and the public relations department. These trends show an advantage of maintaining an adequate show band program from the public relations point of view.

6. It is also concluded that educators agree as to the value of the show band in giving the band students a positive educational experience by: (a) helping participating students to make social adjustments, (b) giving the students a success experience, and (c) helping the students in self expression; however, it is questionable whether or not the show band (a) helps the students
in problem solving, (b) stimulates participating students' interest, (c) improves the music ability of the players, or (d) contributes to the musical growth of the students, which evidently indicates that more profitable use can be made of these values.

**Recommendations**

In light of the literature reviewed, it is recommended that:

1. Show band directors make an educational approach to the show band program and explore it from the standpoint of basic art.

2. An effort be made to improve radio, press, and television coverage of the show band.

3. Show band directors evaluate standard and personal band arrangements from the standpoint of musical rating, tone color, adaptability to the show band, and use only those arrangements that rate high in this evaluation.

In light of this study, it is recommended that:

1. Further study be made of many evaluations of the show band as outlined in this study.

2. Further study be made of other practices of the show band not evaluated in this study, on the assumption that if many practices evaluated in this study show much disagreement, it is possible others may be in the same condition.

3. Further study be made of the press, radio, and television coverage of the show band and, if possible, improvements be made.

4. Further study be made of the practices considered desirable by educators affiliated with the show band, and attempts be made to put them into operation. For example, table 10 shows that a majority of the educators feel that show band students should receive recognition by receiving pins, letters, sweaters, etc.
LITERATURE CITED

BOOKS


DICTIONARY AND ENCYCLOPEDIA ARTICLES


PERIODICAL ARTICLES


D. UNPUBLISHED MATERIAL


Dear Colleague:

Because of the accomplishments of your fine college band and its many appearances at half-time performances in connection with athletic activities, I am sure you must have a vital interest in this type of activity.

I am sending you a questionnaire which is part of a study being done at this Institution to gather information from band directors, coaches, and administrators aimed at evaluating the college marching band programs in the Rocky Mountain area.

Information received will be kept confidential and no person or school will be identified in the summary. If you would care to have a copy of the summary when it is completed, I would be happy to send one to you upon request.

As complete coverage is essential for the accuracy of the report, your cooperation is solicited. This evaluation must be completed by March 1, 1954. We want to have your school represented.

Please fill out and return the questionnaire as soon as possible.

Sincerely yours,

Grant F. Andersen
Assistant Director of Bands

U.S.A.C., Logan, Utah

Exhibit I

February 8, 1954

Enclosure
Exhibit II

AN EVALUATION OF THE FOOTBALL SHOW BAND WITH PARTICULAR REFERENCE TO THE COLLEGES AND UNIVERSITIES IN THE ROCKY MOUNTAIN AREA

A QUESTIONNAIRE FOR AN EVALUATION

Prepared by
GRANT F. ANDERSEN
Utah State College

Your Name

Your School City State

CATEGORY I

LOCAL HISTORY

1. Give the year you became director of bands at your school. ______

2. Give the number of years you were on the music staff before you became the director of bands. ______

3. How many years have you taught band in college? ___ High School? _____

4. Were you ever a graduate assistant of college bands? Yes ___ No ___

5. If so, where? _________ In what years? ________

6. Please list any articles written by you about marching bands, football show bands, or football halftime shows.
Name of magazine or periodical ________ date ________
" " " " ________ date ________
" " " " ________ date ________

7. Please list any national publicity concerning you or your show band.
Name of magazine, periodical, or book, _______ date ________
" " " " _______ date ________
" " " " _______ date ________
8. Please list any television broadcasts your show band has participated on in the last five years.
   Station ___________________________ Year ________
   " ___________________________ " ________
   " ___________________________ " ________
   " ___________________________ " ________

9. Please list any prominent positions you hold or have held in any bandman's associations.
   Association __________________ Position ______ date ______
   " __________________ " ______ " ________

10. Please give, if you can, the approximate year that your school began presenting the modern marching band football show, that is, the multi-formation with music show. 

11. Who initiated the modern football show movement on your campus? 
   You ______ Other ______

12. If other, name person if you know. __________________________

13. Check band or combination of bands that present the football band show. ROTC ___ Varsity ___ Concert ___ Other (name) ______

14. Give the number of hours that group meets per week. ____________

15. Give the number of days that group meets before school starts in the fall. ______

16. Amount of credit given. _____

17. Is military credit given for participation in the show band? Yes ___ No ___

18. Does marching in the show band replace ROTC drill? Yes ___ No ___

19. Is your show band all female ___ male ___ or mixed? ___

20. Give your 1953 football show band enrollment. ______

21. Where does the chief financial support for the show band come from? __________________________

22. About what per cent of your total band budget goes to the show band? __________________________

23. Check which ones of the following strongly urge or require the presentation of football band shows. You ___ Athletic Department ___ Administration ___ Alumni ___ Student body ___ or others ______
24. List the trips your show band took out of town in the following years.

1951—Where? How long stayed? Who financed?

1952

1953

25. Do you put your football show band on films? Yes ___ No ___

26. If you have films of your show band available to other schools, please give address from which they may be obtained.

27. How many scholarships does your music department give each year? ______

28. What per cent of the above is given to music majors only? ______

29. What is the average amount of these scholarships? $__

30. Do you require band scholarship students to participate in the show band? Yes ___ No ___

31. In the last three years;

a. Has the number of scholarships to football show band students increased decreased same?

b. Has marching show band enrollment increased decreased same?

c. Has marching show band budget increased decreased same?

d. Has marching show band staff increased decreased same?

e. Has athletic department cooperation increased decreased same?

INSTRUCTIONS: Rate the following by encircling one number for each statement. "1" is the lowest rating; "5" is the highest.

32. To what extent do you;

a. Use published shows? 1 2 3 4 5

b. Write the show yourself? 1 2 3 4 5
c. Write the show music yourself? ......... 1 2 3 4 5

d. Think it is a good idea to present at least one student composed show each year? ......... 1 2 3 4 5

e. Think show music should be memorized? ......... 1 2 3 4 5

f. Prepare a complete illustrated outline for each student for each show to be performed? ......... 1 2 3 4 5

g. Think crowds like fast tempos (over 160)? .... 1 2 3 4 5

h. Think directors should agree on tempos? ......... 1 2 3 4 5

i. Use dance steps with the show band? ......... 1 2 3 4 5

j. Rehearse other bands during football season? .... 1 2 3 4 5

k. Make participation in the show band competitive. 1 2 3 4 5

l. Think better show band students come from high schools that have marching contests? ......... 1 2 3 4 5

CATEGORY 2

PERSONAL VIEWPOINTS

1. To what extent do you think;

   a. You had adequate marching band training while you attended college? ......... 1 2 3 4 5

   b. That your work with marching bands was a major factor in your being appointed to your present position? ......... 1 2 3 4 5

   c. That your work with the show band has a favorable influence upon your salary? ......... 1 2 3 4 5

   d. Extra staff is needed for football show preparation? ......... 1 2 3 4 5

   e. Marching band has given way to running band? .... 1 2 3 4 5

   f. Participation in the show band is detrimental to the musical quality of the performing band? ......... 1 2 3 4 5

   g. The show band is unpleasant work? ......... 1 2 3 4 5

2. To what extent do you feel the football show band;

   a. Students should receive recognition by receiving pins, letters, sweaters, etc.? .... 1 2 3 4 5
b. Is necessary training for music majors that will teach band? 

c. Helps students to make social adjustments?

d. Improves the music ability of the players?

e. Helps students in self expression?

f. Harms the student's health?

g. Contributes to the musical growth of the student?

h. Gives the student a success experience?

i. Stimulates participating music student's interest?

j. Develops cooperation among show band students?

k. Helps students in problem solving?

l. Demands too much of the student's time?

m. Demands too much of the director's time?

n. Does damage to embouchure of woodwind players?

o. Should use other groups with it like twirlers, sponsors, etc.?

p. Is a valuable part of your music curriculum?

3. To what extent do you think the football show band;

a. Is a definite drawing card to musicians to attend your school?

b. Is a model for other bands in your community?

c. Encourages students to enroll in other music classes?

d. Receives adequate publicity in the local press?

e. Is of interest to the man on the street?

f. Is of interest to the radio or television audiences?

g. Is given enough radio or television time on the half time?

h. Has enlarged football gate receipts?
i. Should share in the football gate receipts? \[1 2 3 4 5\]

j. Does share in the football gate receipts in your school? \[1 2 3 4 5\]

k. Improves student-teacher relationship? \[1 2 3 4 5\]

l. Improves director-community relationship? \[1 2 3 4 5\]

m. Improves director-coach relationship? \[1 2 3 4 5\]

n. Improves director-administration relationship? \[1 2 3 4 5\]

o. Improves director-public relations officer relationship? \[1 2 3 4 5\]

p. Improves director-press relationship? \[1 2 3 4 5\]

q. Do you have an available;
   a. Written history of your football show band? Yes ___ No ___

   b. A picture of your show band, preferably in a show formation? Yes ___ No ___

   c. An outline for one of your football shows? Yes ___ No ___

5. Would you please send one of each of the available foregoing to GRANT F. ANDERSEN, Assistant Director of Bands, USAC, Logan, Utah.

6. Any additional comments or remarks.
Exhibit III

AN EVALUATION OF THE FOOTBALL SHOW BAND WITH PARTICULAR REFERENCE TO THE COLLEGES AND UNIVERSITIES IN THE ROCKY MOUNTAIN AREA

A QUESTIONNAIRE FOR AN EVALUATION

Prepared by

GRANT F. ANDERSEN
Utah State College

Your Name ____________________________________________
Your School ___________________________ City _________ State _______

1. Give the year you became assistant band director. _________

2. Are you a full time assistant? ___ Part time assistant? ___ or a graduate assistant? ___

3. Are you in full charge of the football show band? Yes ___ No ___

INSTRUCTIONS: Rate the following by encircling one number for each statement. "1" is the lowest rating; "5" is the highest.

4. To what extent do you think:
   
a. That your work with the show band was a major factor in your being appointed to your present position? 1 2 3 4 5

b. Extra staff is needed for football show preparation? . . . . . . . . . . . . . . . . . . 1 2 3 4 5

c. You had adequate marching show band training while you attended college? . . . . . . . . . 1 2 3 4 5

d. Your work with the show band has a favorable influence upon your salary? . . . . . . . . . 1 2 3 4 5

e. Marching band has given way to running band? . 1 2 3 4 5

f. Show band students should receive recognition by receiving pins, sweaters, letters, etc.? . 1 2 3 4 5
5. To what extent do you think the football show band;
   a. Is necessary training for music majors that will teach band? .................................. 1 2 3 4 5
   b. Helps students to make social adjustments? ................................................................. 1 2 3 4 5
   c. Improves the music ability of the players? ................................................................. 1 2 3 4 5
   d. Does damage to embouchure of woodwind players? .................................................. 1 2 3 4 5
   e. Harms the student's health? ......................................................................................... 1 2 3 4 5
   f. Contributes to the musical growth of the student? ..................................................... 1 2 3 4 5
   g. Gives the student a success experience? ........................................................................ 1 2 3 4 5

6. To what extent do you think the football show band;
   a. Stimulates music student's interest? ................................................................. 1 2 3 4 5
   b. Develops cooperation among students? ................................................................. 1 2 3 4 5
   c. Helps students in problem solving? .............................................................................. 1 2 3 4 5
   d. Demands too much of the student's time? ................................................................. 1 2 3 4 5
   e. Demands too much of the director's time? ............................................................... 1 2 3 4 5
   f. Is unpleasant work? .......................................................................................................... 1 2 3 4 5
   g. Has enlarged football gate receipts? .............................................................................. 1 2 3 4 5
   h. Should share in the football gate receipts? ................................................................. 1 2 3 4 5
   i. Is a valuable part of the music curriculum? ................................................................. 1 2 3 4 5
   j. Is a definite drawing card to musicians to attend your school? .................................. 1 2 3 4 5
   k. Encourages students to enroll in other music classes? .............................................. 1 2 3 4 5
   l. Is of interest to the man on the street? ........................................................................ 1 2 3 4 5
   m. Is of interest to the radio and television audiences? .................................................. 1 2 3 4 5
   n. Is given enough radio or television time at the half? .................................................. 1 2 3 4 5
   o. Receives adequate publicity in the local press? .......................................................... 1 2 3 4 5
7. To what extent do you think the football show band;
   a. Improves student-teacher relationship? . . . 1 2 3 4 5
   b. Improves director-community relationship? .. 1 2 3 4 5
   c. Improves director-coach relationship? ..... 1 2 3 4 5
   d. Improves director-administration relationship? 1 2 3 4 5
   e. Improves director-public relations officer relationship? . . . . . . . . . 1 2 3 4 5
   f. Improves show band-press relationship? ... 1 2 3 4 5

8. To what extent do you;
   a. Write the band show yourself? .......... 1 2 3 4 5
   b. Write the band show music yourself? .... 1 2 3 4 5
   c. Think it is a good idea to present at least one student composed show each year? . . . . . 1 2 3 4 5
   d. Think the show music should be memorized? .. 1 2 3 4 5

9. To what extent do you;
   a. Think the public likes fast tempos (over 160)? 1 2 3 4 5
   b. Think directors should agree on tempos? . . 1 2 3 4 5
   c. Think other groups should be used in conjunction with the football half time show band, that is twirlers, sponsors, etc.? .. . . . . . . . . 1 2 3 4 5

10. Please write a description or list of the duties that are assigned to you, and any additional comments or remarks you would care to make.
Exhibit IV

AN EVALUATION OF THE FOOTBALL SHOW BAND WITH PARTICULAR REFERENCE TO THE COLLEGES AND UNIVERSITIES IN THE ROCKY MOUNTAIN AREA

A QUESTIONNAIRE FOR AN EVALUATION

Prepared by
GRANT F. ANDERSEN
Utah State College

Your Name

Your School __________ City ________ State ________

1. Give the year you became department head at your school. ____

2. Give the number of years you were on the music staff before you became department head. ____

3. Did you ever direct a football show band? Yes ___ No ___ Number of years ____

INSTRUCTIONS: Rate the following by encircling one number for each statement. "1" is the lowest rating; "5" is the highest.

4. To what extent do you think;
   a. Extra staff is needed for the football show band preparation? ......... 1 2 3 4 5
   b. You personally should have nothing to do with the show band? ......... 1 2 3 4 5
   c. The half time show is detrimental to the musical quality of the performing band? ......... 1 2 3 4 5
   d. Marching band has given way to running band? .. 1 2 3 4 5
   e. Marching show band is necessary training for music majors that will teach band? ......... 1 2 3 4 5
   f. Crowds like fast tempos (over 160)? ......... 1 2 3 4 5
   g. Directors should agree on tempos? ......... 1 2 3 4 5
h. Other groups should be used with the show band, that is, sponsors, twirlers, etc.?

5. To what extent do you think the football show band:
   a. Helps students to make social adjustments?
   b. Improves music ability in players?
   c. Helps students in self expression?
   d. Harms the student's health?
   e. Contributes to the musical growth of student?
   f. Gives the student a success experience?

6. To what extent do you think that the marching show band:
   a. Students should receive recognition by receiving pins, letters, sweaters, etc.?
   b. Develops cooperation among students?
   c. Stimulates music student's interest in music generally?
   d. Demands too much of the student's time?
   e. Demands too much of the director's time?
   f. Does damage to embouchure of woodwind players?
   g. Improves student-teacher relationship?
   h. Improves director-coach relationship?
   i. Improves director-administration relationship?
   j. Is unpleasant work?

7. To what extent do you think the show band:
   a. Is a definite drawing card to musicians to attend your school?
   b. Encourages students to enroll in other music classes?
   c. Is a valuable part of your music curriculum?
   d. Has enlarged football gate receipts?
   e. Should share in the athletic budget from the football gate receipts?
f. Has sufficient budget? ............... 1 2 3 4 5

g. Receives adequate publicity in the local press? 1 2 3 4 5

h. Is of interest to the man on the street? ... 1 2 3 4 5

i. Is of interest to the radio or television audiences? .................. 1 2 3 4 5

j. Is given enough radio or television time at the half time? ............... 1 2 3 4 5

8. Please write in the space below any additional comment or remarks.
AN EVALUATION OF THE FOOTBALL SHOW BAND WITH PARTICULAR REFERENCE
TO THE COLLEGES AND UNIVERSITIES IN THE ROCKY MOUNTAIN AREA

A QUESTIONNAIRE FOR AN EVALUATION

Prepared by
GRANT F. ANDERSEN
Utah State College

Your Name ____________________________________________

Your School __________________________ City __________ State __________

1. Give the year you became public relations officer at your school.

2. Were you ever on a newspaper staff? Yes __ No __

3. If so, when _____ position ______ what newspaper? __________

4. Have you ever performed in a football show band? Yes __ No __

INSTRUCTIONS: Rate the following by encircling one number for each
statement. "1" is the lowest rating; "5" is the highest.

5. To what extent do you think the football show band;

a. Students should receive recognition by receiving
pins, sweaters, letters, etc.? . . . . . . . . . . 1 2 3 4 5

b. Helps students to make social adjustments? . . 1 2 3 4 5

c. Helps students in self expression? . . . . . . 1 2 3 4 5

d. Gives the student a success experience? . . 1 2 3 4 5

e. Develops cooperation among students in the band? 1 2 3 4 5

f. Helps students in problem solving? . . . . . . 1 2 3 4 5

g. Improves student-teacher relationship? . . . . 1 2 3 4 5

h. Improves director-community relationship? . . 1 2 3 4 5

i. Improves music director-coach relationship? . . 1 2 3 4 5
j. Improves director-administration relationship? 1 2 3 4 5
k. Improves director-public relations officer relationship? 1 2 3 4 5
l. Improves show band-press relationship? 1 2 3 4 5
m. Improves school-community relationship? 1 2 3 4 5
n. Is a definite drawing card to musicians to attend your school? 1 2 3 4 5

6. To what extent do you think the football show band;
a. Has enlarged football gate receipts? 1 2 3 4 5
b. Should share in the football gate receipts? 1 2 3 4 5
c. Receives adequate publicity in the local press? 1 2 3 4 5
d. Is of interest to the man on the street? 1 2 3 4 5
e. Is of interest to the radio and television audiences? 1 2 3 4 5
f. Is given enough radio and television time at the half time? 1 2 3 4 5
g. Is a model for other bands in your community? 1 2 3 4 5
h. Is a valuable public relations to high school music students? 1 2 3 4 5
i. Is a valuable public relations media? 1 2 3 4 5

7. Does your public relations office sponsor any show band programs? Yes ___ No ___

8. Does your public relations office finance any trips for the marching show band? Yes ___ No ___

9. Please list trips your office has financed for the marching show band.

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10. Please make any additional comments or remarks below.
Exhibit VI

AN EVALUATION OF THE FOOTBALL SHOW BAND WITH PARTICULAR REFERENCE TO THE COLLEGES AND UNIVERSITIES IN THE ROCKY MOUNTAIN AREA

A QUESTIONNAIRE FOR AN EVALUATION

Prepared by
GRANT F. ANDERSEN
Utah State College

Your Name

Your School City State

CATEGORY I

1. Give the year you became coach in your school. ______

2. If you are also athletic director please give year you became so. ______

3. Have you ever performed in a marching football show band? Yes ___ No ___

4. Do you think the band has a legitimate place in the football half time? Yes ___ No ___

5. Do you think the football show band receives too much, ___ too little, ___ or about the right amount ___ of publicity in your school?

6. Some bands receive equal publicity with the football team, do you think your school band should merit that? Yes ___ No ___

7. Would you rather see groups other than the band perform at the half time? Yes ___ No ___

8. Would you favor doing away with the band half time shows? Yes ___ No ___

INSTRUCTIONS: Rate the following by encircling one number for each statement. "1" is the lowest rating; "5" is the highest.
9. To what extent do you think the football show band;
   a. Improves music director-coach relationship?  
      1 2 3 4 5
   b. Improves school-community relationship?  
      1 2 3 4 5
   c. Has enlarged football gate receipts?  
      1 2 3 4 5
   d. Is of interest to the man on the street?  
      1 2 3 4 5
   e. Is of interest to the radio and television 
      audiences?  
      1 2 3 4 5
   f. Is given enough radio or television time at the 
      half?  
      1 2 3 4 5
   g. Is trying to steal the show from the football 
      team?  
      1 2 3 4 5

10. To what extent do you think the football show band;
    a. Should share in the football gate receipts?  
       1 2 3 4 5
    b. Does share in the football gate receipts in 
       your school?  
       1 2 3 4 5
    c. Presents the best kind of entertainment at the 
       half time?  
       1 2 3 4 5
    d. Should not practice on the football field?  
       1 2 3 4 5
    e. Interferes with the football game program?  
       1 2 3 4 5
    f. Cooperates with the athletic department?  
       1 2 3 4 5
    g. Should perform at out of town games?  
       1 2 3 4 5
    h. Should ask the athletic department to help 
       finance the show band's expenses to out of 
       town games?  
       1 2 3 4 5
    i. Adds color to the football festivities?  
       1 2 3 4 5

11. Any additional comments or remarks;