

LIBERTY UNIVERSITY

Teaching Marching Band in Urban Schools

A Curriculum Project Submitted to
The School of Music for
Candidacy for the Degree of
Master of Arts in Music Education

By

Freamon McNair III

Lynchburg, Virginia

August 1, 2017

Table of Contents	
Abstract	3
Chapter 1- Introduction	5
Statement of Problem.....	10
Purpose of the Project	12
Significance of Project.....	12
Intended Outcome for Project.....	12
Chapter 2-Literature Review	14
Marching Band Fundamentals and Techniques	14
History of the HBCU	15
Art of the HBCU.....	15
References in Urban Teaching	17
Chapter 3-Methodology	20
Research Questions.....	20
Data Collection	22
Validation.....	22
Ethical Issues	22
Chapter 4-Findings	23
Responses from Band Directors.....	23
Responses from Community Liaisons	28
Chapter 5-Teaching Music in the Urban School	30
Considerations in Teaching Music in the Urban School	30
Conclusion	31
Bibliography	33
Appendix A: Curriculum Project	36
Appendix B: Marching Band Terminology Glossary	66
Appendix C: Survey Questions	69
Appendix D: IRB Approval Letter	75

ABSTRACT

The marching bands at historically black colleges and universities (HBCUs) have entertained millions nationwide with precision, choreography, and musicianship. With the combination of precision-style marching and the African-American music culture, these bands have changed the perception of the football halftime performance. The music graduates of these marching band programs often follow the philosophy taught at their respective alma maters and impart it to their students. While most mainstream high school bands implement corps-style marching, urban high schools incorporate the style of the historically black schools. Bethune Cookman University in Daytona Beach, Florida, Florida A&M University in Tallahassee, Florida, and Tennessee State University in Nashville, Tennessee, are among the schools that garner the attention of sports fans throughout the country. However, there is a shortage of instructional materials related to the historically black college and university (HBCU) marching style. Most marching band resources are centered on corps style because of its popularity in the mainstream. Teaching Marching Band in Urban Schools is a college course for music education majors to equip them to teach the historically black college and university marching band style. As an attempt to measure the effectiveness of the course, a questionnaire was given to a random sample of band directors and liaisons of the HBCU band community. There were fifteen responses out of the forty questionnaires that were requested. Most of the respondents expressed the need for materials and workshops for teaching the HBCU style. Most of the band directors stated that a curriculum for teaching HBCU-style marching would be beneficial. Some favored a course that solely covered the HBCU style, while others favored a mixture of the HBCU style with other styles. Most respondents recommended there should be support and materials on teaching the style on the university level.

Keywords: *Marching Band, HBCU, Corps style, Curriculum, Methods, Arranging, Orchestration, Musicianship*

CHAPTER 1: INTRODUCTION

Teaching Marching Band in Urban Schools is a course designed to expose music education majors to the art of the traditional marching band at Historically Black Colleges and Universities (HBCU). This style is also practiced at public secondary schools in urban settings across the United States. This course will focus on the teaching of marching fundamentals, arranging styles and techniques, show design, and organizational management. The traditional marching band style at historically black institutions has been a prevalent backdrop of many collegiate and high school athletic programs across the United States. This style is a combination of the traditional high-step (or chair-step) marching style of the Big 10 football conferences and contemporary African-American music and choreography. Many music educators are unfamiliar with the traditional marching style patterned after historically black colleges and universities (HBCUs), and this course equips the music educator to teach this style.

The history of the HBCU marching band style can be traced back to the establishment of HBCUs and black military bands. Prior to the Civil War, African Americans were denied the privilege of receiving a collegiate education. The first HBCUs were established in 1837, 26 years before the end of slavery. The few that received an education had to undergo extreme turmoil during their college studies. Some were forced to study independently. Some schools for elementary and secondary training existed, such as the Institute for Colored Youth, a school started in the early 1830s by a group of Philadelphia Quakers. “Richard Humphreys, a Quaker philanthropist, founded the Institute for Colored Youth to train free blacks to become teachers.”¹

1. David Coleman, “The History of Historically Black Colleges & Universities,” *HBCU Connect*, accessed August 19, 2016, <http://hbcuconnect.com/history.shtml>.

Cheyney and Wilberforce Universities were the first HBCUs to be established in the northern states during the 1800's by Christian philanthropists and missionaries. Until 1954, following the U.S. Supreme Court decision in the Brown vs. Board of Education case, HBCUs were the number one option for most blacks interested in attending college.

The African-American marching band tradition was initiated during the Revolutionary War, when many African-American soldiers were assigned musical instruments, instead of weapons. The traditions developed with each passing war. In peacetimes, the traditions evolved into barnstorming minstrel shows, some featuring ragtime music across the country.

Around 1900-1902, W.C. Handy, "the Father of Blues" introduced ragtime music to the collegiate setting for the students and faculty at Alabama A&M University in Huntsville, Alabama. William Dukes Lewis claimed that Handy rewrote the high-stepper minstrel tune "My Ragtime Baby" by Fred Stone, to give it the impression of a classical tune, and the audience was captivated."²

The predominately white colleges (PWC) had some form of a band that performed at social events as well as athletic events. After the establishment of bands at PWCs, HBCUs continued to see slow but steady growth in their music programs over the next half century. These programs included concert, symphonic and marching band, choirs, and jazz ensembles. Toward the 1960s, black colleges had developed a marching style that is completely different

2. William Dukes Lewis, "Marching to the Beat of a Different Drum: Performance Traditions of Historically Black College and University Marching Bands," (Master Thesis, University of North Carolina at Chapel Hill, 2003), accessed August 20, 2016, <http://www.folkstreams.net/context,249>.

from bands at predominately white colleges. Collegiate bands became attached to the military or Reserve Officers Training Departments, and were, at times, funded by the athletic departments. At the turn of the twentieth century, the marching band culture began to be an essential part of the American collegiate football experience. The football gridiron provided a platform for collegiate marching bands. Early marching bands implemented military-centered maneuvers and corps-style marching, which included block formations.³

The late William C. Moffit developed a four-person squad system that revolutionized show design techniques. He published this system in a book titled *Patterns of Motion*. As instrumentalists are placed in the four-man squads, they are able to create a variety of kaleidoscopic designs and effects. An array of collegiate and high school marching bands from across the nation are influenced by Moffit's *Patterns of Motion* techniques. The Florida A&M University Marching 100, as well as other HBCU marching bands, have been applying the *Patterns of Motion* concepts to their halftime shows for decades.⁴ Dr. William P. Foster, the founder of the Marching 100, is said to have revolutionized the syncopated nuances of ragtime and turned the HBCU marching band into a perpetual tradition.

In the HBCU marching style, musicians practice knee lifts of 90, 45, and 30 degree as well as the fast march. William P. Foster had also implemented the death march, where each knee is held at a 90-degree angle (one step per 4 seconds, alternating legs at the sound of the drum major's whistle). Unlike corps-style marching, HBCU style uses precision style marching

3. Reginald Peterson El, "HBCU Bands: The Soul of the Campus," *Nu Tribe Magazine*, September 24, 2015, accessed August 17, 2015, <http://www.nutribemagazine.com/2015/09/24/hbcu-bands-the-soul-of-campus/>.

4. Christine Katzman, "The Art and Technique of the HBCU," *Halftime Magazine*, March 17, 2009, accessed August 19, 2016, <http://www.halftimemag.com/features/the-art-and-technique-of-hbcu.html>.

techniques (step two, pinwheel and cogwheel turns) to form geometric shapes, curvilinear designs, pictures (animation), and block letters.

Music arranging techniques for HBCUs vary from region to region. Schools in the southeast region of the country such as Bethune Cookman University (Marching Wildcats), Florida A&M University, Savannah State (Powerhouse of the South), and Edward Waters College (Triple Threat) incorporate what is called the “pyramid of sound” which focuses on the concept of balance, blend, intonation, articulation and dynamic contrast. The focus is to practice a warmer tone resonance in a comfortable register. They rely on more instrumentalists playing their parts without error to achieve a larger sound.

Schools in the southwest region, such as Southern University (The Human Jukebox), and Jackson State (Sonic Boom of the South), commonly incorporate a style that requires more brass instruments for maximum projection. The brass voices (mainly trumpet, mellophone and baritone) are scored in higher registers for a brighter tone color. The philosophy of the bands in the southwest is to create a sound effect that is more felt than heard. These bands are heavily influenced by the jazz culture of New Orleans. Outside of their college education, many of the students have participated in Rebirth, a New Orleans-based brass band.

Schools in the north region, such as Norfolk State University (Spartan Legion), Hampton University (Marching Force), and Tennessee State (Aristocrat of Bands), combine the philosophies of the southeast and southwest bands. Melodically, trombones and mellophones play a major role in the scoring and orchestration of north-style arrangements.

Traditionally, the HBCU percussion sections use the single, upright tenor drum as opposed to quad and quint tenor drums. Most HBCU percussion sections carry their drums on straps and slings as opposed to the front-facing harnesses that are typically used in corps-style

percussion. They are used for flexibility when performing the high-energy routines and choreography. HBCUs also use a single size of bass drums as opposed to the different sizes of tonal bass drums used in corps-style marching. The drums are tuned looser to sound identical to the drum set. In recent years, the percussion concepts have progressed as many of the HBCU percussion sections began to implement corps-style techniques in the marching band performance.

HBCU bands incorporate contemporary music into the halftime show as well as the music they play in the stands. The typical HBCU band halftime performance has six show elements that are performed in sequential order:

1. **Drum Major Entrance**-Most HBCU-style drum majors perform special dance routines prior to the band entering the field to deliver a visual effect.
2. **Precision Drill/Downfield March**-This element displays the patterns and designs. The downfield march requires the band to march in position to stage the precision drill at mid-field.
3. **Dance Feature**-Performed in concert formation, this is a showcase of the band's dance troupe, which exhibits choreography and routines.
4. **Concert Selection**- This is also performed in concert formation. Ballads are commonly played to showcase the musicianship of the band as members of the color guard perform their routines.
5. **Dance Routine** -The band performs some of the latest music to the latest choreography in a modified block formation.
6. **The Exit**- This is when the band exits the field to end the performance. An exit song can be a popular tune or a spirit song (preferably a fight song). Some bands perform what is called a

“sideline blowdown” where the band plays a popular tune (preferably a hip-hop tune) with maximum projection to impact the listener.⁵

Statement of the Problem

HBCU marching bands have performed for millions through pageantry during the halftime performances at football games, television appearances, and band exhibitions. However, there is a scarcity of literature and training on this marching style available to music educators. Most of the instructional materials for marching band reference corps-style marching. Wayne Bailey, the co-author of *The Complete Marching Band Resource Manual: Techniques and Materials for Teaching, Drill Design, and Music Arranging*, suggested that chair- step (high-step) marching, which is commonly used by HBCU-style bands, should only be used for special effect because it affects the embouchure and musical capabilities.⁶ Music education has not been inclusive of understanding other local musical cultures, partly because of a misperception that black music is pure vernacular expression and is merely “street music,” which the white culture does not regard as high art. Matt Sakakeeny stated:

This racial imaginary is part of a larger narrative about the “natural talents “or inherent kinetic abilities of black musicians, in contrast with Western classical music as the standard-bearer of erudition and skill. Music education continues to rely upon universal models of indoctrinating students into the European tradition while devaluing other traditions that may have specific relevance to a given student population.⁷

5. *Black College Marching Bands: Halftime is Showtime*, Hosted by Thurston Williams. United States, YouTube Video, accessed August 23, 2017, <https://www.youtube.com/watch?v=r7NM7R81X-g>.

6. Wayne Bailey and Thomas Caneva, *The Complete Marching Band Resource Manual: Techniques and Materials for Teaching, Drill Design, and Music Arranging*, 2nd ed. (Philadelphia: University of Pennsylvania Press: 2003), pg. 6.

7. Matt Sakakeeny, “Music Lessons as Life Lessons in New Orleans Marching Bands,” *Souls*, Vol. 17: Issue. 3-4 (2015): 279-302, accessed May 2017, <http://dx.doi.org/10.1080/10999949.2015.1127106>.

While some music educators may not devalue non-Eurocentric music traditions, it seems as if the vast majority of mainstream music educators share this bias. Some music educators who accept jobs at urban schools tend to change the traditional marching style because of unfamiliarity and lack of interest. Martignetti et al. stated that many music educators perceive the programs in urban schools to be deficient as opposed to their suburban experience. Martignetti also states “unusually large or small classes, scarcity of parent volunteers, ensembles that may not compete or travel, and ensembles that may not match the dominant pattern of instrumentation, genre, or style” are also factors as to why urban schools are perceived as deficient.”⁸

8. Frank Martignetti, Brent C. Talbot, Matthew Clauhs, Timothy Hawkins, Nasim Niknafs, “You Got to Know Us: A Hopeful Model for Music Education in Schools,” *Visions of Research in Music Education*. Vol.23, (2013): p.3, accessed May 2017, [http://wwwusr.rider.edu/~vrme/v23n1/visions/Martignetti et al A Hopeful Model for Music Education in Urban Schools.pdf](http://wwwusr.rider.edu/~vrme/v23n1/visions/Martignetti%20et%20al%20A%20Hopeful%20Model%20for%20Music%20Education%20in%20Urban%20Schools.pdf).

Purpose of the Project

The purpose of the project is to instruct undergraduate music education majors on how to incorporate the black college marching band style in an urban school setting. Teaching Marching Band in Urban Schools is a course designed for all music education majors who aspire to teach the HBCU marching band style on the high school level. However, the course is inclusive to those students who meet the following criteria: A. Students who are novice to the HBCU marching band style. B. Students who have no collegiate marching band experience. C. Students who have marching experience in an HBCU marching band but are novice to teaching.

Significance of the Project

The students will have the benefit of learning different styles of marching band fundamentals, arranging and orchestration that can be implemented in the learning environment. They will also benefit from learning the different styles of arranging according to the region of location of particular HBCUs. Through this course, the students will have the opportunity to develop an appreciative attitude toward the HBCU marching band art form and create a sense of cultural sensitivity. The students will be able to establish strong discipline in their prospective program while maintaining a rapport with the school administration and the surrounding communities. Overall, the students will gain an understanding of the climate of the urban school as it pertains to marching band.

Intended Outcomes of the Course

The student will be able to create HBCU (*Patterns of Motion*) and/or hybrid-style (combined with corps style) drill design concepts to teach to the potential students. They will also be able to relate the HBCU/traditional marching concepts to prospective marching band instruction. The students will be able to identify and arrange in styles used by HBCU bands by

the region of their location. The students will also be able to establish strong organizational management throughout the program. The most important outcome is for the learner to gain the confidence needed to empower prospective students.

CHAPTER 2: LITERATURE REVIEW

Marching Band Fundamentals and Techniques

Band Pageantry: A Guide for Marching Band, written by Dr. William P. Foster, the late director of bands at Florida A&M University in Tallahassee, FL, will be one of the main texts used in the course.⁹ Although the text is out of print, band directors at HBCUs consider *Band Pageantry* as the “bible of band books.” In this text, Foster gives an in-depth description of how to establish the traditional HBCU marching band program. This book equips the learner with marching fundamentals, arranging techniques, show planning and design, and organizational management. William “Bill” Moffit wrote a series of marching fundamental books, the first of which is titled *Patterns of Motion, Book I, Master Planning Guide: Concepts and Basic Patterns*.¹⁰ *Patterns of Motion* covers the staging process of precision-style marching fundamentals, a common practice of the HBCU-style marching band. Through his book, Moffitt demonstrated how to implement symmetrical and asymmetrical show designs, placement of the musicians on the football field and music arranging techniques. The course materials and content for Teaching Marching Band in Urban Schools will come from the two aforementioned texts. In addition, the students will be required to identify the arranging styles of traditional bands by region. Rashad Watters, owner of Block Band Music and Publishing in Durham, North Carolina,

9. William P. Foster, *Band Pageantry: A Guide For the Marching Band* (Winona, MN: Hal Leonard Music Inc., 1968).

10. William Moffit, *Patterns of Motion: Master Planning Guide-Concepts and Basic Patterns* (Winona, MN: Hal Leonard Music Inc., 1965).

created a rubric that will be a guide for the arranging techniques used in the course. The rubric classifies the arranging styles of HBCU bands according to region.¹¹

The History of the HBCU

In order to appreciate the marching style of HBCUs, the students must have an understanding of how historically black institutions were established. During the course, there will be information conveyed about the history of HBCUs through web articles such as “The History of the HBCU” from collegeview.com.¹² This article explains the history of HBCUs during the post-civil war era and how they flourished during the post-civil war era.

The Art of the HBCU Bands

Several articles are used as reference material throughout the course. “The Art and Technique of the HBCU,” written by Catherine Katzman of Showtime Magazine, a publication that highlights the work of collegiate marching bands, highlights the art, showmanship and dedication of HBCU bandmen.¹³ Reginald Peterson El, the author of the article, “HBCU Bands: The Soul of the Campus,” conducts interviews with several HBCU band directors and the day-to-day management of collegiate band programs.¹⁴ Peterson El, like Katzman, discussed the

11. Rashad Watters, *Showstyle Band Music Arranging Rubric* (Durham, NC: Block Band Music and Publishing, 2011).

12. “The History of Historically Black Colleges and Universities: A Rich Tradition in History,” *College View*, accessed May 2017, <http://www.collegeview.com/articles/article/the-history-of-historically-black-colleges-and-universities>.

13. Catherine Katzman, “The Art and Technique of the HBCU,” *Halftime Magazine*, 2009, accessed May, 2017, <http://www.halftimemag.com/features/the-art-and-technique-of-hbcu.html>.

14. Reginald Peterson El, “HBCU Bands: The Soul of the Campus,” *Nu Tribe Magazine*. September 24, 2015, accessed August 17, 2015, <http://www.nutribemagazine.com/2015/09/24/hbcu-bands-the-soul-of-campus/>.

showmanship of HBCUs as well as the rich history of how the bands were developed. In the article “North Carolina Central University Sound Machine,” Eddie Carden interviewed Jorim Reid, at that time director of bands at North Carolina Central University. Reid discussed his background in HBCU-style marching and how he implemented both corps and HBCU-style techniques in his performances.¹⁵

In “HBCU Bands: Halftime Dream,” Christy Walker disclosed her experiences as a member of the Blue and Gold Marching Machine of North Carolina A&T State University in Greensboro, NC.¹⁶ Several pieces of scholarly work delve into the history of black college bands through the legacy of Dr. William P. Foster. Foster created over 100 innovations that marching bands implement today. Another resource is *The Battle*, which is an ESPN reality show that highlights the intense rivalry between Bethune Cookman and Florida A&M University.¹⁷

William Dukes Lewis’ thesis, “Marching to the Beat of a Different Drum: Performance Traditions of Historically Black College and University Marching Bands,” focuses on the history and traditions of HBCU marching bands.¹⁸ Dr. Nicholas Thomas of Florida A&M University

15. Eddie Carden, “North Carolina Central University Sound Machine,” *Halftime Magazine*, September 9, 2008, accessed June 9, 2017, www.halftimemag.com/direct-from/north-carolina-central-university-marching-sound-machine.html.

16. Christy Walker, “Halftime Dreams: HBCU Marching Bands,” *College View*, 2002, accessed December 2015, <http://www.collegeview.com/articles/article/halftime-dreams>.

17. Chris Slade, *The Battle*, Video, produced by Dallas Austin, performed by Bethune Cookman and Florida A&M University, United States, YouTube, August 11, 2011, accessed August 18, 2016, <https://www.youtube.com/watch?v=S6-nABBeDZY>.

18. William Dukes Lewis, “Marching to the Beat of a Different Drum: Performance Traditions of Historically Black College and University Marching Bands,” (Master’s Thesis, University of North Carolina at Chapel Hill, 2003) accessed August 20, 2017, <http://www.folkstreams.net/context,249>.

(FAMU) conducted a study on the legacy of the late Dr. William P. Foster and the marching style of the FAMU Marching 100 in his Doctoral Dissertation “William Patrick Foster: Dean of American Band Directors.”¹⁹

Dr. Richard Walker also conducted a study on the legacy of Dr. Foster in his dissertation “The Life and Leadership of William P. Foster: The Maestro and Legend.”²⁰ *The Complete Marching Band Resource Manual: Techniques and Materials for Teaching, Drill Design, and Music Arranging*, written by Wayne Bailey and Thomas Caneva, is a marching band technique book that takes an extensive view of different marching band styles. Although the authors mention the chair-step (high-step) marching style, they seem to have a bias towards corps-style marching.²¹

References in Urban Instrumental Teaching

Music educators must be aware of the challenges plaguing urban school music programs. A series of scholarly articles will be used to draw a connection to the challenges associated with teaching instrumental music in urban schools.

19. Nicholas B. Thomas, “William Patrick Foster: Dean of American Band Directors” (Doctoral Dissertation, University of Georgia: 2013).

20. Richard Walker, “The Life and Leadership of William P. Foster: The Maestro and Legend” (Doctoral Dissertation, Indiana State University: 2014).

21. Wayne Bailey and Thomas Caneva, *The Complete Marching Band Resource Manual: Techniques and Materials for Teaching, Drill Design, and Music Arranging*, 2nd ed, (University of Pennsylvania Press: Philadelphia Pa, 2003).

“Mixed Methods in Urban Instrumental Music Teaching” is a mixed method study of how urban instrumental music instructors in Chicago, Illinois, are able to maintain their programs in an urban setting.²² In the article, “Music Education in Urban Schools,” Dr. Richard Ford explained challenges of teaching in an urban environment. “Music Lessons as Life Lessons in New Orleans Marching Bands,” is a study of musicians in the public school system of New Orleans.²³ In this article, Matt Sakakeeny illustrates the New Orleans marching band culture, which serves as a symbol of hope for inner city youth. “In Search of Music Equity in an Urban School” is a doctoral dissertation written by John Calloway from the University of San Francisco. Calloway investigates the rationale behind the lack of resources in America’s urban schools and the number of unqualified instructors.²⁴ In “Building Instrumental Music Programs in Urban Schools,” Kevin Mixon gives tips to music educators on the many considerations when teaching instrumental music at urban schools.²⁵

22. Kate Fitzpatrick, “Mixed Methods in Urban Instrumental Music Teaching,” *Journal of Research in Music Education*, Vol. 59, Issue 2, (2011): pp. 230-252, accessed May 2017, <http://journals.sagepub.com/doi/pdf/10.1177/0022429411414912>.

23. Matt Sakakeeny, “Music Lessons as Life Lessons in New Orleans Marching Bands,” *Souls*, Vol. 17: Issue. 3-4, (2015): pp. 279-302, accessed May 2017, <http://dx.doi.org/10.1080/10999949.2015.1127106>.

24. John Calloway, “In Search of Music Equity in an Urban School” (Doctoral Dissertation, University of San Francisco, 2009), accessed May 2017, <http://repository.usfca.edu/cgi/viewcontent.cgi?article=1166&context=diss>.

25. Kevin Mixon, “Building Instrumental Music Programs in Urban Schools,” *Music Educators Journal*, Vol. 91, (2005): pp.11-19, accessed May 2017, http://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2004/kevin_mixon.pdf.

Megan Dray investigates the percentage of teachers retained in a suburban school in the thesis titled “Motivation and Retention of Instrumental Music Students in a Suburban School District.”²⁶ Frank Martignetti, Brent C. Talbot, Matthew Clauhs, Timothy Hawkins, and Nasim Niknafs collaborated in a study titled “You Got to Know Us: A Hopeful Model for Music Education in Schools.”²⁷ In this study, the group studied the negative perceptions of teaching music at an urban music program. *Practical Techniques for Building the High School Marching Band: Starting and Developing the Marching Band* is a text for organizational management. The author, Dr. Kevin Davenport, enlightens the reader on how to implement great organizational management in the high school band program.²⁸

26. Megan Dray, “Motivation and Retention of Instrumental Music Students in a Suburban School District” (Master’s Thesis, State University of New York, 2008), accessed May 2017, http://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?article=1013&context=multistudies_theses.

27. Frank Martignetti, Brent C. Talbot, Matthew Clauhs, Timothy Hawkins, Nasim Niknafs, “You Got to Know Us: A Hopeful Model for Music Education in Schools,” *Visions of Research in Music Education*, Vol. 23, (2013): p.3, accessed May 2017, [http://wwwusr.rider.edu/~vrme/v23n1/visions/Martignetti et al A Hopeful Model for Music Education in Urban Schools.pdf](http://wwwusr.rider.edu/~vrme/v23n1/visions/Martignetti_et_al_A_Hopeful_Model_for_Music_Education_in_Urban_Schools.pdf).

28. Kevin Davenport, *Practical Techniques For Building The High School Marching Band: Starting and Developing The Marching Band* (Bloomington, IN: Xlibris Corporation, 2008).

CHAPTER 3: METHODOLOGY

Research Questions

The methodology of this research is a qualitative approach. The responses to the research questions will be important to the development of Teaching Marching Band in Urban Schools. These questions were posed to two sub-groups in the HBCU/traditional band community, band directors and community dignitaries. The following 10 opinion-based questions were posed to the band directors:²⁹

1. **Do you feel that aspiring band directors are adequately prepared to teach in an urban environment? If not, what are the benefits of having a course that teaches music education majors how to teach the HBCU /traditional style marching band style?** This question is very meaningful to the research because it measures the value of the course. Through personal experience, many music educators enter the profession without any consideration of the climate, availability of teaching resources and traditions of the schools.
2. **What are some factors in the lack of participation in some high school marching band programs in the urban community?** One of the major factors may be that many of the feeder middle school band programs in the urban community were dismantled because of state assessment preparation. This brings a drastic decline of student participation in the high school band.
3. **What are some creative ways of fundraising for the band program particularly in an urban setting?** Some fundraising ideas may not be as profitable and manageable as other
4. **What are your instructional approaches to memorizing music for performances?**
5. **What are your instructional approaches to teaching students how to march using a high knee lift (90, 45, or 30-degree angle) and keeping proper alignment while playing with good tone quality?**
6. **What are your instructional approaches to teaching students how to dance and play at the same time with uniformity without sacrificing good tone quality?**
7. **How do you effectively monitor the content of the music, attire (auxiliary), and choreography of the band? Are students allowed to have any input in the planning of the halftime show? If so, to what extent?**
8. **What are some effective ideas to maintain discipline in the band room without hazing rituals?** Discipline and order are maintained from the first day of the rehearsal.
9. **What are the main differences in marching and arranging in the HBCU marching style as opposed to corps style?**
10. **HBCU style bands incorporate the techniques of precision style marching (step two, pinwheel turns, cog wheel turns, to the rear turns etc.) In your experience, what**

29. See Appendix C.

instructional materials are used to teach those concepts in a college marching band techniques course?

Ten questions were posed to the liaisons of the HBCU band community.³⁰ This group is comprised of webmasters, bloggers, CEOs, promoters, and band camp clinicians:

1. **What is your role/position in the HBCU band network (music and accessories vendor, webmaster of social media site, blogger, promoter, CEO etc...)?**
2. **What are some ways to promote the HBCU/Traditional style through your entity?**
3. **What do you think are some factors in the lack of resources on teaching the HBCU/traditional style marching as opposed to the array of materials available for corps style?**
4. **What type of instructional support can your entity provide to music educators teaching the HBCU marching style?**
5. **Do you think that music educators would be better equipped to teach the HBCU/traditional craft if there were more educational resources were available?**
6. **What are some innovative ways to produce more teaching resources to equip music educators who are unfamiliar with the HBCU /traditional craft?**
7. **Do you think the HBCU marching band style gets a sufficient amount of exposure on the scholarly and educational level? Why or why not?**
8. **What are some ways the HBCU band community can support HBCU bandsmen who are novice to teaching?**
9. **Through your company is there any networking/camaraderie developed with College and High School Band Directors? If so, please elaborate?**
10. **Where do you see the HBCU marching band style evolving in the next 10-15 years?**

30. Appendix C, pp. 80-82.

Data collection

The participants are band directors (college and high school) and liaisons of the HBCU marching band community. The participants completed a questionnaire as it pertains to their role in the HBCU marching band community. Each group completed a ten-question opinion-based questionnaire in reference to the development of the Teaching Marching Band in Urban Schools course and ways to provides scholarly work on the HBCU marching style.

Validation

The combination of responses from the participants served to measure the usefulness of the curriculum.

Ethical Issues

There were no anticipated ethical issues associated with this project. The participants were high school and college band directors as well as liaisons in the HBCU marching band network community. The responses from the questionnaires were submitted anonymously. Since this is a curriculum project, none of the participants were subjected to any activity that is greater than minimal risk. The project proposal was submitted to the committee for approval on June 7, 2017. The approval was received on June 28, 2017. The curriculum analysis was completed within the month of July, 2017. The final draft of the project was defended in August, 2017.

CHAPTER 4: FINDINGS

Questionnaires were distributed to approximately forty participants. Fifteen responses were gathered. Of the fifteen responses that were gathered, nine were band directors, and six were community liaisons. Two of the respondents in each group skipped some of the questions.

Responses from Band Directors

The respondents cited standardized testing, lack of parental support, financial strain and the lack of adequate feeder programs as the factors for the lack of participation in the urban school band program. Out of the nine respondents, Respondents #1, #6, #7, and #8 appeared to be more outspoken. Respondent #1 in the band directors group shared that adequate parental support, administrative support, and the time and energy of the band director are imperative in maintaining a successful band program.³¹ The respondent also expressed the school administrative team must assist in maintaining the band program and schedule band classes first when creating the master schedule. Finally, this respondent said the band director must commit to excellent instruction with thorough lesson planning.

Five of the nine band director respondents expressed that a course in teaching the HBCU style would be beneficial. However, respondent #8 expressed that a course in teaching the marching style is not needed because the fundamentals are taught in basic marching band courses and the details of the HBCU style can be viewed on YouTube. Respondent #7 suggested that universities should teach all styles and that the only difference between the HBCU style and corps style is the approach.³² Respondent #7 also indicated that a course in teaching the

31. Appendix C, Question #1.

32. Appendix C, Question #2.

marching style would be beneficial, but the application of the material may not be as authentic when being taught at a non-HBCU as at an HBCU.³³

Respondent #1 stated that novice teachers are not adequately prepared because teacher education programs do not account for the challenges they would face in an urban school environment. Some of the respondents claim those directors who are in control of the band directors associations do not accept the HBCU marching style. Normally, an informal network of directors that teach the HBCU marching style would intervene and aid the novice teacher.

In order to memorize music for performances, some of the band director respondents suggested that the students should memorize it section by section, until they can play it without error. Most of the respondents shared that music memorization activities should be done through repetition. Respondent #6 said the students should learn their all of their scales and learn the instrument so that they could become familiar with the individual forms of certain musical genres, similar to how jazz musicians begin to develop an aural understanding of the diatonic scale.³⁴ Respondent #1 recommended implementing “fun” challenges when engaged in music memorization sessions. Many of the respondents suggested using the 90-degree knee lift for intense parts of the show and using a 45-degree or lower knee-lift when performing the drill. The toes must be used as a shock absorber with the upper and lower body independent of each other. However, one suggestion was to focus on the core (release of air from the diaphragm) as opposed to the toes as the shock absorber. The respondents also encouraged marching and playing a scale in octaves using long and short tones. Respondent #9 instructed the students to

33. Appendix C, Question #1.

34. Appendix C, Question #3.

play a selection while sitting down and lifting their feet (toes) as if they are marching; then the respondent instructed the students to play while standing and lifting their heels as if marching. Afterwards, the respondent instructed the students to apply the techniques while marching and playing a scale or musical selection.³⁵

When teaching the dance routine, the choreography and musical selections are the important facets of this phase the show. Some of the respondents suggested the music should be learned first and then the dance moves. Each section should be taught in eight-count sets similar to a dance rehearsal. Once the dance routine music and choreography is learned in its entirety, the director should focus on minor details and intensity (energy) to entertain the audience. Other director respondents suggested that the implementation of the dance routine should be taught slowly in order to perform each intricate step. Respondent #8 said that if the musicians cannot dance and play at the same time, there is no need for the dance routine. The movements that are performed while playing need to be kept simple, but effective. Respondent #7 shared that the musicianship should never be sacrificed for the dance routine. The respondent also suggested modifying the dance steps for the students who find them challenging.

All of the respondents shared that they allow student input in the show planning and musical selection process. However, the respondents maintained that the director makes the final decision on all musical selections and attire.³⁶ Respondent #1 mentioned having daily meetings with the band staff for improvement needs as well as monitoring the attire of the band. Another respondent suggested consulting with the parents and students if there are no specific requirements for auxiliary uniforms.

35. Appendix C, Question #5.

36. Appendix C, Question #7.

Two of the band director respondents stated there should not be a difference in the arranging between HBCU-style and corps style, however, most of the respondents highlighted the contrasting elements of scoring and orchestration.³⁷ According to the respondents, the voicing of the HBCU-style arrangements depends on the regional location of certain schools. The HBCU-style arrangements could be written in a jazz, blues, gospel or symphonic style. The arrangers of HBCU-style bands double the woodwinds with the brass instruments (i.e. clarinets and flutes are doubled with the trumpet, alto sax with mellophone, and tenor sax with baritone or trombone). Corps-style arrangements require a theatrical (Broadway) approach. The woodwinds and brass have independent melodic lines that are similar to the concert band voicing. The respondents also stated the style (genre) of the music is a factor when dictating the difference in musical approach between HBCU-style and corps (phrasing, articulation, blend etc.).

A few respondents mentioned William P Foster's text, *Band Pageantry*,³⁸ William C. Moffitt's *Patterns of Motion*,³⁹ and Albert R Carsavant's *Precision Drill*,⁴⁰ as the guides for teaching HBCU-style marching techniques. Although the aforementioned books are out of print, they are considered the pillars for teaching the marching style. Other respondents were taught by using drill software such as Pyware 3D or learned by demonstration (i.e. hands-on, films and videos). According to the respondents, the most effective way to maintain discipline is to be firm, fair, and consistent. Respondent #1 indicated that any student displaying disrespect to the

37. Appendix C, Question #9,

38. William P. Foster, *Band Pageantry: A Guide For the Marching Band* (Winona: Hal Leonard Music Inc., 1968).

39. William C. Moffitt, *Patterns of Motion: Master Planning Guide-Concepts and Basic Patterns* (Winona: Hal Leonard Music Inc., 1965).

40. Albert R. Carsavant, *Precision Drill* (Chattanooga, TN: ARC Publishing Co., 1957).

band staff be dismissed immediately. The respondents also suggested using a demerit system that involves punishments (canceling certain performances, the elimination of band privileges, cleaning the band room).⁴¹ Respondent #8 recommended using the school student code of conduct as guide; however, there is no tolerance for hazing in the program (including using exercise as punishment). Suspension should always be the last resort when dealing with disciplinary issues.

According to the respondents, the fundraiser should be the selling of a good and/or service that fits the need of the surrounding community.⁴² Most of the respondents listed food/item sales during football season (concessions), car washes, talent shows, band showcases/competitions, donations and local business sponsorships as ideas for fundraisers. Respondent #8 suggested the students not engage in “door-to-door” fundraisers because it is difficult to do. The respondent said it would be best to engage in the sale of goods and services, and hosting competitions on the local and state level.

41. Appendix C, Question #8.

42. Appendix C, Question #4.

Responses from Community Liaisons

Community liaisons consisted of bloggers, webmasters, and clinicians in the HBCU marching band community. Many of the HBCU band community liaison respondents felt the negative perception of the HBCU marching style by their corps-style counterparts is one of the factors in the lack of teaching materials for the marching style. Some of the respondents expressed that mainstream music education associations frown upon the HBCU style.⁴³ One community liaison, who is a percussion instructor, said there are no outlets where the HBCU marching style could garner exposure as opposed to Drum Corp International and other entities. Lack of funding was also listed as a factor in the minimal resources of the HBCU marching style. In the community liaison group, respondent #1, a school music teacher, proposes that music education programs at HBCUs should collaborate with their university's teacher education department and the local school district to implement a plan to support novice music teachers.⁴⁴ Respondent #5, a blogger, shared that visibility and exposure are important in highlighting the HBCU band culture. The respondent cited that if more literature were written about HBCU marching bands, they would become noticeable on a scholarly level. The respondents listed developing a partnership with HBCUs, HBCU alumni associations and/or athletic booster clubs, local school districts and musical instrument manufacturers (such as Yamaha and Pearl), as ways to educate the music education community about the HBCU marching style. Most of the respondents shared that the future of the HBCU marching band style will depend on the support from the band directors, school administration and the community. Respondent #1 expressed that

43. Appendix C, Question #3.

44. Appendix C, Question #6.

a stronger network in the music education community can create a bond where the HBCU style could be accepted as a part of the music curriculum.⁴⁵

45. Appendix C, Question #10.

CHAPTER 5: TEACHING MUSIC IN THE URBAN SCHOOL

Considerations in Teaching Music in the Urban School

In teaching in an urban environment, many of the students are from low-income families that face challenges such as truancy, teen pregnancy, and criminal activity. Dr. John Calloway argued:

The majority of parents of urban students cannot afford or choose not to rent or purchase a musical instrument. Those students whose parents can afford to rent or purchase an instrument are initially enthusiastic about learning to play it, but a percentage of them lose interest or drop out after a time of study because of the difficulty dealing with the learning curve needed to become proficient.⁴⁶

There are a variety of other factors that present challenges for urban band programs. In many cases, the availability of school instruments are limited. Some urban schools do not have a feeder program. Kevin Mixon, a school music teacher, suggested the older students who likely have playing experience receive the first choice of an instrument.⁴⁷ This would likely benefit the older student who would be preparing to audition for a collegiate band (depending on playing level); however, younger students may not have adequate access to instruments. The band director must provide the students with musical experiences with which they can identify.

46. John Calloway, "In Search of Music Equity in an Urban School" (Doctoral Dissertation. University of San Francisco: San Francisco, CA, 2009), accessed May 2017, <http://repository.usfca.edu/cgi/viewcontent.cgi?article=1166&context=diss>.

47. Kevin Mixon, "Building Your Instrumental Music Program in Urban Schools," *Music Educators Journal*, Vol. 91, (2005): pp.11-19, accessed May, 2017, http://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2004/kevin_mixon.pdf.

Conclusion

Despite the misunderstandings of the HBCU marching band style, the students in HBCU-style bands learn teamwork, self-discipline, determination, and good musicianship. The HBCU marching style is a vital part of the school's culture, climate and surrounding communities. In his book *Band Pageantry*, Dr. William P. Foster, the late director of bands at Florida A&M University, stated that the band director has the responsibility in developing the "esprit de corps" in the marching band.⁴⁸ This course will enable the student to develop the band program by establishing discipline, loyalty, and comradery through lessons on adequate show planning, strong organizational management and building relationships. A great recommendation to novice teachers is to seek the counsel of music educators who effectively teach the HBCU marching style. If possible, novice teachers should also attend an HBCU-style high school band camp (community or college-sponsored) to observe the instructional approaches to teaching the HBCU style. Marching band showcases, such as the Honda Battle of the Bands, which is annually held in Atlanta, Georgia, are outlets to observe the HBCU marching bands. Other events may include percussion and auxiliary competitions, gym battles, and band jamborees (the participating bands trade musical selections in a "round robin" format). These events are held throughout the school year; however, the promoters prefer to host the showcases in the late spring to eliminate any interference with music performance assessments (MPA) for concert band. Other HBCU-style band directors participate in the National High Step Competition that is held in various cities throughout the country during the fall. The participating bands are adjudicated by band directors, with the awards given to the top performers. Many counselors are needed to help

48. William P. Foster, *Band Pageantry: A Guide For the Marching Band* (Winona: Hal Leonard Music Inc, 1968).

HBCU-style band programs succeed. As Proverbs 15:22 says, “Without counsel, purposes are disappointed but with the multitude of counselors, they are established.”

Bibliography

- Bailey W. and Caneva, T. *The Complete Marching Band Resource Manual: Techniques and Materials for Teaching, Drill Design, and Music Arranging*. 2nd Ed. Philadelphia: University of Pennsylvania Press, 2003.
- Black College Marching Bands: Halftime is Showtime*. Hosted by Thurston Williams. United States. YouTube Video. Accessed August 23, 2017. <https://www.youtube.com/watch?v=r7NM7R81X-g>.
- Calloway, J. "In Search of Music Equity in an Urban School." Doctoral Dissertation. University of San Francisco, 2009. Accessed May 2017. <http://repository.usfca.edu/cgi/viewcontent.cgi?article=1166&context=diss>.
- Coleman, D. "The History of Historically Black Colleges & Universities." *HBCU Connect*. Accessed August 19, 2016. <http://hbcuconnect.com/history.shtml>.
- Carsavant, A.R. *Precision Drill*. Chattanooga, TN: ARC Publishing Co., 1957.
- Davenport, K.O. *Practical Techniques for Building the High School Marching Band: Starting and Developing The Marching Band*. Bloomington, IN: Xlibris Corporation, 2008.
- Dray, M. M. "Motivation and Retention of Instrumental Music Students in a Suburban School District." Master Thesis, State University of New York: 2008. Accessed May 2017. http://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?article=1013&context=multistudies_theses.
- El, R.P. "HBCU Bands: The Soul of the Campus." *Nu Tribe Magazine*. September 24, 2015, Accessed August 17, 2015. <http://www.nutribemagazine.com/2015/09/24/hbcu-bands-the-soul-of-campus/>.
- Fitzpatrick K. "Mixed Methods in Urban Instrumental Music Teaching." *Journal of Research in Music Education*. Vol. 59. Issue 2, (2011): p. 230-252. Accessed May 2017. <http://journals.sagepub.com/doi/pdf/10.1177/0022429411414912>.
- Foster W.P. *Band Pageantry: A Guide For the Marching Band*. Winona, MN: Hal Leonard Music Inc., 1968.
- Katzman, C. "The Art and Technique of the HBCU." *Halftime Magazine*. (2009). Accessed May 2017. <http://www.halftimemag.com/features/the-art-and-technique-of-hbcu.html>.

- Lewis, W.D. "Marching to the Beat of a Different Drum: Performance Traditions of Historically Black College and University Marching Bands." Master's Thesis, University of North Carolina at Chapel Hill: Chapel Hill, NC, 2003. Accessed August 20, 2016. <http://www.folkstreams.net/context,249>.
- Martignetti, F., Talbot, B., Clauhs, M., Hawkins, T., & Niknafs, N. "You Got to Know Us: A Hopeful Model for Music Education in Schools." *Visions of Research in Music Education*, Vol.23, (2013): p.23. Accessed May 2017. http://wwwusr.rider.edu/~vrme/v23n1/visions/Martignetti_et_al_A_Hopeful_Model_for_Music_Education_in_Urban_Schools.pdf.
- Moffitt, W. *Patterns of Motion: Master Planning Guide-Concepts and Basic Patterns*. Winona, MN: Hal Leonard Music Inc., 1965.
- Mixon, K. "Building Your Instrumental Music Program in Urban Schools." *Music Educators Journal*. Vol. 91, (2005): pp.11-19. Accessed May 2017. http://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2004/kevin_mixon.pdf.
- Nilson, L.B. *Teaching at Its Best: A Research-Based for Resource Guide for College Instructors*. 3rd Ed. San Francisco, CA: Jossey-Bass Education, 2010.
- Sakakeeny, M. "Music Lessons as Life Lessons in New Orleans Marching Bands." *Souls*. Vol. 17: Issue. 3-4. (2015): pp. 279-302.
- Slade C. *The Battle*. Produced by Dallas Austin. Performed by Bethune Cookman and Florida A&M University. United States: ESPN-U. YouTube Video. August 11, 2011. Accessed August 18, 2016. <https://www.youtube.com/watch?v=S6-nABBeDZY>.
- "The History of Historically Black Colleges and Universities: A Rich Tradition in History." *College View*. Accessed May 2017. <http://www.collegeview.com/articles/article/the-history-of-historically-black-colleges-and-universities>.
- Thomas, N.B. "William Patrick Foster: Dean of American Band Directors." Doctoral Dissertation University of Georgia: Athens, Ga, 2013.
- Turabian, K. L. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 8th Ed. Chicago: The University of Chicago Press, 2013.
- Walker, C. "Halftime Dreams: HBCU Marching Bands." *College View*. 2002. Accessed December 2016. <http://www.collegeview.com/articles/article/halftime-dreams>.
- Walker, R.L. "The Life and Leadership of William P. Foster: The Maestro and Legend." Doctoral Dissertation, Indiana State University, 2014.
- Watters, R. *Showstyle Band Music Arranging Rubric*. Durham, NC: Block Band Music and Publishing, 2011.

APPENDIX A: CURRICULUM PROJECT

CURRICULUM PROJECT – ANALYSIS CHART

Student: Freamon McNair III	Course for which you are creating curriculum: MUSC 432 Teaching in Marching Band Urban Schools
Required Textbook for Class:	
Foster, William P. <i>Band Pageantry: A Guide For the Marching Band</i> . Winona MN: Hal Leonard Music Inc., 1968. (available on Blackboard)	
Moffitt, B. <i>Patterns of Motion: Master Planning Guide-Concepts and Basic Patterns</i> . Winona, MN: Hal Leonard Music Inc. 1965 (available on Blackboard)	
Davenport, K.O <i>Practical Techniques For Building The High School Marching Band: Starting and Developing The Marching Band</i> . Bloomington IN: Xlbris Corporation: 2008.	
Turabian, Kate L. <i>A Manual for Writers of Research Papers, Theses, and Dissertations</i> . 8th Ed. Chicago: The University of Chicago Press. 2013.	
Identify the problem: <i>(What does the student not know how to do? What is the student’s gap in the training or experience?)</i>	
Instrumental music majors who have participated in corps-style marching bands or has never participated in marching band in college could be placed in an urban school setting, where many of the schools practice HBCU-style marching and musical concepts. Many of the music majors who do not have the experience in HBCU-style marching or perhaps any marching band experience are discouraged from working in the urban environments. Some are not as receptive as others of HBCU-style marching as a whole are and would attempt to change the style and culture of the program. Eventually, many of the students would be deterred from participating, which would start a decline of membership in the program.	
Who are the learners and what are their characteristics? <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
This course is designed for undergraduate instrumental or vocal music majors. The pre-requisites for this course are Music Theory I-III, Arranging and Composition, Drill Design and Techniques, Instrumental Pedagogy and Techniques and Instrument Methods courses. The course will be available for residential students only.	

What is the new desired behavior? <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i>
The students will be able gain the knowledge necessary to incorporate HBCU-style marching band techniques in their marching band instruction, particularly in an urban school setting. The goal is for the student to become the teacher of different styles of marching band techniques as well as grasp the concepts of arranging used by arrangers at historically black institutions (HBCUs).
What are the delivery options? <i>(Explain the materials you will develop for the course.)</i>
<i>Band Pageantry</i> by Dr. William P. Foster will be used to introduce the students to standard HBCU-style marching band techniques and show planning skills. <i>Patterns of Motion</i> by William C Moffit, is considered to be the blueprint of precision-style marching. The students will use the methods and ideologies from both texts. The students will view a PowerPoint presentation on history of the marching style along with the arranging and drilling techniques. The students will also be given notes and handouts on the arranging styles of HBCU-style marching according to region. There also be materials (handouts) for arranging considerations for bands according to size and instrumentation (classifications) (Block Band Music and Publishing). The students will also observe YouTube videos of 1. a documentary of the Historically Black College and University (HBCU) marching bands. 2. Three HBCU-style half-time shows that have recently been performed. (Commentary).
What are the pedagogical considerations? <i>(Describe your general content and methodology for the course.)</i>
Within this course we will use Lecturing with visuals, Action Research (practice the marching style), Know, Want to Know, Learned (KWL), Drill writing and Arranging projects, Power point presentations, and Field Visits (Urban Schools), Guest Lectures.
What adult learning theory considerations apply? Why?
I will apply Perry's Theory of Cognitive Development as a guide to help the students become independent thinkers. It is my belief that Perry's Theory of Cognitive Development will allow the student to form an unbiased opinion about the marching style when critiquing performances.

Learning Outcomes

At the end of the course, the student will be able to:

1. Recall the HBCU marching band concepts that will apply to prospective marching band instruction.

2. Identify the arranging styles, sound concepts, and show elements of HBCU-style bands.

3. Demonstrate drill design and arranging to techniques in relation to the HBCU-style marching band.

4. Compose an organization plan that can be implemented that is specifically suited for band programs in urban school settings.

5. Justify the cultural experience in the urban school setting in regards to the marching style.

CURRICULUM PROJECT – DESIGN CHART

First: Evaluate the Analysis Chart and Learning Outcomes

Student: Freamon McNair III		Course for which you are creating curriculum: MUSC 432 Teaching Marching Band in Urban Schools.	
Concept Statement: <i>The students will learn and implement concepts of HBCU marching band that originated at Historically Black Colleges and Universities (HBCU). They will also identify the arranging styles and show framework of the traditional HBCU marching band as well as develop an understanding of its importance to the community.</i>			
Learning Outcomes <i>(List in the order you plan to address in 12 weeks)</i> <i>The student will be able to.....</i>	Content <i>(What must be learned to reach this objective?)</i>	Learning/Training Activity <i>(How will you teach the content?)</i>	Assessment <i>(How will you know that the student has met the objective?)</i>
1. Recall the HBCU marching band concepts that will apply to prospective marching band instruction.	<p>Week 1:</p> <ul style="list-style-type: none"> Develop an awareness of the traditional/HBCU marching band concept its history and the importance to the urban community. Discuss the role of the band, the director, officers and leaders in a HBCU-style band. <p>Week 2 :</p> <ul style="list-style-type: none"> Exhibit appreciation for the marching style as a practice: Learn stationary drills: Knee lift (90-degree angles), Attention, Left Face, Right Face, About Face. 	<ul style="list-style-type: none"> Lecture and present PowerPoint presentation on the marching band style. (The history of the style and the culture must be explained). Observe a halftime performance video of a historically black college university (HBCU) marching band. K. W. L activity (Know, Want to Know, Learned). The students will engage in a simulation training as if they were in the HBCU marching style training session. 	<ul style="list-style-type: none"> Formal assessment - Blackboard (quiz #1) Chapter 1 test (open book) Marching Band Commentary Paper. (BlackBoard) Summary and Reflection paper (chapter 1-Band Pageantry) The students will be assessed on the execution of the marching band style

2. Identify the arranging styles, sound concepts, and show elements of HBCU bands	<p>Week 3:</p> <ul style="list-style-type: none"> Review the marching band stationary drills Implement horn swings, marching in carriage position Execute drill commands: <ol style="list-style-type: none"> Mark Time Forward March TTR(To the Rear) (up-turn/180 degree turns) Backwards March Slants Pinwheel Turns Minstrel turns Floating chevrons <p>Week 4:</p> <ul style="list-style-type: none"> Identify variation of drilling : Design traditional/shows- style precision drill Press box (horns up) Hybrid Style (mixture of HBCU and corps style) 	<ul style="list-style-type: none"> Marching band training session # 2 Lecture and PowerPoint presentation-note taking Class discussion on chapter 7 of <i>Band Pageantry and Patterns of Motion</i> pp. 9-20 	<ul style="list-style-type: none"> Students will be assessed on the execution of field commands. Design a 180-count precision drill that transitions into the concert band formation. This piece will be used as an opener. (See <i>Band Pageantry</i> p.133)
1. Demonstrate drill design and arranging techniques in relation to the traditional/show style marching band	<p>Week 5:</p> <ul style="list-style-type: none"> Compare and contrast band arranging styles according to region and sound concepts : <ol style="list-style-type: none"> North style Southwest Southeast 	<ul style="list-style-type: none"> Power Point presentation (must be discussed) Note taking (important) Think- Pair- Share Discussion Board -Blackboard Guest speaker 	<ul style="list-style-type: none"> Formal assessment (Quiz # 2 BlackBoard) Marching band show commentary #2

	<p>Week 6:</p> <ul style="list-style-type: none"> Examine voice settings arranging techniques of marching band 1-10. 		
<p>2. Compose an organization plan that can be implemented that is specifically suited for band programs in urban school settings.</p>	<p>Week 7:</p> <ul style="list-style-type: none"> Arrange a musical selection using one of the three arranging styles and apply it to the created precision drill. Execute show planning skills <p>Week 8</p> <ul style="list-style-type: none"> Practice drill design techniques Review arranging techniques Arrange musical selection for auxiliary 	<ul style="list-style-type: none"> Lecture and Presentation Note taking Guest speaker <p>Marching band training #3</p> <ul style="list-style-type: none"> Lecture/ Presentation Class Discussion 	<ul style="list-style-type: none"> Arrange two pieces, one for the opening drill, the other for an auxiliary feature for concert formation. The auxiliary feature can be an up-tempo selection or ballad. Write a halftime script for a PA announcer Design a 180-count precision drill that can be used as a closer. The closer can include the school acronyms or another desired design. Students will be assessed on the execution of drills and maneuvers. Arrange an up-tempo musical selection (R&B or Pop song or school fight song for closer drill).
<p>3. Justify the cultural experience in the urban school setting in regards to the marching style.</p>	<p>Week 9:</p> <ul style="list-style-type: none"> Organizing band student activities Maintaining band discipline <p>Week 10:</p> <ul style="list-style-type: none"> Reviewing disciplinary procedures Considering fundraising procedures for urban schools. <p>Week 11:</p>	<ul style="list-style-type: none"> Group discussion -Davenport text (chapter 2) Discussion Board Role play Class discussion Class Discussion -Lecture Think-Pair-Share Discussion board -Case study 	<ul style="list-style-type: none"> Formal assessment Quiz #3 Davenport Summary and Reflection paper Final Exam Construct a band handbook for an urban high school band program. Be sure to include:

	<ul style="list-style-type: none"> • Establishing student responsibility • Qualifications for officers and leaders • The requirements for those leadership positions <p>Week 12:</p> <ul style="list-style-type: none"> • Discuss behavioral expectations for field trips and other activities.(including athletic events) • Create a discipline plan for the marching band program 	<ul style="list-style-type: none"> • Group presentations - scenarios 	<ol style="list-style-type: none"> 1. Procedures for field trips and athletic events 2. Classroom procedures. 3. Incentives and rewards. 4. Leadership qualifications. 5. Rehearsal schedule.
--	---	---	--

<p>Learning Outcomes <i>The student will be able to...</i></p>	<p>Rationale for Sequence <i>The learning outcomes are sequenced to match the categories of Bloom's Taxonomy.</i></p>
<p>1. Recall the HBCU marching band concepts that will apply to prospective marching band instruction.</p>	<p>The student will be able to remember the HBCU marching band techniques so they can be implemented in rehearsals.</p>
<p>2. Identify the arranging styles, sound concepts, and show elements of HBCU bands</p>	<p>The students will be able to compare and contrast the various marching ensemble sounds and establish a personal preference.</p>
<p>3. Demonstrate drill design and arranging techniques in relation to the HBCU-style marching band</p>	<p>The students will have a simulated experience through the practice (action learning) of the stationary drills and field commands so they could teach prospective students or enhance the techniques that have already been implemented in the prospective program. They will also gain the experience of arranging and show design by performing the aforementioned activities.</p>

<p>4. Compose an organization plan that can be implemented that is specifically suited for band programs in urban school settings.</p>	<p>This will be the most effective because it allows the learner to observe different scenarios that would face as an instrumental music instructor in an urban environment; therefore, they will be equipped to teach in urban school settings.</p>
<p>5. Justify the cultural experience in the urban school setting in regards to the marching style.</p>	<p>This will be effective because it allows the student to observe the cultural environment of urban schools and how important the marching band is to the school setting.</p>

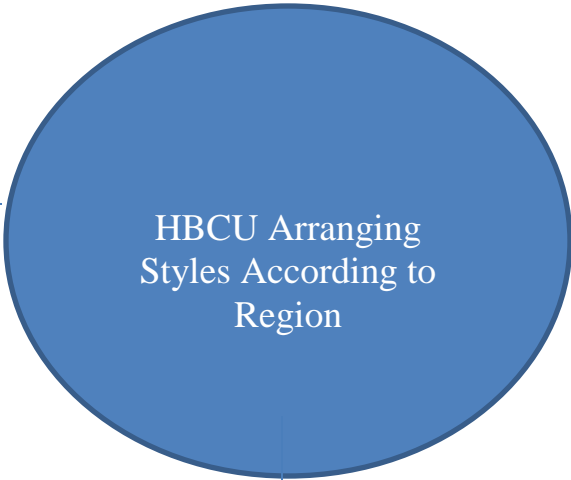
CURRICULUM PROJECT – DEVELOPMENT CHART

Student: Freamon McNair III	Course for which you are creating curriculum: MUSC 432 Teaching Marching Band in Urban Schools.
<i>Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a Pre-instructional strategy (to prepare the student to link what they do know to what they do not know).</i>	
Expository <i>(You are verbally describing the new content you are about to cover; enter below what you will say. This can be done in a script or YouTube video)</i>	
<p>Today’s lesson is an overview of the different arranging styles that are used by HBCU-style marching bands. Most band arrangements are influenced by western classical pedagogy; however, many directors of HBCU-style bands are influenced by the philosophies that were taught at their alma maters (particularly if they are HBCU graduates) depending on region. Others frown upon some styles of arranging and philosophies of sound. The validity of the arranging concepts of this style depends on the framework and personal philosophy. Ask yourself these questions: What voice settings are used in each style? In what ways do the sound concepts of traditional bands differ from the western classical styles that are traditionally taught? Which arranging style is appropriate to achieve a good ensemble sound? How do these sound concepts differ from region to region? For those who have never had the experience of marching in a HBCU-style band, do you think the marching style is only exclusive to a certain race or culture? The purpose of this lesson is to educate the learner about the musical diversity of the HBCU marching bands that are emulated by traditional high school bands. At the end of the lesson, you will be able to choose a preferred arranging style and you will arrange a contemporary pop, R&B or Jazz chart for a HBCU-style marching band using the elements of that style. Let us begin!</p>	
Narrative <i>(You are presenting the new information in a story format; enter below what you will do or say.)</i>	
<p>In order for the students to understand the sound concepts of traditional marching bands, they would need to listen to great examples of how the style is performed. I will play 2 different recordings of an arrangement of the same song and we will formulate a discussion. I would instruct them to get in groups and analyze the two arrangement and describe the voice settings for each arrangement. Which instruments are given the lead voice? Which instruments are given the counter melody? These are elements that the learners must know in order to identify the certain styles. I would tell a story about my marching band experience in high school and college, and how I was trained to have a “classical ear”. My band directors always corrected the band for overblowing and instructed us to play with balance, great articulation, intonation and blend. My college band director expressed if everyone</p>	

played his or her part by memory, the band would sound much louder. I would also discuss a time when I had a phone conversation with a legendary director of bands at a college I had considered applying to. I gave him my information, and one of the first things he asked me was “Can you blow?” I would use this information to aid them in making the connection with the differentiation of philosophy. There are arranging styles that focus on a dark and balanced sound, a bright and projective sound, and a mixture of both. I would also show presentations of the different styles of percussion as it pertains to traditional bands. Many of the HBCU-style percussion sections utilize corps-style elements, while others keep their traditional philosophy.

Graphical Organizers *(You are presenting an original visual pictograph, chart, or concept pattern.)*
Describe the visual below, then copy, and paste your original graphic.

This visual below is a concept map describing the characteristics of the different arranging styles and the HBCU marching bands that perform with each style. The styles are classified by region (North, Southeast and Southwest).



North Style
Trombones carry the lead voice and play an important role in its execution. The trombone is also utilized in the countermelodies. The mellophones also play a role in the melodic/countermelodic framework. The counter-melodic rhythms are played faster. The overall range of the band is higher than Southeast style but lower than the Southwest. North Carolina A&T State University, Norfolk State University, Tennessee State University are among the bands that play using this style.

Southeast Style
The arrangements are played in flat keys for maximum tone resonance. It requires every musician to play without error to exhibit great projection. The arrangements coincide with the traditional western classical concepts (balance, blend, intonation, dynamic contrast etc...). The counter melodies are played a lot slower. The drill tunes are played slower to exhibit a larger sound. Bethune Cookman University, Florida A&M University, Edward Waters College and Savannah State University and South Carolina State University are among the examples of bands who play with this style.

Southwest Style
The goal of this style is to allow the band to play with maximum projection. The arrangements are centered on the harmonic wall of the trombone parts. There are sometimes splashes of the baritone and other instruments that are heard in the countermelodies. The mellophone parts are sometimes doubled with trumpet parts. Every instrument, with the exception of the trombone plays in a higher than normal partial. Southern University, Grambling State University, Jackson State University, Talladega College, are among the sample bands for this style.

Gagne's Nine Events of Instruction

Instructional Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.
1. Gain attention	I will play a recording or a YouTube video of an HBCU marching band playing a contemporary pop or R&B chart as they walk in. Often these pop or R&B tunes are learned by ear. According to Nilson (2010, p.232), students who are auditory learners have musical talent. They have the ability to process information through listening.
2. Inform learners of objectives	I will list the objectives on a PowerPoint presentation so they can be readable and observable. A teacher should determine the objectives for the class period and if there is more than one objective, each should fill half of the class time (Nilson 2010, p.114).
3. Stimulate recall of prior learning	Ask students to describe the harmonic and melodic framework of the arrangement they heard as they walked into the classroom. Ask students to discuss the voice settings of the arrangement and how it is scored differently from other arrangements. Additionally, ask the students about the different nuances that can be incorporated in the arrangements. According to Van Brummel, (2002, p.16) it's acceptable to use these questions or an alternative set of fundamental questions that have been developed on the basis of the overall curriculum aims, and you can do so whether you are working at a regional, school, or classroom level.
4. Present the content	The students will view two recorded performances of two different HBCU marching bands as examples of the arranging styles, along with viewing the PowerPoint presentation. At an accredited institution, it is allowable to show videos, play music, recite poetry, read and perform plays, and project slides in a classroom setting (Nilson 2010, p. 66).
5. Guide learning	Students will view a concept map of the arranging styles according to the region (North, Southeast, and Southwest). The learners will pair up (Think-Pair-Share) and give a thorough comparison of the arranging styles. "Individuals with a primarily visual learning style rely on their sight to take in information." (Nilson 2010, p.233).
6. Elicit performance (practice)	Students will apply what they have learned about the arranging styles to their arranging projects (drill). The students will be allowed to complete their projects in

	<p>the music lab. Students will design and arrange music for a halftime or competition performance. Nilson says if you want students to grasp a certain concept by a certain week in the term, the practice of learned material must be enforced. (Nilson 2010, p, 31).</p>
<p>7. Provide feedback</p>	<p>The students will engage in peer feedback. The students will provide feedback to each other as they share out their comparisons of the recorded performances of the arrangements. They will acknowledge the strengths and weaknesses of their presentation. The instructor will provide feedback where it fits. We must “give students prompt and constant feedback on their performance, as well as early feedback on stages and drafts of major assignments” (Nilson, 2010, p. 57).</p>
<p>8. Assess performance</p>	<p>The students will be given a pop-quiz on all of the material learned in class. They will be asked to describe each arranging style and give an example of a marching band that performs using that style. I must "build into my course plenty of assessment opportunities, including low-stakes quizzes, practice tests, in-class exercises, and homework assignments that can tell students how much they are really learning, as well as provide them with retrieval practice." (Nilson 2010, p. 5).</p>

CURRICULUM PROJECT – IMPLEMENTATION CHART

Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson, List at least six necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

Student: Freamon McNair III	Course for which you are creating curriculum: MUSC 432 Marching Band in Urban Schools
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
PowerPoint presentation	"Presentation software like PowerPoint can enhance the visual quality and impact of lectures and professional presentations. It allows you to create and project text integrated with images, web sources and video clips." (Nilson 2010, p.260).
Handouts (notes)	According to Nilson, one of the most effective learning aids is to provide skeletal lecture notes with the main idea and sub-headings. The notes can be given as handouts before the beginning of class (2010, p.12).
YouTube videos	According to Nilson, an instructor can show websites or videos off the internet in a live class. None of these actions requires permission. Some students learn visually (Nilson 2010, p.66).
Audio recordings	"Some faculty record the audio of their lectures as a podcast, allowing their students to listen to them on their computers, cell phones, or MP3 players whenever they want." (Nilson 2010, p.261)
Flipcharts	Flipcharts have great teaching potential in smaller classes. n instructor can write out material prior to class time and in any color marker. The instructor can also annotate the material and add to it during class (Nilson 2010, p. 255).

Discussion Boards	Discussion Boards can be used to substitute for face-to-face interaction. The instructor can better monitor their virtual interaction as opposed to face-to-face interaction (Nilson 2010, p.161).
--------------------------	---

Part II: List at least six necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Inspect your classroom	Be sure to check the lights, clock, and the heating and cooling system. Adequate seating arrangements for all students will be very helpful. The students must have an environment conducive to learning. (Nilson 2010, p.43).
Have a syllabus available	"First, have a comprehensive, well-structured syllabus ready to distribute. It tells your class that you are careful, well-organized, conscientious, and serious about teaching. " (Nilson 2010, p.45)
Gather student information	In order to get to know your students, you must know them personally. Pass out the index cards to each student and have fill them out with information (Name, Classification, and Major). Get to know them on a personal level and develop a relationship (Nilson 2010, p.46).
Handouts available	Distribute handouts before the start of class. "With even a sketchy lecture outline in front of them, students tend not to get lost, and they quickly figure out from the amount of white space how much note taking to do on their own."(Nilson 2010, p.124)
Setting up technology	"Still, the old rule holds true: instructors should choose a technology for sound pedagogical reasons, not just because they think their students think it's cool. After all, computers are only a tool—one most frequently used for communication, business, and data management—and only one of many tools for effective instruction." (Nilson 2010, p. 256)

<p>Prepare yourself mentally</p>	<p>“At least a half-hour before the first class, start preparing yourself, specifically, your body and your voice. You want to project a successful instructor persona to your class—one of relaxed confidence, goodwill, and an in-command, no-nonsense presence.”(Nilson 2010, p.44)</p>
---	---

CURRICULUM PROJECT – EVALUATION CHART

Your Evaluation Plan

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit
(This is something you would do before a summative assessment or exam to gauge the learner’s grasp of the learning objective)

Student: Freamon McNair III	Course for which you are creating curriculum: MUSC 432 Teaching Marching Band in Urban Schools	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i>
1. Recall the HBCU marching band concepts that will apply to prospective marching band instruction.	The students will receive a pop quiz on the content of marching band concepts on Blackboard. The students will demonstrate a marching band field command upon demand.	This assessment would give a quick reference of how much information the student can digest at that given point. "In fact, we know that giving a quiz, graded or ungraded, at the end of the class period is a particularly effective means to ensure students retain more of your lecture content." (Nilson 2010, p.116)
2. Identify the arranging styles, sound concepts, and show elements of HBCU bands.	Students will post one thread as a response to a prompt on the 3 arranging styles and which one they would feel comfortable implementing in their arranging. The response should be 150-200 words. They will also give 2 replies to 2 other classmates.	The students will have the ability to recall information on the subject "Putting a class journal on a discussion board, wiki, or blog encourages timely and thoughtful responses. Using email, you and your students can confer privately with one another outside class and your office hours." (Nilson, 2010, p. 257)

3. Demonstrate drill design and arranging techniques in relation to the HBCU style marching band.	Draw a T-Chart comparing a recording of a Southwest style band to the recording of a DCI (Drum Corp International) ensemble.	Regarding creating a chart, Nilson says: "They help visual learners get their minds around abstract relationships and give you a graphic view of your students' organization of the knowledge." (Nilson 2010, p. 276)
4. Compose an organization plan that can be implemented that is specifically suited for band programs in urban school settings.	The students will participate in a group discussion by going into the Think-Pair - Share and writing down 5 important questions that derive from the information from the Davenport text (Chapter 2) which will be a part of the class discussion.	This will allow the student to consider the intricate steps in installing an organization plan. It will also help the student in recalling important information. (Nilson 2010, p.277)
5. Justify the cultural experience in the urban school environmental setting in regards to the marching style.	Given a scenario, the students will role play a situation that takes place in some school settings.	"One is to start with a common experience, which may be a well-known current event or a classroom experience you have furnished, such as a video, demonstration, or role play." The students will be able to understand and appreciate certain cultures. (Nilson 2010, p.132).

Name

Date

Marching Band Fundamentals
Chapter 1 Test

Section I Circle the best answer for the following True/ False question. (5pts each)

- 1) According to Foster, the formulation of band program policies is the responsibility of the director, assistant director, arrangers, officers and leaders. *True/False
- 2) The drum major has a significant responsibility in the development in the esprit de corps of the marching band. True/False*
- 3) One of the responsibilities of the band staff is to create a desire for positive attitudes toward all aspects of the band program. *True/False
- 4) The drum major should report to the band arranger for instructions about the drill. True/False*
- 5) The Band announcer rehearses the script with the band according to need.
*True/False

Section II Circle the best answer for the following Multiple-choice question.
(10 pts each)

- 6) According to the chapter, which of the following is a responsibility of a section leader?
 - A) Tuning and rehearsing the section of the band.*
 - B) Distributing band uniforms.
 - C) Taking roll and submitting it to the drum major.
 - D) All of the above
- 7) Which of the following is the responsibility of the band librarian?
 - A) Take attendance and report to the drum major
 - B) Administer the loading and/or unloading of band
 - C) In charge of band library and library staff.*
 - D) Arrange seating area for band in the stadium
- 8) The Drum Major ...
 - A) Assumes the command of the organization.*
 - B) Distributes water to band members after the halftime performance.
 - C) Recommends equipment accessories and supplies to be ordered
 - D) Distributes uniforms to the marching band.

- 9) The manner in which voice commands are presented cannot be stressed
- A) because the band director will take offense
 - B) because the band will react in the same manner as the commands are given. *
 - C) because it will distract the band members participating in practice.
 - D) because it will indicate a lack of self-confidence in the drum major.

Section III: Fill in the blank with the best answer. (5 pts)

The Drum major is a _____ first and a _____ second.

*leader, showman

Name _____

Date _____

Final Exam

Section I:

Circle the best answer for the following True/False question, if answer is false write in the answer to make the statement true. (5pts each)

1. An example of a marching band who performs using the southeast concept is Southern University. True/False* _____ (Southwest style)
2. Maximum projection in the brass sections is a characteristic of the southwest playing style True*/False_____.
3. North Carolina A&T is an example of a band who performs using the southwest style. True/False* _____ (North style)
4. In the southeast style, the arrangements are written in flat keys for maximum tone resonance. *True/False_____
5. The Southeast style coincides with the concepts of western classical music. *True/False_____

Section II: (Multiple-choice questions)

Circle the correct answer for the following (10 pts each)

6. There are sometimes splashes of the baritone and other instruments that are heard in the countermelodies in the _____ style
 - a) North
 - b) Southeast
 - c) Southwest*
7. The drum major assumes responsibility of operation the band in the absence of the_____.
 - a) Band President
 - b) Section Leader
 - c) Band Director*
 - d) Band Copyist
8. The drum major voice command should ... ?
 - a) be loud, distinct and snappy
 - b) have inflections in medium to high voice range
 - c) have rhythm and tonal variations
 - d) all the above*

9. The power brass sections should be.....?
- in the front or rear of the band *
 - in the rear of the band only
 - in the front of the band only
 - on the side of the band
10. When in carriage position, brass players should hold their instrument
- under the right arm and parallel to the ground*
 - on the side of the right hip
 - perpendicular to the ground
 - In horizontal position.
11. The knee lift should be held at a 90-degree angle with ...?
- 24 inch stride
 - 22 1/2 inch stride*
 - 30 inch stride
 - 4 inch stride
12. Dr. William P. Foster incorporated the first dance routine in the year ...?
- 1960
 - 1946
 - 1973
 - 1953*
13. In the counter march, the band's direction is reversed in the _____ direction.
- opposite *
 - other
 - same
 - all the above
14. In HBCU style marching, all maneuvers are based on the performance of.....
- eight man company fronts
 - four man squads*
 - four man slant
 - 50-member block
15. The 22 1/2-inch stride is used because ...
- it allows for more variation of the tempo
 - permits a higher knee than usual
 - it allows greater versatility
 - all the above*
16. Moffitt suggested placing the horn players in a four-man squad according to the voicing of each instrumental part. An example of this format would be...
- 1st trumpet, 1st clarinet, tuba, 1st trombone
 - all second clarinets
 - all alto saxophones
 - 1st trumpet, 2nd clarinet, 3rd trumpet, 2nd trumpet*

17. When marching 8 to 5, the right foot should touch the yard line on...
- a) 8*
 - b) 5
 - c) 7
 - d) 4
18. The minstrel turns requires the squad to make a _____ degree turn to their left or right?
- a) 360
 - b) 90*
 - c) 80
 - d) 70
19. According to Dr. Kevin Davenport, one of the purposes of the band parent association is...
- a) to support the vision of the band program that is set forth by the band director.
 - b) to aid in raising funds for the band program
 - c) to serve as positive public relations between the band and the community
 - d) all the above*
20. Why is it necessary to ask the returning band students if they know others who have played an instrument that never participated in band or planned to leave the program?
- a) It is a tool for member recruitment purposes *
 - b) The returning students can help locate the students that have an outstanding balance.
 - c) The students will be excited about the vision of the new director and recruit new members.
 - d) A and C

Section III

Matching the correct answer with corresponding letter of the HBCU program (Match the style)
(5pts each) (If the answer is the same, place them in alphabetical order)

- A. Southern University
- B. Bethune-Cookman University
- C. Norfolk State University
- D. Florida A&M University
- E. Tennessee State University

- 21. _____ Southeast (B)
- 22. _____ Southwest (A)
- 23. _____ North (C)
- 24. _____ Southeast (D)
- 25. _____ North (E)

COURSE SYLLABUS

MUSC 432

TEACHING MARCHING BAND IN URBAN SCHOOLS

INSTRUCTOR: FREAMON MCNAIR III, MME.D

SESSION TIMES: 2:00-3:00PM

DAYS: TUESDAYS AND THURSDAYS

OFFICE HOURS: 9:00-11:00AM

EMAIL: FMCNAIR1@LIBERTY.EDU

COURSE DESCRIPTION

This course is designed to expose music education majors to the art of HBCU-style marching band, which is commonly taught at public high/middle schools in urban settings across the United States. This course includes an intricate study of the history and philosophy of the marching bands at historically black colleges and universities (HBCU). This course will teach skills in organizational management, show planning, cultural sensitivity, and faculty & administration relationships.

RATIONALE

To instruct undergraduate music education majors on how to incorporate the black college marching band style in an urban school setting. Teaching Marching in Urban Schools is a course designed for all music education majors who aspire to teach the HBCU marching band style on the high school level. However, the course is inclusive to those students who meet the following criteria:

- A. Novice to the HBCU marching band style.**
- B. No collegiate marching band experience.**
- C. Experience in an HBCU-style band but are novice to teaching.**

I. PREREQUISITES

Successful completion of:

1. all required music theory courses
2. all required instrumental methods courses (brass, percussion, woodwind)
3. marching band drill design course
4. arranging and composition course

II. REQUIRED RESOURCE PURCHASES

Davenport, K.O *Practical Techniques for Building The High School Marching Band: Starting and Developing The Marching Band.* Bloomington IN: Xlbris Corporation: 2008.

Foster, William P. *Band Pageantry: A Guide for the Marching Band.* Winona Minnesota: Hal Leonard Music Inc., 1968. (Available on Blackboard)

Moffitt, B. *Patterns of Motion: Master Planning Guide-Concepts and Basic Patterns.* Winona, Minnesota: Hal Leonard Music Inc. 1965. (available on Blackboard)

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations.* 8th ed. Chicago: The University of Chicago Press, 2013.

Disclaimer: The above resources provide information consistent with the latest research regarding the subject area. Liberty University does not necessarily endorse specific personal, religious, philosophical, or political positions found in these resources.

II. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Office
- D. 3D Pyware Drilling Software (recommended)
- E. Finale 2014 (or access to it)
- F. Athletic attire (action learning)

III. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Recall the HBCU style marching concepts that will apply to prospective marching band instruction.
- B. Identify the arranging styles, sound concepts, and show elements of HBCU bands.
- C. Demonstrate drill design and arranging to techniques in relation to the traditional/show style marching band.
- D. Compose an organization plan that can be implemented that is specifically suited for band programs in urban school settings.
- E. Justify the cultural experience in the urban school environmental setting in regards to the marching style.

IV. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook readings and lecture presentations (In-Class)
- B. Course Requirements Checklist
- C. Discussion Board Forums (4)

Discussion boards are collaborative learning experiences. Therefore, the student is required to provide a thread in response to the provided prompt for each forum. Each thread must be 150–200 words, demonstrate course-related knowledge, and reference at least 1 source. In addition to the thread, the student is required to reply to at least 2 other classmates' threads. Each reply must be 100-150 words.

- D. Band Pageantry (Foster) -Summary and Reflection paper

The student will write a paper in Turabian format that summarizes the information and techniques mentioned in chapter 1 of the Band Pageantry text. The last page must include your perception of the chapter information. The summary must contain 2-3 pages of content, a title and bibliography page, and at least 4 references to scholarly sources, in addition to the course textbooks.

- E. Show Design Project -Creating an HBCU-style Marching Band Show

The student will apply the techniques and concepts taught by designing and arranging music for an opening drill and the other for a closer. They student may use 3D Pyware drill design software. It is recommended that the student use 3D Pyware drill design software to design the drills. The drills must transition into concert/ballad formation at the end of the performance. The opening drill must end in concert formation. (See Band Pageantry p.134). Please include a position chart with commands. The students will arrange 3 musical selections: song #1 will be a an up-tempo selection (preferably a contemporary pop or R&B song), song #2 can be either a ballad or up-tempo tune for an auxiliary feature and song #3 can be either an up-tempo selection or a fight song to use as a closer. The up-tempo song must be a tempo of 140-160 bpm. The ballad must be 90-60 bpm. All arranging assignments must be created with Finale 2014 or later.

- F. Show Planning Assignment

Applying the concepts from the textbook readings, lecture notes and presentations, the students will devise a halftime show script for the PA announcer; the student will use Appendix 1 in the Band Pageantry text as a guide. The student will write a summary/reflection in Turabian format from the readings of Chapter 2 of the Davenport text (Practical Techniques for Building The High School Marching Band Program). The summary must comprise of 2-3 pages of content, a title and bibliography page, and at least four references to scholarly sources, in addition to the course textbooks. Students will apply concepts and techniques being taught by demonstrating knee lift horn swings, and stationary drills. Stuydents are required to dress in athletic wear to learn marching band techniques.

- G. YouTube Commentary

The students will view three selected YouTube videos of halftime shows performed by HBCU style band (three video links will be available on BlackBoard). They will write a 2-page commentary using the Turabian format. The first page will be a description of the halftime performance; the second page will contain the commentary on the strengths and weaknesses of the performance. Please include a bibliography page.

H. Organizational Management

The students will devise a band program handbook. Please include: rules and procedures for the band program, fundraising procedures and considerations, protocol for home and away football games and parades, dance routine/show committee meeting times, positions and descriptions of officers and leaders with requirements and qualifications procedures during school events, field trips, football games and concerts. The students must also devise a plan to collaborate with the schedule makers and/or administrators at their prospective schools in regards to student placement. Please view *Band Pageantry* text (Chapters 2 and 7) for guidance.

I. Quizzes (3)

The students will have three quizzes that relate to the materials taught in the course textbooks. The quizzes will consist of twenty (20) questions. All quizzes are open book/open note and are available on Blackboard.

J. Interviews (3)

The student is required to conduct four interviews by phone or field visit, to a school in an urban environment or an HBCU (Historically Black College or University). The interviews must be given to: two (2) students (one non-band member), a band director (college or high school), and a student leader. The interview must be completed and turned in as a 2-3 page paper in the Turabian format.

COURSE GRADING AND POLICIES

A.	Points
Course Checklist	10
Foster Summary and Reflection	120
Davenport Summary and Reflection	120
You Tube Commentary (3 for 50pts)	150
Show Design Project	
Drill # 1	50
Drill # 2	50
Show Planning	
Arranging Assignment #1	100
Arranging Assignment # 2	100
Halftime Script	50
Marching Band Techniques (action learning)	50
Organization Planning	
Band Handbook	100
Quizzes (3 for 40pts)	100
	Total
	1000

B. Scale

A = 900–1000

B = 800-899

C=700-799

D=600-699

F=0-599

C. Late Assignment Policy

- i. If unable to complete an assignment on time, the student must contact the instructor immediately by email.
- ii. Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:
- iii. Late assignments submitted within one week of the due date will receive a 10% deduction.
- iv. Assignments submitted more than one week late will receive a 20% deduction.
- v. Assignments submitted two weeks late or after the final date of the course will not be accepted.

The instructor, on a case-by-case basis, will review special circumstances (e.g. death in the family, personal health issues).

D. Disability Assistance

Students with a documented disability may contact Liberty University Online's Office of Disability Academic Support (ODAS) at LUOODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.

Appendix B: Marching Band Terminology

RANK	Two or more people standing behind each other.
COMPANY FRONT	Horizontal line of 6-8 squads (24-32 men).
SQUAD	A group of 4 performers who are spaced in 2 and 4 step intervals.
GUIDE RIGHT	Check your horizontal (rank) alignment in the direction given (to your right).
INTERVAL	Space between people standing beside each other.
8 TO 5 STEP	Each step, interval or distance = 22.5" (8 steps per 5 yds.).
6 TO 5 STEP	Each step, interval or distance = 30" (6 steps per 5 yds.). (Military Style)
ADJUSTED STEP	The use of an adjusted step size in order that everyone in a particular formation or drill segment will reach the final destination on the same count. Each step in the move should be of equal size.
FLANK	A turn to the left, right or rear when already in motion.
ROTATE	Rotate or turn form while maintaining shape.
SLIDE	Horizontal movement on the field while keeping the instrument pointed toward the sideline. (Corps style)
HALT	A drill reminder to hold position at the end of a maneuver (no mark time).
SNAP	A quick movement with a clear and definite stopping point.
PRECISION	Uniformity of movement and sound.
GATE TURN (pinwheel)	A 90-degree turn that resembles the opening of a door or gate. In a rank of 8, the first person (pivot) will take smaller steps while the person on the end (big person) makes the larger steps.
GLIDE STEP	A form of movement to minimize upper-body movement, enabling musicians to play their instruments and march without air-stream interruptions. The marcher must shift the weight from ball of their foot to the toe fluidly. (Corp style)

HIGH STEP	Knee lifts of 90, 45, and 30-degree angles with the thigh parallel to the ground, and foot slanted back causing the toes to be pointed directly at the ground. The pointing of the toe is the shock absorber to minimize the disruption of the air stream through the upper body.
ATTENTION	Proper position of the head and body. Band members should be standing tall, chin up with chest out. Feet placed at a 45-degree angle and parallel to each other on the same line. Shoulders are square.
FACING	A turn to the left or right or rear from a stationary position
LEFT FACE	A left turn in which the performer takes a step forward with the right foot then pivots to the left.
RIGHT FACE	A right turn in which the performer takes a step forward with the left foot then pivots to the right.
ABOUT FACE	A maneuver where the marcher performs a 180-degree turn to face the opposite direction. This maneuver varies from band to band.
PARADE REST	Stationary position where the instrument is placed in the right hand rested against the hip while the left hand is behind the back (against the spine).The performer should still be in the position of attention.
SLANT/STEP 2 (S/ST2)	When the entire squad steps off and stops in sequence. Each member must step off and stop on the step matching their drill number. (Ex. player may step off on 1, 3, 5, 7) while marking time for 8 counts.
STACK	The squad forward marches to the yard line in sequence transitioning from the slant in 8 counts.
TO THE REAR (TTR)	Marching 8 to 5 in the opposite direction of facing. To the rear, turns may vary in style.
FORWARD MARCH (FM)	Marching 8 to 5 proceeding to the next yard line in 8 steps.
BACKWARDS MARCH (BM)	Marching 8 to 5 backwards, keeping the horns facing the press box.
PINWHEEL (PW)	Pivot around in a circle on the X point (center) led by the number 7 man of the squad. Each quarter of the circle is to be

	completed in 8 counts. Note: Pinwheels can be from the right and left.
--	--

Appendix C: Survey Questions

Teaching Marching Band In Urban Schools

Teaching Marching Band in Urban Schools -Band Directors

1. What are some factors for the lack of participation in some high school marching band programs in the urban community?

2. Do you feel that aspiring band directors are adequately prepared to teach in an urban environment? If not, what are the benefits of having a course that teaches music education majors how to teach the HBCU /traditional style marching band style?

3. What are your instructional approaches to memorizing music for performances?

4. What are some creative ways of fundraising for the band program particularly in an urban setting?

5. What are your instructional approaches to teaching students on how to march using a high knee lift (90, 45, or 30-degree angle) and keeping proper alignment while playing with good tone quality?

6. What are your instructional approaches to teaching students how to dance and play at the same time with uniformity without sacrificing good tone quality?

7. How do you effectively monitor the content of the music, attire (auxiliary), and choreography of the band and are students allowed to have any input in the planning of the halftime show? If so, to what extent?

8. What are some effective ideas to maintain discipline in the band room without hazing rituals?

9. What are the main differences in marching and arranging in the HBCU marching style as opposed to corps style?

10. HBCU style bands incorporate the techniques of precision style marching (step two, pinwheel turns, cog wheel turns, to the rear turns etc.) In your experience, what instructional materials are used to teach those concepts in a college marching band techniques course?

HBCU Band Community Liasons

Teaching Marching Band in Urban Schools

1. What is your role/position in the HBCU band network (music and accessories vendor, webmaster of social media site, blogger, promoter, CEO etc...)?

2. In what are ways are you promoting the HBCU/Traditional style through your organization?

3. What do you think are some factors for the lack of resources on teaching the HBCU style marching as opposed to the array of materials available for corps style?

4. What type of instructional support can your entity provide to music educators to teach the HBCU marching style?

5. Do you think that music educators would be better equipped to teach the HBCU craft if there were more educational resources available?

6. What are some innovative ways to produce more teaching resources to equip music educators who are unfamiliar with the HBCU craft?

7. Do you think the HBCU marching band style gets a sufficient amount of exposure on the scholarly and educational level? Why or Why not?

8. What are some ways the HBCU band community can support HBCU bandsmen who are novice to teaching?

9. Through your organization, is there any networking /camaraderie developed with College and High School Band Directors; if so, please elaborate?

10. Where do you see the HBCU marching band style evolving in the next 10-15 years?

Appendix D: IRB Approval Letter

LIBERTY UNIVERSITY

INSTITUTIONAL REVIEW BOARD

June 28, 2017

Freamon McNair, III
IRB Exemption 2909.062817: Teaching Marching Band in Urban Schools

Dear Freamon McNair, III,

The Liberty University Institutional Review Board has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under exemption category 46.101(b)(2), which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:101(b):

- (2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
- (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and
 - (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Please note that this exemption only applies to your current research application, and any changes to your protocol must be reported to the Liberty IRB for verification of continued exemption status. You may report these changes by submitting a change in protocol form or a new application to the IRB and referencing the above IRB Exemption number.

If you have any questions about this exemption or need assistance in determining whether possible changes to your protocol would change your exemption status, please email us at irb@liberty.edu.

Sincerely,



G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
The Graduate School

LIBERTY
UNIVERSITY.

Liberty University | Training Champions for Christ since 1971