

A STUDY OF BANDS IN THE WHITE HIGH SCHOOLS OF ALABAMA

By

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## CHAPTER I

### INTRODUCTION

#### THE PROBLEM

##### Statement of the Problem

It is the purpose of this study (1) to examine the historical development of the high school bands in Alabama through library research, correspondence, and conversation with those people who have long been active in high school work in Alabama, (2) to ascertain the present status of high school bands in Alabama through the use of a questionnaire, (3) to establish a set of criteria for evaluating the band work through a study of the literature in the fields of music education and psychology, (4) to evaluate present Alabama secondary school bands in terms of the criteria established, and (5) to make certain recommendations and suggestions for the improvement of these bands.

##### Need for the Study

Today bands are an accepted part of the high school program in Alabama. Large numbers of boys and girls

take part in this work which is sponsored by our schools, included as a part of the daily schedule, and supported in most cases by public funds.

Being before the public eye continually in parades, concerts, and athletic events, the high school band serves as a public relations instrument for the school. These appearances of the band help to create a favorable or unfavorable impression of the school in the minds of the public. Certainly the importance of the band in the area of public relations points up the need for such a study.

It is anticipated that many of our school administrators will find this study helpful. In general, they have found that their college courses in school administration have not covered the area of high school bands. Such matters as financing the band, giving it proper instrumentation, scheduling it, giving it adequate rehearsal facilities, and allowing it to make suitable public appearances are of importance and concern to these administrators.

One section of this study attempts to reveal the many phases of the job of a school band director and the actual teaching combinations now in effect in Alabama. This portion should have some significance for

the teacher-training institutions in Alabama now preparing band directors for high school band work.

It is the hope of the writer that this study will prove of benefit to the high school band directors of Alabama in two ways: first, as a source of information dealing with various aspects of band work, and second, as a means of comparing the work in their school with that being done in other schools in the state.

Finally, a look at the historical development of high school bands in Alabama should provide a better background for studying and understanding the bands as they exist in our schools today and for conjecture as to the possible future trends in the area of school bands.

#### Scope of the Problem

In addition to looking at the historical development of high school bands in the high schools of America, and particularly in Alabama, this study is concerned with the following aspects of high school band work:

- (a) Instrumentation of the bands
- (b) School-owned instruments
- (c) Participation in district and state festival contests

- (d) Financing of bands
- (e) Training of directors
- (f) Salary of directors
- (g) Information regarding director's work-load
- (h) Level at which band instrument instruction begins
- (i) Guidance features used in selecting pupils for instruction
- (j) Activities of bands
- (k) Systems of awards used by the bands
- (l) Instructional facilities and equipment

#### THE WRITER'S INTEREST IN THE PROBLEM

The writer has been associated with the school band movement for a period of ten years as a band director in junior and senior high schools. Recently, as a graduate student in Education at the University of Alabama he has become aware of the lack of an historical account of the development of high school bands in Alabama and for the need of an evaluation of this work in terms of the thinking of the outstanding leaders in the band field. Several of his instructors, who are themselves interested in this work from the



standpoint of training future teachers and of helping school administrators to understand better this part of their program, have encouraged this study.

#### LIMITATIONS OF THE STUDY

(1) This study was concerned with high school bands only. Elementary and junior high school bands are not included.

(2) The historical section of this study was limited by the lack of written information on the subject. Much of the information had to be obtained by interviews and correspondence with people who attempted to recall events over the past thirty or forty years. In such cases it was impossible to obtain all the important information.

(3) This study was limited by the known faults of the questionnaire method.

(4) No attempt was made to examine literature being performed by the high school bands, an area worthy of separate study.

## CHAPTER II

### DEVELOPMENT OF HIGH SCHOOL BANDS IN AMERICA

#### INTRODUCTION

High school bands in America are an outgrowth of the influence of military, professional, municipal, and university bands of this country. Serving as a stimulus also has been the development of the band contest. The early growth of the school band movement cannot be properly presented without tracing the entire course of instrumental music in our schools.

Even though vocal music had been introduced as early as 1838, instrumental music made a rather belated entrance into the public schools, with very little activity in this field until around the year 1900. According to Birge, the music historian, there were four causes of this delay in introducing instrumental music into the public schools.

First was the continuance throughout much of the nineteenth century of the early prejudice against secular as opposed to sacred music, a prejudice carried

over from the previous century. A serious cultivation of instrumental music was generally regarded as frivolous if not wicked. A second cause was the lack of opportunity to hear master works played with authority and distinction. In the third place, most of the music supervisors were not instrumentalists, but singers, with the singer's point of view. A fourth reason was the attitude of school principals and superintendents. There has been no precedent for instrumental work in the schools either of this country or even of Europe.<sup>1</sup>

Instrumental music study seems to have developed as a product of the American idea of democracy in education. The development of an elective system gave the pupil a free choice of a wide range of studies,<sup>2</sup> and the choice often included the study of an instrument.

#### THE BEGINNING OF INSTRUMENTAL MUSIC IN THE AMERICAN SCHOOLS

##### School Orchestras

The first attempts to organize orchestras in the schools came around 1900 although there were three

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1. Edward Bailey Birge, History of Public School Music in the United States, pp. 176-178.

2. Ibid., p. 178.

earlier school orchestras that deserve mention here. They were the Northwest Division High School Orchestra of Chicago, founded in 1893; the Chelsea High School Orchestra of Chelsea, Massachusetts, founded in 1896; and the Wichita High School Orchestra of Wichita, Kansas, also founded in 1896.<sup>3</sup> These early organizations were all extraneous activities with no established place in the school offerings; they were forced to rehearse before or after school hours. The school administrators were cordial to the orchestras as an extra-curricula activity, realizing the added prestige thus brought to their schools, but they did not see in them enough educational value to justify putting them on an accredited basis.<sup>4</sup>

Membership in these early groups was largely limited to those pupils studying with private teachers. According to Birge:

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3. C. P. Harper, "Pioneer High School Bands and Orchestras," The Instrumentalist (April, 1955), pp. 48-49.

4. Birge, op. cit., p. 180.

The purpose of the supervisors who organized these first orchestras did not include teaching instrumental technique, nor even less of starting an orchestra of beginners. They chose boys and girls who already possessed creditable playing ability, and welded them into as perfect an ensemble as the varying capacities of the players permitted.<sup>5</sup>

Some of these early school orchestras developed high standards of performance and attracted a great deal of favorable attention. One of these was organized in 1898 in Richmond, Indiana, by Will Earhart. In 1905, in an article in School Music, Mr. Earhart described the Richmond Orchestra.

This organization meets after school hours--from four to five-thirty or six--once a week, with extra rehearsals during or after school hours when they are needed. Half a credit a semester is given and pupils are admitted who can show sufficient ability. Occasionally pupils are permitted to rehearse before their ability is adequate to playing in public performances, but these do not receive credits until regularly admitted. The board of education provides the music, and this has entailed no increase in expense, as formerly it cost the board a large sum of money each year for orchestras for the two annual commencements, while now only one or two

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5. Ibid., p. 179.

professionals, who are brought in to fill gaps in our instrumentation, need to be hired. Besides the commencements the orchestra plays regularly for chapel exercises every Monday morning, accompanying also, at this time, the hymns sung by the school, provides music for the annual junior and senior publics, making the expense to the members of these two classes materially less, and plays for the County Teacher's Association, which meets twice a year. Occasionally, also, it furnishes music for lectures and other entertainments given before the city corps of teachers or for the benefit of the schools. No music work done has met with more approbation from citizens, school officials, and students than this of the orchestra. A strict standard is maintained as regards the quality of the music chosen and the individual and ensemble playing of the members, and the results have been very gratifying. The only discouraging feature is the constant changing of personnel and instrumentation brought about by members graduating from or quitting the school, but this is partially offset by the fact that the interest and appreciation of these members is usually so great as to lead them to come back and play with us, if they remain in town, at least whenever most needed, and often regularly, for a year or two after they have left the school.<sup>6</sup>

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6. Charles L. Gary, "A History of Music Education in the Cincinnati Public Schools," Journal of Research in Music Education, II (1954), pp. 181-182.

It is interesting to notice that the Richmond group was accepted as a functional, extra-curricular organization, but it was to be some time before these instrumental groups were recognized as having enough educational value to merit a definite place in the curriculum.

As late as 1918 two of the greatest obstacles to further growth of the instrumental program were the lack of school-time rehearsals and school credit for music work. Administrators liked orchestra and band as extra-curricular activities, but few were willing to rank music with other academic subjects. Rehearsals were held after school hours, and class instruction was given on Saturday mornings. Underprivileged boys and girls, who worked after school and on Saturdays and who needed free instruction, were excluded from the instrumental program. Charles McCray of Parsons, Kansas, is given credit for first overcoming these obstacles. In 1920 he obtained permission from his superintendent for school-time rehearsals and credit. Mr. McCray's orchestra demonstrated the value of such innovations at the Music Supervisors' National Conference the next year. Many of the instrumental teachers went home with determination to obtain similar concessions.<sup>7</sup>

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7. Gerald R. Prescott and Lawrence W. Chidester, Getting Results with School Bands, p. 6.

The city of Cincinnati, Ohio, on the other hand, was one that very early accepted music as a definite part of the curriculum. The following quotation tells of the early work done there in the instrumental field.

Cincinnati High School had many informal, student-inspired instrumental organizations in the last half of the nineteenth century, but the present high school orchestras date from the opening of the new high schools and the establishment of the "Vocational Music Course" in 1910-11. . . .<sup>8</sup>

By the end of the first decade of the twentieth century the school orchestra movement was spreading rapidly among towns and cities in the Middle West, in California, and in the Atlantic States.<sup>9</sup> The following table is evidence of this rapid growth.

Founding Dates of 45 Public High School  
Orchestras in the North Central States

| <u>Year</u> | <u>City and School</u>                             |
|-------------|--|
| 1898        | Richmond, Indiana                                  |
| 1898        | Indianapolis, Indiana, Emmerich<br>Manual Training |
| 1900        | Chicago, Illinois, Hyde Park                       |
| 1901        | New Albany, Indiana                                |

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8. Gary, op. cit., p. 16.

9. Birge, op. cit., p. 180.



| <u>Year</u> | <u>City and School</u>                |
|-------------|---------------------------------------|
| 1907        | Oak Park, Illinois                    |
| 1911        | La Grange, Illinois, Lyons Township   |
| 1911        | Harvey, Illinois, Thornton Township   |
| 1912        | Chicago, Illinois, Harrison Technical |
| 1913        | Cleveland, Ohio                       |
| 1913        | Detroit, Michigan                     |
| 1913        | Grand Rapids, Michigan                |
| 1913        | Joliet, Illinois                      |
| 1913        | Evansville, Indiana                   |
| 1915        | Aurora, Illinois, East                |
| 1915        | Evanston, Illinois                    |
| 1915        | Chicago, Illinois, Austin             |
| 1915        | Hammond, Indiana                      |
| 1916        | Maywood, Illinois, Proviso            |
| 1916        | Gary, Indiana, Emerson                |
| 1918        | Chicago, Illinois, Bowen              |
| 1918        | Winnetka, Illinois, New Trier         |
| 1918        | Chicago, Illinois, Lane Technical     |
| 1918        | Rockford, Illinois                    |
| 1919        | Gary, Indiana, Froebel                |
| 1919        | Cedar Rapids, Iowa                    |
| 1919        | Fostoria, Ohio                        |
| 1919        | Detroit, Michigan, Cass Technical     |
| 1919        | Elkhart, Indiana                      |
| 1920        | Cicero, Illinois, Morton              |
| 1920        | Waukegan, Illinois                    |
| 1920        | Mason City, Iowa                      |
| 1921        | Centerville, Iowa                     |
| 1923        | Chicago, Illinois, Calumet            |
| 1924        | Chicago, Illinois, Lindblom Technical |
| 1924        | Whiting, Indiana                      |
| 1925        | Hobart, Indiana                       |
| 1925        | Aurora, Illinois, West                |
| 1925        | Belvidere, Illinois                   |
| 1925        | Highland Park, Illinois               |
| 1926        | Elmhurst, Illinois, York Township     |
| 1926        | Glen Ellyn, Illinois, Glenbard        |
| 1928        | Chicago, Illinois, Roosevelt          |
| 1929        | Downers Grove, Illinois               |
| 1930        | Des Plaines, Illinois, Maine Township |
| 1932        | Elgin, Illinois                       |
| 1934        | Chicago, Illinois <sup>10</sup>       |

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10. Harper, op. cit., pp. 49-50.

Out of these early beginnings, and as a solution to some of the problems of the orchestral movement, there grew three lines of instrumental development--grade school orchestra, grade and high school bands, and instrumental class instruction. The grade school groups developed as feeder groups for the high school orchestra in order to assure adequate personnel. Later they assumed an importance of their own. Los Angeles reported thirty grade school orchestras in 1909; Oakland, California, had twenty-nine; and in 1915 there were forty in Kansas City, Kansas.<sup>11</sup>

#### School Bands

Although the school orchestra movement had its inception before band organization, it has neither spread so rapidly nor been so prevalent as the band movement.

Unlike the orchestra movement, which in the early years of public school instrumental music was dependent upon private instruction outside of school for its members, the band movement from the outset has been built around personnel trained in and by the public

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11. Birge, op. cit., p. 186.

schools.

According to Gerald Prescott and Lawrence W. Chidester,<sup>12</sup> the first school band on record was the Farm and Trades School Band of Boston Harbor, organized in 1858. The school band movement, however, cannot be considered as really beginning at this time. Birge<sup>13</sup> makes the statement that the school band movement did not begin to attract attention until about 1910. Joseph E. Maddy<sup>14</sup> says that the close of the World War I marks the beginning of the real era of public school instruction in instrumental music. This fact supports the belief that class instruction was the basis of band development in public schools, for the rapid growth of the band movement began at about this time.

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12. Prescott and Chidester, op. cit., p. 4.

13. Birge, op. cit., p. 187.

14. Joseph E. Maddy, "Growth and Trends of Class Instruction in Band and Orchestra Instruments," MTNA Proceedings, p. 129.

There were, however, some pioneer groups developed before 1910 that deserve mention. One of these was the band at Connersville, Indiana, developed by W. Otto Meissner. In an article in School Music of March, 1919, he described this experience:

One day we told the boys we, with their cooperation, would organize a brass band--at first they were incredulous, then grew interested. It was explained to them that the better a boy's attitude toward the regular music work, the better his chances for acceptance into the band membership. Of course, not all of the boys were ambitious, but some of the 'gang-leaders' were, and their change of attitude soon brought about a wholesome change for the better in the other boys. I arranged for fifteen minute lesson periods with the boys whose parents had consented to buy instruments. These lessons I gave during the noon intermission and after school hours, and within two months I had twelve boys, which number was soon increased to eighteen, all of whom I taught individually and ensemble in this manner. The boys practiced and attended rehearsals faithfully, lured on by the goal set before them which was a public concert and uniforms with caps of high school colors. This year (1909) the number has been increased to thirty-two pieces with instruments worth in the aggregate over twelve hundred dollars.

Our instrumentation is as follows: two piccolos, four clarinets, two saxophones, four solo cornets, two second cornets, two third cornets, four altos, four slide trombones, two baritone, two tubas, and four drums. This array of instruments is enough to fill the uninitiated supervisor with alarm and apprehension, but it is really very simple when one learns that these can be reduced to about three classes, the mechanical manipulation of which is the same. A number of these boys come from the various grade buildings, in order to stimulate an interest in the grades, so that we now have a waiting list of twenty boys or more who have bought instruments and are learning to play, later on to take the places of the members who graduate or leave school. The age of the present members ranges from eleven to seventeen years.<sup>15</sup>

The story of the Connersville group seems to illustrate the resourcefulness and enthusiasm of those who were trying to develop this new field of school music.

Any attempt to relate the historical development of the early school bands would be incomplete without the story of the Joliet Township High School Band. This group was founded in 1912 by A. R. McAllister, who was at that time a manual arts teacher in the school.

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15. Birge, op. cit., p. 187.

The first rehearsals were held in the manual training shop during the noon hour. Birge<sup>16</sup> attributes much of McAllister's success to the work of J. M. Thompson, the supervisor of grade school music in Joliet, Illinois. Mr. Thompson had started band work in the grade schools in 1913. The students in the grade school were taught by specially trained teachers from Joliet and Chicago. Thus in starting the pupils from the beginning rather than using pupils who could already play, as the early orchestras had done, Joliet typified the pattern followed in the years since by most school bands. The Joliet Township High School Band continues to this day to be recognized as one of the leaders among the high school bands of the nation.

Oakland, California, following very closely the founding of the band work at Joliet Township High School, initiated a program of instrumental music under the direction of Glenn Woods, one of the early leaders in the school music field. According to Birge:

In 1913 the schools purchased instruments to the value of ten thousand dollars and organized an instrumental teaching staff under the direction of Glenn Woods to

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16. Ibid., p. 187.

give class instruction and develop a band and orchestra ensemble in every school.<sup>17</sup>

The story of the development of bands and orchestras in Oakland, California, is one of the early examples of a school's purchasing instruments as laboratory equipment, thus in this respect placing music on a par with chemistry or home economics.

Another of the early leaders among the bands was the one organized by Victor Grabel in 1916 in Richland Center, Wisconsin. According to Grabel<sup>18</sup> this was the first band in Wisconsin and was the stimulus for all other school bands in the area.

Rochester, New York was also one of the early leaders among the cities initiating band work in the schools. Joseph E. Maddy says this concerning the activities there:

As Supervisor of Instrumental Music in the schools of Rochester, New York, in 1918-20, (the first position of its kind in America) the writer directed the first major

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17. Ibid., p. 192.

18. Victor Grabel, "Educational Value of Contests," The Etude (June, 1933), p. 379.

experiment in class instruction in all band and orchestra instruments. Over 300 instruments were furnished by the late George Eastman and loaned to students in Rochester schools. Classes were organized in violin, cornet, clarinet, and all other instruments, meeting Saturday mornings at a central location. This plan was adopted by several other cities in spite of its great weakness-- that the very students who could not afford private lessons were the ones who had to work Saturdays to help support their families. School credits and classes held during school hours were unheard of then.<sup>19</sup>

The following is a list of some of the pioneer school bands and their approximate organizational dates.

Founding Dates of 55 Public High School Bands in the North Central States

| <u>Year</u> | <u>City and School</u>                     |
|-------------|--|
| 1907        | Rockford, Illinois                         |
| 1908        | Connersville, Indiana                      |
| 1909        | Richland Center, Wisconsin                 |
| 1910        | Chicago, Illinois, Lane Technical          |
| 1912        | Blue Island, Illinois                      |
| 1912        | Joliet, Illinois                           |
| 1913        | Detroit, Michigan                          |
| 1913        | Cleveland, Ohio                            |
| 1913        | Grand Rapids, Michigan                     |
| 1914        | Des Plaines, Illinois (now Maine Township) |

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19. Maddy, op. cit., p. 213.



| <u>Year</u> | <u>City and School</u>                             |
|-------------|--|
| 1915        | Evansville, Indiana                                |
| 1915        | Chicago, Illinois, Hyde Park                       |
| 1915        | La Grange, Illinois, Lyons Township                |
| 1915        | Hammond, Indiana                                   |
| 1916        | Minneapolis, Minnesota, North                      |
| 1916        | Harvey, Illinois, Thornton Township                |
| 1916        | Gary, Indiana, Emerson                             |
| 1916        | Richmond, Indiana                                  |
| 1917        | Evanston, Illinois                                 |
| 1917        | Chicago, Illinois, Harrison Technical              |
| 1918        | Chicago, Illinois, Bowen                           |
| 1918        | Highland Park, Illinois                            |
| 1918        | Indianapolis, Indiana, Emmerich Manual<br>Training |
| 1919        | Gary, Indiana, Froebel                             |
| 1919        | Winnetka, Illinois, New Trier                      |
| 1919        | Aurora, Illinois, East                             |
| 1919        | Cedar Rapids, Iowa                                 |
| 1919        | Fostoria, Ohio                                     |
| 1919        | Detroit, Michigan, Cass Technical                  |
| 1920        | Quincy, Illinois                                   |
| 1920        | Elgin, Illinois                                    |
| 1920        | Elkhart, Indiana                                   |
| 1920        | Mason City, Iowa                                   |
| 1921        | Waukegan, Illinois                                 |
| 1921        | Centerville, Iowa                                  |
| 1921        | Chicago, Illinois, Austin                          |
| 1922        | Elmhurst, Illinois, York Township                  |
| 1923        | Chicago, Illinois, Calumet                         |
| 1923        | Chicago, Illinois, Tilden Technical                |
| 1923        | Chicago, Illinois, Roosevelt                       |
| 1923        | Elkhorn, Wisconsin                                 |
| 1923        | Minneapolis, Minnesota, South                      |
| 1923        | Chicago, Illinois, Lindbloom Technical             |
| 1924        | Maywood, Illinois, Proviso                         |
| 1924        | Marion, Indiana                                    |
| 1924        | Whiting, Indiana                                   |
| 1924        | Chicago, Illinois, Senn                            |
| 1925        | Hobart, Indiana                                    |
| 1925        | Belvidere, Illinois                                |
| 1925        | Aurora, Illinois, West                             |
| 1926        | Ludington, Michigan                                |
| 1927        | Appleton, Wisconsin                                |
| 1928        | Glen Ellyn, Illinois, Glenbard                     |

| <u>Year</u> | <u>City and School</u>                    |
|-------------|---|
| 1929        | Downers Grove, Illinois                   |
| 1934        | Chicago, Illinois, Farragut <sup>20</sup> |

INFLUENCES OUTSIDE THE SCHOOL CONTRIBUTING  
TO THE DEVELOPMENT OF HIGH SCHOOL BANDS

Military Bands

After the early efforts to establish instrumental music in the public schools have been discussed, it is of interest at this point to see how these efforts were aided by the military bands of the nation.

World War I served as a stimulus to band development in two ways. In the first place, people in the United States became aware of bands as they never had been before, when the bands participated in military parades and other activities designed to arouse patriotism.

Dynamic and farsighted educators, aware of the irresistible appeal of marching bands in uniform, sought to capitalize on this magnetic attraction and turn it into educational channels by providing opportunities for school pupils to form similar organizations.<sup>21</sup>

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20. Harper, loc. cit., p. 49.

21. Arthur William Johnson, "Critical Analysis of the Military Band in Secondary School Music Education," 1951 Thesis, p. 43.

In the second place, service bands had provided opportunities for many men to become bandsmen and band leaders; and upon being released, many of these men sought to continue this type of work. Such was the case with Harold B. Bachman, presently Director of Bands at the University of Florida, who had been appointed a bandmaster with the Army Engineers in France.

Bachman served in World War I as Leader of the 116th Engineer Band. After the war he organized and conducted a professional concert band which became widely known as Bachman's Million Dollar Band. For ten years this organization traveled over the country giving concerts.

From 1935 until entering World War II, Bachman was Director of the University of Chicago Band.<sup>22</sup>

Through his work as Director of Bands at the University of Chicago, as contest adjudicator and guest conductor in many places, and as author of articles and textbooks, he has given fine leadership to the school band movement.

The Marine Band is the oldest of all American military bands and was the only band known to the

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22. "Men of Note--," The Instrumentalist (September, 1956), p. 10.

people of Washington until 1830 or perhaps later. It has played for every President of the United States except George Washington.<sup>23</sup>

The United States Navy Band grew out of the Washington Navy Yard Band and became officially the United States Navy Band by a special act of Congress, signed by President Coolidge on his inauguration day, March 4, 1925.<sup>24</sup>

The United States Air Force Band and the Army Ground Forces Band are both outgrowths of World War II. During the period of World War II large numbers of service bands were authorized, and most of the players and directors were people who had been connected with the school band movement in civilian life.

These service bands, composed of highly skilled career musicians, have done a great deal to stimulate interest in school bands and to raise their standards of performance. In addition, they have served as a vocational objective for many young school musicians.

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23. Ray Giles, Here Comes the Band, p. 29.

24. "Famous Military Bands of Our United States," The School Musician, Vol. XIX (February, 1948), p. 6.

### Professional Bands

The school band movement in America is indebted to the fine professional bands of America for a great deal of assistance through the years. By means of nation-wide concert tours, radio broadcasts, recordings, and development of good literature, they have exerted a profound influence on our school bands. Furthermore, scattered throughout the United States are countless teachers who have received valuable training as members of professional bands.

Among the group of such professional bands must be included the bands of Patrick Gilmore, John Philip Sousa, Frank Simon's Armco Band, the band of Edwin Franko Goldman, and the City Service Band of America which, at present, plays a weekly concert on radio. In these broadcasts this band has maintained a record of outstanding performance, performing much literature of interest and help to school groups.

Irish-born Patrick Gilmore<sup>25</sup> had a period of great influence in the United States during the years between 1878 and 1892. The cross-country tours of the Gilmore

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25. Curtis H. Larkin, "Gilmore and Sousa," The Instrumentalist, Vol. III (March-April, 1949), pp. 38-39.

Band resulted in a greatly increased popularity for the professional bands in America. Furthermore, many of his players joined John Philip Sousa's group after Gilmore's death in 1892.

Sousa chose 1892 as the year to launch his own professional band. This was rather a propitious time, for the Gilmore organization fell apart after Gilmore's death. Sousa had received his training and experience as a member, and later a leader, of the famous United States Marine Band.

He occupies the top place in the minds of people connected with bands. This position was attained partly through the concert tours of his group throughout the country during the period from 1892-1930. In addition, the group increased its fame by making European tours in 1900, 1903, 1905, and a world-wide tour in 1911.<sup>26</sup> A recent motion picture has served to call the attention of a younger generation to the outstanding contribution of John Philip Sousa and his band. At the present time changing conditions have eliminated the touring professional band from the American scene. Only the service bands are now active in this way.

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26. Ibid., p. 38.

The band of Edwin Franko Goldman, through its summer concerts and recordings, did much to raise the standards of band performance in America. Mr. Goldman, before his death in 1955, was also active in transcribing and arranging music for bands and in making appearances as clinician throughout the United States.

The list of the instruments which composed the Gilmore Band in 1892, the Sousa Band in 1900, and the Goldman Band in 1930<sup>27</sup> is an interesting one.

| <u>Instrumentation</u>     | <u>Gilmore</u> | <u>Sousa</u> | <u>Goldman</u> |
|----------------------------|----------------|--------------|----------------|
| Flutes (Piccolos)          | 4              | 4            | 4              |
| E-flat Soprano Clarinets   | 4              | 1            | 1              |
| A-flat Soprano Clarinet    | 1              |              |                |
| B-flat Soprano Clarinets   | 29             |              |                |
| 1st B-flat                 |                | 7            | 8              |
| 2nd B-flat                 |                | 4            | 6              |
| 3rd B-flat                 |                | 4            | 6              |
| E-flat Alto Clarinets      | 2              | 2            | 1              |
| B-flat Bass Clarinets      | 2              | 2            | 1              |
| Oboes                      | 4              | 2            | 2              |
| Bassoons                   | 4              | 2            | 2              |
| Contrabassoon              | 1              | 1            |                |
| B-flat Soprano Saxophones  | 2              |              |                |
| B-flat Alto Saxophones     | 2              | 2            |                |
| B-flat Tenor Saxophones    | 2              | 1            |                |
| E-flat Baritone Saxophones | 1              | 1            |                |
| B-flat Bass Saxophones     | 1              | 1            |                |
| French Horns               | 4              | 4            | 5              |
| E-flat Alto Horns          | 2              |              |                |
| Fluegelhorns               | 2              | 2            |                |
| E-flat Solo Cornet         | 1              |              |                |
| B-flat Solo Cornets        | 4              | 2            | 3              |
| 1st B-flat Cornets         | 2              | 2            | 2              |

27. Ibid., pp. 38-39.

| <u>Instrumentation</u> | <u>Gilmore</u> | <u>Sousa</u> | <u>Goldman</u> |
|------------------------|----------------|--------------|----------------|
| 2nd B-flat Trumpets    | 2              | 1            | 1              |
| 3rd B-flat Trumpets    | 2              | 1            | 1              |
| B-flat Tenor Horns     | 2              |              |                |
| Tenor Trombones        | 3              | 3            | 4              |
| F Bass Trombones       | 1              | 1            | 2              |
| B-flat Baritone        | 1              |              |                |
| B-flat Euphoniums      | 2              | 2            | 2              |
| E-flat Tubas           | 4              | 2            | 2              |
| EB-flat Tubas          | 4              | 2            | 2              |
| Percussion             | 5              | 3            | 3              |
| String Basses          |                |              | 2              |
| Harp                   |                |              | 1              |
|                        | <hr/>          |              |                |
| Totals                 | 100            | 59           | 61             |

The Armco Band, directed by Frank Simon, was famous during the 1930's. In a weekly series of radio broadcasts, sponsored by the American Rolling Mills, this group performed some of the finest selections from band and orchestral literature. In addition, they played on request a great deal of music taken from the school-band contest lists, and in so doing they helped to raise the standards of interpretation and performance.

#### Town Bands

Another contributor to the school band movement was the town band. These town bands seem to have developed after the Civil War, and undoubtedly were an



important part of community life. One of the oldest was that of Fostoria, Ohio, dating back to a thirteen piece "silver cornet" band in 1882.<sup>28</sup> In these town bands people of all ages and from all walks of life performed together. Although in some towns the school groups have completely replaced these bands, many town bands still exist. They serve as outstanding recreational outlets for their members and render fine community service.

A strong impetus to the town band development was a series of band laws passed in the 1920's and early 1930's in several of the Middle Western states-- Illinois, Indiana, Michigan, Montana, Minnesota, and South Dakota--laws which allowed a tax levy of a specified part of a mill for all towns, regardless of size. The Illinois Band Law, passed in 1918, stimulated the rise of municipally sponsored bands in Bloomington, Freeport, and other cities.<sup>29</sup> Two municipal bands with long records of tax support are Michigan

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28. "Fostoria, Ohio Bands Helped Make History," The Instrumentalist, Vol. III (January-February, 1950), p. 15.

29. "The Municipal Band," The Instrumentalist, Vol. VIII (April, 1954), p. 22.

City, Indiana, which received city tax support as early as 1896, and Saint Petersburg, Florida, which since 1911 has been supported by a city tax.<sup>30</sup>

Perhaps the outstanding municipal bands in America today are those of Long Beach, California, and Allentown, Pennsylvania. The Long Beach Band is a professional group, however, sustained by the city of Long Beach. The Allentown Band, founded in 1828, has grown into a unit of symphonic proportions. The Middle West is still one of the main centers of town bands in this country. It is also the center of the manufacture of band instruments, with many of the leading companies having their plants in Elkhart, Indiana, and Kenosha, Wisconsin.

#### University Bands

During the comparatively brief period of their existence, the university and college bands of America have exerted a tremendous influence on the school band movement. They have served as models for the high school bands in the area where they are located, and they have trained many young people capable of assuming leadership of the high school bands.

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30. Ibid., p. 22.

The first accredited college band in America is believed to have been formed at the University of Wisconsin in 1896, under the direction of Earl C. May. A photograph shows this band to have been composed of thirteen members. The instrumentation consisted of: one piccolo, four cornets, four trombones, one baritone, one bass, one snare drum, and one bass drum.<sup>31</sup> It will be shown later in this paper that the band at Alabama Polytechnic Institute was also an early band, founded in 1899.

In 1905 A. A. Harding assumed the leadership of the University of Illinois Band, a position he held for forty-three years. He exerted a tremendous influence on the bands of the United States through the performance of his own groups, through the band clinics held at the University of Illinois, and through his students. Among the latter are such outstanding people as Raymond Dvorak, currently Director of Bands at the University of Wisconsin; L. Bruce Jones, Director of Bands at Louisiana State University; and Glenn Cliff Baniun, retired Director of Bands at Northwestern University.

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<sup>31</sup>. "First University Band in America? A. D. 1896," The Instrumentalist, Vol. II (November-December, 1949), p. 29.

Harding is credited with having developed the modern symphonic-type band from the earlier military band and with having developed the football half-time pageantry. The emergence on the scene of the marching band at football games has been a tremendous stimulant to the development of the school band movement. The competition between the athletic teams has carried over into the bands until fielding a successful school band has come to be almost as important as producing a winning team. The increase in the number of night games has hastened this development. Accompanying this trend to night games has been the increasing use of fireworks, colored lights, and other equipment especially suited to night performance and designed to enhance the attractiveness of the band's performance. From a straight military marching approach, the trend has been toward the use of trick marching, dance routines, extensive use of twirling majorettes, and other innovations far removed from the military type marching groups. In fact, some directors seem to consider these football game appearances the principal justification of their entire program. This is evidenced by the large block of rehearsal time devoted to marching, by the

expenditure of large amounts of money for uniforms and trips, and by the many hours of study and preparation the directors give to devising novel football entertainment.

### The School Band Contest

Although there were many school bands in existence before school band contests developed, it is generally agreed that the contest movement was a great stimulus to their further growth and improvement. The first national contest was held in Chicago, Illinois, in 1923. The Fostoria, Ohio, High School Band won the national championship. This contest, attended by twenty-five bands, was sponsored by the manufacturers of band instruments.

Managed solely from a publicity viewpoint, however, it brought forth many complaints which led the instrument manufacturers to ask the National Bureau for the Advancement of Music to sponsor the contest if the manufacturers would supply the funds. The Committee of Instrumental Affairs of the Music Supervisors' National Conference was induced to conduct the contest on the basis of promoting educational values and recognizing the needs of the schools. It was agreed that the Bureau was to administer the contests and to act as executive headquarters.<sup>32</sup>

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32. Prescott and Chidester, op. cit., p. 8.

The first national school band contest under the new sponsorship was held in Fostoria, Ohio in 1926. By 1932 the number of bands competing in state contests had reached 1950 with all but four states represented.<sup>33</sup>

By 1935 Waldron<sup>34</sup> estimates that bands in public schools were in excess of twenty thousand and had a combined personnel of over two million.

The terms "contest" and "championship" acquired an undesirable connotation for many people in education and were replaced by "competition-festival" and "division ratings." Instead of a system which allowed only one group to win, the new plan was one which made it theoretically possible for all groups to win. Each group competed against a standard of performance and was rated by a panel of judges made up of outstanding people in the field. This system of competition still prevails.

Early in the contest movement educators felt that the intensely competitive factor lessened the educational value of

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33. Ibid., p. 9.

34. Webb Waldron, "Drumbeats," American Magazine, Vol. CXX, No. 5, p. 168.

the events. From this feeling grew the Competition-Festival, which gradually tended to supplant the original contest plan, and which by a new rating system allowed more than one group to have the same rating.<sup>35</sup>

From a very small beginning in the period before World War I the school band movement, acted upon by the forces and influences already mentioned, has developed into a regular part of the school program. In most schools it is an accredited musical activity with a definite place in the daily schedule. It has proven to be of educational value to the school and to the community. It serves as a functional, as well as an educational, group. High school bands of today are expected to perform a great variety of services and activities. They provide music and shows for football and basketball games; they participate in parades and assembly programs; and they perform a series of concerts during the year for the school and community.

Today in America thousands of young people are developing an interest in music through their participation in the bands of our elementary, junior, and

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35. Birge, op. cit., p. 305.

senior high schools. From this group will come many of our future professional players and teachers. A more important consideration, however, is the vast potential audience for the professional groups being developed by our schools, a consideration which the professional musicians sometime fail to appreciate.



## CHAPTER III

### DEVELOPMENT OF HIGH SCHOOL BANDS IN ALABAMA

#### INTRODUCTION

In the previous section attention was given to the influence of military, professional, municipal, and university bands, and of the contest movement on the development of school bands in America. All of these played an influential role in this state. However, this chapter gives special consideration to the influence of town, university, industrial, and military bands. In addition, the contributions of the Alabama Music Festival Association and the Alabama Bandmasters Association are examined in detail.

#### INFLUENCES EFFECTING THE DEVELOPMENT OF HIGH SCHOOL BANDS IN ALABAMA

##### Town Bands

Among the forerunners of our modern school bands were the early town bands and theatre orchestras. Some of the outstanding people in the band field in Alabama were active in these groups. Both Pasqualia F. Bria and

Herman Moll first came to Alabama as members of theatre orchestras.

In connection with the early town bands the name of Philip Memoli should be mentioned. Mr. Memoli was born in Italy in 1874 and came to Birmingham in 1889. Here he was active in band and theatre orchestra work until he moved to Los Angeles, California, in 1920. The following statement by Hill Ferguson sums up his contribution to the development of music in Birmingham: "During the thirty-one years he lived in Birmingham he was one of our leaders in all musical activities--band, orchestra, and teaching."<sup>1</sup>

Another active figure among the early town bands was Eugene C. Jordan, Sr. whose son is also mentioned in this paper. Mr. Jordan was the director of a band in Ozark, Alabama, in 1915. His early training had been received in Georgia. A contemporary of Mr. Jordan was J. B. O'Neal, director of a town band in Troy, Alabama.

Most of the town bands in Alabama have been replaced by school groups, a fact of some concern to

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1. Hill Ferguson, "Birmingham Music and Musicians," Corner Stone Box, Vol. XI (August, 1950), p. 187.

school music people who would like to see their graduates continue their musical activity in adult life. Huntsville is one of the few towns in Alabama where such a group is still active. The lack of such town bands causes a great many graduates to discontinue their instrumental music upon graduation from high school.

### University Bands

The bands at Alabama Polytechnic Institute and the University of Alabama have contributed greatly to the school band movement in Alabama. A reference to the early history and the subsequent development of these groups is in order at this point.

The band at Alabama Polytechnic Institute, located in Auburn, enjoys a long and proud tradition, dating back to the decade before 1900. This history closely parallels the development of the band at the University of Wisconsin, noted in the previous section.

It was in the early fall of 1897 that Professor M. Thomas Fullan saw, in vision, a real band at Auburn. Up to that time, military ceremonies had been carried out with the assistance of the drum corps, composed of some ten students who, after practice, fell in line and furnished "drum-beats" for the battalion.

Professor Fullan thought out his plan, interviewed the college president, Dr. William Leroy Brown, and secured his assurance of hearty cooperation in every way save in furnishing funds for the project. Volunteers were called for and some twenty boys responded, only one of whom could read notes. Friends among the faculty, students, and town people were asked to subscribe the amount necessary to purchase instruments. Two hundred and fifty dollars was raised and the brasses ordered. . . .

In the spring of 1898 the "Cadet Band of the Alabama Polytechnic Institute" became a reality and a credit to its name. Since that time, during the twenty-seven years of its existence, it has rendered music for the entertainment of its friends and served the military department, improving from year to year. . . .

Among the early members of the band is its former leader, Professor A. L. Thomas, who was a pupil of Professor Fullan and succeeded him as leader. . . . For six years the band has been under the able leadership of P. R. Bidez, whose energy and enthusiasm has brought the organization to a high degree of perfection.<sup>2</sup>

In 1919 Mr. P. R. Bidez assumed the leadership of this organization, and he held this position until 1948. Before serving in this position, Mr. Bidez had served as an officer and band leader during World War I. Under

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2. "Musical Alabama," The Alabama Federation of Music Clubs, 1925, p. 15.

his direction the Auburn group achieved a position of great value to the school. Its services included serving the military department, providing entertainment for football and basketball games, performing as a concert organization, and participating in the training of directors for Alabama's high school bands.

Although it did not experience as early a beginning as the Alabama Polytechnic Institute Band, the band of the University of Alabama has achieved nation-wide fame and has served as a model for the high school bands of this state. The early history of this group is well described in the following quotation.

The brilliant band of 1954 is a far cry from its humble beginnings. Unofficially, according to an alumnus of the class of '14, a "bunch of the boys" got together in 1910 or '11, bought instruments and music, and played as a band.

The University catalog of 1917-18 announced that as a new branch of musical study, band instrumentation would be taught and a band organized. The Corolla of the following year pictures them in army uniforms. This group was under the leadership of a different army officer each year until B. M. Pittinger took over in 1922. The band, which had 26 members, then took a big step toward being what we know as colorful as today's crimson coats--were white trousers,

dark sweaters and freshman 'rat' caps. And in this get-up--they received the Million Dollar title. . . .

H. D. Harrison took over for the 1923-24 school year. The following term, R. S. Goodin began a two year tenure. The band then boasted 44 members who wore dark turtle-necked sweaters with white lyres embroidered on the chest. The 'rat' caps gave way to sailor caps as headgear.

The 1926-27 band was again military, under Capt. Joseph Tavera. Then came Capt. H. H. Turner. . . .

At Capt. Turner's death came Col. Butler who is the man responsible for the band as it is today.

Under his direction, the band made five bowl appearances--the '45 and '48 Sugar Bowl, the '53 Orange Bowl, and '42 and '54 Cotton Bowl.<sup>3</sup>

The above article stresses only the work being done by the University Band in the field of football shows and parades. This is really only a part of the tremendous influence that emanates from this group and from its leadership. At the conclusion of the football season the band resolves into a concert organization, and in this capacity it serves as a model for the other bands of the state. The concert band serves as the

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3. "With a Syncopated Beat," University of Alabama Alumni News, Vol. XXXVI (November-December, 1954), p. 1.

performing group for the Alabama Bandmasters Association Clinic held in December of each year. (This activity is discussed in detail later.) In the spring the band plays an annual concert for the hundreds of students from all over Alabama who gather at the University for the All-State Music Festival. An annual concert tour carries the band and its music into many different sections of Alabama.

Perhaps the most lasting influence of the University of Alabama Band comes from its training of the people going out to work in the schools as band directors. During their education at the University and their service in the University Band, these people study the many phases of work connected with the organization and direction of school bands. Many of these students return during summer terms to complete requirements for the Master of Arts Degree in Music Education. During this phase of their work, the University Band serves as a laboratory group for advanced classes in conducting, methods and materials, arranging, and performance on secondary instruments being studied by the students. The influence of this program is spreading now to other states in this area.

### Alabama Boys Industrial School Band

Long before bands were started in our public high schools in Alabama the band at the Boys Industrial School was drawing attention and acclaim. This band played an important part in showing the people of Alabama the importance of music in the lives of young people.

In 1905 Colonel D. M. Weakley came to Birmingham as Superintendent of the Alabama Boys Industrial School and immediately set out to secure funds for the purpose of buying band instruments. Mr. John Henderson was hired as the school's first band instructor. Mr. Henderson successfully initiated this work before leaving in 1907 to complete his education at Alabama Polytechnic Institute.

Under a succession of directors, the Boys Industrial Band continued to develop and improve. In 1915, under the direction of J. M. Henley, the band made a trip to Washington, D. C. to play for the Old Soldiers Reunion. The group made quite a fine impression as boys' bands were unusual in America at that time.

In 1918 Mr. Henley left the school to start a band in Sylacauga, Alabama, for the Avondale Mills. It was



at this time that Eugene C. Jordan, Jr. assumed the direction of the band. Mr. Jordan had served as an officer and band leader during World War I. In a letter to the writer, he had this to say concerning his work at the school.

The writer came to the Alabama Boys Industrial School in May of 1918 and found a fine group of well-trained boys in the band. However, as it was graduation time for a number of boys, it was necessary to really go to work and replace the students who were leaving the school. Each day at 11:00 a.m. the band students would come from their other classrooms of school and the general rehearsal was held. The fine people of Birmingham raised funds whenever needed for instruments and equipment, and the Service Clubs gave us grand support and many times took the band to many of the big cities of the United States to represent Birmingham. One time when the band was riding in a car on General Pershings' Special Train, the General sent word that he would like to speak to the band, having heard them during the day in concert and in a parade. He was, of course, invited in and said some lovely and complimentary remarks to the band. . . . The band did some long extended trips on the Vaudeville stage and played for practically every outstanding event in the state of Alabama.<sup>4</sup>

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4. Eugene C. Jordan, Jr., Letter to the writer, September 27, 1955, pp. 1-2.

In a brochure prepared in 1932 the following was said of the Boys Industrial School Band.

For a number of years the Alabama Boys Industrial School has maintained one of the very best boys bands in the entire country. The organization has made quite a reputation for itself and its services are constantly in demand, not only in Birmingham and in Alabama, but it frequently fills engagements in distant cities. During recent years the band has played in nearly twenty states, having appeared in practically all southern cities, a number of western, and some of the principal northern cities. . . . This band has long been the hobby of Supt. D. M. Weakley, who has given it his warm and loyal support, believing the study of good music to be of much value to the youth, when under a competent instructor. The present bandmaster, Mr. E. C. Jordan. . . believes as did Elbert Hubbard: "When we interest a boy in the matter of producing harmony on a horn, we have a better boy."<sup>5</sup>

In addition, the following comments also appeared in the brochure:

John Philip Sousa: This band is far above the average--they play nicely.

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5. "The Alabama Boys Industrial School Band," Birmingham Chamber of Commerce, 1932, p. 2.

Birmingham News editorial: The Boys Band has been all over the country and won recognition everywhere, it is really a superlatively good organization. Winning the Sousa Cup and in playing under the great bandmaster is a single distinction and a tribute to the training which Director Jordan has given the band.

General John Pershing: Seldom have I heard better music.<sup>6</sup>

Mr. Jordan remained at the school until September of 1947, at which time he left to become band director at Fairfield High School. His contribution to the development of school music in this state has indeed been great.

#### Industrial Bands

Any discussion of the forerunners of high school bands in Alabama would be incomplete without a look at the industrial bands. These groups made a definite contribution to the school band movement. Originally they were organized for the workers in the plants, but in some cases the children of the workers were given instruction and allowed to participate in the group.

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6. Ibid., p. 2.

One of the early leaders among the school band directors in Alabama, Pasqualia F. Bria,<sup>7</sup> who had been active for a number of years as director of industrial bands in this state, is currently band director at Greene County High School in Eutaw. With a background of excellent musical training as a boy in Italy and extensive experience in theatre orchestras, he was well qualified for this work. He began his teaching career in Alabama as director of a mill band in Cordova in 1915. Later he moved to a similar job in Roanoke. Following his army service as a band leader, he worked in Alexander City. While on this job, he started the first band in the public schools of that town. Mr. Bria is one of a number of school band directors who received their directing experience in industrial bands. Mr. Lewis Simpkins, presently the director of the Sylacauga High School Band, was the director of a mill band in Eufaula before becoming a school band director.

At a time when no provision was made in our colleges and universities for the training of band

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7. Pasqualia F. Bria, interviewed by writer on May 13, 1956.

directors, the availability of a group of qualified musicians in our industrial bands who could serve as teachers was a great boost to the improvement of school bands.

These groups were helpful in another way. A great many men who had received valuable training and pleasure in the mill bands lent their support and encouragement to musical training for their children in the public schools. This support was effective in having music accepted as a regular part of the schools' offerings.

Mill bands were helpful in still another way; many of these bands donated instruments to the school groups in order to get them started. The Western Railroad Band donated a number of instruments to Montgomery's Sidney Lanier High School band when it was organized in 1924. Some of these instruments are still in the inventory of equipment of that band.<sup>8</sup> Many of the students even used instruments that were owned by their fathers or older brothers who had participated in the industrial groups.

Although the industrial bands have long since given way to the school groups in Alabama, it is interesting

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8. Yale H. Ellis, interviewed by writer on April 15, 1956.

to note that the B. B. Comer High School Band in Sylacauga is supported by the Avondale Mills in that city.

### Military Bands

Military bands also played a definite part in assisting the school bands in Alabama. As we have already seen, many young men received training in service bands and schools that enabled them to work as band directors later in the public schools. Mr. P. F. Bria at Alexander City, and Mr. E. C. Jordan, Jr. at Alabama Boys Industrial School in Birmingham have already been mentioned. These men augmented their previous training with army band experience and returned to render great service to the school band movement. They, and many others in similar positions, found that the general public and the school administrators had begun to evince a new interest in bands. This interest had been generated by their witnessing the contribution of bands during World War I in band rallies, concerts, and parades.

### THE BEGINNING OF PUBLIC HIGH SCHOOL BANDS IN ALABAMA

After an examination in some detail of the fore-runners of high school bands in Alabama has been made,

it seems appropriate at this point to look at the early efforts to establish bands in our public high schools.

Birmingham was the first city in Alabama to undertake a program of instrumental music in its public schools. This work was under the leadership of Miss Leta Kitts, Supervisor of Music in Birmingham from 1896 until 1939.

As was true in so many places, orchestras were the first instrumental groups to be organized in the Birmingham schools, and the bands were a later development. As early as 1914 Miss Kitts, in her annual report to the Superintendent of City Schools, had this to say concerning the progress of the school orchestra:

The orchestra and glee club were well trained and deserve special mention for their work at the public exercises of the school. The department feels that further development of the orchestra is dependent on the purchase by the school of additional orchestral instruments, particularly clarinets, bassoon, and tuba.

The department recommends that some plan be devised whereby more credit may be given for outside work in music.<sup>9</sup>

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9. Annual Report of the Birmingham Public Schools for the year ending June 30, 1914, Press Dispatch Printing Co., Birmingham, 1915, p. 28.

Although these orchestras served a functional purpose in the schools, they were introduced primarily to give the students a musical education. Playing for assemblies, graduation exercises, and other activities was purely a by-product of the educational aspect of these groups. It will be shown later that this was true also of the work with bands.

The Ensley High School Yearbook for the year 1917-18 shows a small band as a part of the extra-curricular activities of the school. The director was W. A. Sewell. The following list shows the instrumentation of the group at that time: eleven cornets, two baritone, one bass, two trombones, six clarinets, and three drums.<sup>10</sup>

- In the early days directors for the school bands were usually men associated with the industrial plant bands in the area. Such men as G. E. Amos, director of the Ensley Band in 1918-1919, and H. C. Mead, director of the Sloss-Sheffield Band from 1921-1923, served in this dual capacity.

The report of the Supervisor for the year ending August 31, 1920 has this to say about the bands.

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10. Ensley High School Yearbook of 1917-18, p. 35.



The high school bands have developed into excellent organizations during the past year, as the public appearances have proven. The membership at Central High was 45 and at Ensley 29. The boys who are not ready for public appearances are given group lessons during school hours. The boys who are ready for public appearances hold daily rehearsals.<sup>11</sup>

During the period of the 1920's, Birmingham developed an outstanding school music program. The city schools offered instruction in band and orchestral instruments, in piano, in chorus, and in theory and appreciation. This work could be started in elementary school and continued through high school.

We quote the report of the Supervisor for the period from September 1, 1920 to August 31, 1925.

The greatest development of music in our schools has been in instrumental work. Class work has been given in piano, band and orchestral instruments in practically all of the schools. Sixteen orchestras and nine bands have been organized. The music department has purchased violas, cellos, double basses, horns, baritones, trombones, tubas, oboes, clarinets, bassoons, and tympani. The bands and orchestras in both elementary and high

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<sup>11</sup>. Annual Report of the Birmingham Public Schools for the year 1920, p. 75.

schools are mainly a product of the public school classes.<sup>12</sup>

A number of outstanding people in the field of school bands were associated with the Birmingham schools during this time. Among these were A. D. Davenport, later Supervisor of Music in Aliquippa, Pennsylvania; J. E. Harrison, at present band director at West End High School; Alfred Meyer, long-time director of the band at Phillips High School; Y. H. Ellis, currently a member of the faculty at the University of Alabama; and C. K. Butler, Director of Bands at the University of Alabama.

The writer is indebted to J. E. Harrison for a copy of a program performed in 1924 by the Inter-City High School Bands. This group was directed by A. D. Davenport, who at that time was Director of Bands in three of the city high schools. The practice of combining these groups for parades and concerts was common at the time. At this time the bands were composed entirely of boys; girls did not participate in bands until the early 1930's.

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12. Annual Report of the Birmingham Public Schools for the period from September 1, 1920 to August 21, 1925, p. 81.

It was during the latter part of the 1920's that the high school bands were first used to perform half-time shows at the high school football games. Y. H. Ellis is said to be the first in Alabama to put on these half-time shows with the band while he was Director of the Woodlawn High School Band. A great deal of persuasion was necessary to convince the school authorities that the school instruments would not be ruined by using them on the football field. It is interesting to notice that in the short span of approximately thirty years these appearances at football games have become one of the primary justifications for the band program in many places.

Following very closely Birmingham's lead in the development of school instrumental music was Troy, Alabama. In 1919 at the request of Dr. John R. McLure, at that time Superintendent of Schools in Troy and now Dean of the College of Education at the University of Alabama, Herman Moll started an orchestra in the Troy High School. For the preceding two years Mr. Moll had been teaching privately in the city. As an outgrowth of the need for wind instruments in the orchestra, a band was started in the schools in 1921.<sup>13</sup> It is

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<sup>13</sup>. Herman Moll, letter to the writer, October 30, 1955.

interesting to notice that this phase of the music program in the Troy schools was supported by student fees, and this policy continued during Mr. Moll's long service in Troy.

Mr. Moll served also as critic-teacher for the Troy Normal School and advisor to many of the young men now employed as band directors in the high schools of Alabama. Furthermore, he was one of the driving forces behind the organization and development of the Alabama Bandmasters Association.

The first band in the public schools in Montgomery was the Sidney Lanier High School Band which was started in 1924. This group was under the leadership of William Hrabe. Before taking up the work at Sidney Lanier High School, Mr. Hrabe had been the director of a band at the Masonic Orphans' Home in Montgomery.

The group at Lanier was the first outstanding group of this kind in Alabama high schools, and it continues to this day as one of the leaders among high school bands in this state. Mr. Hrabe continued to work with this group until his death in 1938. He was succeeded by Y. H. Ellis, under whose competent leadership the group achieved a fine reputation through its

performances at the annual Blue-Grey Football Games and its concert and contest record.

THE ALABAMA MUSIC FESTIVAL ASSOCIATION AND  
THE ALABAMA BANDMASTERS ASSOCIATION

The Alabama Music Festival Association and the Alabama Bandmasters Association have played a major part in promoting high school bands in Alabama through their sponsorship of all-state festivals, contests, and clinics. In other parts of the nation these activities were started in the 1920's, but in Alabama this development came a great deal later, as evidenced by the following statement.

Prior to the organization of the Alabama Bandmasters Association, there were band contests under the auspices of the Alabama High School Music Festival Association. A high point in such activity was the contest in 1931, which was held in Montgomery. More than twenty bands and seven orchestras competed. Much credit is due Mr. Billy Hrabec, director and organizer of the Lanier High School Band, for the success of these early contests.<sup>14</sup>

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14. Herman H. Moll, "History of the Alabama Bandmasters Association," History, Constitution, and By-Laws of Alabama Bandmasters Association, 1947, p. 3.

In a conversation with the writer, Mr. Moll explained that the term "contest" used in the above quotation is not used in the same way that we use it today. The competition was between individuals for placement in the All-State Bands and Orchestras. Today we use the term to refer to the State or District Competition-Festival in which the bands, playing as individual units, are judged against a standard rather than against each other.

The All-State Festivals started, as we have seen, very early in the 1930's. They have continued to be held each year except in the year 1943-1944. The All-State Bands have been enlarged and improved through the efforts of the Alabama Bandmasters Association formed in 1939.

During the festivals of 1938 (Montgomery) and 1939 (Tuscaloosa) there was a strong sentiment among bandmasters to organize. However, nothing was done toward this goal until Carleton K. Butler, director of the University's Million Dollar Band and of the Tuscaloosa High School Band, issued an invitation to bandmasters in the state to meet in Tuscaloosa for the purpose of organizing the Alabama Bandmasters Association. This meeting was in December of 1939 and accomplished its aim with the election of Carleton

Butler, President; L. P. Jackson of Anniston, Vice-President; and Arol Beck of Birmingham, Secretary-Treasurer. Arrangements were made for two All-State Bands at the Festival. H. E. Nutt, of the Vandercook School of Music in Chicago, was selected to direct these bands. The two bands were called "A" (for advanced players) and "B" (for younger and less advanced players). Mrs. Nutt, an outstanding teacher of drum majoring, also attended the Festival. An attempt, not satisfactory to all bandmasters, was made to five try-outs so as to determine the musicianship of the bands.

The school year of 1940-41 brought the election of L. P. Jackson, President; Arol Beck, Vice-President; and Herman Moll, Secretary-Treasurer. Mr. and Mrs. Nutt were asked back to conduct that year's Festival Bands. The first constitution and By-Laws were prepared and adopted. At the request of the Association, Herman Moll drew up a uniform try-out system. With only minor alterations, this system has been used to the present day.<sup>15</sup>

These festivals, in which students from all over Alabama come together to play under the leadership of outstanding directors, have furnished great inspiration and enjoyment to thousands of young music students in this state. These meetings have served also to raise the standard of performance throughout the state.

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15. Ibid., pp. 3-4.

In 1940 the Alabama Bandmasters Association inaugurated an annual clinic, held each December at the University of Alabama. At this meeting the University Band reads through new music published for bands during the preceding year. These meetings have meant a great deal to band work in this state; they have given the directors an opportunity to hear the latest literature, to select music for the festivals and contests, to discuss their problems, and to exchange suggestions and ideas for improving their work.

Another activity, sponsored by the Alabama Bandmasters Association, which has exerted great influence on high school bands in Alabama is the annual State Band Competition-Festival. This has been held annually since 1947. Although long delayed in making its appearance in Alabama, it has been a strong force in improving the performance and the instrumentation of the state's bands.

"A long fight to inaugurate an annual band contest ended with an Association law that such a contest would be held in accordance with the National Rules."<sup>16</sup>

The first competition-festival was held in Foster Auditorium at the University of Alabama in 1947 with

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16. Ibid., p. 5.



F. C. McClure, now band director at Coffee High School in Florence, serving as chairman. Thirty-five bands participated in this competition-festival.

Before this first competition-festival held in 1947 there were no contests in Alabama that were sponsored by the Alabama Bandmasters Association. There had been, however, two commercially sponsored contests for marching bands. One was a marching contest sponsored by the Birmingham News in 1940 and 1941. These two meetings were held at Legion Field in Birmingham. The other was a marching contest held at Cullman in 1940 and 1941 in connection with that city's annual Strawberry Festival. The sponsoring organization for this contest was the Strawberry Festival Committee.

It is important to notice the difference between a contest and a competition-festival. Originally, only one band could be declared the winner of a contest. In the competition-festival the bands compete against a standard, rather than against each other. Consequently, it is theoretically possible for all the bands to win a superior rating. Bands are classified according to the enrollment in the upper four grades of the school, and the band is judged against the standard of an ideal band from that size school.

In some states, such as Mississippi and Texas, the bands are judged on concert performance, sight reading, and marching. At the time the Alabama Competition-Festival was organized, it was decided to include only concert performance and sight reading. It was the opinion of the band directors that the marching aspect was already strongly emphasized through appearances at parades and football games, and that the quality of playing and the improvement in instrumentation were the items that needed to be stressed. Consequently, the groups are judged on three prepared concert selections and two selections which must be sight-read. Three adjudicators from other states are selected each year to judge the contest performance and an additional adjudicator is chosen to judge sight-reading.

Two recent additions to the Competition-Festival in Alabama are of importance. The first of these is the solo and ensemble competition. During the four years since its beginning in 1952 this phase of the program has grown tremendously. In 1952 there were not enough solos and ensembles to fill an entire program for one day. In 1955 it was necessary to devote two full days to this part of the Festival. Ensembles serve a great place in the instrumental music program. First, they

encourage the students to develop independence in reading and in performing. Second, they encourage interest in ensembles. This is important because a great many students do not have the opportunity to take part in large instrumental groups after leaving school, and consequently, small ensembles offer the only hope for their continued participation in instrumental music.

The second recent addition to the contest is the District Competition-Festival which was introduced in 1954. The state is divided into eight districts and unless a band was given a superior rating the previous year at the state level, it must qualify in its own district before being eligible for the state meeting. These district meetings have the advantage of encouraging more schools to participate by cutting down on expense, travel, and time lost from school. In the two years of its operation in Alabama, it has resulted in improved performance and an enlarged attendance at the state meeting, rather than a smaller attendance at the state meeting as many directors had feared it might. At the most recent competition-festival, held in 1956, a total of fifty-two bands took part after District Festival eliminations. This, of course, compares

quite favorably with the thirty-five bands that took part in the first competition-festival in 1947.

Today there are approximately 160 active high school bands in Alabama. Most of these groups were started in the period since 1935, with the ten years from 1946 to 1956 showing the greatest increase. It is interesting to note that this great increase has taken place during the ten year period in which the state competition-festival has been held.

The following information on the date of organization of the bands was obtained by a questionnaire sent by the writer to the directors of high school bands in Alabama.

| <u>Year</u> | <u>City</u> | <u>School</u>             |
|-------------|-------------|---------------------------|
| 1917        | Birmingham  | Ensley High School        |
| 1920        | Troy        | Troy High School          |
| 1920        | Birmingham  | Phillips High School      |
| 1923        | Birmingham  | Woodlawn High School      |
| 1924        | Montgomery  | Sidney Lanier High School |
| 1929        | Cullman     | Cullman High School       |
| 1929        | Birmingham  | Ramsey High School        |
| 1930        | Montevallo  | Montevallo High School    |
| 1930        | Birmingham  | West End High School      |
| 1930        | Birmingham  | Minor High School         |
| 1932        | Holt        | Holt High School          |
| 1933        | Talladega   | Talladega High School     |
| 1934        | Greenville  | Greenville High School    |
| 1935        | Albertville | Albertville High School   |
| 1935        | Attalla     | Etowah High School        |
| 1936        | Gadsden     | Emma Samson High School   |
| 1936        | Tuscaloosa  | Tuscaloosa High School    |
| 1936        | Sylacauga   | Sylacauga High School     |

| <u>Year</u> | <u>City</u>     | <u>School</u>                 |
|-------------|-----------------|-------------------------------|
| 1936        | Northport       | Tuscaloosa County High School |
| 1936        | Gadsden         | Gadsden High School           |
| 1938        | Tallassee       | Tallassee High School         |
| 1938        | Sheffield       | Sheffield High School         |
| 1939        | Decatur         | Decatur High School           |
| 1939        | Tuscumbia       | Deshler High School           |
| 1939        | Florence        | Coffee High School            |
| 1940        | Brewton         | T. R. Miller High School      |
| 1940        | Fort Payne      | De Kalb County High School    |
| 1940        | Birmingham      | Jones Valley High School      |
| 1941        | Oneonta         | Oneonta High School           |
| 1941        | Eufaula         | Eufaula High School           |
| 1942        | Phenix City     | Central High School           |
| 1943        | Alexander City  | Benjamin Russell High School  |
| 1944        | Russellville    | Russellville High School      |
| 1944        | Leeds           | Leeds High School             |
| 1944        | Prichard        | Vigor High School             |
| 1945        | Georgiana       | Georgiana High School         |
| 1945        | Auburn          | Lee County High School        |
| 1946        | Athens          | Athens High School            |
| 1946        | Fayette         | Fayette County High School    |
| 1946        | Scottsboro      | Jackson County High School    |
| 1946        | Bessemer        | Bessemer High School          |
| 1947        | Centre          | Cherokee County High School   |
| 1947        | Sylacauga       | B. B. Comer High School       |
| 1947        | Bay Minette     | Baldwin County High School    |
| 1947        | Foley           | Foley High School             |
| 1947        | Oxford          | Oxford High School            |
| 1948        | Wetumpka        | Wetumpka High School          |
| 1948        | Andalusia       | Andalusia High School         |
| 1948        | Centreville     | Bibb County High School       |
| 1949        | Eutaw           | Greene County High School     |
| 1949        | Double Springs  | Winston County High School    |
| 1949        | Crossville      | Crossville High School        |
| 1949        | West Blocton    | West Blocton High School      |
| 1949        | Warrior         | Warrior High School           |
| 1949        | Warrior (Rt. 2) | Corner High School            |
| 1949        | Arab            | Arab High School              |
| 1949        | Thomasville     | Thomasville High School       |
| 1950        | Pine Hill       | Pine Hill High School         |
| 1950        | Demopolis       | Demopolis High School         |
| 1950        | Carrollton      | Carrollton High School        |

| <u>Year</u> | <u>City</u>    | <u>School</u>                    |
|-------------|----------------|----------------------------------|
| 1950        | Prattville     | Autauga County High School       |
| 1950        | Hanceville     | Hanceville High School           |
| 1950        | Fairhope       | Fairhope High School             |
| 1950        | Jasper         | Walker County High School        |
| 1950        | Heflin         | Cleburne County High School      |
| 1951        | Mobile         | McGill Institute                 |
| 1951        | Frisco City    | Frisco City High School          |
| 1951        | Orrville       | Orrville High School             |
| 1951        | Bayou La Batre | Alba High School                 |
| 1951        | Red Bay        | Red Bay High School              |
| 1951        | Rogersville    | Lauderdale County High<br>School |
| 1952        | Ramer          | Montgomery County High<br>School |
| 1952        | Hamilton       | Hamilton High School             |
| 1952        | Moulton        | Lawrence County High School      |
| 1952        | Ozark          | Ozark High School                |
| 1952        | Huntsville     | Butler High School               |
| 1953        | Siluria        | Thompson High School             |
| 1953        | Ariton         | Ariton High School               |
| 1954        | Lanett         | Lanett High School               |
| 1955        | Anniston       | Welborn High School              |
| 1955        | Montgomery     | Robert E. Lee High School        |
| 1955        | Union Springs  | Union Springs High School        |

An examination of this chart yields some interesting facts. First, it supports the statement already made that the early development of school bands in this state was generally slow. High school bands were rare in this state during the period from 1900 to 1920, with only six of the bands included in this chart being organized during or prior to this period. As was shown earlier, the development was proceeding rapidly in other areas of the nation. Second, it seems safe to assume that the development during the 1930's was affected by

the general economic condition prevailing during the first few years of that period. Music not being counted among the basic or essential subjects, a great many school leaders undoubtedly felt it unwise to spend money on a band. Only eighteen of the bands included in this study were organized during this period.

The third interesting fact is that the period from 1940 through 1945, a period given over to preparation for and involvement in World War II, saw very little activity in starting bands. This may be attributed to a shortage of qualified teachers, a lack of instruments--the companies having shifted from the manufacture of musical instruments to war contracts--and a general concern with things of a more serious nature. Only twelve of the bands have this period as the date of organization.

Finally, the chart shows a great increase in the organization of bands in the period from 1946 until the present. Forty-five of the groups were organized during this time. Undoubtedly the State Band Contest had some effect on this. The return of qualified directors from service to civilian life also had a bearing on it. The over-all prosperity of this period

was also a factor in making it possible for schools and communities to concern themselves with this sort of activity.

It is interesting to notice that figures compiled by the State Department of Education show that the colleges of Alabama had ninety-nine requests for band directors during the school year of 1954-55. Even allowing for the fact that this represents some duplication of requests, it serves to show the rapid increase in school bands in this state.

As a later chapter of this paper will show, the Alabama high school bands of today are an accepted part of the school program; time is provided in the daily schedule for them and in some cases financial support is provided from the school budget. In many instances the groups compare favorably with those of almost any other section of the nation. It is interesting to notice, however, that there is a definite trend toward considering the band as an integral part of the festivities connected with athletic contests in spite of the fact that although they were originally introduced primarily as a part of the educational program. In many instances today, they are organized mainly for their functional value in connection with parades,



civic meetings, and football games, and only secondarily for their value in music education. No attempt is made here to belittle such activities or to deny their importance. Properly handled, they can be of value to the students, the school, and the community. The matter is interesting in this connection only as it reflects a difference in emphasis.

This chapter has been devoted to an attempt to sketch the background of, and influences contributing to, the development of high school bands in Alabama. Attention has been given to the part played in this development by town, university, industrial, and military bands and by the Alabama Bandmasters Association through its All-State bands and competition-festivals. The contribution of such leaders as E. C. Jordan, Jr., P. R. Bidez, William Hrabe, Herman Moll, P. R. Bria, Y. H. Ellis, and C. K. Butler has been shown to be indispensable. All these factors have acted to bring about the great band work now being done in our elementary, junior, and senior high schools in Alabama.

## CHAPTER IV

### CRITERIA FOR EVALUATING ALABAMA HIGH SCHOOL BANDS

The criteria which have been set up as a basis for evaluation in this study are the result of a careful study of available educational literature. Validation of the criteria comes from two sources, competent authorities in music education and research studies in educational psychology.

Regarding some aspects of high school band work, however, very little has been written. In such cases the statements are drawn from current practice of some of the outstanding bands.

The fundamental principles and standards which should govern the organization and administration of high school bands are based on the following criteria which are validated with accompanying documentary evidence.

#### CRITERION I

THE BAND'S INSTRUMENTATION SHOULD BE DETERMINED ON THE BASIS OF THE BEST POSSIBLE SOUND FOR THE LARGEST PORTION OF ITS REPERTOIRE.

The instrumentation of the modern high school band represents a compromise brought about by the dual nature

of the functions of the band. It must serve as an outdoor marching group and an indoor concert organization. A balanced instrumentation such as the ones included in the following lists should be sought, with priority of purchase being given to those instruments that are used in both marching and concert band.

#### INSTRUMENTATION FOR SCHOOL CONCERT BANDS<sup>1</sup>

|                   | Complete   | Average    | Small      |
|-------------------|------------|------------|------------|
| Flutes            | 5 or more  | 4 or more  | 2 or more  |
| E-flat Clarinets  | 2          | 0          | 0          |
| Oboes             | 2          | 2          | 1          |
| English Horn      | 1          | 0          | 0          |
| B-flat Clarinets  | 24 or more | 18 or more | 12 or more |
| Alto Clarinets    | 2 or more  | 2 or more  | 1 or more  |
| Bass Clarinets    | 2 or more  | 2 or more  | 1 or more  |
| Bassoons          | 2 or more  | 2 or more  | 1 or more  |
| Saxophones        | 4 or more  | 3 or more  | 2 or more  |
| B-flat Cornets    | 4          | 4          | 3          |
| B-flat Trumpets   | 2          | 2          | 2          |
| Fluegel Horns     | 2          | 0          | 0          |
| French Horns      | 4 or more  | 4          | 3 or 4     |
| Trombones         | 4 to 6     | 3 or more  | 2 or 3     |
| Baritones         | 2 to 4     | 2          | 1 or 2     |
| E-flat Tubas      | 2          | 1          | 1          |
| BB-flat Tubas     | 4 to 6     | 3 or 4     | 2 or 3     |
| String Basses     | 2 or more  | 1 or more  | 1 or 2     |
| Tympani           | 1          | 1          | 1          |
| Other Percussions | 3 or more  | 2 or 3     | 1 or 2     |
| Total             | 74 to 80   | 56 to 60   | 37 to 40   |

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1. Prescott and Chidester, op. cit., p. 39.

INSTRUMENTATION BY DVORAK<sup>2</sup>

|               | 72 piece<br>band | 48 piece<br>band | 40 piece<br>band | 32 piece<br>band |
|---------------|------------------|------------------|------------------|------------------|
| Piccolo       | 2                | 2                | 2                | 2                |
| Flute         | 0                | 1                | 0                | 0                |
| E-flat Clars. | 2                | 1                | 0                | 1                |
| B-flat Clars. | 15               | 11               | 7                | 6                |
| Alto Clars.   | 2                | 2                | 1                | 0                |
| Bass Clars.   | 2                | 2                | 1                | 0                |
| Bassoon       | 2                | 0                | 0                | 0                |
| Saxophones    | 5                | 4                | 5                | 3                |
| Cornets       | 12               | 6                | 6                | 5                |
| French Horns  | 6                | 4                | 4                | 3                |
| Trombones     | 6                | 4                | 3                | 3                |
| Baritones     | 4                | 2                | 2                | 1                |
| E-flat Tubas  | 2                | 2                | 2                | 1                |
| BB-flat Tubas | 4                | 2                | 2                | 2                |
| Percussion    | 6                | 4                | 4                | 4                |
| Bell Lyra     | 2                | 1                | 1                | 1                |

INSTRUMENTATION FOR CONCERT BANDS<sup>3</sup>

|                     |   |   |    |    |    |    |    |    |    |    |    |    |    |
|---------------------|---|---|----|----|----|----|----|----|----|----|----|----|----|
| Piccolo . . . . .   |   |   |    |    |    | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  |
| Flute . . . . .     | 1 | 2 | 2  | 3  | 3  | 3  | 3  | 4  | 5  | 5  | 5  | 6  | 6  |
| E-flat Clarinet . . |   |   |    |    |    | 1  | 2  | 2  | 2  | 2  | 2  | 2  | 2  |
| B-flat Clarinet . . | 8 | 8 | 10 | 10 | 12 | 12 | 12 | 12 | 14 | 16 | 22 | 24 | 26 |
| Alto Clarinet . . . |   |   |    | 1  | 2  | 2  | 2  | 3  | 3  | 3  | 4  | 4  | 5  |
| Bass Clarinet . . . |   |   |    | 1  | 1  | 1  | 1  | 2  | 2  | 2  | 3  | 3  | 4  |
| Soprano Saxophone . |   |   |    |    |    |    |    |    |    |    |    | 1  | 1  |
| Alto Saxophone . .  | 1 | 1 | 1  | 1  | 1  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 3  |
| Tenor Saxophone . . |   | 1 | 1  | 1  | 1  | 1  | 2  | 2  | 2  | 2  | 2  | 2  | 3  |
| Bar. Saxophone . .  |   |   | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 1  | 2  |
| Bass Saxophone . .  |   |   |    |    |    |    |    | 1  | 1  | 1  | 1  | 1  | 1  |
| Oboe . . . . .      | 1 | 1 | 1  | 1  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 3  | 3  |
| English Horn . . .  |   |   |    |    |    |    |    |    |    | 1  | 1  | 1  | 1  |
| Heckelphon . . . .  |   |   |    |    |    |    |    |    |    | 1  | 1  | 1  | 1  |

2. Raymond F. Dvorak, The Band on Parade, pp. 12-14.

3. Theodore F. Normann, Instrumental Music in the Public Schools, p. 91.

|                            |    |    |    |    |    |    |    |    |    |    |    |    |     |
|----------------------------|----|----|----|----|----|----|----|----|----|----|----|----|-----|
| Bassoon. . . . .           | 1  | 1  | 1  | 1  | 2  | 2  | 2  | 2  | 3  | 3  | 3  | 4  | 4   |
| Cornet, Trumpets . . . . . | 4  | 5  | 5  | 5  | 5  | 6  | 6  | 6  | 7  | 7  | 7  | 8  | 8   |
| Fluegel Horn . . . . .     |    |    |    |    |    |    |    |    |    |    | 2  | 2  | 2   |
| French Horn. . . . .       | 3  | 3  | 4  | 4  | 4  | 4  | 5  | 6  | 6  | 6  | 6  | 8  | 8   |
| Baritone . . . . .         | 1  | 1  | 1  | 1  | 1  | 2  | 2  | 2  | 2  | 2  | 2  | 2  | 3   |
| Trombone . . . . .         | 2  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 4  | 4   |
| Tuba . . . . .             | 2  | 2  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 4  | 4  | 5  | 5   |
| Percussion . . . . .       | 2  | 2  | 2  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 3  | 4  | 4   |
| Harp . . . . .             |    |    |    |    |    |    | 1  | 1  | 1  | 1  | 1  | 1  | 1   |
| String Bass. . . . .       |    |    |    | 1  | 1  | 1  | 2  | 2  | 2  | 2  | 2  | 2  | 2   |
| Total. . . . .             | 25 | 30 | 35 | 40 | 45 | 50 | 55 | 60 | 65 | 70 | 80 | 90 | 100 |

PROPOSED INDOOR AND OUTDOOR CONCERT  
INSTRUMENTATIONS FOR THE U. S. A.<sup>4</sup>

The Indoor Concert Band

2--Flutes (and piccolo)  
2--Oboes  
2--Bassoons  
4--First B-flat Clarinets  
3--Sec. B-flat Clarinets  
3--Third B-flat Clarinets  
1--Bass Clarinet  
2--Alto Saxophones  
1--Tenor Saxophone  
1--Baritone Saxophone  
2--First B-flat Cornets  
1--Second B-flat Cornet  
1--Third B-flat Cornet  
2--B-flat Trumpets  
3--French Horns  
3--Trombones  
1--Euphonium  
3--Tubas  
1--Timpani  
2--Percussion

The Outdoor Concert Band

1--Piccolo  
1--E-flat Clarinet  
4--First B-flat Clarinets  
3--Sec. B-flat Clarinets  
3--Third B-flat Clarinets  
1--Bass Clarinets  
2--Alto Saxophones  
1--Tenor Saxophone  
1--Baritone Saxophone  
2--First B-flat Cornets  
1--Sec. B-flat Cornet  
1--Third B-flat Cornet  
2--B-flat Trumpets  
3--French Horns  
3--Trombones  
1--Euphonium  
3--Tubas  
3--Percussion

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4. Lawrence W. Chidester, International Wind-Band Instrumentation, p. 22.

Typical of the standard of a varied instrumentation maintained by leading musical educators is the following quotation from the specifications laid down by the University of Wisconsin in its plan of recognizing, for university entrance, credits gained in high school band:

Band (elective), laboratory type,  
five periods per week,  $\frac{1}{2}$  unit. . . .  
The following minimum instrumentation  
is necessary for accredited  
bands:

- 6 B-flat clarinets
- 1 flute and piccolo
- 1 oboe
- 1 bassoon
- 4 cornets or trumpets
- 1 baritone
- 2 trombones
- 2 French horns
- 2 tubas (1 E-flat, 1 BB-flat)

Instruments are added in the following order: 2 or more B-flat clarinets, 2 French horns, 1 trombone, 1 E-flat alto clarinet, 1 bass clarinet, 1 small E-flat clarinet, 4 saxophones (B-flat soprano, E-flat alto, B-flat tenor, E-flat baritone).<sup>5</sup>

Obviously, the people responsible for drawing up these specifications felt that a certain minimum instrumentation is necessary if the band is to serve as

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5. Peter W. Dykema and Karl W. Gehrken, The Teaching and Administration of High School Music, p. 143.

a means of helping students develop an appreciation of good literature. This recognizes that a band is organized essentially as a musical organization rather than for utility purposes.

#### CRITERION II

THE SCHOOL SHOULD OWN A NUCLEUS OF INSTRUMENTS, PARTICULARLY THE LARGER AND MORE EXPENSIVE INSTRUMENTS SUCH AS BASSES, DRUMS, BARITONE HORNS, BARITONE SAXOPHONES, FRENCH HORNS, BASS AND ALTO CLARINETS, OBOES, AND BASSOONS. OTHER INSTRUMENTS SHOULD BE INDIVIDUALLY OWNED.

School administrators are often presented requests by the band director for funds to purchase band instruments. In many cases the requests are promptly denied because the administrators are not aware of what the school's policy should be in the matter of owning instruments. This lack of knowledge, conversely, might conceivably lead to the school's buying instruments which should properly be purchased by individual students. In either case, a bad situation for the band is the result. The following material is helpful to any administrator faced with the problem of purchasing school instruments:

Certain musical instruments which are necessary for every band and/or orchestra should be provided by the school, inasmuch as they are useful only in band or orchestra (not especially suitable for solo playing) are expensive, and are often heavy and cumbersome to transport. Parents cannot often be induced to purchase such instruments for their children when the more desirable solo instruments are better known, less expensive, and easier to transport. Following is a list of these instruments and the probable number desired:

- (1) String basses. From four to ten, depending on the size of the school.
- (2) Tubas. From four to eight sousaphones for the band, and one recording bass for the orchestra.
- (3) Tympani. One set for each school.
- (4) Bassoons. Two or more.
- (5) Oboes. Two or more.
- (6) French horns. From four to eight.
- (7) Violoncellos. From four to twelve.
- (8) Violas. From four to twelve.
- (9) Harp. One for the large concert band or orchestra.
- (10) Celesta. One for the large concert band or orchestra.
- (11) English horn. One for the large concert band or orchestra.
- (12) Alto clarinets. From two to four.
- (13) Bass clarinets. From two to four.
- (14) Bass drums. One for each band and orchestra.



- (15) Baritone saxophones. One or two.
- {16} Bass saxophone. One.
- {17} Chimes. One set.
- {18} Vibraphone. One--three or four octaves.
- (19) Xylophone. One--three to four and one-half octaves.
- (20) Marimba. One--three to four and one-half octaves.
- {21} Euphoniums. From two to four.
- {22} Contrabassoon. One for the large concert band or orchestra.
- (23) Concert snare drums. From two to four.
- (24) Field snare drums. From two to six.
- {25} Fluegelhorns. Two.
- {26} Bass trombones. From one to two.
- (27) Percussion traps. One or two complete sets.<sup>6</sup>

"Only occasionally are parents sufficiently interested in their children's progress to purchase an instrument such as an oboe, bassoon, tuba, or baritone saxophone."<sup>7</sup>

New Instruments are not only expensive but many of them, especially the larger ones, are not sufficiently attractive to

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6. Clarence J. Best, Music Rooms and Equipment, pp. 70-71.

7. Normann, op. cit., p. 104.

warrant their being purchased by individual parents. The large brass horns and the string double basses are examples. The oboe, bassoon, and even the essential French Horn, are often considered too rare for individual parents to purchase. Consequently, until their value for talented pupils has been established; the school or public benefactors will probably have to defray the cost of them and a number of smaller instruments to be loaned to children who are able to provide their own.<sup>8</sup>

The majority of modern-day instrumental music departments of our high schools and colleges provide certain instruments for the student's use. In some instances the student is assessed a nominal monthly or semester rental fee; in other situations the school provides the instrument without cost to the bandsman. Among the instruments which the school should make available to its music students are: oboes, bassoons, alto clarinets, bass clarinets, contrabass clarinets, baritone saxophones, tubas, euphoniums, French Horns, and all percussion. In addition, many music departments have adequate instruments available for beginners at a nominal rental fee. This is an excellent means for discovering instrument talent.

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8. Peter W. Dykema and Hannah M. Cundiff, School Music Handbook, p. 282.

In some communities, the instruments are owned by the school's Music Department and the rental fees are allocated to the purchase of additional instruments as well as for the repair of presently owned equipment.<sup>9</sup>

### CRITERION III

PARTICIPATION IN DISTRICT AND STATE COMPETITION-FESTIVALS AND ALL-STATE BANDS RAISES THE STANDARDS OF THE BAND BY SETTING UP A DEFINITE OBJECTIVE TOWARD WHICH TO WORK, FOCUSING ATTENTION ON BETTER LITERATURE, AND OFFERING THE CRITICISM AND SUGGESTION OF COMPETENT JUDGES WHOSE HELP WOULD NOT OTHERWISE BE AVAILABLE.

In view of the fact that district and state festivals often take students out of school for one or two days it is important that parents, teachers, and administrators be made aware of the value derived from these events. It is also important that these festivals be conducted in such a way as to assure maximum benefit to the students. The material offered in support of Criterion III points up the values in competition-festivals and the conditions necessary for the successful conduct of such affairs.

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<sup>9</sup>. W. E. Revelli, "The Band's Equipment and its Care," The Etude, Part II (March, 1956), p. 19.

Honest and frequent criticism of our school band's musical performance, given in the right spirit and accepted eagerly by the director and his players, is a valuable aid in attaining a professional standard.<sup>10</sup>

Mr. Dale C. Harris, Instrumental Music Supervisor in Pontiac, Michigan, lists three goals that can be achieved through participation in competition-festivals:

- (1) Encouraging the very human and commendable desire to excel.
- (2) The maintaining and raising of standards of performance which are a result of improved teaching techniques and intelligently applied effort.
- (3) Acquainting the students with competition--an inexorable accompaniment to their emergence into adult life--whether their role immediately after graduation be that of college student or day laborer.<sup>11</sup>

Contests serve as motivating factors, especially for young musicians. Whether young or old, we are stimulated by goals in which we measure our abilities and skills

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10. Prescott and Chidester, op. cit., p. 247.

11. Dale C. Harris, "In Defense of Contests," The Instrumentalist (October, 1950), p. 12.

alongside of those of our peers. Students, even young ones, will work harder and practice much more faithfully when they look forward to the competition which ensues in a contest. They have just as much desire to win approval and applause from their fellows as members of athletic teams; therefore, they are willing to do a large amount of drudgery to satisfy this desire by improving their knowledge and developing their techniques and skills.

Certain other educational values come out of contest work. Some of these are the habits of self-control and self-reliance which are developed in making their trips to contests and in participating in the contests themselves. They also develop a keen sense of appreciation for the other fellow's performance, a tolerance and sympathy for his mistakes or his successes and also a sense of courtesy in contacts. The development of a spirit of loss of self in the general team or organization effort and welfare is just as important in music as in athletics.

Contests properly conducted, in my estimation, means that the distances traveled to these contests should not be too great. Neither the students in the music organizations nor their teachers in other subjects should be penalized by prolonged absence from their other work because of contest obligations.<sup>12</sup>

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<sup>12</sup>. "Principals Defend Contests," The Instrumentalist (October, 1950), p. 13.

It has been proved time and time again that music contests, if organized, entered into and conducted as part of a carefully planned educational program, can be stimulating sources of musical learning and an important educational experience.<sup>13</sup>

Harold B. Bachman lists three conditions as being important for the success of such contests. First, and most important, is the preparation made by students and directors for participation in these events. Perhaps the greatest value lies in the student's incentive for more serious and intensive study. Although it should not be relied on as the only source of motivation, it is a completely natural and normal source; and if intelligently used, it can be a powerful one. He suggests the following motto as part of the psychological preparation for contests: "Not to win a prize, But to Pace Each Other on the Road to Excellence."<sup>14</sup>

Competent adjudication is the second factor necessary to the success of contests. The judges

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13. Harold B. Bachman, "The Music Competition-Festival," The Leblanc Bandsman (February, 1956), p. 4.

14. Ibid., p. 4.

selected should be competent musicians--thorough, conscientious, and sympathetic. They should have wide background experience in listening to the type of performance they are to judge. The National Interscholastic Music Activities Commission of Music Educators National Conference has recently issued two manuals that should be studied by all adjudicators. These manuals are titled "Standards of Adjudication" and "Sight Reading Contests for Bands, Orchestras, and Choruses."

The third factor of importance to the success of a competition-festival is administration. Included under this heading is the selection of officers and the nature of the communications; and exchange of bulletins and other media among the officers, the contest manager, the officials of the host school or city, and the participating schools. It includes the selection of music and location for the competition-festival publication of music lists and rules and regulations, the organization and scheduling of the various events, the selection of suitable rooms and auditoriums, selection of judges, arrangements for housing where such is necessary, and--in short--the complete management of the affair from the time the

preliminary bulletin is issued until the last of the results have been posted and the last participant has safely returned to his home.<sup>15</sup>

From an educational point of view, the proper attitude toward competition is not to deplore it on general principles, nor to try to stamp it out by grudging rewards to those who are deserving, nor by placing a handicap on those best able to achieve. The practical attitude, rather, should be to turn competitive impulses into the most constructive channels; to avoid emphasis on ulterior or artificial rewards; to provide each individual as far as possible with opportunities that are commensurate with his abilities; to provide opportunities for children with differing types and degrees of ability to have a taste of achievement; to prevent inequalities in the rewards for useful service; and to avoid a policy of continually placing children in competitive situations in which they are bound to fail.<sup>16</sup>

It may also be noted, however, that children's competition can give zest to many activities, that many situations involve both wholesome cooperation and competition, and that under the spur of competition an individual's habits and skill may improve in satisfying and wholesome ways.<sup>17</sup>

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15. Ibid., pp. 4-6.

16. Arthur I. Gates, et al., Educational Psychology, p. 151.

17. Ibid., p. 151.



CRITERION IV

THE BAND SHOULD BE CONSIDERED AS A PART OF THE REGULAR SCHOOL PROGRAM AND, AS SUCH, SHOULD RECEIVE A MAJOR PORTION OF ITS SUPPORT FROM THE SCHOOL BUDGET.

In cases where the band contributes to athletic events and community affairs, it should also receive part of its support from these two sources. If supplementary income is received from such outside agencies as band parents or civic clubs, the money should be budgeted, disbursed, and accounted for by regularly authorized school personnel.

In a nation-wide survey made in 1946 by L. Bruce Jones,<sup>18</sup> it was agreed that the school board should finance from half to all of the band's expenses, equipment, and supplies. Among the sources of supplementary income were concerts, parents' clubs, public subscriptions, and a share in football receipts.

One solution is based on the argument that these activities are as much a part of the educative process as the teaching of mathematics or language, and have, therefore, the right to their share of

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18. Music Education Source Book, 1951, p. 69.

the public tax money for support. . . . But, if these activities are worthy of support, and each should be subsidized by the board of education, at least to such an extent as to insure their maintenance without forcing the faculty and students to expend too much time and effort upon the income-producing features of the activities.<sup>19</sup>

In an article in Educational Music Magazine, Harry F. McComb,<sup>20</sup> director of the high school band at Fort Lauderdale, Florida, deplors the great amount of time and energy expended by high school band directors and students in money-raising activities. He cites the need of a three-way financing plan for school bands:

- (1) Funds budgeted by the school board to pay for music, instruments, and maintenance of the band as a part of the school curriculum.
- (2) From the athletic department for the expense incurred in connection with the band's performance at athletic events, and
- (3) Funds from a community source (city government, chamber of commerce, civic clubs) for the band's participation in affairs of importance to the whole community.

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19. J. B. Edmonson, Joseph Roemer, and Francis L. Bacon, The Administration of the Modern Secondary School, p. 349.

20. Harry F. McComb, "Trends in Band Financing," Educational Music Magazine, XXXIII (November-December, 1945), p. 21.

Troy A. Snyder<sup>21</sup> states that school band music has recreational and vocational values for a large percentage of the band members during school years and after graduation. In addition to deriving personal enjoyment from the music, many graduates make a definite contribution to the community by providing music for school and community affairs. School band music may even provide many students with a start toward a professional career in music.

The problem of financing the purchase of needed instruments, music, uniforms, and other equipment is one that practically every director has to meet. To insure the proper functioning of the instrumental group certain minimum essentials in music and equipment are indispensable. Such instruments as oboes, bassoons, tubas, and the like are as necessary to an efficient instrumental organization as bunsen burners are to the chemistry department, or motors to the physics laboratory. If the school board appropriates money toward the purchase of equipment for manual training, home economics, athletics, commercial work, and other so-called special subjects,

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21. Troy A. Snyder, "Recreational and Vocational Values of the School Band," School Review, XLII (November, 1934), p. 694.

there is no defensible reason why it should not do so for music. . . .<sup>22</sup>

In a recent survey of the financing of high school bands in Southern and Central Ohio, certain facts were ascertained:

Boards of Education provided the largest expenditure for purchase of instruments, music, instrument repair, and insurance. Expenditures for transportation came primarily from athletic events. This seems logical since in most cases the major transportation expenditures for high school bands were the result of trips to perform for athletic events. . . .

Most of the directors felt that the athletic events should provide a definite source of income for the band as a participating group. Some felt that much of the cost of instrument repair and overhaul, transportation, insurance, music purchase, uniform expenditures, and miscellaneous equipment could be attributed to practice and performance for athletic events.<sup>23</sup>

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22. Normann, op. cit., pp. 103-104.

23. Richard T. Sunderland, "Band Income and Expenditures," The Instrumentalist (May, 1956), p. 21.

CRITERION V

THE YEARLY BUDGET FOR THE SCHOOL BAND SHOULD CONTAIN PROVISIONS FOR NEW INSTRUMENTS, MUSIC, UNIFORM REPLACEMENTS, INSTRUMENTAL REPAIR AND DEPRECIATION, CONTEST AND FOOTBALL TRIPS, AND A MISCELLANEOUS PROVISION FOR SUCH ITEMS AS MUSIC STANDS, FILES, SPECIAL EQUIPMENT FOR FOOTBALL SHOWS, AND MANUSCRIPT PAPER.

It is quite possible that some of our communities might be somewhat hesitant to undertake the development of a school band if the people involved realized that a yearly provision was necessary to keep a band operating smoothly. Once the amount necessary to start the band has been raised, supporting groups often feel that their responsibility is concluded. However, as the following information points out, there must be funds provided for each year of operation.

When preparing our budget on the purchase of the band's instrumental equipment, it is advisable that we include a minimum of ten percent of the total cost for repairs and depreciation per annum, based on a life expectancy of twenty years. This will assure us of sufficient funds to care properly for the instrument during the period of its usefulness, as well as prepare

for its replacement at the end of twenty years.<sup>24</sup>

Principal expenditures for the twenty-three bands were: uniforms, 31.7%; instrument purchase, 19.8%; transportation, 17.9%; repair and overhaul, 11.2%; insurance, 1.1%; fees (festivals and auditions), 0.7%.<sup>25</sup>

Insufficient equipment for music education is often a difficult problem to overcome because music groups in secondary schools need expensive equipment such as a piano, a phonograph and records, audio-visual aids, orchestral and band instruments. A well-selected and sufficient library of vocal and instrumental music should also be expected as a basic part of permanent equipment. Not only is the initial outlay important, but also the repair and replacement of old, wornout equipment places heavy demands on the budget. Over a period, this equipment will be no more expensive than the demands by the physical education, science, or many other departments. It does take long-range planning. A good music education department may be started with comparatively little, but it cannot continue to grow and to sustain interest without proportionate growth in the amount of material and equipment. The responsibility here

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24. Revelli, op. cit., p. 19.

25. Normann, op. cit., p. 103.

often lies with the music teacher because he does not make his needs known to his administrators. Often a five-to-ten-year buying program will solve this problem.<sup>26</sup>

The following is an example of a music department budget designed to meet the varying needs of its musical groups.

Evanston Township High School, Evanston, Illinois,  
School Music Budget  
Population, 73,641  
Proposed Budget 1952-1953  
Estimated Expenses

MUSIC

|                    |             |
|--------------------|-------------|
| Band . . . . .     | \$450.00    |
| Orchestra. . . . . | 450.00      |
| Choral . . . . .   | 450.00      |
| TOTAL. . . . .     | .\$1,350.00 |

INSTRUMENTS-STRINGS

|                      |          |
|----------------------|----------|
| New. . . . .         | \$250.00 |
| Repair . . . . .     | 400.00   |
| Accessories. . . . . | 100.00   |
| TOTAL. . . . .       | \$750.00 |

WINDS AND PERCUSSION

|                            |             |
|----------------------------|-------------|
| New (French Horn). . . . . | \$780.00    |
| Repair . . . . .           | 500.00      |
| TOTAL. . . . .             | .\$1,280.00 |

|                      |          |
|----------------------|----------|
| Piano. . . . .       | \$250.00 |
| Tuning, etc. . . . . | 250.00   |
| TOTAL. . . . .       | \$500.00 |

TOTAL (Instruments). . . . . \$2,280.00

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26. "The Function of Music in the Secondary-School Curriculum," National Association of Secondary-School Principals, Bulletin (November, 1952), p. 19.

UNIFORMS

|                              |          |
|------------------------------|----------|
| New (10) . . . . .           | \$550.00 |
| Cleaned. . . . .             | 100.00   |
| Choir Robes cleaned. . . . . | 100.00   |
| TOTAL. . . . .               | \$750.00 |

OTHER

|   |          |
|---|----------|
| Trips (Buses, contests, etc.) . . . . . | \$200.00 |
| 4-Four drawer files. . . . .            | 260.00   |
| Books, records, etc. . . . .            | 200.00   |
| Other supplies . . . . .                | 100.00   |
| TOTAL. . . . .                          | \$860.00 |

GRAND TOTAL ESTIMATED EXPENSES . . . . . \$5,240.00

ESTIMATED INCOME

|  |                          |
|--|--------------------------|
| Class Fees . . . . .                                   | \$600.00                 |
| Opera. . . . .   | 300.00                   |
| Festival . . . . .                                     | 500.00                   |
| Band Concert . . . . .                                 | 100.00                   |
| Savings. . . . .                                       | 1,000.00                 |
| Other Income (community concert ushers, etc.). . . . . | 200.00                   |
| TOTAL. . . . .   | \$2,700.00               |
| Total estimated expenses . . . . .                     | 5,240.00                 |
| Total estimated income . . . . .                       | 2,700.00                 |
| Estimated amount needed from school budget . . . . .   | \$2,540.00 <sup>27</sup> |

Another interesting example of a secondary-school music budget is given below.



Arlington, Virginia, Secondary-School Music Budget

1952-1953

Population 135,449

Senior High School Enrollment, 2,900

Junior High School Enrollment, 1,800

BUDGET

|  |                           |
|--|---------------------------|
| Music materials. . . . .                         | \$3,000.00                |
| Purchase of new instruments. . . . .             | 13,800.00                 |
| Band uniforms, choir robes . . . . .             | 2,000.00                  |
| Instrument repairs, not including piano. . . . . | 2,500.00                  |
| Records. . . . .                                 | 325.00                    |
| Pianos . . . . .                                 | 5,000.00                  |
| Piano tuning . . . . .                           | 112.00                    |
| Piano repair . . . . .                           | 200.00                    |
| Office equipment, files, desks . . . . .         | 500.00                    |
| TOTAL. . . . .                                   | \$27,437.00 <sup>28</sup> |

Budget making is a give-and-take affair--administrators have many problems in making two ends meet. The principal should encourage initiative in budget making and study by members of the music department which needs to operate on a business-like basis with long-range planning. Although budget allocations for music may be very small in the final outcome, systematic attention to them should be insisted upon so that music departments--teachers and pupils--do not have to depend exclusively, as is frequently the case, on windfalls from interested community groups. This is not said in opposition to such community support. It is said, however, in an effort to make a plea

for a balance of financial support, at least for an in-school subject where and when it is functioning as such.<sup>29</sup>

If the library is to be administered on a business basis, a definite sum of money for the band library should be set aside every year by the school board out of the regular school budget. No band director should be required to raise funds for his department and then be expected to teach effectively; one or the other of these activities will suffer. The school board does not ask other departments to raise their own funds; it appropriates money for sewing machines, lathes, cooking utensils, library books, typewriters, maps, and other essentials. Obviously, where little or no funds are set aside for the band library, the difficulty usually originates in the failure to recognize band as a school subject. . . .

We submit the following figures as recommended band music allotments:

- \$700 a year for a complete band
- \$500 a year for an average band
- \$400 a year for a small band.

Regardless of the size of the budget, the band director should ask for a definite sum in order that he may plan his purchases in a systematic, business-like manner with definite goals in mind.<sup>30</sup>

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29. Ibid., p. 45.

30. Prescott and Chidester, op. cit., pp. 213-214.

CRITERION VI

THE DIRECTOR OF THE MODERN HIGH SCHOOL BAND SHOULD BE A GRADUATE OF A TRAINING PROGRAM SUCH AS THAT OFFERED BY OUR ACCREDITED COLLEGES AND UNIVERSITIES IN INSTRUMENTAL MUSIC EDUCATION.

A background of professional experience in music should not be considered entirely adequate for a high school band director. As valuable as professional experience might be, it does not rule out the necessity for college training in music education. In addition to the regular academic work this should include a working knowledge of all the band instruments, training in theory and arranging, courses in preparing football shows, survey courses in music literature, training in making simple repairs to instruments, and education courses dealing with psychology and methods of teaching.

To a very large extent the success of band work in high school is dependent upon the qualifications of the person assigned to direct the program. The director must be a good musician, a skillful teacher, a capable administrator, and a willing counselor.

That the band director's job is a difficult one requiring a great deal of training is borne out by the following statements:

Instrumental music classes are taught by two general types of teachers: the specialist, who is an expert performer on one instrument, and the generalist, who knows about all instruments but does not perform on any.

Ideally, the one in charge of instrumental classes should be more than a combination of these two. He should be an acceptable performer on the instrument he is teaching, and the more he knows of all the other instruments the better teacher he will be. He should not be an unsuccessful private teacher who has turned to school teaching for a livelihood but rather one who has a general background in education. This general background will make him a real teacher and, coupled with his instrumental training and knowledge, will make him an ideal person to guide children in instrumental classwork.<sup>31</sup>

Mark H. Hindsley, Director of Bands at the University of Illinois, lists six necessary characteristics for a good teacher of instrumental music. He says that first, the director must have a thorough

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31. Music Education Source Book, op. cit., p. 77.

fundamental education in music. He must be a musician in the fullest possible sense of the word--one who knows music as well as makes music.

The second requisite of the good instrumental teacher, according to Mr. Hindsley, is a thorough knowledge of the instruments, both practical and theoretical.

A third requirement of the instrumental teacher is that he be a competent conductor with a well-developed rehearsal technique and the ability to revise arrangements so as to achieve the best possible results with a particular ensemble.

In the fourth place, the instrumental teacher must be a student of teaching methods and materials, with a knowledge of the principles and psychology of teaching. The music teacher's work should harmonize with the general education program rather than be considered a superimposure on the regular school curriculum.

A fifth requirement, as that author sees it, is that the instrumental teacher be a good administrator with the ability to organize students into proper classes and organizations, to select students for instruction and see that they have the right instrument for study,

and to handle properly the music, the instruments, the uniforms, the stands, and the other special equipment.

Finally, the music teacher must be able to maintain proper relations with parents of students and with the community in general.<sup>32</sup>

During the early development of our school bands anyone who had the ability and experience as a performer on any of the principal instruments of the band or orchestra was considered qualified to teach instrumental music. Today, however, he is expected to be able to teach all the instruments, to know the solo and ensemble literature, to be able to use the latest developments in class instruction, and to have a keen understanding of human nature.<sup>33</sup>

. . . So the man or woman who is to teach music to adolescents must, in the first place, be an excellent all-round musician who is trained in the best materials and methods of the particular phases of music teaching for which he is preparing himself,

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32. Mark H. Hindsley, "The Instrumental Music Teacher," Music Educators Journal, XXIV (December, 1937), p. 34.

33. Raymond F. Dvorak, "The Instrumental Music Teacher in the Modern School," MENC Yearbook, 1937, p. 295.

and in the second place, be a well-adjusted person who knows at least a few other subjects in addition to music; who understands the relationship between music and other subjects and who is enough of a scholar in some one additional subject so that he could teach a class or two in it should this be necessary--as it often is, especially in one's early teaching years.<sup>34</sup>

John W. Best,<sup>35</sup> Professor of Education and Director of Student Teaching at Butler University, Indianapolis, Indiana, lists the following qualities as being essential to success in music teaching:

- (1) Thorough Musicianship. The good music teacher is a good musician, well grounded in the fundamentals of music theory and the techniques of applied music. He is respected as a musician and has the creativity and imagination to point the way to high goals of achievement.
- (2) Effective Mastery of Teaching Techniques. This "know-how to teach" is firmly grounded in sound psychological principles of learning, as well as upon the clear understanding of the best techniques of vocal and instrumental performance.

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34. Dykema and Gehrckens, op. cit., p. 460.

35. John W. Best, "Will You Be a Successful Teacher?" Music Educators Journal (June-July, 1956), p. 52.

- (3) **Managerial Ability of a High Order.** The good music teacher is able to systematically organize and control a mass of details and operations, dealing with large and small groups of students, administering complex physical facilities, properties, equipment, music, instruments, and schedules.
- (4) **Drive and Enthusiasm.** The good music teacher is a tireless worker who is willing to spend long hours, starting earlier and staying later than other members of the faculty. Good music teachers always find so much to be done and so little time to do it. But hard work and ambition are not enough. The drudge may work hard without inspiring young people with the love of music, and may drive students to practice without helping them to find the joy and thrill of musical experience. The good music teacher's enthusiasm is contagious and helps to make hard work fun, and membership in a musical organization a much sought after privilege.
- (5) **A Sound Philosophy of Education.** The good teacher understands the broad purposes of the school and the proper place of music in the school program.
- (6) **A Warm, Friendly Personality.** The good teacher likes people. He works harmoniously with students, fellow teachers, administrators, and patrons of the school.

How does one learn to teach? Well, in the first place one learns by observing fine teachers at work. Sometimes one even learns by observing a poor teacher, for the intelligent observer will soon note that the poor



teacher does not get results, and he makes up his mind that he will not follow in such a teacher's footsteps. Observation of teaching is therefore one of the methods by which the prospective school music educator will learn.

A second method of learning is by studying the psychology of teaching and learning. . . . It is surely helpful for a teacher to have thought through the whole matter of education in a democracy, to have learned the fundamental principles of psychology on the basis of which the teacher by providing the appropriate stimulus is able to bring about a desired response in the learner. . . . Surely he must come to understand the importance of mental health as a fundamental objective in education, and happiness as the greatest desideratum in human life. Surely he must become familiar with those materials for diagnosing difficulties and evaluating learning which have come to us as a result of scientific research and experimentation. . . .

All this can be learned from books and from teachers of education--provided the authors and the teachers exemplify their own theories. Therefore reading books on various phases of education and taking courses labeled "Principles of Teaching," "Educational Psychology," "Philosophy of Education," and the like, will contribute their important quota to the making of a fine teacher.

Finally, one learns by doing; and in the end it is the practice in teaching by the novice under the guidance

of an expert critic teacher that counts for more than anything else. . . .<sup>36</sup>

Ineffective teaching, because of the teacher's inadequate preparation in music, lack of understanding of the preadolescent and the adolescent, weak appeal to the adolescent, and lack of knowledge of the basic principles of good teaching is one of the major problems of music education. . . . The teacher must thoroughly understand and believe in the psychological value of music education.<sup>37</sup>

A good high school band director is a person with a combination of talents and responsibilities. Such a person must have training in two arts--the art of teaching and the art of music. It is not enough that he know music--he must also be able to teach music. School administrators should look for the following qualities in their band directors:

- (1) A good teacher of music should have the same fine qualities of any good teacher. He should have imagination and a pleasing personality which appeals to adolescent pupils. He should

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36. Dykema and Gehrkens, op. cit., p. 466.

37. "Problems of Music Education in the Secondary Schools," Education Digest (January, 1953), pp. 35-36.

- be able to laugh while he demands the conduct necessary to achievement. He must understand, respect, and have real affection for the pupils of the junior and senior high schools. He must be able to command their respect as well as their affection.
- (2) A good teacher of music must be an expert in dealing with human relationships found among pupils, teachers, administrators, and parents. He should have broad sympathies, keen discriminations, and sound judgment.
  - (3) A good music teacher should have a musical personality, musical expertness, artistic sensibilities. He should be an expert in dealing with those phases of music instruction peculiar to junior and senior high schools. He should have intimate acquaintance with subject matter and teaching methods.
  - (4) A good music teacher should be able to counsel wisely and to guide learning. He should have a broad and human cultural background.
  - (5) A good music teacher should have sound teacher education preparation in his own field and those of general education and general culture.
  - (6) A good music teacher must be able to sell his subject to pupils, teachers, administrators, and parents, and yet be able to see the pupil as an individual and the school program as a whole.<sup>38</sup>

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38. National Association of Secondary-School Principals, op. cit., p. 9.

CRITERION VII

BAND DIRECTORS SHOULD BE PAID IN ACCORDANCE WITH THE REGULAR SALARY SCHEDULE PLUS AN ADDITIONAL SUPPLEMENT TO COMPENSATE FOR THE ADDED COST OF THE SPECIAL TRAINING AND FOR THE ADDITIONAL DUTIES REQUIRED FOR THEIR JOB.

There are two aspects of the band director's job which justify the supplement to the regular salary schedule. The first of these is the pressure involved in the frequent public appearances of their groups; the second is the long hours of work necessary in preparing football shows, making repairs to instruments, advising parents about the purchase of instruments, caring for uniforms, and cataloging and filing music.

At first glance, it would seem that band directors receive significantly higher salaries than other teachers. In many cases, however, the band director is expected to carry on a summer program within this annual salary. When this is true, the salaries are not strictly comparable and the difference in the nine-month income is probably not very great.<sup>39</sup>

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39. Cf. post, p.

The high school band director who has completed a four year college preparation in music education has incurred extra fees of approximately a thousand dollars for private instruction on the band instruments, class instrument instruction, instrument rental, practice room assessments, and instructional materials.<sup>40</sup>

The band/orchestra director and the teacher of instrumental music invariably pays more for his education than the regular classroom teacher. He puts in a longer work day and is under a considerable strain to produce superior results. . . . He is a very important person in producing better community-school relationships, in promoting the schools, in developing school spirit, etc. One should add that the foot pounds of energy expended and the wear and tear on the emotional system are also worthy of extra compensation. The only logical conclusion that can be made is that the instrumental director rightly deserves a higher salary<sup>41</sup> than the regular classroom teacher.

The band director deserves to be compensated for this extra educational expense by receiving a somewhat higher salary.

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40. University of Alabama Bulletin, Vol. XXXIX, No. 1 (March, 1955), p. 18.

41. Traugott Rohner, "Editorial," The Instrumentalist (November, 1955), p. 62.

"The salary schedule is sufficiently flexible to care for cases of unusual merit because of high qualifications, professional growth, or excellence of service rendered."<sup>42</sup>

#### CRITERION VIII

IN DETERMINING THE DIRECTOR'S WORK-LOAD, THE PRINCIPAL SHOULD CONSIDER THE MANY EXTRA DUTIES CONNECTED WITH THE JOB OF DIRECTING A HIGH SCHOOL BAND, AS WELL AS THE NUMBER OF PUPILS AND THE NUMBER OF PERIODS TAUGHT PER WEEK.

There are many things to be considered in making an equitable distribution of the school work. Some of these considerations are: (1) the size of classes, (2) number of daily preparations necessary, (3) the nature of the subject taught, (4) the personality of classes, (5) clerical and administrative duties, (6) home life, (7) intelligence, (8) training, (9) experience, and (10) extra-curricular duties.<sup>43</sup>

The following check-list is valuable for administrators in determining the director's work-load:

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42. "Evaluative Criteria," Cooperative Study of Secondary-School Standards, 1950 Edition, p. 259.

43. J. B. Edmonson, Joseph Roemer, and Francis Bacon, The Administration of the Modern Secondary School, p. 115.

- (1) Attention is given to equalizing the extra-class responsibilities of teachers (e.g., study halls, conferences, and sponsorship of pupil activities).
- (2) The average daily teaching load does not exceed the equivalent of five teaching periods.
- (3) The maximum teaching load, including such assignments as mentioned in (1) above, does not exceed seven class periods daily.
- (4) Provision is made to assure efficient teaching loads for teachers of special and remedial classes. . . .
- (6) Provision is made to assure efficient teaching loads for teachers having exceptionally large classes. . . .
- (8) Allowance is made in the schedules of individual teachers for preparation of laboratory and demonstration experiments.<sup>44</sup>

#### CRITERION IX

THE STUDY OF BAND WORK IN THE HIGH SCHOOL SHOULD BE PLACED ON A PAR WITH OTHER SCHOOL SUBJECTS IN TERMS OF CREDIT ALLOWED.

The rapidly rising standards of music instruction, which have demonstrated that this subject may make as great demands upon the

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<sup>44</sup>. Cooperative Study of Secondary-School Standards, op. cit., p. 260.

powers of the student as any other study in the curriculum and the extension of the objects of high school training to include the development and guidance of the social, moral, esthetic, and leisure-time needs of the child--to all of which music, properly conducted, can make notable contributions--has led to a much wider recognition of the wisdom of placing music on an equality with other high school offerings.<sup>45</sup>

Frequently superintendents and even music teachers make the mistake of considering instrumental music as an activity rather than as a class with definite work to be accomplished. Such a conception defeats our efforts before we begin to arrange for instrumental music in school time. To consider instrumental music an activity relegates subjects, such as typewriting, manual training, art, and home economics to the same category, and I doubt that teachers of these subjects would consider them activities. To consider music a subject rather than an activity lays the foundation from which we can work in order to have music receive its rightful place in the school curriculum--a subject among other subjects.<sup>46</sup>

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45. Music Education Source Book, op. cit., p. 20.

46. Fredrick Fay Swift, "Instrumental Music in School Time," MENC Yearbook, 1937, p. 313.



Senior high school music groups as large as the band and orchestra can seldom meet regularly and devote the necessary time to ensemble playing and individual practice unless they are scheduled within the school day and unless such academic credit is given that the students feel they are not neglecting their required subjects when they are devoting themselves to music. . . . Credit in the high school is most equitably calculated on the widely used North Central Association plan which stipulates that one unit shall be allotted for the successful completion of a subject pursued in class meetings of at least two hundred minutes a week for at least thirty-six weeks, with an equal amount of time devoted to home or individual study.<sup>47</sup>

Studies conducted by Peter W. Dykema<sup>48</sup> indicate that practically all the larger and medium-sized schools place music on a par with other high school studies and that this practice is rapidly permeating smaller schools which have properly prepared music teachers. The studies show that these music credits are used (a) as recognition of desirable activities

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47. Dykema and Gehrckens, op. cit., pp. 132-33.

48. Peter W. Dykema, "Music Credit in the Secondary Schools," Music Education Source Book, pp. 20-21.

but not as counting toward high school graduation; (b) as elective credits toward high school graduation, ranging from one-sixteenth to one-half of the total credits required for graduation; and (c) as acceptable units for entrance to college, ranging from one to seven credits of the fifteen or sixteen required.

Education in music should rightfully be thought of as a regular part of the education of all boys and girls in junior and senior high schools. It is true that they arrive at the secondary-school level with varying backgrounds in music--some have had considerable music in their elementary-school lives--some have had practically none. The junior and senior high schools should provide general music courses and opportunities for participation in performing groups (band, orchestra, choir, ensembles) as laboratory subjects, with credit allowable for both, the amount of credit to depend on content of courses, and individual school situation. Such opportunities should be given boys and girls in junior and senior high schools because:

It seems clear that music is definitely an important and contributing factor in the education of our boys and girls, and in order to function properly as a part of their education, courses in education must be placed on equal footing with courses in other

subjects, from the standpoint of content, credit, time and attitude. . . .<sup>49</sup>

A music class which meets daily and which demands the same outside preparation as an academic class should carry full credit. A class which meets daily but which requires no regular outside preparation should receive only half credit. Classes which meet on a part-time basis should be credited accordingly. Serious private study with adequate approved instruction and daily practice should receive school credit.<sup>50</sup>

In many instances schools refuse to allow credit for music because it is not considered appropriate for college entrance. The following investigations have shown this to be wrong.

Required subjects for college entrance are predicated on the assumption that certain courses prepare the student better for college work than do other courses. However, various studies have shown that when students taking quite different combinations of subjects are

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49. Vanett Lawler, "Extracurricular Music Activities," National Association of Secondary-School Principals, Bulletin (February, 1952), p. 176.

50. "Problems of Music Education in the Secondary Schools," Education Digest (January, 1953), p. 356.

paired for intelligence there is little, if any, difference in later college performance.<sup>51</sup>

As long as high schools continue to grant diplomas on the traditional credit basis, there can be no just reason why music subjects recited within school hours should not be given the same considerations as other subjects. . . . Music that is taught in school hours on regular schedule should be accredited not only in the same manner but also in the same ratio as other subjects.<sup>52</sup>

#### CRITERION X

IN ADDITION TO THE TRAINING GIVEN IN CONNECTION WITH THE BAND PERIOD, THERE SHOULD ALSO BE OTHER CLASS PERIODS DEVOTED TO SMALL ENSEMBLES, TECHNICAL PROBLEMS PECULIAR TO THE INDIVIDUAL INSTRUMENT, AND ASSISTANCE WITH SOLO LITERATURE.

Full band and orchestra are rightly considered the core of the instrumental program. However, these two activities are only a part of the well-rounded instrumental program and cannot possibly provide for all the

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51. Sidney L. Pressey and Francis P. Robinson, Psychology and the New Education, pp. 593-594.

52. Arthur E. Ward, Music Education For High Schools, p. 270.

needs of the instrumental students. There must be an opportunity for the director to work with small groups and with individuals on problems that cannot adequately be handled in the large group rehearsal period.

In the general program of instrumental activities the emphasis should be placed on the orchestra or band period as the major unit because it so effectively motivates all the playing, but the class period is of vital importance, especially when it comes as an outgrowth of the major activity.

All players should be instructed together for the orchestra or band rehearsal, but it is advisable to make the class period include only players on the same instrument or on closely related instruments. When this is impossible, combinations of certain instruments may be made, but this arrangement must be considered as only a temporary makeshift.

Class work will include two types of instruction: (1) help with orchestra or band material, and (2) the development of special techniques peculiar to the individual instrument involved.<sup>53</sup>

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53. David Mattern and Norval L. Church, "Instrumental Activities," National Society for the Study of Education, 35th Yearbook, Part 2, 1936, p. 84.

According to George C. Wilson<sup>54</sup> small ensembles are valuable from the viewpoint of the social, educational, and musical development of the students.

The social values to be derived from small ensembles are most significant. Through this activity it is possible to carry music from the school into the home lives of the students, thus giving their school music real, vital, and personal values. Upon many occasions these small groups can function in the life of the community in a way that a larger group would find impossible.

Ensembles provide a fine opportunity for the students to improve their intonation, phrasing, tone quality, and music reading ability. These are qualities which will make the student a better member of the larger organizations--the band and orchestra.

Educationally the small ensemble is a force of real power. It is an excellent means of grouping which allows students of similar abilities to play and advance together. Consequently, the music becomes more

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54. George C. Wilson, "The Function and Value of Small Instrumental Ensembles in the High School and Community," Music Educators National Conference Yearbook, 1937, pp. 304-306.

meaningful to all players, from the novice to the more advanced player. This is more appealing to the students than the uninteresting, dull, and educationally unsound labor of technical study.

In addition to the meetings of the full band, preferably every day, and of section rehearsal once a week, there should be, if possible, some individual instruction even if it be but 15 minutes a month. In that brief period matters which need special adjustment usually appear much more quickly than in any group meeting.<sup>55</sup>

The well-rounded instrumental music department will provide opportunities for the student's development along all lines. As a creative musician the student should have the chance to play as a member of bands, orchestras, and small ensembles, and as a soloist. As a consumer of music he is entitled to the chance to become acquainted with a wide range of music literature, with guidance in listening to it from the appreciative, cultural standpoint. As a future citizen,

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55. A. L. Williams, "Trends in Instrumental Class Instruction," MENC Yearbook, 1935, p. 256.

he should come in contact with all in music that is virtuous in the building of citizenship, with opportunity to develop his individuality, personality, and leadership to the best and highest degree. Contact with any of the good and beautiful in life make for good citizenship in so far as such citizenship stems from the happy, well adjusted individual.

#### CRITERION XI

PREDICTION OF SUCCESS IN THE STUDY OF AN INSTRUMENT IS BEST MADE BY A COMBINATION OF STANDARDIZED MUSIC TESTS AND INTELLIGENCE TESTS.

"Rating on intelligence as a supplement to measurement of musical talent is one of the best indices for the prediction of success in musical education or a musical career."<sup>56</sup>

Many teachers and parents are well aware that interest in an activity is not a guarantee of success in that activity, even when coupled with hard work. Consequently, it is important that the people doing

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56. Carl E. Seashore, "Musical Intelligence," Music Educators Journal, Vol. XXIV, No. 5 (March, 1938), p. 33.



instrumental music teaching in our schools have some means of predicting whether or not a student is likely to be successful in studying a musical instrument. Otherwise, the school is failing to provide proper guidance for students and parents.

There are available certain tests which yield a prediction or prognosis of success in music and are valuable in educational guidance. Tests in this field have yielded many interesting results. Whistler and Thorpe<sup>57</sup> have established their findings after extensive work with tests of this kind:

- (1) There is little positive correlation between I.Q. and musical talent.
- (2) Sex differences are not important. Boys and girls are equally talented.
- (3) Racial differences are not important. Races are equally talented.
- (4) A sense of rhythm correlates highly with success in instrumental music.
- (5) Maturity of the individual is a factor in musical aptitude. There was an increase in the average score in each succeeding grade in schools in which the Whistler-Thorpe Test was standardized.

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57. Harvey S. Whistler and Louis P. Thorpe, "Testing for Musical Talent," Educational Music Magazine, Vol. XXXI (March, 1952), pp. 16-17.

The best known of these tests is the Seashore Measures of Musical Talent.<sup>58</sup> The original test consists of six subtests which are given by means of the phonograph.

- (1) Sense of Pitch: This test consists of pitch comparisons of varying difficulty, the subject being required to decide whether a second tone is higher or lower than the first.
- (2) Intensity Discrimination: This consists of 100 comparisons of two tones differing more or less in intensity, the subject being required to decide whether the second is louder or softer than the first.
- (3) Sense of Time: This consists of 100 comparisons of the length of time intervals marked off by clicks.
- (4) Sense of Consonance: This consists of 50 comparisons between pairs of two tone clangs, the subject being required to judge whether the second clang is better than the first on the basis of smoothness, purity, and blending.
- (5) Tonal Memory: This consists of 50 comparisons between two sets of unrelated tones, one tone in the set being changed on repetition, the subject being required to identify the changed tone.
- (6) Sense of Rhythm: This consists of 50 comparisons between pairs of rhythm patterns, the subject being

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58. Gates and others, op. cit., p. 262.

required to judge whether the second pattern is the same as, or different from the first.<sup>59</sup>

In the revision of the Seashore tests five of the six original tests are kept in the battery, and a timbre test is substituted for the consonance test. The revised edition consists of two series: Series A, which is intended for general or "dragnet" purposes; and Series B, which has more difficult increments for testing musical groups or individuals.

Paul Farnsworth, Professor of Psychology at Stanford University, had this to say of the revised Seashore tests:

The newer battery has a number of advantages over the older measures--better recording, two forms which differ in difficulty, a better selection of areas in which to test and more musical-sounding stimuli. The battery is so much better in almost every way than its chief rivals, the Tilson-Gretch and the Kwalwasser-Dykema, that music testers should use it exclusively in their attempts to screen out those unfortunates who will not achieve success in music without enormous effort.<sup>60</sup>

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59. James L. Mursell and Mabelle Glenn, The Psychology of School Music Teaching, p. 156.

60. Paul R. Farnsworth, The Third Mental Measurements Yearbook, p. 262.

They do not measure training or achievement in music. Excellence in these is a condition for artistic appreciation and skills in performance; but it does not in itself guarantee such achievements. They do not measure intelligence, feeling, or the will to work. They do not furnish a single all-inclusive index to musical ability. They should not be averaged; each score is but an item in the musical profile. They are not fool-proof. As measuring instruments they are fully adequate, but the use of them requires tact, skill, ability to motivate, favorable atmosphere, and wisdom in interpretation.<sup>61</sup>

Among the factors that have been studied for their predictive value in guiding music students are mental ability; pitch discrimination, from Seashore Measures of Musical Talent; tonal memory, from the same; evenness of teeth; length or slenderness of fingers; thickness of lip in relation to diameter of mouthpiece for brass horn players.

As a result of a study of these factors the following conclusions were reached.

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61. Carl E. Seashore, Don Lewis, and Joseph G. Saetveit, Manual of Instructions and Interpretations for the Seashore Measures of Musical Talents (1939 Revision), Educational Department RCA Manufacturing Co., Inc., Camden, New Jersey, p. 4.

- (1) Neither pitch nor tonal memory as gauged by Seashore tests affords an index of aptitude for brass, woodwind, or stringed instruments which is adequate for individual guidance. The prognosis obtainable from Terman group I. Q.'s is poorer yet. . . .
- (2) Teeth evenness and length or slenderness of fingers show no significant or appreciable relationship with achievement on any type of instrument studied, though considered important by many instructors and writers of music manuals. . . .
- (3) There seems to be some agreement between thickness of lips and diameter of mouthpiece of the brass horn on which an individual is most likely to succeed, but the correlation is extremely low ( $r=.28$ ). . . .
- (4) A combination of scores on pitch discrimination, tonal memory, and the Terman group intelligence test is found to predict performance on brass horns sufficiently well ( $r=.58$ ) to be of some assistance in guidance. . . .
- (5) No combination of the mental and physical measurements here obtained serves to forecast success on clarinet or violin with a correlation higher than .42. This is too low for practical use in individual prediction. . . .
- (6) Correlations between success on instruments of the different types studied range from .31 to .57. Aptitude even for instrumental music, therefore, sufficiently specialized that measures of musical talent should be validated

as far as possible in terms of specific forms of expression rather than a hypothetical "general musicality."<sup>62</sup>

This study sets out to ascertain if there was a relationship between intelligence and music reading ability. It matched groups of good and poor music readers, and set up controls in a number of vital factors and in visual and auditory disabilities. It found a substantial difference in group means on I. Q. scores which favored the group of good music readers. This difference in means was found to be statistically reliable.

Music reading is conceived in this study to be the act of scanning music symbols, and interpreting them in terms of musical factors such as pitch, time, and rhythm. The act of scanning and interpreting includes visual and auditory sensations, perceptions, and imagery. The hypothesis was that music reading includes acts of a mental nature which are used in interpreting the symbols correctly; i.e., reading and intelligence. The results obtained suggest strongly that there is a definite relationship between intelligence and the ability to read music. Poor music readers seem to test lower on the scale of intelligence than do good music readers.<sup>63</sup>

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62. Charles J. Lamb and Noel Keys, "Can Aptitude for Specific Musical Instruments be Predicted?" Journal of Educational Psychology (November, 1935), pp. 587-596.

63. Harry A. King, "A Study of the Relationship of Music Reading and I. Q. Scores," Journal of Research in Music Education, Vol. II, 1954, pp. 35-37.

Wheeler and Wheeler,<sup>64</sup> in an investigation of the relationship between music reading ability and language reading ability, found the relationship positive but too low to be significant. They concluded that language reading achievement is more closely related to intelligence ( $r=.51$ ) than music reading achievement ( $r=.20$ ).

Charles Lehman<sup>65</sup> investigated the relationship of musical achievement to intelligence and to musical talent in first year college students in elementary education. He found a closer relationship between talent and achievement ( $r=.41$ ) than between intelligence and achievement ( $r=.23$ ).

In Rochester, New York a full time guidance program, directed by Ruth C. Larson, serves the instrumental and vocal program by aiding in:

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64. Lester R. Wheeler and Viola D. Wheeler, "The Relationship Between Music Reading and Language Reading Abilities," Journal of Educational Research, Vol. XXXV (February, 1952), pp. 439-450.

65. Charles F. Lehman, "An Investigation of Musical Achievement and Relationship to Intelligence and Musical Talent," Journal of Educational Research, Vol. XXXV (April, 1952), pp. 623-629.

- (1) The placement of over two thousand instruments owned by the board of education, and by aiding and approving instrumental study for those who buy their own instruments.
- (2) The selection of members for various instrumental and choral organizations both in the elementary and high schools.
- (3) Determining those pupils to be given a scholarship on an instrument or by pointing out those worthy of free instruction.
- (4) The choosing of pupils for the more select organizations such as Inter-High School Orchestra, Inter-High School Choir, or other honor groups, as they are called.
- (5) A follow-up program which is devoted to the more talented pupils.<sup>66</sup>

Some band directors use only one guidance feature in selecting students for instruction, namely an examination of the marks made on school subjects in the elementary grades. Obviously, this information is helpful, but good grades should not be considered the only requirement for starting instrumental study. "To regard the I. Q. as the sole criterion for the classification of pupils or for the provision of educational opportunities is likewise an unsound educational practice."<sup>67</sup>

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66. Ruth C. Larson, "Finding and Guiding Musical Talent," Music Educators Journal (September-October, 1955), p. 23.

67. Gates and others, op. cit., p. 237.



The intelligence test predicts school progress in general fairly well, but achievement in particular subjects like reading less accurately than is desirable. It gives a good indication of general capacity but not specific information about particular strengths and weaknesses of great importance in teaching a particular subject. The more analytic tests, like the reading readiness tests, tests for musical talent, or tests of prognosis of Algebra, give the teacher a better idea of what can and should be done and what cannot be done by teaching.<sup>68</sup>

The prognosis test will be more valuable than the intelligence test for predicting success in particular subjects, and the two combined will be even more effective than either alone. The use of an achievement test with them increase the reliability of the prediction still further.<sup>69</sup>

#### CRITERION XII

A STUDENT'S ASSIGNMENT TO A PARTICULAR INSTRUMENT FOR STUDY SHOULD BE DETERMINED BY ADAPTATION TESTS GIVEN IN A PRE-BAND CLINIC.

The band director's responsibility for guidance is not ended with the process of selecting students for

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68. Ibid., p. 268.

69. Ibid., p. 277.

study. There remains the matter of helping the individual student find the instrument for which he is best suited. This process is tedious and time consuming, but in the long run it will pay dividends to the individual student and to the band. Furthermore, it enables the parents of the students to purchase an instrument with a great deal more confidence than they could possibly do otherwise.

The following statements lend support to the idea of a pre-band clinic.

Too many mediocre brass players might have been excellent woodwind players, and vice versa, if the instructors would have been given the opportunity or had taken the time to select the instrument best adapted for the respective student.<sup>70</sup>

Adaptation tests are best given by what might be termed a laboratory method. Upon the days when adaptation tests are given to new students, the best instruments of each kind, all in perfect adjustment, will be assembled so that each pupil in the presence of his parents can be given individual experimentation with each instrument. . . . In making these adaptations the teacher should consider

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70. William D. Revelli, "My Ten Commandments for Learning to Play: 1. Posture," School Musician, Vol. VII (March, 1936), p. 16.

primarily the welfare of the pupil; he should not consider the immediate needs of his organization.<sup>71</sup>

Properly directed, the pre-class clinic is capable of sustaining student interest, and the time spent on it will be even more time saved on the instruments which follow. It must be considered worthwhile for at least three reasons. First, it determines almost conclusively whether or not a student is fitted musically, physically, and mentally to study successfully the instrument of his choice, or helps him to discover the instrument he can play well, avoiding misfits. Second, it eliminates the student who has little or no chance of "getting anywhere" on an instrument, saving his time, the teacher's time, and an investment by his parents or the school in an instrument for him. Third, it lays an even foundation for the progress of the succeeding instrumental music classes, in which all students enrolled will have as nearly an equal chance for success as can be provided.<sup>72</sup>

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71. Prescott and Chidester, op. cit., p. 33.

72. Mark H. Hindsley, School Band and Orchestra Administration, p. 21.

Recommending Instruments--  
Following the demonstration, appointments should be made with small groups from each grade to aid them in choosing instruments and, incidentally, to guarantee the proposed organization some sort of balance. Advice is ordinarily given on the basis of two types of tests. One type is designed to test the child's musical ability and the other his physical qualifications for an instrument. In a well-organized system of supervision, records are generally kept of the student's musicality, as based on a series of prognostic tests. When these are not available, many supervisors employ with a fair degree of reliability a simple test consisting of a familiar tune sung unaccompanied, pitch imitation, and rhythm imitation. It should be borne in mind, however, that tests should be interpreted liberally. They do not have sufficient reliability to warrant their being made the basis for rigid judgments regarding the student's musical capacity.<sup>73</sup>

After the students have been given the preliminary aptitude tests and some sort of partial classification has been made, the next appropriate step would be to ascertain each student's adaptability to specific instruments. Such adaptation classes will require considerable time, and decisions by the instruction staff or instructor

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73. Normann, op. cit., p. 49.

should be made only after a very thorough analysis of the student's qualifications. It is well to have the student himself understand the objectives of such trials, and to let the parents know the purposes of such a plan of procedure. All should understand, too, that any first decision is not irrevocable, and, that the determination of the advisability of any one student's playing any one instrument is subject to subsequent change. Frequently, students who have responded poorly to initial tests will show surprising changes after a time.<sup>74</sup>

### CRITERION XIII

THE PHYSICAL, SOCIAL, AND MUSICAL DEVELOPMENT OF THE INDIVIDUAL STUDENT SHOULD BE THE DETERMINING FACTORS AS TO THE TIME THAT PARTICIPATION IN THE HIGH SCHOOL BAND SHOULD BEGIN.

It is not unusual to see "high school" bands made up of students from grades four through twelve. Some of the younger students are placed in the performing group before they have studied long enough to develop certain fundamental skills. Furthermore, the long

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<sup>74</sup>. William D. Revelli, "Instrumental Adaptation and Aptitude Tests," The Etude (September, 1941), p. 602.

hours devoted to rehearsals, trips, football games, and concerts place considerable strain on these younger students. Such practices are usually found in small schools and occur as a result of the pressure to have a band large enough to make a "good showing."

A number of considerations seem to dictate this thirteenth criterion. First of all, the program must be adjusted to great individual differences in physical growth and development.

Clearly, then, educational programs must be congruent with growth. Lack of such congruence in school is the cause of major problems of educational un-effectiveness and discipline. Surely it is no dream to suppose that if the processes of growth and education can be brought harmoniously to work together, healthy growth will be furthered, and nature may thus support and further the efforts of education.<sup>75</sup>

Second, a more effective teaching job can be done if in the beginning students are placed in groups of like instruments. Otherwise, as Gates points out, "a great deal of time and effort on the part of the teacher will be lost, and the learner may waste a great

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75. Pressey and Robinson, op. cit., p. 34.

deal of time and energy in uneconomical methods of learning."<sup>76</sup>

Finally, there are certain fundamentals which would not be taught if the students were placed in the largest performing group too soon. Among these are good enunciation, tone production, and technical material such as scales and arpeggios. Postponing these until later is a risky business. "Tolerance of imperfect learning in the early treatment of a topic, leaving it to be improved by the gradual elimination of errors in later treatments, is probably unsound and certainly risky."<sup>77</sup>

Careful attention should be given to see that the students learn to read music. It should be a meaningful experience and should be taught in connection with songs and tunes that the students enjoy playing. The abstract teaching of rhythms should not be attempted. Instead "one should learn a thing in a realistic setting and in terms of an actual performance."<sup>78</sup> The

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76. Gates and others, op. cit., p. 284.

77. Ibid., p. 389.

78. Ibid., p. 375.

basic skills in reading are just as important in reading music as in reading the printed page. "A child who fails to acquire certain basic skills in reading when it is first taught finds his problems progressively acute as he meets learning situations which make greater and greater demand on reading ability."<sup>79</sup>

#### CRITERION XIV

STUDENTS SHOULD NOT BE REQUIRED TO MAINTAIN A PRESCRIBED SCHOLASTIC AVERAGE IN ORDER TO CONTINUE IN THE BAND.

As stated earlier,<sup>80</sup> investigations have shown that students may have musical talent without having a great deal of the ability required to handle adequately the traditional academic subjects. Therefore, to remove a student from band for failure to maintain a prescribed scholastic average would be just as inconsistent as to remove a student from the English class because of poor work in band. It is entirely possible that to remove a student from music classes

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79. Ibid., p. 382.

80. Whistler and Thorpe, op. cit., pp. 16-17.



might mean removing the student from the only area in which he or she could be successful.

In the many statistical studies that the writer has conducted, he has never found a correlation  $\surd$  between music capacity and general intelligence<sup>7</sup> of an amount that would be gratifying to musicians. With the Thurstone Psychological Examination for High-School and College Freshmen and the Kwalwasser-Dykema Music Tests, a correlation of +.03 was found. Those taking these tests were future teachers of music enrolled in a fine-arts college. We find higher correlation coefficients when we compare scores of music talent and music achievement, but the correlation coefficients are discouragingly low between music capacity tests and general intelligence.<sup>81</sup>

Investigations of the effect of participation in allied activities upon scholarship have shown no conclusive evidence that scholarship is adversely influenced by such participation. Rather, some evidence seems to show that taking part in such activities actually may be a factor in stimulating certain pupils to do better work in their academic studies.<sup>82</sup>

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81. Jacob Kwalwasser, "The Composition of Musical Ability," National Society for the Study of Education, 35th Yearbook, Part 2, 1936, p. 39.

82. Louis R. Kilzer, Harold H. Stephenson, and Orville Nordberg, Allied Activities in the Secondary School, p. 27.

CRITERION XV

THE OUT-OF-SCHOOL ACTIVITIES OF A HIGH SCHOOL BAND SHOULD BE CONFINED TO THOSE FUNCTIONS THAT RENDER COMMUNITY SERVICE AND OFFER PROVEN EDUCATIONAL BENEFITS.

Each year the school officials receive a great many requests for the services of the band. Acceptance or rejection of these requests should be made in the light of the total school program and the welfare of the band students.

The following is a guide to be used by school officials and band directors in making decisions regarding band activities:

- It is recommended that public school organizations contribute music only as hereinafter provided:
- (1) For school functions, initiated by the school program, whether in school buildings or other buildings.
  - (2) For community functions organized in the interests of the school strictly for educational purposes.
  - (3) For school exhibit purposes as part of the school district's courtesies to educational organizations or educational conventions being entertained in the district.
  - (4) For civic occasions of local, state, or national patriotic interest, of sufficient breath to enlist the sympathies and cooperation of all persons. . . .

- (5) For worthy local charity-- when and where local professional musicians would likewise render their services gratuitously.
- (6) For any educational and civic service that might beforehand be mutually agreed upon by the Superintendent of Schools and the official representative of the local professional musicians.<sup>83</sup>

The members of the school board, the superintendent and principal, and the band director should check very carefully all the claims for a band's services. The band has a special duty to the community, and this fact creates many problems that do not arise in connection with other school activities.<sup>84</sup>

This writer wishes it to be clearly understood that he is heartily in accord with those who believe that no band should be required to make more public appearances than it can be properly prepared for without the serious interruption of an orderly and progressively arranged course of study. There is little educational

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83. "A Code of Ethics for School Musicians," Music Educators Journal (February, 1936), p. 34.

84. Prescott and Chidester, op. cit., p. 18.

value in performing poorly, either in a parade or in a concert, because of lack of time for careful preparation. But with adequate administrative cooperation and skillful planning and teaching, the preparation for all public appearances, outdoor as well as indoor, can be so carefully integrated with the regular classroom or rehearsal routine as to become an important and stimulating source of learning rather than an unwarranted interruption. Performances by hundreds of school bands which play equally well in concert, contest, parade, or on the gridiron, testify that bands can fulfill all these normal functions and at the same time realize the basic objectives of music education to the fullest extent.<sup>85</sup>

In accepting invitations to appear in public, it should be well considered whether or not the participants will receive some benefit and whether the group served will receive a favorable impression of the schools. Discrimination in accepting and tact in refusing invitations must be exercised by the teacher. . . .

Public performance may be either a waste of time or a definite educational advantage. That the pupils may grow through public performance, the teacher should be discriminating in the music used, in the methods

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<sup>85</sup>. Harold B. Bachman, "Education and Entertainment," The Instrumentalist (September, 1955), p. 13.

employed in teaching this music, and in the organization of the event so that initiative and poise are outgrowths of the activity.<sup>86</sup>

#### CRITERION XVI

THE SYSTEM OF AWARDS WHEN USED BY A HIGH SCHOOL BAND SHOULD PROVIDE RECOGNITION FOR MUSICAL ACHIEVEMENT AND OUTSTANDING SERVICE TO THE BAND, AND IT SHOULD SERVE AS THE MOTIVATION FOR CONTINUED PROGRESS BY THE BAND MEMBERS.

To be a truly educational tool an award system must comprise at least four essentials: First of all, the award system must not make demands upon the director's time which could otherwise be devoted to educational activities. Any system that involves the keeping of charts, adding and recording points earned, and so forth soon becomes a liability rather than an asset to the director.

Secondly, the system must be flexible so that it is as easy (or difficult) for a student to earn a given award each year, regardless of the number of turnouts or other opportunities that are presented for earning the award.

Thirdly, the award system must provide a continuing motivating force for the student. One

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86. Music Education Source Book, 1951, p. 162.

that will encourage him to continue to strive for additional awards of increasing value.

Fourthly, the award system must provide an equal opportunity for all students to participate in some area of the award system regardless of: (a) their ability to afford private lessons; (b) innate musical ability; (c) opportunity for practice at home. . . .

There are roughly four areas in which awards are made.

- (1) Service awards: These include the chevrons or stripes which the several officers of the band are authorized to wear in return for the special services they contribute to the organization. . . .
- (2) Earned awards: These awards, usually in the form of letters or keys, are given to those students who meet a prescribed standard of special conditions or service in their organization.
- (3) Contest awards: Usually these are medals awarded to members of bands, orchestras, and choruses, soloists and members of ensembles who have participated and received certain ratings in District and State Contest-Festival events.
- (4) Special awards: Many groups award medals each year to students who have made outstanding contributions to their groups. These contributions can be of a musical or service nature. These students are either selected by the director or by a vote of the students or by a combination of both methods.<sup>87</sup>

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<sup>87</sup>. Al G. Wright, "Music Awards," The School Musician (April, 1954), p. 8.

The desire for visible recognition of merit is almost universal, and at no period in life is it more strong than during adolescence. Since a student is extremely sensitive to the approval of members of his group, an award sets the stamp of official sanction upon his skill and ability. He gains the approbation of the group in having attained distinction in some worthy line of endeavor. When properly managed, a system of awards has considerable merit in developing a cooperative attitude and in stimulating higher standards of workmanship among the student group.<sup>88</sup>

Referring to the band in particular, if an award system leads to continuity in membership, to loyalty and pride, to good attendance and attitude, it is undoubtedly fostering the conditions necessary for the production of better music. As the consensus of experienced opinion seems to be that these things are accomplished, there is great doubt that an award system can be classed as extraneous or not essential for a band wishing to reach its highest musical level.

Besides producing music, a band makes important contributions in the development of young people. These values must be given at least equal credit for the tremendous advance of instrumental music in our schools in the past twenty years. If then, an award system can contribute to

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88. Normann, op. cit., p. 121.

loyalty, stick-to-itiveness, morale, good attitudes and general good citizenship, it carries a double value.

Basis of awards--The basis is on length of service by semesters or years, qualified by other factors. These are attendance, attitude, interest, general contribution and musical ability.

Ease of obtaining award--The opinion of this subject is that there must be enough difficulty in obtaining the award so that the member and others will respect it. Lesser awards are sometimes given, but the final award in nearly all cases must be the result of unusual service to the organization.

Cost and by whom purchased--It hardly seems fair to the members to receive awards and be compelled to pay for them themselves. Even bands where this seems necessary the directors in the main oppose the system. Some saving is gained by the method of returning the old award for the higher award, the last one received being kept permanently by the member.<sup>89</sup>

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89. A. D. Lekvold, "A System of Awards for Merit and Service in the College Band," Music Educators National Conference, Vol. XXX, 1939-40 Yearbook, pp. 269-270.



CRITERION XVII

THE INSTRUCTIONAL FACILITIES OF THE HIGH SCHOOL BAND SHOULD BE ARRANGED AND DESIGNED TO MEET THE NEEDS OF A CAREFULLY PLANNED SCHOOL BAND PROGRAM.

Of primary importance to the success of a school band program are the instructional facilities such as the rehearsal room, practice rooms, storage facilities for instruments and music, recording and duplicating equipment, and equipment for instrument repairs.

In considering adequate music rooms and equipment in the schools, the following broad problems must be faced:

- (1) The function of the music class is to produce music, which is usually of such a loudness that it disturbs classes in adjacent rooms unless prevented by proper acoustic construction or by locating the music classrooms in such a place that no sounds from the music rooms may reach other classrooms.
- (2) Members of music organizations are required to see two and sometimes three things simultaneously for entire class periods--music notation, words, and the conducting of the director. No other class demands this type of concentration.

To facilitate this, such groups should be seated on terraced floor sections facing the director's stand or podium.

- (3) Members of school bands and orchestras provide many of their own instruments, often quite expensive, which are carried to and from school each day and which must be stored in safe quarters while the students attend other classes. Regulation school lockers are too small to contain any but the smallest of musical instruments. Carrying delicately constructed large musical instruments through the crowded halls of a school building during the rush of changing classes is dangerous to both instruments and students. Therefore, adequate, safe storage should be provided, within the rehearsal room(s) or in quarters adjacent to or near the rehearsal rooms of the band or orchestra. Special lockers are available for this purpose.
- (4) School musical organizations are frequently called upon to perform at school assemblies, concerts, or other gatherings held in the school auditorium. The music room(s) should be so located that such groups may assemble in the music room(s) for tuning and receiving final instructions before moving onto the stage. Band and orchestra instruments should be stored in close proximity to the auditorium stage so players may take out and replace their instruments

without disturbing others in the building and without risking damage by carrying instruments through crowded halls. Therefore, the ideal provision would require the music room (or rooms) to be near the auditorium stage, with instrument storage room between.

- (5) Performance in a chorus, orchestra, or band requires some degree of physical exertion; therefore the music rooms should be well ventilated. However, care should be taken in planning the rooms so that air ducts to the music rooms are not connected with air ducts leading to other classrooms, and that the windows of the music room do not open on a court upon which other classroom windows open.
- (6) Inasmuch as music students must use their eyes at all times during rehearsals, the lighting should be arranged so that eye-strain is avoided. To this end, glare should be prevented by such rules as not allowing windows to be directly behind the point where the director stands. Surfaces to be viewed should be uniformly illuminated.
- (7) The volume of sound produced by the combined voices of a chorus class, or the combined instruments of an orchestra or band, requires a larger room than one used by a class in which one person is heard at a time. A large musical organization performing in a small room produces

- an aural sensation similar to that of a person screaming into a rain barrel. A space allotment of 260 cubic feet per member is recommended for music classrooms, with floor space of at least eighteen square feet per person for orchestra or band and at least fifteen square feet per person for chorus members, in addition to adequate space for aisles, piano, conductor's platform and other furniture.
- (8) From an acoustical point of view, the music room is a musical instrument of major importance. It can deal with the music produced in it with high fidelity or it can seriously impair intelligibility and the quality, quantity, balance, and blend of tone, depending upon its size, shape, material, and construction. Careful acoustical planning must, therefore, be exercised in order to provide such things as optimum reverberation time, even distribution of sound, and freedom from undesirable absorption at certain pitches. In situations where difficult problems in acoustical planning exist, a sound engineer should be consulted.
- (9) The music library is as important to the music department as is the literary library to the school as a whole. The proper care of sheet music, which must be issued in large quantities to music students, requires special equipment and efficient handling to prevent heavy losses.

Sheet music is most satisfactorily stored in steel filing cabinets of the four-drawer type, while music books are stored on shelves as are other books. The distribution and collection of sheet music is usually accomplished by means of folios in which the music is inserted and from which it is later removed by the music librarian as directed by the instructor. A well equipped and conveniently located music library, which is large enough to serve as a workshop as well, is an essential unit if the music department is to function efficiently. . . .<sup>90</sup>

It is a proved fact that the music department can make the most progress if practice rooms are provided for individual and small group practice. These rooms should be so located and constructed that supervision may be easily maintained without interruption. . . . For band or orchestra instruments, six by eight feet. . . . Practice rooms should be acoustically treated and insulated against sound transmission to and from other rooms. In this sound treatment, attention should be given to the particular instruments which will be utilizing adjacent practice rooms. . . .<sup>91</sup>

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90. Clarence F. Best, op. cit., pp. 9-10.

91. Ibid., p. 13.

The instrument storage room should be at least twenty feet wide and at least thirty feet long, with windows at one end or high windows along one side. Along both walls should be placed instrument lockers of the number and sizes to care for the various musical instruments to be stored.<sup>92</sup>

A separate room should be available for the instrumental music library. It is recommended that all music be kept in steel filing cabinets. Standard size files can be used for various sizes of music. . . . A series of sorting racks properly labeled to hold a complete set of concert folios and a pigeon-hole cabinet for march folios are essential equipment.<sup>93</sup>

Some schools have used to good advantage a small workroom for the repairing of instruments. This room need not be large but should be of such size as to take a work bench and stool, with enough room available to move the larger instruments about freely. A rack should be provided to hold tools, glue clamps, and various other equipment for the care and repair of instruments. Cabinet space (also small drawer space)

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92. Ibid., p. 21.

93. Mark H. Hindsley, op. cit., p. 40.

should be provided to hold miscellaneous repairing equipment such as bow frogs and screws, bow hair, violin glue, pad cement, pads, springs, mouthpieces, etc.

The work bench should have natural gas connections and electrical outlets and both wood and steel vises. Running water should be piped to the work room.<sup>94</sup>

Unfortunately, the band is forced to use the school auditorium for rehearsal purposes. This often results in program conflicts, disturbance of other classes, constant moving of equipment with inevitable breakage and loss, and loss of valuable rehearsal time. If possible, provision should be made for a separate building, separate wing, or a portion of the building equipped so as to allow the band to function normally without hindering the rest of the school program.<sup>95</sup>

In planning our school buildings in the future, provision must be made for adequate housing of the instrumental department. And it is well to plan not only for present conditions but also for what future expansion may demand. A well-designed high school should provide a rehearsal room, a general music room, an instrument storage room,

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94. Best, op. cit., p. 25.

95. Dykema and Gehrckens, op. cit., p. 146.

and individual practice rooms. Two considerations are important in planning the location of the music department.

- (1) Practice rooms should be on an upper floor or in an isolated wing of the building to avoid annoying study groups or classes.
- (2) Because the music organizations contribute so large a part to the general school life, it is important that rehearsal rooms be in, or adjacent to the auditorium. The difficulty of transporting chairs, stands, and large, unwieldy instruments is an item of considerable importance in frequent assembly programs.<sup>96</sup>

North Little Rock, Arkansas, has a fine example of a high school music building. This building is ideally designed and equipped to meet the needs of a modern school program.

The building presently serves 190 band students, including two training bands, marching band, and concert band, and over 300 choral music students divided into four choirs. Sectional rehearsals are provided for students in choir and instrumental music three periods each day. There is outside entrance to each of the rehearsal rooms; storage facilities for robes and uniforms are arranged so that they

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96. Normann, op. cit., pp. 111-112.



can be issued for each performance in the music building. Dressing room facilities are furnished for boys and girls.

In addition to requirements for the school program, the rehearsal rooms are used for certain school club meetings, the band room for recitals and small concert groups, special demonstrations, etc. The Community Chorus meets weekly during the regular school term.<sup>97</sup>

Satisfactory housing for rehearsals implies not only a gathering place for the band in which it may play advantageously--as to blending of tone, ability to see the director, and avoidance of undue disturbance to other school groups--but one to which the materials for the rehearsal may quickly be brought. If the room is not one in which stands and chairs may remain set up, there should be space in or near the room where they may be left until the next organization needs them. In adjoining rooms or cabinets there should be storage space for instruments, especially the larger ones, and for uniforms and music. . . . It is unfortunate that band rehearsals often must be held in an auditorium which is used for many other purposes. The resulting program conflicts, the disturbance of other classes, the constant moving of equipment with the inevitable consequent

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97. "A Modern High School Music Building," Music Educators Journal, Vol. XXXII, No. 2 (November-December, 1955), p. 40.

breakage and loss--all these are a serious handicap in the attempt to make the band a co-operating and welcome educational factor in the school program. If the music department, especially the instrumental section, can be provided with a special building, a separate wing, or a portion of the top floor of a school, everybody will be able to work more effectively.<sup>98</sup>

Administrators agree that an efficiently designed building is one in which ample and well-planned teaching areas are utilized without either waste or overcrowding. Since the storage requirements of the music department constitute an integral part of the instructional unit, and occupy a sizable portion of the space, they must be studied carefully.

Storage for instruments should be located so as to minimize the moving of instruments. Musical instruments are delicately made and should not be strewn around the floor. Shelves, lockers, and cabinets may be built around the sides and back of the rehearsal room, or, when possible, a separate room may be used. (Cymbals, orchestra bells, drumsticks, and other small percussion equipment can be stored in a percussion cabinet fitted with doors and locks. The instrument storage room should have adequate ventilation and control of humidity and temperature so as to safe guard

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98. Dykema and Gehrckens, op. cit., p. 146.

the wooden instruments. This matter requires technical knowledge and should be left up to the architect.

Uniforms must be protected from vermin and dust. Cedar-lined closets or rooms with tight-fitting doors are suitable. The uniforms should not be stored in a room which is used frequently by students. When it is not possible to use a separate room for storing uniforms, they may be stored in special cabinets in the music library or instrument room.

The music library must be closely supervised, and may be included in the director's office, or in an adjoining room. Steel filing cases are most practical for storing music. The library should have also a sorting rack, shelf space, and a worktable.<sup>99</sup>

These seventeen criteria are set up as a measure for the evaluation of high school bands in Alabama. Documentary evidence and current practice give merit and validity to these general principles which should form the bases for the organization and maintenance of a good band program.

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99. Russell L. Lewis, "Storage Facilities in the High School Music Department," American School Board Journal (February, 1955), p. 61.

## CHAPTER V

### STATUS OF HIGH SCHOOL BANDS IN ALABAMA

A questionnaire<sup>1</sup> to gain information concerning the organization, financing, instrumentation, and other pertinent information about high school bands was developed and distributed in April, 1956, to one hundred sixty high school band directors in Alabama. The list was compiled from information furnished by the State Department of Education and the Alabama Bandmasters Association. Before the final draft was prepared the questionnaire was submitted to a number of band directors and college professors for suggestions and criticism. Assurance was given in the covering letter that the replies would be handled confidentially.

A high degree of interest among the band directors in this problem was indicated by the fact that one hundred directors (sixty-two and five tenths per cent) completed and returned the questionnaire. Five were

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1. See Appendix A.

returned unanswered because the directors had moved or the band no longer functioned. In view of the fact that the questionnaire was mailed at the height of the Competition-Festival and State Contest season, this seemed to represent a good percentage of returns.

A total of ninety-seven of the one hundred responses were used in this report. Three were eliminated because of defective reporting or because the band did not represent a public school in Alabama.

#### GENERAL INFORMATION

The following classification, based on the enrollment in the upper four grades of the secondary school, is used by the Alabama Bandmasters Association in classifying bands for Competition-Festival activities. It is the system which, with a few variations, is used rather generally throughout the United States.

An examination of Table I indicates that the majority (approximately sixty-seven per cent of those reported) of Alabama high school bands were to be found in schools with fewer than 500 students in the upper four grades. This fact is significant for the colleges in Alabama that prepare students as band directors.

TABLE I

A CLASSIFICATION OF ALABAMA HIGH SCHOOL BANDS  
ACCORDING TO SCHOOL ENROLLMENT IN GRADES 9-12

| Types of schools according to enrollment |         | Number of schools in each type |
|--|---------|--------------------------------|
| Class C                                  | 0-249   | 26                             |
| Class B                                  | 250-499 | 39                             |
| Class A                                  | 500-749 | 14                             |
| Class AA                                 | 750-up  | 18                             |

Such courses as Marching Band Techniques and Band Arranging should be directed toward the problems found by directors in the Class C and Class B schools.

#### INSTRUMENTATION

##### Rating of Alabama High School Bands on Instrumentation

In Table II the rating of "good" was given to those bands whose instrumentation represented approximately the desired instrumentation for that size band. The rating of "average" was given to those bands having most of the basic instruments but lacking the color instruments such as oboe, bass and alto clarinets, and bassoon.

TABLE II  
 RATING OF ALABAMA HIGH SCHOOL BANDS ON INSTRUMENTATION\*

| Types of schools according to enrollment | Total number reporting | Good | Average | Poor |
|--|------------------------|------|---------|------|
| 0-249                                    | 26                     | 2    | 12      | 12   |
| 250-499                                  | 39                     | 9    | 17      | 13   |
| 500-749                                  | 14                     | 8    | 5       | 1    |
| 750-up                                   | 18                     | 8    | 4       | 6    |
| Totals                                   | 97                     | 27   | 38      | 32   |
| Percentages                              |                        | 28   | 39      | 33   |

\*Evaluated in terms of Criterion I (see page 70).

The rating of "poor" was given to those bands which were lacking in both the basic and the color instruments.

Reference to Table II shows that thirty-two, or approximately thirty-four per cent, of Alabama high school bands rated very poorly on instrumentation in terms of Criterion I (page 70). In examining the instrumentation list of the bands as shown on the questionnaire, four outstanding faults appeared:

(1) It was found in many instances that there was a poor balance of parts between the brasses and the woodwinds, with the brasses tending to be present in such numbers as to overbalance the lighter and more delicate woodwinds. A common result is to have the woodwinds perform at a greatly increased dynamic level, or to have the brasses perform at a greatly reduced dynamic level. In either case, much of the characteristic tone quality and effectiveness of the instrument is lost.

(2) The second outstanding fault of the instrumentation of the bands being studied was a decided lack of color instruments such as oboes, bassoons, English Horns, bass and alto clarinets, E-flat clarinets, and French Horns. Many of the groups were made up predominantly of clarinets, cornets, saxophones, trombones, and basses. These are important, but a band cannot produce a true rich band sound without the earlier mentioned color instruments. Such a situation is comparable to restricting an artist to one or two basic colors and asking him to produce a rich and beautiful picture.

(3) There was an over abundance of percussion instruments found in many of the bands. An inevitable



consequence of this is a lack of balance in the ensemble, or, as in the case of the brasses, a greatly reduced dynamic level and loss of the characteristic effect of the percussion instruments.

(4) Finally, there was a decided lack of instruments sounding in the upper soprano register such as piccolos, flutes, and E-flat clarinets. This tends to reduce the clarity and sparkle of the band sound. Many of the groups tended to have an instrumentation which centered in the middle or alto and tenor range. This will cause a thick, muddy sound.

On the bright side it was interesting to notice that twenty-seven, or approximately twenty-eight per cent, of the bands were rated "good" on instrumentation. In many instances these groups have been built slowly and carefully over a number of years, and they reflect a great deal of attention given to the correct combination of instruments necessary to achieve a good band sound.

#### Rating of Alabama High School Bands on School-owned Instruments

In order to perform good musical literature, the school band must have a well-rounded instrumentation.

Included must be basses, French Horns, oboes, bassoons, bass and alto clarinets, tympani, and chimes. These instruments, as was shown in Chapter III, should be owned and maintained by the school.

Table III shows that our Alabama high school bands did not rate very well when measured against Criterion II. Thirty-eight of those bands reporting rated "poor"

TABLE III

RATING OF ALABAMA HIGH SCHOOL BANDS AS TO  
SCHOOL-OWNED INSTRUMENTS

| Types of schools according to enrollment | Total number reporting | Good | Average | Poor |
|--|------------------------|------|---------|------|
| 0-249                                    | 26                     | 2    | 4       | 20   |
| 250-499                                  | 39                     | 10   | 15      | 14   |
| 500-749                                  | 14                     | 10   | 3       | 1    |
| 750-up                                   | 18                     | 9    | 6       | 3    |
| Totals                                   | 97                     | 31   | 28      | 38   |
| Percentages                              |                        | 32   | 29      | 39   |

in this department. Twenty-eight bands rated "average" with respect to school-owned instruments.

Many of the school bands were found to be trying to function with a bare minimum of school-owned

instruments. In some cases one or two bass horns, a bass drum, and one baritone horn comprised the list of school-owned instruments. Obviously, these schools are not measuring up to their responsibility in this area. A musical composition performed by a band with such a limited instrumentation might be compared to a meal prepared by a group of home economics students on an open fireplace. Some colleges determine whether or not to allow college entrance credit for high school band on the basis of the instrumentation of the student's high school band.<sup>2</sup>

If the listing of school-owned instruments was an indication of the school's ability to support a band, it seems apparent that many schools rushed into the business of offering band to the students before they were financially able to do so.

A good rule for any school to follow in purchasing instruments is to buy first those instruments that can be used in both marching and concert band. Then as the money is made available, the school can purchase the instruments used only in the concert band.

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2. Dykema and Gehrrens, op. cit., p. 143.

## PARTICIPATION IN CONTESTS

The response to the questionnaire indicated that increasing attention was being given by Alabama high school bands to Competition-Festivals and All-State Bands. Of the bands reporting, only thirty-four attended District Competition-Festivals in 1953-54. In the school year of 1954-55 sixty-one participated in these activities. This represented an increase of twenty-eight per cent in one year.

TABLE IV

NUMBER OF SCHOOLS PARTICIPATING IN DISTRICT AND STATE COMPETITION-FESTIVALS AND ALL-STATE BANDS BY ALABAMA HIGH SCHOOL BANDS IN 1953-54 AND 1954-55

| Types of schools according to enrollment | Total number reporting | District Competition-Festival |       | State Competition-Festival |       | All-State Bands |       |
|--|------------------------|-------------------------------|-------|----------------------------|-------|-----------------|-------|
|  |                        | 53-54                         | 54-55 | 53-54                      | 54-55 | 53-54           | 54-55 |
| 0-249                                    | 26                     | 7                             | 12    | 4                          | 7     | 7               | 12    |
| 250-499                                  | 39                     | 17                            | 29    | 16                         | 19    | 17              | 22    |
| 500-749                                  | 14                     | 5                             | 10    | 9                          | 10    | 1               | 10    |
| 750-up                                   | 18                     | 5                             | 10    | 6                          | 8     | 11              | 13    |
| Totals                                   | 97                     | 34                            | 61    | 35                         | 44    | 44              | 57    |
| Percentages                              |                        | 35                            | 63    | 36                         | 45    | 45              | 59    |

The State Competition-Festival also showed an increase in participation during the same time interval. Thirty-five bands took part in the school year 1953-54 while forty-four bands attended in the school year 1954-55. This represented an increase of about nine per cent in one year and indicated that Alabama high school bands have been moving rapidly toward compliance with Criterion III.

In a conversation with the writer G. Truman Welch, President of the Alabama Bandmasters Association in 1955-56, indicated that over one hundred bands participated in the District Competition-Festivals during 1955-56 and that fifty-two of these groups survived the district eliminations and went on to participate at the state level. Sixty bands took part in the 1956-57 State Competition-Festival.

In the school year 1954-55 the Alabama Bandmasters Association passed a ruling requiring all bands to qualify for the State Competition-Festival through the District Competition-Festivals, unless the group had received a superior rating in the previous year's State Competition-Festival. It is interesting to notice that this move has served to increase the attendance at the

state meeting rather than to decrease it as some people had predicted.

Along with the increase in District and State Competition-Festivals has gone an increased participation in the All-State Bands. In the school year 1953-54 forty-four bands participated, and in the school year 1954-55, fifty-seven of the bands took part. One hundred eight bands participated in the school year 1955-56. Students were chosen to take part in these groups on the basis of individual try-outs in their own districts. Competent judges, using a test approved by the Alabama Bandmasters Association, scored the performance of the students. The state chairman compared these scores from all over the state and selected the All-State Bands by means of these scores.

#### FINANCIAL STATUS OF ALABAMA HIGH SCHOOL BANDS

##### Sources of Financial Support

Table V serves to point out the varied sources of financial support used by our high school bands. Perhaps this extended base of support while not the most desirable form was indicative of the interest in high school bands which was held by parents and other citizens of the communities.

TABLE V

NUMBER OF SCHOOLS REPORTING INCOME FOR BAND OPERATION  
FROM VARIOUS SOURCES

| Types of schools according to enrollment | Source of Financial Support |                   |                     |               |      |           |
|--|-----------------------------|-------------------|---------------------|---------------|------|-----------|
|  | School Budget               | Band Parents Club | Civic Organizations | Band Projects | Fees | Athletics |
| 0-249                                    | 15                          | 19                | 9                   | 15            | 15   | 7         |
| 250-499                                  | 18                          | 26                | 15                  | 26            | 18   | 20        |
| 500-749                                  | 9                           | 9                 | 3                   | 10            | 7    | 9         |
| 750-up                                   | 9                           | 9                 | 1                   | 12            | 13   | 10        |
| Totals                                   | 31                          | 63                | 28                  | 63            | 53   | 46        |

One of the interesting and rapidly increasing organizations connected with our school bands is the Band Parents Club. These groups are organized to render assistance, financial and otherwise, to the bands, the directors, and the schools. Sixty-three bands listed these groups as contributing to their support, a fact which points out their importance to bands in this state.

Band projects were shown to be similarly important sources of funds for the bands. A wide variety of activities were mentioned as being used in this connection. Sponsoring dances; selling Christmas cards,

candy, popcorn, and magazines; and printing the football program were all used as projects to raise money. Sixty-three bands indicated projects as a source of revenue.

The source next in order of frequency was fees. Fifty-three bands received part of their operating funds from fees. This fee together with the cost of purchasing an instrument seemed to remove participation in the band from the reach of a number of students in our schools.

Athletics as a source of revenue was listed by forty-six of the bands reporting. This represented fewer than one-half the total number of bands reporting, and yet all the bands reporting indicated performance at athletic events as a part of their responsibility.

In the instances where the band received help from athletics, it was usually in the form of a small percentage of the receipts from each of the home games or the entire receipts from one game.

Ranking next in the order of frequency was the school budget. Thirty-one of the bands mentioned this as a source of funds. This means that sixty-six of



the bands reporting did not receive any financial help from the regular school budget. This was interesting in the light of the acceptance of the school band as a regular part of the school program.

At the bottom of the list in frequency were the community organizations such as civic clubs, recreation departments, and Shrine groups. Although such organizations were mentioned by only twenty-eight bands, in a few sources they constituted the entire source of support of the bands.

It seems reasonable to assume that such a variety of ways of supporting our Alabama high school bands must cause an erratic system of operating. The uncertainty of support from year to year would make it difficult to plan with any part of the degree of exactness that could be obtained through a regular appropriation in the school budget. Furthermore, when an agency outside the school helps support the band, it quite often leads to excessive and unreasonable requests for the services of the band.

When measured by Criterion IV, Alabama high school bands did not rate very highly. Cooperative effort, however, among the school administrators, the community officials, the athletic director, and the band director

in each community would improve this situation quickly and effectively.

#### Handling of Funds from Outside Sources

A recently enacted standard of the Southern Association of Secondary Schools and Colleges<sup>3</sup> makes it mandatory for outside funds used by any school organization to be handled through the school office if the school is to be placed on the accredited list. In spite of this standard, it was interesting to notice that thirty of the bands reporting did not handle outside funds in this manner. Apparently the schools which did not comply either were unaware of this standard or had chosen to ignore it.

It seems entirely reasonable to assume that any agency outside the school which was truly interested in helping support the band would be willing to allow the money to be handled through the regular accounting system of the school, and in this way the agency would be allowing the school to comply with Criterion IV.

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3. Principles and Standards, The Commission on Secondary Schools, Southern Association of Colleges and Secondary Schools, 1957 Edition, p. 6.

TABLE VI  
HANDLING OF FUNDS FROM OUTSIDE SOURCES

| Types of schools according to enrollment | Number reporting | Were outside funds handled through the school office? |    |
|--|------------------|---|----|
|  |                  | Yes   | No |
| 0-249                                    | 22               | 15  | 7  |
| 250-499                                  | 35               | 17  | 18 |
| 500-749                                  | 12               | 9   | 3  |
| 750-up                                   | 15               | 13  | 2  |
| Totals                                   | 84               | 54  | 30 |
| Percentages                              |                  | 63  | 36 |

If, on the other hand, the outside agency would not cooperate in allowing the school office to account for the funds, the sincerity of the agency would be open to question.

#### Total Expenditures

There were two significant facts brought out by Table VII. The first of these was the extremely low figure in each classification when examined in the light of Criterion V. For example, a symphonic band arrangement now costs approximately ten dollars; at

TABLE VII  
TOTAL EXPENDITURES OF ALABAMA HIGH  
SCHOOL BANDS IN 1954-55

| Types of schools according to enrollment | Number of bands in each class | Range         | Median     |
|--|-------------------------------|---------------|------------|
| 0-249                                    | 22                            | \$112-\$7,500 | \$ 784.26  |
| 250-499                                  | 35                            | 160- 6,100    | 1,472.17   |
| 500-749                                  | 12                            | 250- 7,500    | 2,750.00   |
| 750-up                                   | 15                            | 450- 3,090    | 1,450.00   |
| Entire group                             | 84                            | \$112-\$7,500 | \$1,388.78 |

this rate one hundred twelve dollars would not have been an amount sufficient to cover the cost of concert music alone, much less to cover also marches and show music for football season.

The second item of significance shown in Table VII was the upper limit of the expenditure range for Classes C, B, and A. In each case the upper limit was not typical of a normal expenditure for one year, but in each case the amount included the cost of supplying the band with a new set of uniforms.

Present Estimated Value of Certain  
Items of Equipment

The four major categories of equipment owned by school bands were instruments, music, uniforms, and miscellaneous equipment. The miscellaneous equipment included such items as stands, recording equipment, and files. One might reasonably expect that instruments and music would have constituted the major portion of the total value of school band equipment. This was not shown to be the case, however, with Alabama high school bands. Instruments ranked first in median value, as they rightly should, but music fell to a very poor third place with uniforms having a median value next to that of the instruments. In some cases the estimated value of the uniforms ranked higher than that of the instruments, thus leading one to wonder about the real purpose for the group's existence.

TABLE VIII

ESTIMATED VALUE OF CERTAIN ITEMS OF EQUIPMENT OF  
ALABAMA HIGH SCHOOL BANDS

| Equipment                  | Range          | Median     |
|----------------------------|----------------|------------|
| Instruments                | \$150-\$30,000 | \$4,280.00 |
| Music                      | 30- 7,500      | 828.87     |
| Uniforms                   | 200- 7,500     | 3,133.22   |
| Miscellaneous<br>equipment | \$ 5- \$2,500  | \$ 364.47  |

Each of the four categories showed an extremely wide range of estimated value. It was hard to conceive of a school's operating a band with only \$150.00 worth of school-owned instruments, yet the chart showed this to be the case. The median estimated value of the musical instruments, \$4,280.00 was also low in terms of present day prices. From the information shown here it was obvious that a great many of our Alabama high schools were not meeting the standard for school-owned instruments as stated in Criterion II.

One band reported a music library valued at only \$30.00, a totally unsatisfactory amount of music with which to operate a high school band that performed its proper function. A school with only five dollars worth of such equipment as stands and filing cabinets should not attempt to have a band. Uniforms showed a wide range of value also. In many ways this is the least important of the four items of equipment; a band can perform all its assigned duties without uniforms, but the other items of equipment are necessary if the group is to function effectively in the area of music education.

It would seem that some schools established a school band before being financially able to sustain such a group as a regular part of the school program, as set forth in Criterion IV. It is relatively easy to arouse community support to initiate the band program, but it is much more difficult to get the community to continue the less dramatic task of constant support.

#### Total Estimated Value of all Equipment

At the time this paper is being prepared the cost of band equipment, like all other items is climbing steadily. For instance, bass horns list for \$650.00, French horns for \$550.00, baritone horns for \$440.00, baritone saxophones for \$400.00, and music stands for \$204 a dozen. These are approximate prices for quality instruments, and on these the school is usually offered a minimum of twenty per cent discount.

Table IX serves to emphasize further that high school bands are expensive undertakings. It is a patent fact that a history class, math class, or algebra class can operate on far less than is necessary to maintain a high school band. Only shop, football, and possibly home economics cost as much to operate as the band program costs.

TABLE IX  
TOTAL ESTIMATED VALUE OF ALL EQUIPMENT OWNED  
BY ALABAMA HIGH SCHOOL BANDS

| Types of schools<br>according to<br>enrollment | Range            | Median   |
|--|------------------|----------|
| 0-249  | \$1,975-\$16,000 | \$4,250  |
| 250-499  | 3,175- 21,300    | 8,250    |
| 500-749  | 6,000- 23,900    | 11,750   |
| 750-up   | 1,860- 39,500    | 11,000   |
| Entire group                                   | \$1,860-\$39,500 | \$ 8,300 |

It was apparent from information gained in this study that the bands in the 500-749 enrollment group showed the highest inventory of band equipment. The equipment owned by this group shows a range in value of from \$6,000 to \$23,900 and a median value of \$11,750, highest of any of the groups. Also of interest is the fact that the band with the lowest estimated value of equipment was in the group from 750-up enrollment, the group comprising the largest schools in the state. The band with such an extremely limited amount of equipment either is not reaching a



very large proportion of the school population or is using such poor equipment that the effectiveness of the group is somewhat drastically reduced. To supply a forty-eight piece band with just those instruments which should be owned by the school would cost approximately \$8,500. Add to this figure the cost of two dozen music stands and the figure reaches \$9,000.

#### THE DIRECTORS

Perhaps the factor of most importance to the success of any high school band is its director. A good director can overcome a great many handicaps in building a fine band program; conversely, a poor director can very quickly allow a good band program to deteriorate. Therefore, a study of the high school bands of Alabama would be incomplete without some attention being given to the directors of the bands.

#### Training

Table X indicates the training of Alabama high school band directors in terms of the degree held and the private instruction on the band instruments other than training received in college. The largest group

TABLE X  
THE NUMBER OF BAND DIRECTORS REPORTING ON THE  
HIGHEST DEGREE HELD

| Types of<br>schools ac-<br>cording to<br>enrollment | Highest Degree Held               |                    |                  |                            |                                     |
|---|-----------------------------------|--------------------|------------------|----------------------------|-------------------------------------|
|   | Less than<br>4 yrs. of<br>college | Bachelor<br>Degree | Master<br>Degree | Beyond<br>Master<br>Degree | Priv.inst.<br>other than<br>college |
| 0-249   | 8                                 | 15                 | 2                | 1                          | 12                                  |
| 250-499   | 9                                 | 22                 | 7                | 1                          | 19                                  |
| 500-749   | 1                                 | 10                 | 3                | 0                          | 9                                   |
| 750-up  | 0                                 | 10                 | 7                | 1                          | 8                                   |
| Totals  | 18                                | 57                 | 19               | 3                          | 48                                  |
| Percentages   | 19                                | 59                 | 20               | 3                          | 49                                  |

was shown to have been in the bachelor's degree category, with fifty-seven of the directors holding this degree. Nineteen were shown to have the master's degree, and three had done additional work beyond the masters. Eighteen directors, according to the questionnaire information, had not completed requirements for the bachelor's degree.

The modern college curriculum designed to train people to work as high school band directors cannot offer to the students a complete coverage of the work

necessary to perform this job. It can only establish a foundation upon which they build through experience and further study. In light of this fact, it would seem rather alarming that only twenty-three per cent of the directors were shown to have done work beyond the bachelor's degree. However, forty-eight of the directors indicated that they had received private instruction on band instruments in addition to their college work.

With the recent introduction of the Master's Degree in Music Education, it is likely that there will be an upgrading of the degrees held by the band directors in the Alabama high schools.

It would seem from the information in the chart above that the majority of the directors of Alabama high school bands met the preparation requirements established in Criterion VI.

#### Salaries of Alabama High School Band Directors

There exists in Alabama today a shortage of qualified school band directors. This shortage of supply is reflected in the somewhat higher salaries paid in this field. Table XI presents the median and range of salaries paid in terms of the training of the directors.

TABLE XI  
SALARIES OF ALABAMA HIGH SCHOOL  
BAND DIRECTORS ACCORDING TO  
TRAINING

| Salaries      | College Training |            |          |
|---------------|------------------|------------|----------|
|               | Under 4 yrs.     | Bachelor's | Master's |
| above-\$5,500 |                  |            |          |
| 5,000- 5,500  |                  |            |          |
| 4,500- 5,000  |                  |            | \$4,594* |
| 4,000- 4,500  | \$3,625*         | \$4,097*   |          |
| 3,500- 4,000  |                  |            |          |
| 3,000- 3,500  |                  |            |          |
| 2,500- 3,000  |                  |            |          |
| 2,000- 2,500  |                  |            |          |
| below- 2,000  |                  |            |          |

\*Median salary. Black line indicates range of salaries. One Doctor's Degree was above \$5,500.

The median salary for those with less than four years of college was approximately \$3,625, while those with a bachelor's degree had a median salary of approximately \$4,097. This compared quite favorably indeed with the median maximum salary of \$3,229 paid to regular classroom teachers in Alabama.<sup>4</sup>

<sup>4</sup>. George Howard, "Salary Schedules in Alabama - 1955-56," Bulletin of Alabama Association of School Board members (February, 1956), p. 3.

The median salary for those band directors with a master's degree was \$4,593. This was some eight hundred a year more than the median maximum salary paid to regular teachers holding the Rank I Certificate.<sup>5</sup>

Thus the bachelor's degree represented to the band director a salary increase of approximately four hundred dollars, and the master's degree added approximately five hundred dollars to the salary.

To obtain the picture of the salaries paid to these high school band directors more clearly, it was necessary to look at the number of months of employment.

Salaries of Alabama high school band directors according to number of months of employment. Table XII shows that salaries for those directors employed for nine months ranged from less than \$2,000 to above \$5,500, with a median salary of \$3,820. The salaries of those band directors employed for ten months showed the same range but had a median of \$3,750. The range of salaries for the band directors employed for eleven months was

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5. Ibid., p. 4.

TABLE XII

SALARIES OF ALABAMA HIGH SCHOOL BAND DIRECTORS ACCORDING TO NUMBER OF MONTHS OF EMPLOYMENT

| Salaries      | Months of Employment |          |          |          | Entire Group |
|---------------|----------------------|----------|----------|----------|--------------|
|               | 9 mo.                | 10 mo.   | 11 mo.   | 12 mo.   |              |
| above-\$5,500 |                      |          |          |          |              |
| 5,000- 5,500  |                      |          |          |          |              |
| 4,500- 5,000  |                      |          | \$4,833* | \$4,589* |              |
| 4,000- 4,500  |                      |          |          |          | \$4,152*     |
| 3,500- 4,000  | \$3,820*             | \$3,750* |          |          |              |
| 3,000- 3,500  |                      |          |          |          |              |
| 2,500- 3,000  |                      |          |          |          |              |
| 2,000- 2,500  |                      |          |          |          |              |
| below- 2,000  |                      |          |          |          |              |

\*Median salaries

Range of salaries

from the \$4,500-\$5,000 bracket to the \$5,000-\$5,500 bracket, with a median salary of \$4,833. The range of salaries for the group employed for twelve months was from the \$3,000-\$3,500 bracket to above \$5,500, with a median salary of \$4,589. The median salary for the entire group was \$4,151. These figures took on added

significance in the light of the following statement.

Eighty-eight per cent of the counties, forty-three per cent of the cities, and seventy-one per cent of all the systems in the state pay a maximum of less than three thousand and eight hundred dollars to those holding a Master's degree.<sup>6</sup>

Salaries of Alabama high school band directors according to experience. Starting salaries paid high school band directors in Alabama seemed to be very attractive. Table XIII shows that the range of salaries for those directors with two years or less of experience was found to be from below \$2,000 to \$4,500, with a median salary for this inexperienced group of \$3,416. George Howard's<sup>7</sup> study, already referred to, shows that the median minimum salary for Rank II Certificates in all Alabama school systems for 1955-56 was \$2,885, a figure approximately five hundred dollars less than the median salary for inexperienced band directors.

Of interest to people entering any profession is the question of what increases in income may be expected

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6. Ibid., p. 5.

7. Ibid., p. 3.

TABLE XIII

COMPARISON OF MEDIAN AND RANGE OF SALARIES OF ALABAMA  
HIGH SCHOOL BAND DIRECTORS BASED ON MINIMUM  
AND MAXIMUM EXPERIENCE

| Salaries      | Years of Experience |                  |
|---------------|---------------------|------------------|
|               | 2 years or less     | 10 years or more |
| above-\$5,500 |                     |                  |
| 5,000- 5,500  |                     |                  |
| 4,500- 5,000  |                     | \$4,571*         |
| 4,000- 4,500  |                     |                  |
| 3,500- 4,000  |                     |                  |
| 3,000- 3,500  | \$3,417*            |                  |
| 2,500- 3,000  |                     |                  |
| 2,000- 2,500  |                     |                  |
| below- 2,000  |                     |                  |

\*Median salary

^Range of salaries

after a period of experience. Table XIII shows that the directors with ten years or more of experience had a salary range of from below \$2,000 to above \$5,000, with a median salary of \$4,571. This represented an increase of approximately eleven hundred dollars over the median salary for inexperienced directors. As was



pointed out earlier in the paper, the median maximum salaries paid Rank I Certificate holders during 1955-56 was \$3,713.<sup>8</sup> Thus the median salary for maximum experience among band directors was approximately eight hundred and fifty dollars greater.

Salaries of Alabama high school band directors according to school classification. Another aspect of salaries paid to band directors concerns the relationship between the size of the school and the salary. Table XIV presents this information for Alabama high schools. The Class A schools (enrollment of 500-749 students in upper four grades) seemed to control the top positions with a median salary of \$4,750. In addition, the salary range for this group was also outstanding, with salaries starting in the \$3,500-\$4,000 bracket and extending to above \$5,500. It was interesting to notice that the Class AA schools (enrollment of 750 and above in the upper four grades) had a median salary of \$4,300, some four hundred fifty dollars less than that of the Class A schools.

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8. Ibid., p. 5.

TABLE XIV

MEDIAN AND RANGE OF SALARIES OF ALABAMA HIGH SCHOOL  
BAND DIRECTORS ACCORDING TO SCHOOL CLASSIFICATION

| Salaries      | School Classification |          |          |          | Entire Group |
|---------------|-----------------------|----------|----------|----------|--------------|
|               | 0-249                 | 250-499  | 500-749  | 750-up   |              |
| above-\$5,500 |                       |          |          |          |              |
| 5,000- 5,500  |                       |          | \$4,750* |          |              |
| 4,500- 5,000  |                       |          |          | \$4,300* |              |
| 4,000- 4,500  | \$3,778*              | \$4,187* |          |          | \$4,152*     |
| 3,500- 4,000  |                       |          |          |          |              |
| 3,000- 3,500  |                       |          |          |          |              |
| 2,500- 3,000  |                       |          |          |          |              |
| 2,000- 2,500  |                       |          |          |          |              |
| below- 2,000  |                       |          |          |          |              |

\*Median salary

-Range of salaries

The median salary for the Class B schools (enrollment of 250-499 in upper four grades) was \$4,187. For the Class C schools (enrollment of 0-249 in upper four grades) the median salary was \$3,778. Thus the difference in median salaries between Class C and Class A schools was almost one thousand dollars, a difference

large enough to cause directors to seek employment in the larger schools, even though it might mean an increased work-load and a more competitive situation.

From the information in answer to the questionnaires, it seemed reasonable to assume that band directors in Alabama high schools have enjoyed a somewhat better salary situation than the teachers who have been paid in accordance with a regular salary schedule. However, in the light of the fact that many of them have been employed for periods greater than nine months each year, the salaries of the two groups were found to be rather in line. It must be concluded that the salaries of Alabama high school band directors are compatible with Criterion VII.

Number of Months of Annual Employment of  
Alabama High School Band Directors

The trend among the high schools of Alabama seems to be toward employing the band directors for twelve months a year. Thirty-eight of those reporting were employed for twelve months; thirty-two were employed for only nine months. Of the remaining group twenty-three were employed for ten months and four for eleven months.

A number of factors seemed to have entered into the thinking of school administrators to influence this trend. In the first place, requests were made for the services of the band during the entire year. Also, the director could more adequately select and teach the beginning students during the summer months, since the fall months were largely devoted to football games, parades, and other appearances. In addition, the director had more time for work with smaller groups, a situation which resulted in better teaching. Finally, by offering extended employment, the schools were able to attract better directors. The added financial incentive and the opportunity to do a better job of teaching were attractive to the directors.

TABLE XV  
NUMBER OF MONTHS OF ANNUAL EMPLOYMENT OF ALABAMA  
HIGH SCHOOL BAND DIRECTORS

| Types of schools<br>according to<br>enrollment | Number of Directors |               |                  |                  |
|--|---------------------|---------------|------------------|------------------|
|  | Nine<br>months      | Ten<br>months | Eleven<br>months | Twelve<br>months |
| 0-249  | 11                  | 8             | 0                | 7                |
| 250-499  | 9                   | 11            | 2                | 17               |
| 500-749  | 2                   | 0             | 1                | 11               |
| 750-up   | 10                  | 4             | 1                | 3                |
| Totals   | 32                  | 23            | 4                | 38               |
| Percentages                                    | 33                  | 24            | 4                | 39               |

Work-load of Alabama High School  
Band Directors

The job of a band director entails a great number of duties and activities not found in ordinary classroom teaching. Many school administrators, not understanding the tasks involved, do not consider these extra involvements when assigning a work-load to the band director. For instance, the business of preparing a football show is a creative endeavor and requires a great deal of the director's time. It consists of evolving an idea for the show, arranging and copying the music, and charting and mimeographing the formations. All this is in addition to the regularly scheduled assignments during the school day. A list of the many extra duties of the director was contained in the questionnaire.<sup>9</sup> In preparing the questionnaire it was decided to ask for separate information on the director's activities for the second semester, because the first semester was known to be almost entirely devoted to outdoor events, such as parades and football games.

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9. See Appendix A.

Table XVI is a report of the work-load of the Alabama high school band directors expressed in clock hours per week. In all cases the information reported represented an approximation since some of the activities involved did not lend themselves to an absolutely accurate accounting.

Perhaps the most striking information revealed in Table XVI was the great number of hours expended in excess of what is considered a normal school day, six one-hour periods of classwork and one free period for each teacher. In the case of the schools with an enrollment of 500 to 749 the median work-load was fifty-three and one-half clock hours per week, representing some twenty-three and one-half hours outside the normal school schedule. In view of the fact that fifty per cent of the directors in this category worked more than fifty-three and one-half hours per week, the question naturally arose whether or not such long hours did not actually lower the efficiency of such teachers. Certainly this would be suspected in the case of the director who put in eighty-two hours per week.

The second conclusion to be drawn from this information was that the second semester did not present

TABLE XVI  
WORK-LOAD OF ALABAMA HIGH SCHOOL DIRECTORS

| Types of schools according to enrollment | Clock Hours Per Week |        | Clock Hours Per Week |        |
|--|----------------------|--------|----------------------|--------|
|  | First Semester       |        | Second Semester      |        |
|  | Range                | Median | Range                | Median |
| 0-249                                    | 30-82                | 46     | 20-73                | 40     |
| 250-499                                  | 25-73                | 45     | 20-65                | 39     |
| 500-749                                  | 33-77                | 54     | 28-70                | 48     |
| 750-up                                   | 11-77                | 44     | 11-57                | 32     |

quite so formidable an assignment as the first semester. In the case of each classification there was a considerable drop in the median work-load for the second semester, although the figure was still comparatively high. During the second semester the nature of the director's tasks took a different turn. The emphasis was placed upon indoor concert performance, with the director's attention turned to developing musicianship and teaching good literature. Sectional rehearsals, small ensembles, and private instruction were stressed. The large group was prepared for concerts, festivals, and contest performance. These activities represented

pressure to the director, but they were not the unrelenting variety found in a long football schedule of ten games, each demanding something novel and entertaining for the public. However, it must be borne in mind that the District and State Festivals occurring during the second semester required the directors to spend long hours of extra work with individuals and with groups in preparing for these events. In addition, many schools required the bands to take part in graduation exercises, and this required additional rehearsal time outside the daily schedule.

Assuming this to be a fairly accurate record of the work hours spent per week by a band director, it seemed safe to conclude that the job entailed a great many hours more than would be necessary for the usual preparation of class work. The director was forced to maintain a certain amount of skill in playing the instruments in his band; he must keep them in good playing condition. In addition, he must develop musicianship, prepare for public performance, and try to give the students an appreciation and understanding of good musical literature. These were things which



accounted for the large number of hours spent by the directors in their work.

It must be concluded from the information examined here that the work-load situation of a great many of our Alabama high school band directors is not compatible with Criterion VIII.

#### Teaching Combinations

It is evident from Table XVII that the majority of the band directors were found to be employed for full-time duty with the band. Fifty-four of the ninety-seven reporting were so employed. The most frequently mentioned combination was band and chorus. In addition to the sixteen who did band and chorus only, there were twelve who listed chorus among their additional responsibilities.

Only ten of the ninety-seven were responsible for teaching an academic subject. This was interesting in light of the requirement in most colleges that instrumental music education students must pursue an academic minor. The time devoted to the academic minor might well be spent in vocal music or devoted to additional study of the seventeen or eighteen different band instruments that the director will be required to teach.

TABLE XVII  
TEACHING COMBINATIONS OF ALABAMA HIGH SCHOOL  
BAND DIRECTORS

| Combinations  | Frequency of Mention |
|---|----------------------|
| Band (only) . . . . .   | 54                   |
| Band and chorus . . . . .   | 16                   |
| Band and home room . . . . .  | 4                    |
| Band, chorus, home room . . . . .   | 3                    |
| Band, academic subject, study hall . .                                      | 2                    |
| Band, academic subject, chorus . . . .                                      | 2                    |
| Band and public school music . . . . .                                      | 2                    |
| Band, home room, study hall . . . . .                                       | 2                    |
| Band, academic subject, home room . . .                                     | 2                    |
| Band and academic subject . . . . .   | 1                    |
| Band, chorus, music appreciation,<br>academic subject, study hall . . . . . | 1                    |
| Band, chorus, academic subject,<br>study hall . . . . .                     | 1                    |
| Band, chorus, physical education . . . .                                    | 1                    |
| Band, chorus, home room, study hall . .                                     | 1                    |
| Band, chorus, academic subject,<br>home room . . . . .                      | 1                    |
| Band, music appreciation, home<br>room, study hall . . . . .                | 1                    |
| Band, chorus, music appreciation,<br>home room . . . . .                    | 1                    |
| Band, orchestra, music appreciation . .                                     | 1                    |
| Band, chorus, public school music . . .                                     | 1                    |
| Total . . . . .   | 97                   |

Although there are certain similarities between the instruments, each instrument has certain unique features with which the director must become familiar.

Furthermore, additional time should be given to arranging music for the school band. The demand of the school music program is now such as to make it almost imperative that the director be skilled in this field. At the present time our colleges are providing inadequate preparation in this area.

Table XVII also shows the wide range of assignments given to band directors. Perhaps the multiple assignment in some cases reflected the steps necessary to provide a band director in some of our smaller schools where the enrollment was such that a teacher unit could not be devoted to this purpose.

Suggestions Made by the Alabama Band  
Directors for Improving  
their Work-Load

The twenty-five suggestions offered by the band directors in Table XVIII can be arranged into four large groups. They were:

(1) Suggestions involving schedule adjustments which would allow them more opportunity to do a better job with their band work. The suggestions dealing with longer periods, sectional rehearsals, beginning and junior bands, and individual instruction all fell in this group.

TABLE XVIII  
 SUGGESTIONS MADE BY THE ALABAMA BAND DIRECTORS  
 FOR IMPROVING THEIR WORK-LOAD

| Suggestions  | Frequency |
|--|-----------|
| Employment of an additional instrumental instructor. . . . .                                 | 10        |
| Relieve band director of academic classes. . . . .   | 9         |
| Provide for sectional rehearsals during regular schedule . . . . .                           | 9         |
| Relieve band director of glee club . . . . .   | 8         |
| Arrange schedule so as to remove conflicts between band and other subjects . . . . .         | 6         |
| Arrange schedule to provide for small ensembles. . . . .                                     | 6         |
| Arrange schedule to provide for some individual instruction . . . . .                        | 6         |
| Provide better facilities for band rehearsals . . . . .                                      | 6         |
| Relieve band director of home room duties. . . . .   | 3         |
| Relieve band director of public school music teaching. . . . .                               | 3         |
| Allow more time for beginning band classes in elementary schools. . . . .                    | 3         |
| Allow credit for band study. . . . .   | 3         |
| Increase opportunity for students to study by having more school-owned instruments. . . . .  | 2         |
| Arrange schedule to allow a double period for band. . . . .                                  | 2         |
| Provide more equipment . . . . .   | 2         |
| Relieve band director of study hall responsibility . . . . .                                 | 2         |
| Provide filing cabinets for music and materials. . . . .                                     | 1         |
| Reduce size of classes . . . . .   | 1         |
| Arrange schedule to allow full band rehearsals for both beginning and junior bands . . . . . | 1         |
| Provide courses in theory and music history. . . . .   | 1         |
| Provide a general music course . . . . .   | 1         |

| Suggestions   | Frequency |
|---|-----------|
| Allow band to rehearse during activity period. . . . .                  | 1         |
| Relieve band director from duty as physical education teacher . . . . . | 1         |
| Reduce the number of band appearances outside of school. . . . .        | 1         |
| Provide storage room . . . . .  | 1         |

(2) Suggestions dealing with removing the director's responsibility for classes other than band. In this connection it was interesting to notice the wide range of assignments from which they sought relief. Among them were home rooms, academic classes, physical education classes, and public school music courses.

(3) Suggestions which would tend to produce better working conditions in the way of instruments and facilities. Among these were the ones dealing with more instruments, better rehearsal provisions, storage rooms, and cabinets for music and materials.

(4) Suggestions for bringing the band work more closely into line with other school subjects. These included allowing credit for band study, reducing the

number of outside appearances, reducing the size of classes, and employing an additional instrumental instructor.

The suggestions that music history and theory be added, although worthwhile and a credit to the schools offering them, did not actually have any connection with improving the work-load of the directors.

It seemed to be true that the directors were not seeking easier situations although many of them were carrying heavy loads. Rather, they were striving for situations in which full attention could be given to organizing and developing sound instrumental programs.

#### PRACTICES REGARDING STUDENTS IN THE BANDS

A wide variety of practices exist among our bands with regard to such matters as the amount of credit allowed for band participation, the grade level at which instrumental instruction is begun, the grade level at which students are allowed to start playing with the high school band, furnishing instruments for beginning instruction, guidance procedures used in selecting students, and the prescribed scholastic average for band membership.

Amount of Credit Allowed Per Semester  
for Band in Alabama High Schools  
for the Year 1954-55

In the short period of thirty years band has progressed from an extra activity to a subject accepted as a part of the regular school program. Table XIX reveals that only some fifteen per cent of those schools reporting did not allow any credit for band. All of these schools were in the two lower enrollment groups. In fifty-six of the ninety-three cases one-fourth credit was allowed for band. In twenty-three cases one-half credit was allowed.

TABLE XIX

AMOUNT OF CREDIT ALLOWED PER SEMESTER FOR BANDS IN  
 ALABAMA HIGH SCHOOLS FOR THE YEAR 1954-55

| Types of schools according to enrollment | Number of schools reporting | Amount of Credit Given |                    |                    |
|--|-----------------------------|------------------------|--------------------|--------------------|
|  |                             | None                   | $\frac{1}{4}$ unit | $\frac{1}{2}$ unit |
| 0-249                                    | 25                          | 5                      | 15                 | 5                  |
| 250-499                                  | 39                          | 8                      | 25                 | 6                  |
| 500-749                                  | 13                          | 0                      | 9                  | 4                  |
| 750-up                                   | 16                          | 0                      | 7                  | 8                  |
| Totals                                   | 93                          | 13                     | 56                 | 23                 |
| Percentages                              |                             | 15                     | 60                 | 25                 |

In addition to the regular class period during the day, most of the band groups were called on for a great deal of activity outside the class period. Individual practice, extra rehearsals, and public performance added to the hours spent by the students in band work. It would seem that these things, in addition to the values inherent in the musical training, should justify placing band on a par with other school subjects in terms of amount of credit allowed.

Alabama high schools seem to be moving rapidly toward acceptance of the standard stated in Criterion IX.

#### Grade Levels at which Instrumental Instruction Is Begun

A great many different ideas exist as to the most appropriate level for the placement of beginning band instruction. Table XX shows that the majority of bandmasters started these beginners in the upper three elementary grades.

A total of eighty of the ninety-seven bands started the students on instruments before the junior high school level was reached. In many cases this seems to have been dictated by a small school population



TABLE XX

## GRADE LEVELS AT WHICH INSTRUMENTAL INSTRUCTION IS BEGUN

| Grade Level   | Schools Reporting |            |
|---------------|-------------------|------------|
|               | Number            | Percentage |
| Fourth grade  | 33                | 34         |
| Fifth grade   | 36                | 37         |
| Sixth grade   | 11                | 11         |
| Seventh grade | 17                | 18         |

which had to be shared with athletics, dramatics, and all the other activities which have so much appeal for the students. In other cases it seems to have come about because of the availability of additional teaching personnel who had the time and equipment to work in the grades.

Furnishing Instruments for  
Beginning Instruction

Very few of our music departments, according to information gained through the questionnaires, seemed to be sufficiently equipped to allow the furnishing of instruments for beginning instruction, other than the larger and more expensive instruments. Only thirteen

bands indicated that all the instruments were furnished for this purpose. Fifteen of the group did not furnish any of the instruments. Sixty-nine indicated that the basic instruments were furnished.

If the parent is to be asked eventually to incur the rather large expense of an instrument, it seems reasonable to expect the school to furnish the number of instruments necessary to guide the parents and students to select an instrument which best meets the student's capabilities. The information presented indicated that the schools were failing to comply with that section of Criterion XII dealing with pre-band clinic.

Grade Levels at which Students are  
Allowed to begin High School  
Band Participation

The information in Table XXI shows that the majority of the schools allowed students to work with the high school band starting at the seventh grade level and below. Only twenty-one required the students to wait until the ninth or tenth grade. Having a three-year senior high school explained some schools' requirement that students wait until the tenth grade to

TABLE XXI

GRADE LEVELS AT WHICH STUDENTS ARE ALLOWED TO BEGIN  
PARTICIPATION IN ALABAMA HIGH SCHOOL BANDS

| Grade Level   | Schools Reporting |            |
|---------------|-------------------|------------|
|               | Number            | Percentage |
| Fourth grade  | 6                 | 6          |
| Fifth grade   | 7                 | 7          |
| Sixth grade   | 9                 | 9          |
| Seventh grade | 47                | 49         |
| Eighth grade  | 7                 | 7          |
| Ninth grade   | 18                | 19         |
| Tenth grade   | 3                 | 3          |

take part. The practice of starting in the seventh grade or below was probably dictated by the smallness of a school system, competition from other activities, and drop-outs. These things caused the director to attempt to get the students interested early in an attempt to keep them in the group. It was evident that the majority of Alabama high school bands did not measure up to Criterion XIII.

Guidance Procedures used by Directors  
in Selecting Students

Table XXII shows the wide range of features used in selecting beginning students for instruction on the band instruments. The pre-band clinic, a device advocated by so many of the leaders in the field, was used by only fourteen of those directors reporting. In many cases the failure to use such a device was probably caused by a scarcity of school-owned instruments for this purpose.

The standardized musical aptitude tests did not seem to be in wide use among the bands in Alabama. Only seven of those groups reporting indicated the use of these tests in selecting students for band instrument instruction. Rather, the preference seemed to be for the informal non-standardized test. This was used by forty-two of the bands. The preference for these tests was due perhaps to the ease with which they could be administered and to a lack of familiarity with the standardized tests.

In twenty-five cases the "free choice of students" was indicated as the method used in selecting students. This could hardly be classified as a guidance measure, since interest is not necessarily related to ability.

TABLE XII  
GUIDANCE PROCEDURES USED BY DIRECTORS IN  
SELECTING STUDENTS

| Guidance Procedures   | Frequency |
|---|-----------|
| Informal non-standardized test plus orientation and demonstration period . . .  | 28        |
| Free choice of students. . . . .  | 21        |
| Informal non-standardized test . . . . .  | 11        |
| Pre-band clinic plus orientation and demonstration period . . . . .             | 6         |
| Pre-band clinic. . . . .  | 5         |
| Standardized test. . . . .  | 4         |
| Free choice of students plus orientation and demonstration period . . . . .     | 4         |
| Informal non-standardized test plus an examination of academic grades . . . . . | 3         |
| Students chosen from among graduates of tonette or song flute bands. . . . .    | 3         |
| Orientation and demonstration period . . . . .                                  | 3         |
| Examination of academic grades of students . . . . .                            | 2         |
| Standardized test plus pre-band clinic . . . . .                                | 2         |
| Recommendations of elementary teachers and elementary music supervisor. . . . . | 2         |
| General achievement test scores. . . . .  | 1         |
| Standardized test plus orientation and demonstration period . . . . .           | 1         |
| I.Q. test, academic grades, and pre-band clinic . . . . .                       | 1         |
| Total . . . . .   | 97        |

This "free choice" undoubtedly furnished the director with a defense in case the student should not prove to be very successful on an instrument.

It was obvious from this information that a great many of the high school band directors were failing to give students the guidance suggested in Criterion XI.

Prescribed Scholastic Average of  
Students Participating in Band

Table XXIII shows that forty-one of the bands reporting required students to maintain a prescribed scholastic average in order to participate in the band. Fifty-six of those bands reporting did not require this.

TABLE XXIII

NUMBER OF SCHOOLS REQUIRING A PRESCRIBED SCHOLASTIC  
AVERAGE FOR BAND MEMBERSHIP

| Types of schools<br>according to<br>enrollment | Prescribed Scholastic Average |                                  |
|--|-------------------------------|----------------------------------|
|  | Number of bands<br>requiring  | Number of bands<br>not requiring |
| 0-249  | 9                             | 17                               |
| 250-499  | 18                            | 21                               |
| 500-749  | 7                             | 7                                |
| 750-up   | 7                             | 11                               |
| Totals   | 41                            | 56                               |
| Percentages                                    | 42                            | 58                               |

In the light of psychological studies concerning musical aptitude, it seems wrong to have such a requirement. It would seem just as reasonable to have the student drop his academic subjects if his work in music were not satisfactory. No doubt there are many high school students with outstanding musical aptitude and poor aptitude for academic subjects. To remove these people from music classes would be to take away their only opportunity for any success in their school undertakings.

It is perhaps possible that the participation of some students in music activities might be given certain limitations in order to achieve a more reasonably balanced achievement in all school work. This could be done without the requirement mentioned above.

#### PHYSICAL FACILITIES AND INSTRUCTION EQUIPMENT AVAILABLE TO ALABAMA HIGH SCHOOL BANDS

As was pointed out in a previous chapter, the activities of a band require special facilities and equipment if those activities are to be effectively performed. Many of our Alabama bands seemed to be well provided for in this connection. Table XXIV shows that

TABLE XXIV

PHYSICAL FACILITIES AND INSTRUCTION EQUIPMENT  
AVAILABLE TO ALABAMA HIGH SCHOOL BANDS

|                                     | Schools Reporting |         |         |        | Totals | % of total reporting |
|-------------------------------------|-------------------|---------|---------|--------|--------|----------------------|
|                                     | 0-249             | 250-499 | 500-749 | 750-up |        |                      |
| Total Schools                       | 26                | 39      | 14      | 18     | 97     |                      |
| Separate band building              | 9                 | 20      | 6       | 4      | 39     | 40                   |
| Band room in main building          | 10                | 14      | 7       | 11     | 42     | 43                   |
| Auditorium                          | 3                 | 2       | 0       | 2      | 7      | 7                    |
| Class room                          | 3                 | 1       | 0       | 0      | 4      | 4                    |
| Band room in gymnasium              | 1                 | 2       | 0       | 0      | 3      | 3                    |
| Band room in stadium                | 0                 | 0       | 1       | 1      | 2      | 2                    |
| Acoustically treated rehearsal hall | 6                 | 14      | 7       | 13     | 40     | 41                   |
| Instrumental storage room           | 13                | 18      | 12      | 16     | 59     | 61                   |
| Private practice rooms              | 4                 | 8       | 5       | 10     | 27     | 28                   |
| Instrumental repair room            | 1                 | 4       | 1       | 5      | 11     | 11                   |
| Tape recorder                       | 7                 | 17      | 8       | 6      | 38     | 39                   |
| Record player                       | 10                | 9       | 7       | 9      | 30     | 31                   |
| Duplicating machine                 | 10                | 13      | 4       | 4      | 31     | 32                   |



thirty-nine of the bands had a separate band building. Forty-two others had a band room in the main building. Some sixteen seemed to be working under less favorable conditions. Forty bands reported accoustical treatment in the rehearsal quarters, a facility that is imperative for good band work.

Many of the bands seemed to be lacking in rooms for instrument repair, in duplicating machines, tape recorders, and record players. While not absolutely essential, these are valuable aids to a successful band program, and they should become a part of the planning for improvement of all groups that are without them.

## CHAPTER VI

### CONCLUSIONS, STRENGTHS AND WEAKNESSES, AND SUGGESTIONS FOR FURTHER STUDY

#### CONCLUSIONS

It seems in order at this point to summarize the findings of this study in the interest of an over-all view of the high school bands of Alabama. In this connection the following conclusions are offered.

(1) The typical Alabama high school band is one drawn from a high school with fewer than five hundred students in the upper four grades. The band has a median enrollment of 49.

(2) The instrumentation of the bands is relatively poor. One is forced to the conclusion that some of our schools are satisfied with supplying only the instruments necessary for meeting the outdoor obligations of the bands--parades and football games.

The failure of the school to provide a good instrumentation imposes a definite limitation on the success of the music education program. It seems reasonable to conclude that in some cases this may be

due to a shortage of funds for such equipment, and in others it may be due to a lack of understanding of the school's responsibility in this area. In either case the students are the losers because much good literature is out of the reach of bands with very limited instrumentation. Furthermore, the band students in such instances do not hear the literature as the composer or arranger intended for it to be heard.

(3) There is a rapidly growing interest among our high school bands in the District and State Competition-Festivals and in the All-State Bands. Such participation should result in a higher level of musical performance on the part of these groups.

As these events grow and receive better explanation and coverage by newspaper, radio, and television, there should result a better understanding of and support for the music program in our public schools.

(4) Alabama high school bands receive their financial support from a variety of sources. Among these sources are band parents' clubs, civic organizations, band projects, fees, athletics, and the school budget. It is interesting to notice that only thirty-one of the groups reported the school budget as a source of funds.

The fact that so few of the bands receive any financial support from the school budget seems to indicate either a shortage of funds or a failure to regard band as a regular part of the school program. The idea that in some schools the band is considered extra-curricular is given support by the fact that thirty of the bands receiving support from outside the school did not handle this money through the school office.

It seems logical to conclude that in cases where the band is supported by fees, participation is denied to those unable to pay such fees. In such cases the music program does not exist for all students.

(5a) An examination of the report of total expenditures for the bands during the school year of 1954-55 reveals that the range extended from \$112 to \$7,500 with a median expenditure for the groups of approximately \$1,400. This indicates that fifty per cent of those bands reporting are operating on less than \$1,400 a year for all purposes, and this is hardly a sufficient sum to take care of all the needs of a present day high school band.

(5b) The estimated median value of equipment was as follows: instruments--\$4,280, music--\$828, uniforms--\$3,133, miscellaneous equipment--\$364.

The two items that seem definitely out of line are the estimated value of the music and of the miscellaneous equipment. If the primary function of the band is to help students gain an understanding and appreciation of music, a band must have the music on hand with which to work. The figure for music stated above is reduced even more when consideration is given to the fact that a part of any band library consists of popular music to be used primarily for football games.

The term miscellaneous equipment was shown earlier to include music stands, filing cabinets for music, cabinets for storing percussion equipment, and certain material and tools for making minor repairs to musical equipment. Certainly the median figure for miscellaneous equipment shown above would hardly be sufficient to equip a band with the necessary items listed in this category.

(6a) The band directors serving the high schools of Alabama seem to be a well-prepared group in terms of college training. Fifty-seven have bachelor's degrees, nineteen have received master's degrees, and three have

done work beyond the master's degree. Only eighteen of those reporting have less than four years of college.

(6b) As a supplement to their college work forty-eight of the band directors indicated private training on some of the band instruments, lending support to the statement that the group as a whole is well prepared. There is no way of determining whether or not the private training was undertaken to further the director's specialization on his major instrument or to remedy some deficiency in his college training. Almost anyone connected with college teaching would admit that it is impossible under a four year plan to prepare adequately a director to teach all the band instruments. Consequently, it can be assumed that much of the private training is undertaken in order to cover some of the instruments that were missed or poorly covered during the director's college course.

(7) The number of months of annual employment is greater for the band directors than for most classroom teachers. Twenty-three are employed for ten months, four for eleven months, and thirty-eight for twelve months.

The summer months afford an opportunity for the band director to do a better teaching job. Furthermore, the band is available for community affairs and serves as a summer recreational outlet for the students. Finally, the directors are placed in a prominent place in the struggle to secure greater annual employment for all teachers.

(8) Alabama high school band directors enjoy a rather decided advantage over the regular classroom teachers in the matter of salaries. This might be compensation for the added cost of training and preparation in this field; or it may be due to the shortage of qualified directors, the competitive aspect of this work, the heavier work load and the greater length of annual employment. Another reason that might be offered for the salary advantage is the fact that band is becoming more involved with athletics, a field which pays considerably better than regular classroom teaching.

(9a) There is a definite trend in Alabama toward having the band directors devote their entire attention to band, rather than dividing their time between band, glee club, and academic subjects. Fifty-four of the

directors now work with band alone. This trend should result in a decided improvement in the quality of the teaching now being done in the schools since it allows time for sectional practice, more adequate preparation, and attention to individual difficulties.

(9b) It seems reasonable to conclude from the findings that college music education students preparing to become band directors should be allowed to spend more time studying the band instruments, substituting this applied music for the work now required on an academic minor.

It is unnecessary to list here all the instruments found in our high school bands. It is important, however, to point out that each of these instruments has problems and techniques peculiar to that instrument, and that these problems and peculiarities demand a mastery if the instrument is to be taught properly. Furthermore, the director must spend some time and practice on the instruments each year while on the job in order to be able to demonstrate good tone production and technical facility.

(10) Administrators should consider the great variety of duties connected with the band director's



job when assigning teaching load and other school responsibilities. An attempt should be made to provide time during the regular schedule for some of these duties.

Most school principals are familiar with the routine of regular classroom teaching, and this routine is the pattern by which teacher-load is usually assigned. However, the principal has the responsibility of becoming familiar with the peculiar requirements of all jobs connected with his school and adjusting the individual teacher's load to meet these requirements.

(11) The majority of Alabama high schools now accept band as a regular school subject. This is shown by the fact that seventy-nine of the schools reporting allow credit for band study, fifty-six of them allowing one-fourth unit of credit per semester and twenty-three allowing one-half unit. Further proof is demonstrated by the provision within the daily schedule for band rehearsal. Acceptance as a part of the school program should lead to increased recognition of the band as an agency for music education rather than as a service group for parades and football games.

(12) A great many of our directors seem to disregard the findings of psychological research in some aspects of their work. This is indicated by the fact that forty-one of the reporting bands require that students maintain a prescribed scholastic average in order to participate in the band. This appears to be counter to the findings dealing with the relationship between general intelligence and musical aptitude. Further proof of this neglect of the findings of research is demonstrated by the report of procedures used in selecting students for band instrument study; only seven of the reporting groups make any use of standardized tests of musical aptitude, and certainly such tests offer a valuable aid in predicting success in the study of an instrument.

The neglect of standardized tests and other guidance features might often be due to the shortage of band students; the director is forced to use all available prospects. In other cases, the pressure of time in putting a group on the football field at the first game might cause the director to bypass the testing program. Neither of these reasons, of course, is sufficient for failure to use the findings of research in order to guide the students.

(13) There seems to be a growing recognition among our Alabama educators of the importance of providing better facilities and instructional equipment for the band program. This is evidenced by the fact that thirty-nine of the bands reported a separate band building. While in many cases these facilities in these separate buildings may be inadequate they tend to lessen interference with the rest of the school program. Furthermore, as the band is moved into better rehearsal facilities more students are likely to be attracted into studying band. More and better musicians are likely to choose high school band directing for their field of work and those already directing high school bands will be more inclined to continue with the work.

#### STRENGTHS AND WEAKNESSES OF ALABAMA HIGH SCHOOL BANDS

##### Strengths

The following is a list of the strengths of Alabama high school bands:

(1) Increased attention is being given to participation in the District and State Competition-Festivals, a fact which should improve the performance of the bands.

(2) The directors of the high school bands in Alabama are well prepared in terms of college training and private instrumental instruction.

(3) The directors of the Alabama high school bands enjoy a longer period of annual employment than most classroom teachers.

(4) The salaries of the directors are higher than those of most classroom teachers.

(5) There is a trend toward allowing the directors to devote their full attention to instrumental teaching.

(6) Band is now accepted by most schools as a regular subject with credit being allowed for its study.

(7) There is an increasing recognition among school administrators of the importance of good rehearsal and instructional facilities.

#### Weaknesses

The following is a list of the outstanding weaknesses of Alabama high school bands with some suggestions for improving these weaknesses:

(1) There is a decided need for improving the instrumentation of the Alabama high school bands. A good instrumentation is a necessity for a successful

high school band. Therefore, it is the job of the band director, music supervisor, and the school principal to establish a plan for equipping the band with the instruments necessary to fulfill all its obligations. In some cases, where funds are limited, the job of completing the instrumentation may require a number of years. Those responsible for the band program may have to call on groups outside the school for financial aid. In any event, the plan should not be extended over too long a period; the director must be able to look forward to working with a well-balanced instrumentation within a reasonable length of time.

(2) Many of our high schools have failed to provide adequate financial support for the bands. In a number of instances the band is not included in the school budget. In order to plan the year's activities and experiences of a high school band, the director must know in advance just what financial resources are available. Therefore, it is recommended that support for the school band be included in each high school budget. The duties of the band director should not include having to raise funds to finance the operations of the band.

To insure that participation in the band is open to all students who can benefit from it, no band fees should be levied. Such fees are not likely to be a determining factor in whether or not the band can operate, and yet the payment of a few dollars a year might mean that some students could not belong to the group.

(3) In a number of cases lack of direction in buying has resulted in a shortage of music and miscellaneous equipment. The least essential item of equipment is uniforms; yet, in some cases this item has been over emphasized to the neglect of music, instruments, and other equipment of greater value to the music education program. The band director should strive for a yearly provision to build an adequate band library and to provide essential miscellaneous equipment such as music and instrument stands, tuning equipment, and tape recorders.

(4) The work-load of the band director is quite heavy in some schools. In order to assure the band students of an adequate education in music the band director should be relieved of responsibility for teaching academic subjects, whenever possible. He

should have time for providing students with solo, small ensemble, and full band training; he needs plenty of time to select materials by studying the literature and by listening to records; and it is imperative that he have some time for practicing the many instruments found in the bands.

(5) A large number of the band directors have failed to apply the findings of psychological research in their work. In connection with the band program the school has definite guidance responsibility. Before undertaking the study of a band instrument, the student should be given a test of musical aptitude and the results of this test skillfully interpreted to the parents. For students entering the band program the school should provide a set of instruments to be used in helping the student select the instrument for which he is best suited.

(6) There is a tendency to over-emphasize the community service function of the band and to neglect its music education function. It is recommended that the band director and school principal work together closely in the matter of selecting activities in which the band is to engage. They should consider the importance of the event to the community, the welfare of

the students in the band, and the effect of such participation on the total program of the school. The yearly total of the band activities should represent an intelligent compromise between the community service function and the music education function of the school band.

#### SUGGESTIONS FOR FURTHER STUDY

##### An Examination of the Music Played by Alabama High School Bands

A great deal of criticism is being made today of the type music played by the school bands in this country. The critics advance the argument that the entire fall of each year is given over to playing marches, popular tunes, and other material suitable only for parades and football games. The critics say that the bands devote too much time to the playing of selections transcribed from orchestral literature. They direct criticism also toward the quality of music written for band, saying that too much of it is of inferior quality. Finally, the charge is presented that the majority of the bands spend entirely too much time on a very few numbers for public performance or contests rather than covering a



large amount of literature.

Although all of these criticisms are true to some extent, they cannot be accepted as applying automatically in all situations. Some directors undoubtedly see that their groups have a wide and interesting coverage of the available literature.

Perhaps the best way to secure information about the literature being played by the high school bands in this state would be to examine the spring concert programs performed by these groups. These programs usually represent the culmination of the band's second semester concert activities and should render an accurate reflection of the serious work of the group.

Such a study might well point up the general weaknesses in this respect and suggestions for improvement.

#### Establishment of a Suggested Course of Study for Alabama School Bands

Such a course of study is not intended to be rigid; it would be a suggested sequence of studies and experiences designed to serve as a guide to the directors.

At the present time there is a wide variation in the quality of work being carried on in the different

schools. Some students graduate from high school without having played anything better than the so-called Class C music. Others graduate with the happy experience of having performed music of high quality. Such differences might not be removed by this suggested course of study, but it would at least permit a point of reference by means of which the director might evaluate the work being done by his group.

A Study of the Attitude of School  
Administrators and Classroom  
Teachers toward the Band  
Program

Is the band program rapidly progressing toward the point of over-emphasis? Does it adequately perform its public relations function? Do the results of the program justify the high financial support required for its operation? Do the band directors assume some measure of responsibility for the success of the total school program or are they concerned only with their own department? These are some of the often-asked questions about band work that might be partially answered by a study in this area.

Many school administrators and classroom teachers lack an understanding of the band program. When

administrators lack understanding, there is the possibility of trouble in scheduling, financing, and public relations. On the other hand, the band directors often fail to conceive of their work as a part of the program of the entire school; many of them choose to look at their work as something separate and apart. Such a study as the one suggested here might possibly lead to an improvement in this area of difficulty.

#### Follow-up Study of High School Band Students

A number of important questions could be answered by such a study. Among them are the following:

- (1) What percentage of the high school band graduates who attended college participate in college band or orchestra?
- (2) What percentage of these graduates work with dance band groups?
- (3) Do these students take part in church orchestras, choirs, or in small ensembles after graduation?
- (4) What percentage of the students dispose of their instruments upon graduation from high school?
- (5) Do these graduates attend musical programs in their communities?

(6) Do they purchase recordings or listen regularly to musical programs on radio or television?

(7) Do they consider their musical training in high school to have been of any real and lasting value to them?

The answers to such questions could provide high school band directors with a definite guide for evaluating their work. The writer believes that such a study would indicate a need for more coverage of good literature and greater emphasis on small ensembles. These ensembles could continue to function effectively after graduation, especially in communities that do not have civic groups in which these people perform. Furthermore, it is believed that many students do not participate in musical groups after graduation because of the over-emphasis on full band performance during their high school days. The study suggested here could help prove or disprove this contention.

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