THE DEVELOPMENT OF A CURRICULUM FOR THE TEACHING
OF DANCE MUSIC AT A COLLEGE LEVEL

THEESIS

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By

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF ILLUSTRATIONS</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>iv</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>The Problem Defined</td>
<td></td>
</tr>
<tr>
<td>Definition of Terms</td>
<td></td>
</tr>
<tr>
<td>Ragtime</td>
<td></td>
</tr>
<tr>
<td>Jazz</td>
<td></td>
</tr>
<tr>
<td>Swing</td>
<td></td>
</tr>
<tr>
<td>Popular music</td>
<td></td>
</tr>
<tr>
<td>Dance music</td>
<td></td>
</tr>
<tr>
<td>Orchestral music</td>
<td></td>
</tr>
<tr>
<td>Vocal music</td>
<td></td>
</tr>
<tr>
<td>Operatic music</td>
<td></td>
</tr>
<tr>
<td>II. THE NEED FOR THIS STUDY</td>
<td>8</td>
</tr>
<tr>
<td>Origin of Dance Music</td>
<td></td>
</tr>
<tr>
<td>Definition of Swing</td>
<td></td>
</tr>
<tr>
<td>III. THE PROPOSED CURRICULUM</td>
<td>14</td>
</tr>
<tr>
<td>Prerequisites</td>
<td></td>
</tr>
<tr>
<td>Music courses</td>
<td></td>
</tr>
<tr>
<td>Non-music courses</td>
<td></td>
</tr>
<tr>
<td>IV. CONCLUSION</td>
<td>34</td>
</tr>
<tr>
<td>Source of the Material</td>
<td></td>
</tr>
<tr>
<td>General Aims of Study</td>
<td></td>
</tr>
</tbody>
</table>

| BIBLIOGRAPHY | 37 |
## LIST OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The &quot;blues&quot; progression</td>
<td>3</td>
</tr>
<tr>
<td>2.</td>
<td>Early ragtime music</td>
<td>3-4</td>
</tr>
<tr>
<td>3.</td>
<td>Measure of dance music showing the value of eighth notes</td>
<td>22</td>
</tr>
<tr>
<td>4.</td>
<td>Symbols used to notate swing</td>
<td>23</td>
</tr>
<tr>
<td>5.</td>
<td>Measure of music as played by a swing band</td>
<td>23</td>
</tr>
<tr>
<td>6.</td>
<td>Measure of music as played by a non-swing musician</td>
<td>23</td>
</tr>
<tr>
<td>7.</td>
<td>Markings peculiar to dance music</td>
<td>25</td>
</tr>
</tbody>
</table>
CHAPTER I

INTRODUCTION

The Problem Defined

The purpose of this study is to set forth certain principles or rules, which, if adhered to, will be a beginning in the training of the young musician who would make the playing of dance music his profession. Be it understood that this is only an embryonic work and as such it should not be considered a final and irrevocable treatise on this topic. Actual work and development in this field will probably see many of the practices recommended herein relegated to a less important stage while items not mentioned, or perhaps mentioned and treated without undue stress, may come to the foreground of importance. It is hoped that this work will help in paving the way for a sincere and unprejudiced program of training for the young dance musician. However, before venturing into any discussion concerning dance music, it is necessary to have a clear understanding as to what fields of music are included in the term dance music.

Definition of Terms

Dance music, as considered herein, shall be understood to include all that type of music which is commonly played
by the dance orchestras of the United States for the purpose of ballroom dancing by the general public. This type of music has been and is referred to as ragtime, jazz, swing, dance music, and popular music. For our purposes, however, we shall use the term dance music to include all of these terms, namely ragtime, jazz, swing, and popular music.

Ragtime.--Ragtime is a term which refers to the music which was played for dancing by the negroes of the American South around the turn of the twentieth century. Ragtime is probably the first title to be applied to this type of music which sets it apart as being of a different nature from the vocal, orchestral, or operatic music of the great masters. "At least seven varieties of music left their mark on ragtime."¹

When Scott Joplin began to compose what was probably the first piano ragtime of any real consequence, work songs, spirituals, and religious songs had long been an established and integral part of the negro musical tradition. W. C. Handy and Clarence Williams wrote many tunes using a chord progression now known as the "blues." This "blues" chord progression is very elementary in structure and still forms the basis for many of the popular tunes of today.

¹Paul Eduard Miller, Historical Chart of Jazz Influences, p. 21.
Two of the most popular of the ragtime numbers were "I Wish I Could Shimmy Like My Sister Kate" and "High Society Rag." "High Society Rag" originated from the piccolo part in a march selection and remains to this day a widely known jazz tune.
The quadrille was a popular dance of the early 1900's which afforded the ragtime musicians opportunities to insert into the "breaks" of the dance tune their own improvised cadenzas. This practice led to the composition of "Tiger Rag." The quadrille "Get Out Of Here" formed the real basis for "Tiger Rag" which was at first an unnamed melody and referred to by a number only.

Jazz.--Jazz, in its strictest sense, refers to the improvisation of one musician upon a given theme. Jazz in its broader sense has been applied to a period in the development of dance music beginning around the early stages of the first World War and giving way to the title of swing in the early 1930's. "Buddy Bolden was probably the first name-band in the hot category to popularize jazz. Both as a trumpeter and as a leader he left a strong mark upon the numerous New Orleans musicians."²

²Ibid.
Sidney Bechet, one of the outstanding instrumentalists of today, was growing into boyhood while the Bolden band still played, and he reports that it was "a real low-down group."  

The first organized band to bring jazz direct from New Orleans to other parts of the country was the Original Creoles who claim to have organized in 1906 in which year they appeared in both California and Chicago. In 1914 they appeared in Cincinnati, and in 1916 they went to New York.  

One of the earlier bands was the Eagle Band which was organized by Frank Dusen, a trombone player from Buddy Bolden's Orchestra. King Oliver succeeded Freddie Keppard as the leader of the Olympia Band and subsequently merged it with the Eagle Band forming what was probably an all-star aggregation.  

In the more respectable gatherings for dancers and night club patrons of New Orleans bands such as The Imperial Band and John Robichaux were very popular. They were the exponents of what we today would term "dance bands on the sweet side." In this field Art Hickman of California paved the way for Paul Whiteman, Ted Lewis, and others. Will Marion Cook and Sam Wooding who followed the development of popular jazz in the footsteps of Robichaux were the

3 Ibid.
negro counterpart of the Whiteman school.  

At the present time jazz is thought of as a term describing the improvisation of the instrumentalist and because of the association of this term in this respect we have come to think of the small combinations which feature the soloists in this manner as jazz bands. The bands usually have not less than three men nor more than eight. The more publicized of this group are the Goodman Trio and Quartet, the Grammercy Five, the Clambake Seven, the Bobcats, and the John Kirby Band.

Swing.—Swing more generally applies to the ensemble playing of the larger bands such as Tommy Dorsey, Benny Goodman, Jimmy Dorsey, Artie Shaw, Glenn Miller, Harry James, Count Basie, Jimmy Lunceford, Duke Ellington, and many others. It is interesting to note that prior to the swing era, negro bands outnumbered the white by approximately ten to one. Jean Goldkette, Ben Pollack, and the Casa Loma Orchestra were the only white bands of any significance.

Popular Music.—Popular music is a term which refers to the music played by the dance bands. This music is very elementary in structure being of a simple A-A-B-A form, or, in some cases, an A-B-A-B structure. The majority of these popular tunes are thirty-two bars in length, although the

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4For further information of a historical nature see bibliography.
"blues", the most widely known and used of any, has only twelve bars. The melodies are standard interval sequence, and the most successful of the popular tunes have the most elementary of chord progressions. In fact, the simpler the tune, the better it can be made to swing.

Dance Music.--In considering the above definitions of ragtime, jazz, swing, and popular music we find that the term dance music, when taken to mean music for dancing, will include all of the above phases.

Orchestral Music.--Orchestral music, as used herein, shall refer to the works of such composers as Bach, Beethoven, Brahms, Mozart, Haydn, and countless others. The term orchestral narrows the interpretation to those works written strictly for instrumental groups playing symphonies, string quartets, tone poems, concertos, and similar compositions.

Vocal Music.--In contrast to orchestral we have the term vocal which, for our purposes, shall include all serious efforts at composition for voice by the recognized great composers. The Art songs of Schubert would form a good example. Here, as the term implies, the voice is the important medium.

Operatic Music.--Operatic music shall include all music using the voice and orchestra for expression dramatically conceived and purported with scenery. The most outstanding forms of opera are opera buffa, opera comique, opera seria, opera di camera, ballad-opera, opera-drammatica, and operettas.
CHAPTER II

NEED FOR THIS STUDY

Origin of Dance Music

In developing music curriculums educators have organized programs which anticipate the needs of all music students with the possible exception of the jazz musician. The violin student, the piano pupil, the orchestral arranger, the bandmaster, the composer, all find a well developed music program to fit their needs. It is not immediately apparent as to why this program will not adequately meet the needs of the dance musician.

Most so-called "jazz historians" state specifically that jazz or dance music was created by the negro people. This may or may not be true but assuming that it is, there is an unanswered question in the minds of many people concerning the date of the "creation" of jazz. Practically all historians will agree that jazz first came into being around the turn of the twentieth century. Why, then, did the negro wait over a hundred years to project his own music into his everyday life? This point has not yet been satisfactorily explained, consequently some doubts exist as to the validity of these holdings. One historian has this to say concerning the discrepancy of time:

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It would, however, be absurd to represent the American negro as consciously inventing a musical form destined to supplant other music. What characterized the extraordinary flow produced by the negroes at the beginning of the twentieth century was that it was spontaneous--unconscious of its novelty, unmarred by the slightest design. How was that possible? Jazz did not issue from the individual efforts of one composer, but from the spontaneous urge of a whole people.

If jazz is a new musical form, it is by no means the result of an effort to reject traditional musical forms. It was, rather, created by a people to whom classical music was unfamiliar. There is no point in supposing here that the American negro was cut off from all the influences of white man's music. Actually, the music of the negro plainly owes much to the songs of the white missionaries. Furthermore, instead of using instruments of their own invention, they adopted the instruments of the whites. By this much their music, far from being a curiosity in point of time, takes its place naturally in our epoch. But the creators of jazz passed over the essential qualities of other music and used the little that did reach them as a springboard to fledge the very rich musical resources that they themselves possessed.¹

Admitting that the above statement has basis in sound reasoning many are still not sure in their own minds as to why the negro did not sing the music which he later played after adapting himself to the instruments of the white man.

Exactly what is the ragtime-jazz-swing technic? What element runs through this style of music in an ever increasing manifestation as an essence?

There are many conflicting theories on this subject but no theorist will deny that the conflict in rhythms is a very important factor. It is natural for the body to try to follow the steady beat of the percussion yet at the same time

¹Hugues Panassie, The Real Jazz, p. 45.
there is a tendency or desire to follow the rhythmic implications of the other instruments.

Raymond Wheelock has this to say:

Whatever else swing is, it consists of the following six factors:

1. An irregular, a periodic voice rhythm whose beats fall at varying intervals between the beats of-
2. a regular, periodic percussion rhythm, thus setting up-
3. a sound-wave beat conflict which in turn sets up-
4. a physiological conflict and turmoil in the body of the listener, felt as-
5. excitement, lift, hysteria, pressing for release in-
6. increased nervous and muscular activity, usually dancing.

There can be little doubt but that beat conflict, the body aroused by two simultaneously felt rhythms, is the real essence of the swing technic.

In seeking out the origin of this technic, swing historians find it first presented by negro musicians as a class. Hence they conclude that swing is a product of the negro mind and culture.

The actual inference here is that the negroes had such a technic in their native tribal dances. Supposedly the negro brought these tribal dances to America when he was brought over as a slave. The swing historian further concludes that the negro continued to practice his tribal dances

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and rhythms here in our American South and, after emancipation, embodied these rhythms in the European melodies thus producing ragtime or jazz.

However, one swing historian has this to say about the above theory.

... if the idle and curious speculator were to investigate this theory, he should not find one shred of substantiating evidence. On the contrary, he would find that all the evidence lies against these propositions.

(1) he would not find one authority on Africa describing beat conflict in African music, voice against drums;
(2) he would find that African tribes did little, if any, group dancing;
(3) he would find that no tribal dance or chant was ever heard in the American South, since no tribe was ever brought over intact as a group;
(4) he would find that such authorities as Krefiel, Jackson, Johnson, and White, while tracing the source of the Negro Spiritual, were unable to find one American negro who had ever heard an African chant in this country;
(5) he would find that no negro musician known knew anything about beat conflict, as an instrument of manipulating body and mind; in fact, the ragtime-jazz-swing growth itself shows the negro experimenting and developing and learning control over a technic obviously not his own. If swing were Negroid in origin, then the negro would have displayed it complete and perfect in 1910 instead of elementary swing or ragtime; his beat conflict technic would have been completely right at the start of his mastery of European tonality and harmony.3

Seemingly then the negro is not the originator of swing

3Ibid, p. 21.
even though he first brought it to the attention of the white race. A careful examination of the background and associations of the negro after coming to America is warranted.

Swing made its first public appearance around the beginning of the twentieth century. This date, 1900 or thereabouts, marks the end of a century long association between the Indians and the negroes. The Choctaws, Osages, Seminoles, Delawares, and Creeds had been the constant associates of the negroes for over a hundred years. Thus it is not unreasonable to assume that the negro witnessed countless Indian dances, their ears absorbing the Indian voice against tom-tom technic which they projected as ragtime as soon as they were permitted to appear as professional musicians.

A check, however, that beat conflict as a technic is probably American Indian lies in the Indian music itself. Careful listening will at once reveal the beat conflict in Indian music. The tom-toms and drums maintain a steady 4/4 beat while the voice insistently sings in between the drum beats, splitting the rhythmic intervals at constantly varying fractions. Not only is beat conflict evident but the voice employs such numerous pitch, intensity and timbre variations that many untrained observers maintain that Indian melody has no measure or tempo but is just a haphazard sequence of tones.
The fact that swing was not developed in the orthodox manner causes many problems to arise when one sets about to master this phase of music. This calls for a different approach as far as teaching is concerned. In the following chapter we shall consider a few practices which logically should aid in developing musicians in this field.
CHAPTER III

THE PROPOSED CURRICULUM

Prerequisites

Students electing a curriculum of dance music must demonstrate performance ability at the outset. Because of the comparatively short period of formal training, four years, this requirement is necessary. Upon entrance to the curriculum the student should have a practical knowledge of key and meter signatures, notes, rests, musical terms, major, minor, and chromatic scales, major and minor triads, dominant and augmented chords as well as diminished seventh chords. Each student should have had a minimum of three or four years intense playing experience on his instrument.

It is desirable and almost necessary that the student have native ability or a "flare" for playing this type of music. This can be determined in most cases by hearing the student play popular tunes. Generally speaking, the average person can learn to play swing. Swing is a folkway, and a folkway is an objective expression of innate human nature on the instinctive or automatic level. Practically everybody feels the effect of swing music, but inhibitions, associations, consciousness of age, false pride, dignity, etc., use the volitional nerve system to suppress the
automatic. Hence, the statement, "Swing doesn't affect me," is pseudo-moralism rather than psycho-physiological truth. Jazz, which is swing in a modern arrangement, has an unmoral history, hence the tendency for some people to ignore it.

To perform swing requires the ability to split time intervals at constantly varying factions. The writer believes this ability to be inherent, hence the degree of swing ability depends upon the degree of time sense.

Music Courses

Generally speaking there are two schools of thought regarding the necessity for training along the formal lines of the established music school. Paul Whiteman, Benny Goodman, Jan Savitt, and many others who are at the present time successful in the field of dance music began their study of music under the direction of teachers who knew nothing of the field of dance music. Other famous dance musicians such as Louis Armstrong, Coleman Hawkins, Willie Smith, Johnny Hodges, etc., have not had the formal training afforded by the music conservatories. Strictly speaking the dance musician can be trained without recourse to the training afforded by the music schools, but it is the writer's belief that the chances for success are greatly enhanced by such training. Benny Goodman recommends that clarinet players use the standard texts such as Klose' and Lazarus in building a foundation for future work.1

1Benny Goodman, The Kingdom of Swing, p. 265.
The writer believes that the acquiring, through listening and performing, of a repertoire of great music literature in both the vocal and instrumental fields, and an acquaintance with the traditional interpretation of these masterpieces as performed by great artists in concert or on the radio forms a valuable foundation for the aspiring dance musician. Radio studio playing requirements as well as demands of formal concert playing on occasional programs make this type of training desirable.

A comprehensive course in the history of music would form a basis for a general understanding of the field of music. Exponents in any field of endeavor should have a graphic conception of the trends and developments in their field. The development of music since the fifteenth century has been greatly influenced by the compositions and teachings of a few outstanding men. There is no reason to believe that this influence will diminish appreciably in the near future. Also, the student should be familiar with the outstanding men in the field of dance music to the extent that he could recognize their style of playing upon hearing it. The most important of these men considered from the point of view of influence on interpretation are Louis Armstrong on trumpet, Coleman Hawkins on saxophone, Jack Teagarden on trombone, and Earl Hines on piano.

A thorough course in music theory is of the utmost
importance. Without a knowledge of chord structure, and chord progression the student cannot hope for success in the field of dance music. Quite often the dance musician will be expected to improvise a melodic passage with nothing more definite given than a series of chord symbols. The chords used in dance music are basically the same as those studied in the theory classes although there is a slight variation from the standard procedure in the naming of the chords. For example, the tones G-B-D-F form the V7 chord in the key of C. The dance musician, however, will refer to this group of tones as a G7 chord and as used by dance musicians it will remain a G7 chord regardless of the key of the composition. The notes in the chord determines its name. The tones G-B flat-D-F could be called either a G minor7 or a B flat6. Often, instead of writing out the "minor" in a G minor chord, a symbol is used. For example, the G minor7 could be written G~7. The same holds true for other types of chords. The augmented chord is designated by a + sign while the diminished chord is indicated by a small o. A very excellent type of practice used by many dance musicians is to take a guitar part, which consists of nothing but chord symbols, and improvise a melody using the chords given as a basis. If the student can do this, he has taken a great stride in the direction of being a good dance musician.

Closely allied with theory, harmony, and counterpoint is sight-reading and ear-training. These two elements go
hand in hand and are indispensable to the dance musician. It is important for the player to hear in the inner consciousness the pitch and feel the time value of a note or group of notes before they are played. The writer has found through experience that the dance musician is expected to read at sight the music of the band with which he hopes to work. More than once, the writer, upon joining a new band, has been expected to sight-read a radio program, a complete floor show, and a five hour program of dance music. This cannot be otherwise in the field of dance music because of the extensive repertory which the dance band must carry in order to meet successfully the many and varied situation which naturally arise when playing for different audiences and occasions week after week. There is not sufficient time for a thorough rehearsal when a new man comes into the organization so the new man must be able to sight read.

As for ear-training, the importance of this phase of the student's training cannot be stressed too strongly. The dance musician is expected to improvise both as a soloist and with various instruments of the band as a section. As mentioned above, the dance musician quite often while reading his part of an orchestration will come across a set of chord symbols with the notation "Solo ad lib" written above it. Here he is expected to improvise a melody in a rhythmic style based on the chords given in the music. Before he can
play an intelligible solo he must first "hear" in his head the notes which he wants to play. After "hearing" the notes he must be able to reproduce them on his instrument. In other words he must have such complete mastery of intervals and chord progressions that he can play instantly a melody or chord progression which is a product of his aural imagery. This is no small accomplishment, and it is the writer's belief that too much drill and preparation cannot be had in this field.

Another important phase of dance music is the study of orchestration or arranging. The dance musician who can arrange has immeasurably bettered his chances for employment. Arranging has developed into one of the most indispensable parts of the field of dance music. Every dance band of any merit has its own arranger or staff of arrangers. To these arrangers fall the responsibility of interpreting the popular tunes of the day. Each band demands a different version of a popular tune than his rival or competitor. The popular appeal of the arranger's version of the popular tune will determine to a great extent the success or failure of the band with which he is associated. Not only is arranging an important field in itself but a study of arranging will help the young musician in understanding the form and structure of dance music. It is essential that each musician understands the relationship of his own instrument and part to the other instruments in the band. A clear understanding
in this respect tends toward a more lucid and comprehensive type of playing.

One phase of training in which the average dance musician is deficient is the art of conducting. In the writer's experience many floor shows of moderate difficulty have become extremely difficult requiring extra hours of rehearsal because of the lack of a competent conductor. The big problem confronting the average dance band in regard to floor shows and theater productions is not so much the difficulty of the music but the inaccuracy and lack of sureness of the amateur conductor. In many cases the leader of the orchestra is a person with an inadequate knowledge of music, in which case someone from the band, usually an arranger, is chosen or coerced into conducting the program. More often than not the band member thus pressed into service as a conductor is deficient in the art of handling the baton and cannot convey to the orchestra in an intelligible manner tempo changes, interpretations, cuts, fermatos, etc. The lack of an assured manner and awkwardness of the conductor is reflected in the playing of the orchestra which becomes correspondingly awkward. Many fine dance bands are poor show bands principally because of the lack of a good conductor. In view of this situation it seems in keeping that a practical and comprehensive course in conducting be included in this program.

The course in applied music is probably the most
important of all because without the ability to perform the rest of the curriculum is without meaning. The technical demands of the dance bands are growing with the development of dance music. In the early stages of the development of dance music there were no empirical standards of tone quality or technical ability. Few dance band musicians could read music, in fact there was little dance music to read. Dance music developed in the manner of all folk music in that it was passed from one to another rather than being written. Strides have been taken in the development of this form of music; however the demands on the present dance musician are very rigid. He must first have an acceptable tone. Without a tone of minimum standards of pleasantness even the most brilliant technician will fail to please his audience because the quality of the tones produced will be offensive to the ear.

After tone quality in importance comes technical proficiency.

There is probably no wind instrument in the jazz orchestra that is not better played by jazz artists than by symphonic musicians. It would be indiscreet to disclose how great is the percentage of symphonic musicians who would willingly desert the symphony for jazz if they were able to meet the technical requirements of the latter organization. The doubling or trebling of one's salary is a powerful argument even if one is an artist.²

The dance musician must have such command of his instrument that he can play fluently and with ease anything required of him. The type of music played in the field of dance music requires a relaxed and fluent type of interpretation. In order to improvise freely the dance musician must have complete mastery of his instrument. Many potentially fine dance musicians have been relegated to obscurity because of lack of sufficient technical proficiency to project their own swing ideas.

In the field of dance music there are certain skills which are peculiar to dance music alone. First and probably most important is the splitting of time intervals. The more nearly the musician can make an eight note exactly half a quarter note and a quarter note exactly half a half note the more successful he should be in the interpretation of legitimate music. In dance music, however, an eighth note frequently has the value of a quarter note and quite often a quarter note has the value of an eighth note. Often an eighth note is played as a sixteenth note and a series of eighth notes written successively are seldom played with equal value. One will be longer while another will be shorter. A measure of music analyzed in the light of the above statement will perhaps help to clarify the meaning.

![Measure of dance music showing the value of eighth notes.](image)

Fig. 3--Measure of dance music showing the value of eighth notes.
Before this example can be notated as it would be played by a dance band a set of symbols must be devised as follows:

- drum beats or percussion starts
- voice tone starts
- 1, 2, 3, dynamics, increasing

Fig. 4--Symbols used to notate swing.

Here, in example five, are the time interval splits as they would probably be played by the dance musician while example six is the legitimate interpretation of the same phrase. The dynamics in example six will depend to a large extent upon the type of number being played but generally
speaking the dynamics or force of the individual notes will be fairly constant throughout the measure since there is no indicated change in the expression markings. In example five, however, the dynamics vary with each note. The notes with the marking "1" above them are barely heard while the notes marked with "3" are stressed. Also the type of attack used in examples five and six are different. In example five a soft or "D" type of attack is used while in example six a "T" or sharper more definite attack is employed. In example five instead of separate attacks on each note, a continuous sound separated by light "flicks" of the tongue plus breath pushes on the indicated notes is what really happens.

But the real difference comes in the value given the various notes. In example five this division of the time intervals is only approximate because different dance bands will achieve different effects by utilizing minor variations in the phrasing. However, for purposes of analysis this example is adequate. As can readily be seen the first quarter note, instead of coming exactly half way between the first and second beats, comes almost at the second beat. Neither do the second or fourth eighth notes split the time intervals by half. This manner of evaluating notes is the real difference between dance music and legitimate music. As a matter of fact, basically speaking, dance music is not a matter of melody or harmony but of rhythm. Proof of this contention lies in the fact that an experienced drummer can take a pair
of drum sticks and by beating on the floor or table produce elementary swing. Swing music is the adaptation of our European melodies and harmonies to these rhythm patterns. Unfortunately for the learner, the splitting of these time intervals has not been and probably never will be standardized because the swing player's ingenuity is reflected in his ability to evaluate these notes in an agreeable and acceptable manner.

Arrangers, in attempting to indicate and control the phrasing in some particular parts of their arrangements, have devised several markings which have come to be more or less universally accepted. These markings were devised because of the inadequacy of our present system of notation as far as swing music is concerned.

![Fig. 7--Markings peculiar to dance music.](image-url)
In example one the marking above the note is a nuance meaning that the note shall be played as in example two, except that the lower note is to be achieved by relaxing the lip rather than by actually fingering the note "B". In (a) of example three the downward line following the note means that the player should "fall off" the note by means of an exaggerated relaxation of the lip. The effect is somewhat that of a downward glissando. This phrase is particularly adapted to trumpet because by pressing the valves half way down the player can slur an octave or more without a break in the tone. In (b) of example three the upward line before the note indicates a "rip" or a very fast glissando. In example four the marking above the note indicates an exaggerated lip trill. The "lip slur" marking in example five is played exactly the same as the nuance in example one. These two phrases sound the same although written differently. Example six can be executed two different ways with success. The player can finger the next half step lower than the note written just before the playing of the written note. Yet when fingering the lower note he does not want a true tone but merely a suggestion of that tone so he really only half fingers the note or presses the key half way down. Another way to execute this same passage is to choke the tone with the lip and throat yet releasing the tone written at the desired instant. A sort of "do-wah" effect is achieved.
The word "gut" has through usage come to be almost synonymous with the word "drive" or "swing." When written in an arrangement it means that the players shall play with added force and vigor. The word "soli" means that a particular section, either the reeds, brasses, or strings, have the melodic material at that time yet someone else in the section has the actual melody. The word "solo" is usually written on the first saxophone, first trumpet, or first violin part and means that the section involved has the melodic passage while the instrument on which the word "solo" is written has the lead or thematic line. The words "solo ad lib" means that the player is to improvise a melody based on the chord progression or melodic passage given.

The word "smear" indicates that the player shall attack the note somewhat flat in pitch before bringing the tone up in tune. The word "subtone" is used only in the reed section. It means that the player shall play very softly and by closing off his throat passages as much as possible produce a subdued tone lacking in resonance. This covers most of the common terms which are used principally by dance bands.

In addition to the student's regular course in applied music the writer suggests that he drill on the following exercises:

1. Practice splitting time intervals with varying degrees or values.
2. Practice changing force or dynamics.
3. Practice a soft of "D" type of attack.
4. Practice changing and controlling timbre.
5. Practice (on one tone) splitting time intervals with varying force and timbre through one bar, then four, eight, sixteen, etc.
6. Repeat exercise five with one pitch change (C,D,C,D,) then with more pitch changes such as thirds, fourths, fifths, etc.
7. Repeat exercise five in odd and disconnected intervals.
8. Repeat exercise five in simple melodies.
9. Acquire or develop some rhythm patterns or "licks."
10. Combine the rhythm patterns with the simple melodies until a condition of automatic response is set up.

The ability to improvise or play an "ad lib" chorus is the principal aim or desire of the dance musician. There is very little difference between improvising and composing, the difference usually being that composing is a result of trial and error. In playing an "ad lib" chorus the melody must first be considered after which a knowledge of the chords involved is of great assistance. A singable melody usually has "tone-starts" on the percussion beats or evenly between. In order to swing a melody the player must first add more notes, either passing tones or chord tones; second, retain enough of the original notes to keep the melody recognizable,
but play these between the percussion at irregular intervals. This basic procedure will produce an elementary "ad lib" chorus. Much practice and constructive suggestions from an experienced supervisor will hasten the student's development along this line.

In order to improve concepts and interpretative ability the student must necessarily be subjected to quite a bit of orientation in this field. It is the writer's belief that swing is, in effect, a folk music or folkway and a folkway is an objective expression of innate human nature, on the instinctive, reflex, or automatic level. So the student should spend some time each day in the listening laboratory listening to all kinds and styles of swing records. In the ideal situation someone will be present in the laboratory to explain and point out general swing practices as evidenced by the recordings. To supplement what he hears in the listening laboratory the student will utilize every opportunity to hear in person dance bands of a good quality.

The student can gain valuable experience in a well conducted rehearsal. Here the supervisor corrects errors in phrasing and interpretation and offers suggestions for improvement. This laboratory rehearsal band offers a splendid opportunity for trying out the work of the arranging class. In a situation of this kind both the arranger and the player benefit from the experienced criticism and suggestions of the supervisor or instructor.
The student should be required to play and appear in public at every opportunity. Parties and dances offer opportunities for valuable playing experience.

Whenever possible the student should be encouraged to participate in "jam sessions." Here he finds the training prescribed herein as well as the orientation program indispensable. Also he learns through actual experience to improvise a part which will blend with the ensemble.

There should be provided also the opportunity for conferences wherein the student may receive experienced advice on his individual problems.

Non-music Courses

Any curriculum which does not prepare the student in his chosen profession has failed its purpose. However, we should expect the well planned curriculum to include more than vocational subjects. The writer intends the curriculum proposed herein not only to prepare the student in the field of dance music but to fit him to take his place in society as a well rounded citizen interested in and understanding the social, economic, and political problems of the day. To this end it is suggested that the student be required to participate in the following program of non-music courses.

Courses in English and debate have a very definite place in this curriculum. The person who cannot express himself clearly is automatically relegated to the side lines in civic and economic affairs. In the well planned English
course the student will gain a liking for and an understanding of the better type of English literature. This will afford him many hours of pleasurable and inspiring reading. Also he will gain a practical working knowledge of written and spoken English grammar. Further work in the debate department will help him in the art of expressing himself adequately. The two courses seem to go hand in hand. In the English classes the student learns the correct usage of the English grammar and in the debate classes he learns to project his own ideas in a logical and sequential manner. The ability to stand before a group of people and express oneself clearly and lucidly is in itself ample justification for the time and money spent in going to college.

A study of history, economics, and government emphasizes the importance of every citizen taking an interest in the internal affairs of his country. He who does not vote under a democratic form of government has no right to complain of the kind or quality of the government under which he lives. The only hope for the survival of a democratic form of government lies in the education of the people. Every voter should have a basic knowledge and understanding of the workings of his government. Only then can improvements in our system of government be hoped for. The writer strongly recommends a thorough survey course in history, government, and economics.

Not only should the student be able to express himself adequately on the advantages or shortcomings of our form of
government, he should know how to live in peace with his fellow man. With this thought in mind the writer suggests a comprehensive course in psychology and philosophy. A basic knowledge of the average emotional and mental make-up plus an understanding of the present trend of thinking of our leading statesmen and thinkers will certainly broaden the thinking, attitudes, and understandings of the student. This will undoubtedly contribute to a more congenial spirit in regard to his fellow man.

In thinking of dance music as a profession consideration must be given to the fact that much traveling will probably be done. With this thought in mind the writer would like to suggest a course in aesthetics. An elementary aesthetics course should include a consideration of the nature of art, conditions favorable to its enjoyment, and its place in everyday life. It would also include a study of the fundamental principles of aesthetics which provides for a common understanding of all the arts including music, literature, painting, sculpture and architecture. A course of this type should provide a basis for an appreciation of the different types of art which will be available for his inspection in the various sections of the country. Some of the outstanding art galleries of the world will be within walking distance of many of the places where he will be employed.

Possibly a course in photography would be practical for those interested in an avocation. Certainly the dance
musician has ample opportunity to collect at first hand some very interesting material.

Last but not least the writer suggests a good course in physical education. Health is of fundamental importance in the happiness of any person.

As regards the non-music courses and music courses with the exception of applied music, it is observed by the writer that attitudes and appreciations are more important than technical knowledge. Thus our principal object in regard to these courses is to develop concepts and ideas which will contribute to the enjoyment of living. The music courses outlined herein are designed to prepare the student to make a living and the non-music courses should help him to enjoy having made the living.
CHAPTER IV

CONCLUSION

Source of the Material

The material for this study has been gathered in a piecemeal manner over a period of several years. The persons contacted and interviewed have been for the most part professional musicians who at the time of the interview were engaged in playing the type of music which the writer has attempted to analyze. Two important exceptions are Quincy Porter of the New England Conservatory at Boston, Massachusetts, and Raymond Wheelock of Upper Darby, Pennsylvania. By means of personal correspondence these two persons have added substantially to the writer's general fund of information.

The great majority of dance musicians do not approach their work in an analytical manner but just "play like they feel." This lack of definiteness in regard to information in this field makes it more difficult when considered in the light of developing a teaching program but it further justifies the writer's belief that dance music is a folkway, an innate expression of human nature on an automatic or reflex level. If this is true, the coming generations should make better dance musicians because of their constant orientation into this field by means of radio programs and the many traveling dance orchestras. Our innate beliefs and desires are to a great extent determined by our daily experiences.
To the writer's knowledge the preceding chapters are the only work of this nature to have been attempted on this subject. Quincy Porter has incorporated a school of dance music into the school of music at the New England Conservatory but seems to be handling it differently than proposed herein. By means of personal correspondence with Porter, the writer has gained the impression that many of the problems treated herein are surmounted at the New England Conservatory by means of precept or example through personal instruction of men familiar with the dance music field. Ensemble rehearsals plus individual instruction seems to be the keynote of their program.

Raymond Wheelock has conducted a survey into the origin of swing music and has irrefutable arguments to the effect that swing is a product of the American Indian. Some of the ideas presented in this paper pertaining to the origin and development of swing are a result of personal correspondence with Wheelock.

General Aims of Study

Undoubtedly there is a great need for a program which will adequately train those who wish to enter this phase of the field of music. The writer and most of those others who are now engaged in the playing of this type of music gained their knowledge and skills by actually playing night after night in smoke-filled cabarets and night clubs. Dance music has grown from a fad to one of the major businesses of
the United States. Theoretically, the public schools prepare the youth of the nation in the profession of their choice but to date, except in a very few instances, such as the New England Conservatory, the profession of dance music has been ignored by the educators. It seems much more desirable to train children in the schools where competent guidance can control the learning process than to permit or force them to learn by experience in uncontrolled situations.

Experimentation and work in the field of teaching dance music will probably see practices and subjects recommended herein revised and altered to fit changing conditions. Much work and study needs to be done to improve this program of study. However, in any new or undeveloped field a start must be made and the writer hopes that this will be only one among many series of articles and suggestions which will be designed to further the training of the young dance musician.
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