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ARTICULATION OF THE PRIMARY WITH THE SECONDARY
INSTRUMENTAL BAND PROGRAM IN THE
PUBLIC SCHOOLS

THESIS

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

For the Degree of

MASTER OF MUSIC

By

Ray Joseph Olivadoti, B. S.

168569
Long Beach, California

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TABLE OF CONTENTS

LIST OF TABLES	Page iv
LIST OF ILLUSTRATIONS	v
Chapter	
I. PURPOSE	1
II. THE PRIMARY GRADES	3
The First Grade	
The Second Grade	
The Third Grade or Advanced Rhythm Band	
III. THE INTERMEDIATE GRADES	9
The Tonette (Pre-band)	
Instrumentation of the Fifth and Sixth Grades	
IV. JUNIOR HIGH SCHOOL GRADES	28
The Instrument Quota System	
The Methods of Instruction	
Organization of the Junior Band	
Objectives	
V. SENIOR HIGH SCHOOL GRADES	35
The Organization of the Band	
The Development of the Student Towards Citizenship	
Group Rehearsals	
Band Clinics	
The Letter Award System	
Conclusion	
BIBLIOGRAPHY	54

LIST OF TABLES

Table	Page
1. Distribution of Minimum Instrumentation for Grade School Band	19
2. Distribution of Minimum Instrumentation for Junior High Band	33
3. Distribution of Minimum Instrumentation for Senior High Band	37

LIST OF ILLUSTRATIONS

	Page
Illustration of <u>Melody Fun Method</u> book for Tonette . .	12

CHAPTER I

PURPOSE OF THIS THESIS

This thesis presents the technique of instrumentating the senior high school band by planning an instrumental program from the first grade to the time the band student reaches the senior high school level. Although this thesis is restricted to a discussion of band organization, many of the solutions apply equally well to the orchestra. Where no direct application is apparent, the reader can probably formulate appropriate solutions to orchestra problems based on its suggestions for the band.

One of the major problems confronting the band director each fall is the organization of new groups of beginning musicians who later may become proficient enough to replace those lost from the first band through graduation or other causes. The problem is vital because the future success of any band depends not only upon the keen vision of the director in selecting beginning talent and apportioning it in well-balanced groups for early training but upon his foresight in making a discriminate choice of the instrumentation as well.

Ten years of actual work organizing school bands and orchestras as well as studying the work of others have

brought to light many reasons why some directors succeed in their work and others do not.

With a definite plan of operation thoroughly understood by the director, a successful campaign may be carried on year after year with highly gratifying results.

All that is necessary for the success of such a campaign is a knowledge of parent and pupil attitude toward music, a knowledge which will aid the director in discovering and awakening any interest lying dormant.

The purpose of this thesis is to acquaint future band and orchestra directors with a successful, thoroughly "tried and tested" plan of building an instrumental program within the music department. If the director has the "will to do," it never fails to enroll new students, to create community enthusiasm toward his work, and to enhance his instrumentation. If the director is thorough, it never fails to bring out the full musical potentialities of his community.

Some of those who have failed to reach an acceptable level of accomplishment have been handicapped by poor facilities and equipment, while others have lacked competent music leadership.

CHAPTER II

THE PRIMARY GRADES

The hold that instrumental music education has upon boys and girls is shown by the exhilaration that they feel in rhythm band work and in class instruction in piano. The growing numbers of both young and old in band and orchestra work show the magnetism inherent in that form of group participation in music.

The rhythm band is an excellent means of group instrumental instruction before children are advanced enough in sight reading to do things other than by direction or imitation. Someone has suggested that rhythm should not be taught apart from melody. In this connection the rhythm band is valuable because, while it concentrates attention on rhythm, melody and harmony are also present.

The "clap-clap-clap" of baby hands is the first manifestation of musical expression in the child. This first sign of the child's rhythmic instinct is a forerunner of his attempt to establish the quality of rhythmic regularity in his toddling walk, and later in dancing and reciting nursery rhymes.

Children should start in simple ways with natural instruments where beat or rhythm is the prime consideration.

This training they receive in the rhythm band, where the use of simple percussion instruments develops rhythmic recognition in music. These basic exercises are valuable as pre-orchestra or pre-band training, teaching group coordination and cooperation, and preparing the child for advanced forms of music.¹

Some of the benefits children derive from rhythm band training are the following:

1. Experience in united action
2. Means of musical expression
3. Feeling accent strongly
4. Sensing meter (the difference between two-part and three-part measure)
5. Following conductor's direction
6. Controlled muscular action
7. Preparing for real orchestra and band experiences in junior and senior high school.²

The First Grade

A preliminary test.--The children will enjoy being "tried out" to see whether they can clap the beats of music that they hear. A folk tune having two beats in a measure is played or sung for this purpose, and then, after the children have succeed in their clapping, it is given again, this time to see whether they can feel which are the heavy beats and which the light ones and show this feeling in their clapping. If the playing or singing varied in volume,

¹How to Organize Your Own Rhythm Band, Ludwig and Ludwig Advertisement.

²Ibid.

from loud to soft and back again, the children should at the same time have responded to that in the music also. Or this test of their ability to do so might be given in a third performance of the music. Two or three other simple tunes may also be used so, one of them having three beats in a measure. The tunes should differ also in speed. This preliminary testing is not necessary so much as it is valuable in arousing in the children a keener and more prideful interest than they might otherwise have in playing the instruments well.

Rhythm band.--In the first grade it is best to start with drums alone. They have a scope of interest and expressiveness which is well worth cultivating apart from other instruments, as well as with them. If the possible variety of drums, from the deep boom of a butter tub, say to the chatter of a cocoanut shell or a cylindrical ice cream box, has been taken advantage of even to a small extent, they might be divided into groups according to the depth and quality of their tones. Three groups would be enough; the lowest toned drums, the highest toned ones, and those in between. The children could then orchestrate piano or phonograph music with them as they will do with the three groups of instruments used later on. But there would be even greater incentive to have variety in the rhythmic patterns of the different drums. The deep-toned drums would often have only the first beat of each measure or of every other

measure while the lighter-toned ones speak more rapidly, and sometimes the reverse would happen.

After a good deal of playing of the drums in some or all of these ways, one other kind of rhythm instrument could be added, preferably the very contrasting triangle or the cymbals. If a rhythm band is developed in this way, the actual hearing and control of each kind of instrument, and the appreciation of its qualities and their relation to the music will probably be much keener than when we start with all the instruments at once. The desired sensitiveness of ear and habit of careful listening will be much more likely to develop in such an economy of orchestration. If there are not enough drums to warrant using them alone, the triangles or bells might be included in the very beginning, the tambourines and cymbals being added later.

The Second Grade

After the players have had enough experience in these simpler responses to the music in the first grade, one or more of the drums might be given a rhythmic pattern that is repeated again and again from beginning to end of the music having an effect similar to that of the repetitive rhythm of a bolero or other dance or to that of an obstinate bass. For example, while "Baa, Baa, Black Sheep" is being played or sung, one or a few of the drums could be repeating the latter measure of which is drawn from the phrase, "Have

you any wool?". The pattern should be written on the black-board or a chart, the children thus incidentally learning to read rhythms. The pattern need not, however, be drawn from the song itself. The children should be encouraged to make up suitable patterns. There might be more than one repetitive pattern, both or all going on at the same time. At this time it might be well to have a gong such as can be made of a 12- or 14-inch disc of brass, or it may be purchased. The writer would also add those instruments of fixed pitch, such as the rhythm bell, triangle, bird whistle, and the tone bell. These are especially desirable for public performance, as they produce very pleasing and descriptive effects.

A very interesting activity is to have the gong player, say, begin a slow beating, perhaps of only the heavy beats, to which each of the other players or groups of them (each group having a leader) sets a different rhythmic pattern of his or its own. These rhythm patterns can be very effective with the fixed pitch instruments playing their part in patterns.

The Third Grade or Advanced Rhythm Band

In this grade the instruments introduced serve to bridge the gap between rhythm and melody. These are the xylophone, song flute or tonette, and tuned resonator bells. Children of third grade age are able to play these instruments, and their introduction into the rhythm band forms a logical stepping stone to the junior band.

This works in with the introduction of note reading, and the child is conscious of the staff and the notes in the staff.

The melody instruments are used by the children that can read notes. The third grade has many children that have been taking piano or violin, and they are able to handle the melody instruments very well. With these students as demonstrators, it should be shown to the whole class how easy they can perform on the melody instruments.

There is practically no limit to the arrangements one can use with the rhythm band at this time. The band is as good as the teacher is capable. By her creative instinct and musicianship, she can have the children playing a large repertoire of music.

CHAPTER III

THE INTERMEDIATE GRADES

The Tonette (Pre-band)

Pre-band instruments, such as the tonette and various rhythm instruments, are now being widely used with children of fourth grade age. After a year or two of experimentation, the writer finds, with a few exceptions, that the child below the fifth grade age is not able to handle most band instruments because of his hands and fingers not being large enough to handle the instruments properly. Therefore, it is suggested that the pre-band instrument be recommended as the most practical thing for the student of fourth grade age. An unlimited group should be started in this manner: A letter should be given to every child on the fourth grade level for him to take home to his parents. It should be in a form resembling the example given on the following page.

One thing that should be done, before this letter is sent, is to give several demonstrations at P.T.A. meetings and also give demonstrations in every fourth grade room. The letter to the parents will have much more effect after the demonstrations have been given. After the class is

Denton, Texas
June 7, 194-

Dear Parent:

I am beginning a new class in pre-band instruction, with the tonette as the instrument to be used. This course will be given without charge for instruction; however, the instrument and the book will cost \$1.25. This is the entire cost of the course.

I am looking forward to having as large a group as I had last year.

If you wish to have your child enrolled in this class, please sign your name on the line below and return this letter with \$1.25 to your child's home room teacher.

Sincerely yours,

John Doe, Director
of Instrumental Music

Parent's signature

under way, start an elementary music appreciation course with a scrap book project and the study of instrument families.

The Methods of Instruction

The book that the writer used with great satisfaction was the book called Melody Fun Method for the tonette written by Forrest L. Buchtel. Each page begins with a rhythm study and ends with a simple duet. The new notes are given on the staff with a picture of the fingers placed on the tonette. The book is simple with large notes and lettering. Page 7 of the book appears on the following page as an illustration.

The suggested lesson procedure for this book will be given in order of the way the studies are given on each page.

For Each Rhythm Study:

1. Analyze note values.
2. Sing, using "do," "ti," etc. on any convenient pitch.
3. Tap the rhythm by foot and clap the rhythm with the hands.
4. Play the rhythm on the tonette by using only one note (preferably the current new note).
5. Introduce eurhythmics (marching,

For Each Technical Study:

1. Perfect tonally and rhythmically by singing.
2. Play the exercises on the tonette.

For Each Melody:

1. Sing by syllables, note names and words.
2. Analyze--key--melody--rhythm--mood.

Rhythm Study

7

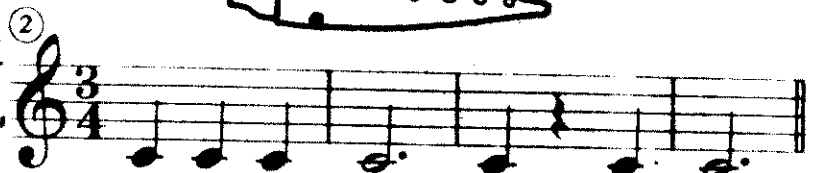
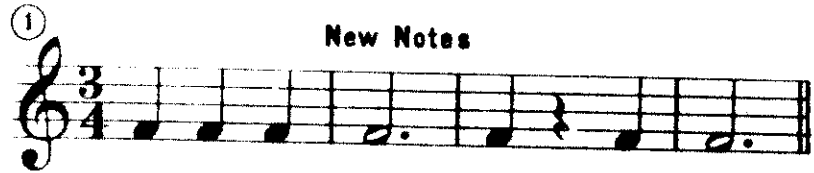
I am "F"



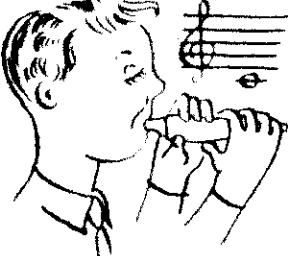
I live on the 1st space of the staff.



New Notes



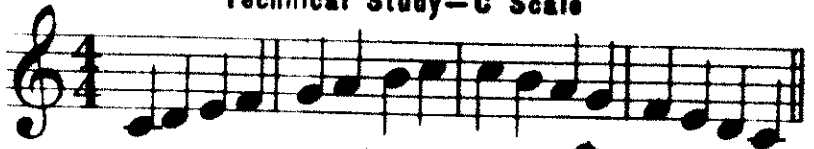
I am low "C"



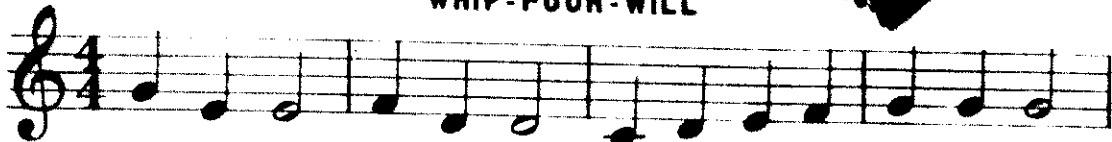
I live on the line below the staff.



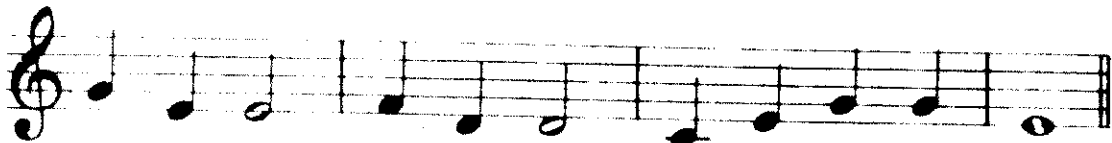
Technical Study—C Scale



WHIP-POOR-WILL



Whip - poor - will, Whip - poor - will When you whis - tle I can hear



Whip - poor - will Whip - poor - will Whis - tle far and near.



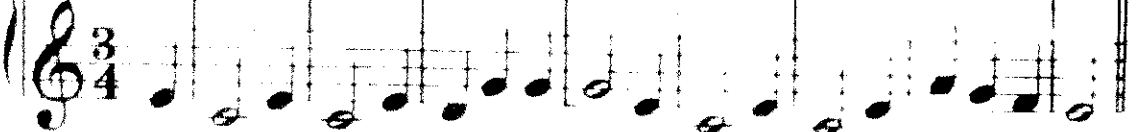
THE CUCKOO

Duet

A Part



B Part



3. Play on the tonette.
4. Divide the class; half of them sing, the other half play the tonette.

For Each Duet:

1. Sing in unison on "A" part; then on "B" part.
2. Play in unison on "A" part; then on "B" part.
3. Divide the class and play the two parts.
4. Sing in two parts.
5. Half the class sing and half the class play the tonette.

Strive for These Objectives:

1. Recognition and understanding of rhythm, note values, etc.
2. Pitch discrimination
3. Melodic singing and playing
4. Part singing and playing
5. Music appreciation
6. Elementary theory of music
7. Technical efficiency
8. Correlation of vocal and instrumental music.
9. Enjoyment and understanding of music.¹

By the time members of the tonette class have reached the second half of the fourth grade, they should be ready to decide which instruments they want to play. They should be given the aptitude test and a demonstration of all the instruments, with emphasis on the unusual ones like baritone, French horn, oboe and alto clarinet.

In any plan of successful organizing, student interest must be the first consideration. Without it, any plan will be doomed to failure. Various ways of creating student interest have been tried, such as concerts in assembly, demonstrations of instruments, talks or pep meetings,

¹Forrest L. Buchtel, Melody Fun Method, p. 2.

personal interviews with individual students. But many directors feel that a method more directly related to student activity would be more successful, that some plan which carries the message to every student in a personalized manner and eliminates the "hit or miss" system is necessary. All this may be found in the music test procedure, which makes a thorough survey of the student body and produces the desired results.

There are many tests available for this work, but most of them defeat the purpose for which they are intended, namely, the creating of interest and a desire to play on the part of the student, and the discovering of promising talent on the part of the director. If the test is too difficult, the pupil becomes afraid of music; whereas, if the test is more in the nature of an interesting game, the pupils will think more about the fun of playing rather than the work involved. This is the effect desired.

If the test is such that the director can give it only to small groups at a time, he will find it impossible to reach the whole student body, as his time and theirs is too limited, and thus his purpose will again be defeated. Knowing these facts, C. L. McCreary has developed a test called "Rhythm and Pitch Test," which has been given with remarkable results to millions of pupils during the last few years. The test may be given to any number of pupils at a time, and it may be given in twenty to twenty-five

minutes, if necessary, and still supply the director with a working knowledge of the musical adaptability of the pupils.

The test is so arranged that it can be used from grades four to eight as well as in the high school. The test has a full-measure pause between each two measures, so that the pupil may be enabled to carry the rhythm and pitch in his mind as long as it took him to hear it. When the next measure is played, he is asked to tell whether it is the same or different, whether it is higher or lower in pitch than the preceding examples. The test is such that it may be played by any pianist while the director does the explaining and supervises the pupil.

After the test is completed, a short talk may be made by the director on the advantages and the fun to be derived from playing an instrument.

When the tonette student nears the end of the school year, a program should be arranged on which the tonette group can play a final concert before an audience. This should consist of the best music available, such as the special arrangement of "The Tonette March," written for band and tonette. This is an excellent opportunity for the children to have the experience of rehearsing and playing with the high school band. Always one should keep in mind that the stimulation given these pre-band students towards playing in the band can be found in many ways, and the above-mentioned way is one of them. The parents will

be impressed by the concert and will be shown how closely the tonette is related to regular band. This is an opportune time for the instructor to start the selection of suitable people to take band.

Instrumentation of the Fifth and Sixth Grades

With the results of the aptitude tests and the observations made in the pre-band class, the instructor should be ready to choose the people who are best suited for instruments. It is time for him to make arrangements with some reliable instrument dealer to put up a display of instruments in his band hall and have all the parents visit and get information about the purchase of a band instrument. It is wise to send the letter of invitation home with the pupils the day before the meeting, so that the parents will have a chance to talk the matter over that evening and form a decision. The letter contains the time and place of the meeting, and so is a written guide for them. However, form letters are sometimes read, mislaid and forgotten, so to be assured of a better attendance, the parents should be telephoned and a personal invitation extended to each to attend. This may sound as if a bit of pressure is being used, but much depends upon the way in which the thought is presented.

Instead of doing the telephoning himself, it is better that the director secure the aid of three or four of his

band members who are good talkers to do it for him. Since the director has the records and test sheets bearing the first and last names and the telephone numbers of the various pupils, the task will not be difficult.

One thing that should be remembered at this time is the fact that the pupils who are considered excellent material for band should be given the utmost consideration. The director might even visit their homes for personal discussions with their parents.

Parents should be consulted in the selection of instruments for children. This is important because a director will find that greater success comes with active interest on the part of the parents. Through the parents, the director will be better able to guide the students toward proper instrumentation.

Balanced instrumentation is not to be hoped for in the group that has just changed from tonettes. This is not too important, for after the people in this group have had some experience, they will more readily accept the director's advice in changing to other instruments. The important thing is to let them make their own decisions and get a large number of students started on instruments. If the group consists only of cornets, clarinets, and drummers, it can develop into a fine balanced band before the students enter the ninth grade.

The chart on the following page suggests various ways to guide a group of beginners toward a balanced band. Note especially that the time to start "spreading" the players into some semblance of a band is between the fifth and sixth grades. This is the time to present band objectives with the greatest care, because the average student is reluctant to change from an instrument on which he has already started.

A mistake is made by many directors in selecting the weak players for the background instruments. It should be borne in mind that good French horn, baritone, oboe and bassoon players must be as capable as good players of soprano instruments. Both director and student should realize that each instrument in the band is important and that a change in instrument (from coronet to French horn, for example) may actually be considered a promotion.

It will be noted that Table 1 shows only the instrumentation for a complete school band (74 to 80 members). However, it can be easily arranged in proportion to the size of the senior high school band that a director might hope to have.

The Methods of Instruction

In most cases the director must organize his beginning band classes in large groups because of lack of time. He will have to choose from three types of methods which are

TABLE I
DISTRIBUTION OF MINIMUM INSTRUMENTATION²

Instrument	Fifth Grade	Sixth Grade	Total Band Members
Flutes		3	3
E ^b Clarinets			
Oboes			
English Horns			
B ^b Clarinets	25	15	40
Alto and Bass Clarinets			
Bassoons			
Saxaphones		3	3
B ^b Cornets	16	8	24
B ^b Trumpets			
French Horns			
Altos	2	2	4
Trombones		2	2
Baritones--Euphonium		2	2
Tubas			
String Basses			
Percussion	8	4	12
Total	51	39	90

*Gerald Prescott and L. W. Chidester, Getting Results with School Bands, p. 38.

as follows: (1) the wholesale method--all string, woodwind, brass, and percussion instruments together in one class, (2) the full band method--all band instruments in one class, or (3) families of instruments--all woodwind instruments in one class, all brass instruments in one class, and all percussion instruments in one class.

The third plan is the best of the three. However, in most cases the full band method will have to be used since the director will be rushed for time in his daily program. With the full band plan the director should stress private lessons wherever it is possible, and then he should lay out a method plan where he can build his grade school band and teach the group as a whole.

For this purpose there are many good methods books written. Some of them are: The Smith Yoder Bachman Class Methods with the Ensemble Drill Book as supplementary material and Easy Steps to the Band by Maurice D. Taylor, which is quite similar to the Smith Yoder Bachman book. Books I and II of the Easy Steps to the Band have been used by the writer with great success. The book is a beginner's method book which recognizes the problems of the band student and takes him through them in interesting and logical steps. Register development has been given careful consideration, so that, although much of the material is unison, no instrument is taken out of a beginner's range. Clarinet

players conquer the break, and cornet players work up to the higher tones without the usual discouragements.

All material is melodious, with many songs included. Exercises are short and to the point, so that definite assignments may be made and many players heard individually in a few minutes. Scheduling is made easy since any combination of instruments may be taught in the same class with satisfactory results.

The supplement of marches, etc. at the back of Easy Steps to the Band gives an ideal approach to the playing of regular band numbers and makes possible a concert, if anything like a full band of the fifth and sixth grades is available.

A certain amount of preliminary work is advisable before an instrument is placed in the hands of a pupil. The beginner is eagerly anticipating the day when he can begin to use the instrument, and in order to hasten that time, will gladly undertake the learning of things that later might seem too much trouble. All problems relating to the notation used in Lesson 1 can be taught or reviewed; these will include particularly the whole note, half note, quarter note, whole rest, half rest, staff, and name of note used. Such things as time signature, clef, measure, bar, and double bar can be taught before the first lesson or taught incidentally in connection with later lessons. An instrument of each kind can be brought to the class, and each pupil can learn the

names of the principal parts of the instrument he is to play, as well as the special care necessary in handling that instrument, manner of taking it out and replacing it in the case, and general instructions in the way the instrument is to be held. The mechanics of tongueing can be established by asking the pupils to whisper or sing the word "too" for the exercises in Lesson 1, the director counting aloud or conducting; preliminary work can also be done on forming the embouchure.

The writer has found that it usually takes some time to get the class established and ready for actual playing, since some will have instruments needing repair, others will have to secure them, and still others will not decide to join the class until they have seen some of their friends actually taking part. A pupil starting late is not only seriously handicapped himself but he detracts from the interest of the others. The preliminary rehearsals unify the class and enable the director to spend his full time teaching the use of the instruments when the time comes.

Insist on good position; it is much easier to develop good playing positions from the first than it is to correct bad posture when it has become habitual. Young players may tire at first; give them frequent rests.

If drummers are included in the group with other instruments, the director should see that they use a pad most of the time. The drums should be convenient, nevertheless,

and the pupils allowed to play on them a little at each rehearsal. Players of other instruments are so susceptible to the rhythm of the drum that drummers' mistakes are likely to prove disconcerting. Even if taught in a class by themselves, drummers should do most of their practicing on a pad.

Teach all drummers to play the snare drum. If there are several in the class, they may take turns at the bass drum and cymbals.

In the early lessons one should not spend much time on tuning, since the players will not have an embouchure to enable them to play in tune for some time. Any instruments that seem to be particularly out of tune with the others should be corrected. The author does not believe in long, formal tuning periods at each rehearsal for any band; often the bands that spend the most time in this way still play badly out of tune. Tuning is largely a note-by-note process, and the director and player should be on the alert to correct out-of-tune playing throughout the rehearsal. This condition can be caused by a faulty instrument, an imperfect embouchure, or an incorrect adjustment of the tuning device; the pitch of reed instruments can be affected by a faulty reed.

Although absolute accuracy should be the ultimate goal, one should not attempt to perfect one exercise or lesson before trying the next. It is better at each rehearsal to

work over the material in two or three lessons for the following reasons: it is more interesting to the pupil; it encourages reading rather than learning by rote; it gives both the advanced pupil and the retarded pupil something to do within the range of his ability; and it takes care of the pupil who has missed several rehearsals. Any number that has been especially troublesome should be reviewed even after many lessons. In reviewing, one should not simply play the material over, but he should ask questions of the pupils and present something constructive, analyze the cause of the difficulty, isolate it, and work on it intensively for a few minutes. Work that has seemed too difficult for some pupils can often be grasped by them if it is dropped for several rehearsals and then reviewed. The danger in this procedure, however, is that the teacher may overlook the review.

A director should form the habit of asking a question or of making some constructive comment after finishing a number rather than simply saying, "All right, now we'll try the next number." Perhaps a suggestion may be made to an individual or a minute taken to help some section.

Today most school band directors favor teaching the beginner to beat time with his foot as a means of helping him to read rhythm; properly used, it can be a very definite aid, but it should be considered only a teaching device and should be dispensed with after the player has become a fairly

accurate reader. There is considerable danger of its becoming nothing but a valueless and distracting habit.

In class work the habit should be formed of making definite assignments and having as many as possible play the assigned work alone. The assignment should be short, so that the pupil will concentrate on the problem at hand. If he really tries, he will notice his own improvement, which might not be true of a longer assignment. Playing alone before the class will check self-consciousness in its early stages. The director should make sure that all understand just what is expected of them.

The director should not stop in the middle of a short exercise to correct a fault of an individual player. The exercise should be finished, then the necessary correction made, and finally, it should be played again to fix the correct rendition in the mind of the pupil.

The habit should be formed of glancing continually about the class to detect bad posture, faulty embouchure formation, undesirable facial expressions, bad breathing, poor finger positions, and incorrect fingering. Many directors make the mistake of "Glueing their eyes" to the music when teaching beginners.

The band director should make it a practice to read carefully all comments in connection with the exercises and lessons; many will seem obvious and be of little help to the experienced or well-trained director, but a few helpful

suggestions may be found that will make all the time spent worth while. It is unfortunately true that many teachers neglect or overlook the seemingly-apparent essentials of band teaching; a few reminders, therefore, may not be out of place for even the experienced director.

Whenever worthwhile teaching ideas occur to a director, he should write them in the margins or other blank space in the book. He probably will feel at the time that there is no danger of forgetting them, but failure to record an idea of value often means that it is soon lost in the rush of routine duties.

There are many opportunities throughout the course for the teaching of alternate fingerings for all instruments, especially woodwinds. The extent to which it is done will depend upon the size of the class, the time available, and the director's own knowledge of the use of these fingerings and positions. Some directors prefer to teach alternate fingerings as early as possible. Others believe in thoroughly establishing primary fingerings and later making a special drive on the use of alternate fingerings and positions.

In some instances it is necessary for the director to produce a playing group in the shortest possible time. It is usually to the director's and pupils' advantage, however, to go slowly and really digest the material covered. Time limitations will determine the thoroughness possible in working out each lesson and the amount of related material

to be introduced. Average groups holding one to three rehearsals a week will find a complete school year's work in the books; groups with above-average background or talent will be able to do much better.

The director must not lose sight of the fact that most of his pupils are studying music for pleasure. He should keep the ideals high, of course, for the greatest possible pleasure in music is realized with good performance. He must remember, too, that he is shaping the personality of boys and girls as well as teaching music.

A progressive director will continually be on the alert to make his explanations interesting and understandable to the pupils, to improve his own diction and use of grammar, and to maintain a contagious enthusiasm for music. He should not go into idealistic discussions, talk too much, or scold at all times. He should deal with disciplinary problems good-naturedly but promptly and thoroughly.

CHAPTER IV

JUNIOR HIGH SCHOOL GRADES

The Instrument Quota System

No band is successful, either in concert or in competition if the balance of parts is definitely faulty. To the lay mind the problem of balance appears to be of minor importance. School superintendents and members of school boards may need to be convinced that a band needs four French horns, that it requires alto and bass clarinets, that it must have oboes and bassoons, and that it must not have only cornets, clarinets, trombones, and drums. Communities need to be informed if the desired standards of our bands are to be attained.

Correct balance is of the utmost importance and represents the ultimate goal in the building of any musical organization. A consistent distribution of instrumentation will aid the band leader in maintaining this correct balance. In this case the system will be called the instrument quota system.

It will be noticed that the alto players from the fifth and sixth grades are changed over to French horns. A few exceptional cornet players may change over to horn also. In fact, the cornet section of the fifth and sixth

grade band is depleted drastically by taking the material from that section and changing it over to French horn, trombone, baritone and tuba.

One will note also that the same thing happens in the clarinet section. From the fifth and sixth grade clarinet section can be found good material for oboe, bassoon, saxophone, bass clarinet, and alto clarinet sections. At the same time, the snare drummers who began on practice pads in the fifth grade should, if continued on percussion, be started on bass drum, tympani, orchestra bells, cymbals, and all other percussion instruments.

There must be some physical considerations when a student is changed from one instrument to another. A few of these considerations are lips, teeth, mouth formations, build and temperament.

Usually, a boy who plays cornet and plays it well is also a leader in other activities, having not only good musical ability, but also ability to assume leadership and enjoy it. Many rough and ready boys like to play trombone because of the boisterous parts played by this instrument. Often a fine singer likes to play baritone. Many ambitious pupils who are highly talented like to play an odd instrument, so that their efforts and accomplishments can be recognized easily. Others want to have their efforts rewarded only by the satisfaction of playing good music. Horn players, as a rule, get their greatest enjoyment in playing the chorale

type of music; most oboe, bassoon, horn, and flute players are lovers of ensemble literature. Some pupils really enjoy playing the inside tones of a chord; others get real satisfaction from supplying the foundation for the band--tuba, bass trombone, bass saxophone, etc.. Drummers, as a rule, are a noisy lot and high strung; they become uneasy when counting out rests. A drummer is usually the type of person who enjoys being recognized and feels the urge to vigorously express himself.¹

Just how a director can detect or predict favorable and unfavorable traits of temperament in future players is difficult to state. Some bandmasters claim that intuition is necessary; some teachers can "feel" that certain recruits have just the personalities and talents for French horn, oboe, bassoon, bass clarinet, etc.. It is safe to say that such judgement and choice is largely a matter of experience in placing and watching the progress of many, many pupils. However, some directors never seem to acquire this ability to choose the right instrument. Consequently, they have to depend upon a physical analysis, the choice of the pupil himself, or on "survival-of-the-fittest."²

The Methods of Instruction

The junior high school band is the intermediate step in the school musician's development. It is in this band

¹Gerald Prescott and Lawrence W. Chidester, Getting Results with School Bands, p. 36.

²Ibid., p. 37.

that the student learns many of the rudiments of music and continues far enough toward the mastery of his instrument to warrant promotion to the senior high school band.

Every member of the junior high school band pursues a course of study which includes: (1) full band experience, (2) sectional practice and instruction, and (3) technic instruction. Solo playing and chamber music playing may be included provided the school's daily schedule makes it possible.

The full band rehearsal should follow this procedure as closely as possible: Drill on scale, chord, and rhythmic exercises as well as the playing of first, second, and third grade music. Proper instrumentation is not always possible in a junior high school band. Nevertheless, it is possible for students to acquire a knowledge of band fundamentals, typical band literature, and the routine of rehearsals and appearances.

The junior high band should give several concerts during the year. If these concerts are given in grade school buildings, they can become valuable aids in recruiting beginners. Other public appearances could be made in joining the senior band for parade work and football games.

The band members should be given sectional and technic instruction in a special class each week. The band can be divided into three or more groups. Three sections would be:

all brass, all woodwinds, all percussion. In these sectional meetings the groups will have drill, technic studies, and music problems in general.

Organization of the Junior Band

Table 2 is a suggested distribution of the junior high instrumentation in relation to the table given in Chapter III.

Objectives

By the time the band students have gone through the ninth grade, they will be required to pass a list of requirements by examination for promotion into the senior high school band. This examination will consist of assignments on the elements deemed fundamental for producing a well-rounded musicianship: transposition, breath control, time evaluations, scale and interval fluency, musical term familiarity, fingerings, tempo comparisons, articulations and phrasings, rules of expression, interval voicings, solo playing, chamber music experience, band playing experience, rhythm studies, care of instruments, and other foundation studies. It is suggested that the director use his own judgement as to the extent of knowledge and ability he wishes to require for the passing of each of the above-mentioned requirements. Pupils are not required to pass the entire test at one hearing. Thus, the training period is spread out over from one to six semesters.

TABLE 2

DISTRIBUTION OF MINIMUM INSTRUMENTATION FOR THE
JUNIOR HIGH SCHOOL BAND*

Instruments	Grade 7	Grade 8	Grade 9
Flutes	2	2	1
E ^b Clarinets		1	1
Oboes	1		1
English Horns		1	
B ^b Clarinets	12	10	8
Alto and Bass Clarinets	1	1	2
Bassoons	1	1	1
Saxophones	2	2	1
B ^b Cornets	4	4	2
B ^b Trumpets		1	1
French Horns	3	2	3
Altos			
Trombones	2	2	2
Baritones--Euphonium	2	2	1
Tubas	2	2	2
String Bases	1	1	1
Percussion	3	2	2

* Ibid., p. 38.

Some experienced leaders seem to have the exceptional ability to catalog individual needs and attainments even when the performing unit is large and mixed. This type of leader probably will test certain assignments "en masse."

The plan most ideal is that of meeting small groups of like instruments, thus assuring the consideration of like problems. With this plan it will be necessary at times to handle by individual appointment those who are ahead or behind the group schedule. The leader must expect to make occasional sacrifices in order to give individual attention to pupils who vary widely from the average.

After the student has satisfactorily passed these assignments, he should be expected to improve continuously through participation in the senior high band. If he evidences a laxity in any of the elements, he should be reassigned material necessary to guarantee the minimum requirements. If some such tests were adopted universally, the standards of school bands would be raised considerably.

CHAPTER V

SENIOR HIGH SCHOOL GRADES

The senior high school band is the "show" band of the community and the goal of the individual student. This band studies standard band literature of an intermediate and advanced grade. It strives for an attainment equal to the best professional organizations. This fact, together with the important function of introducing the best in music to school children, indicates the necessity for extensive full band experience.¹

The Organization of the Band

The following table shows the distribution of the instruments for the senior high band for an enrollment of 75 to 90 students. The chart (Table 3) is not meant to be exact; however, it is set up to be as close as possible to what should be strived for.

The first matter that comes to our attention when we think of rehearsal organization is the type of room or hall in which the rehearsal organization is held. Its size, proportions, interior finish, lighting, ventilation, furnishings, and location may all have an important

¹Prescott and Chedester, op. cit., p. 45.

TABLE 3
DISTRIBUTION OF INSTRUMENTS IN THE SENIOR HIGH BAND

Instrument	10th Grade	11th Grade	12th Grade
Flutes	2	2	1
E ^b Clarinets		1	1
Oboes	1	1	
English Horns	1		
B ^b Clarinets	8	8	8
Alto and Bass Clarinets	2	2	2
Bassoons	1	2	1
Saxophones	2	2	1
B ^b Cornets	2	2	2
B ^b Trumpets	1		1
French Horns	2	3	3
Altos			
Trombones	2	2	2
Baritones--Euphonium	1	1	1
Tubas	3	3	2
String Bases	1	1	1
Percussion	1	2	2

bearing upon the organization of the rehearsal and the ultimate achievements of the orchestra or band. A rehearsal hall which is reasonably satisfactory in all

essential respects should contribute largely, if not to the artistic growth of the orchestra or band, then at least to the enjoyment of the rehearsal hour and the personal satisfaction of the teacher.

Probably the great majority of school instrumental groups are housed in partially, or wholly, unsuitable quarters. When the rehearsal space is not the auditorium stage, it is either the gymnasium or a converted classroom which can lay claim to any disadvantages not already preempted by the first two. It is needless to discuss these disadvantages in detail, but an enumeration of them might be the means of improving a situation which must surely be a common cause of at least partial failure. A few of the drawbacks of such rehearsal areas have already been suggested--poor lighting, inadequate temperature control and ventilation, limited and badly proportioned space, wholly unsuitable furnishings, and poor location. The writer has taught instrumental classes regularly in school furnace rooms, domestic science kitchens, woodwork shops, classrooms fitted with old-style fixed desks, corridors, and school attics, not to mention auditorium stages partially filled with scenery and stage properties, and school gymnasiums. To offset this drab picture, there have been a few of the most modern rehearsal halls, fully equipped with every desired convenience and aid to teaching. Such magnificent

accommodations as one finds on occasion in the more modern schools are in sharp contrast to the spectacle (an actual case) of an orchestra rehearsal being conducted in one end of a school gymnasium while a basketball practice session is in progress at the other end.

Proper storage space for the music library should also be conveniently available, and the conductor should be provided with office space adjoining the rehearsal room, or at least an area within the hall screened off for such use.

The problem of music distribution has been met successfully by the "self-serve" storage cabinet which is now in fairly common use. This system is so far superior to any other plan that conductors who have not given it a trial would do well to investigate its time-saving possibilities without further delay. The cabinet itself is simply a single or double tier of shelves, preferably with doors which may be locked or at least closed for the protection of the music. The shelves are labeled and numbered by sections to correspond to the music folders. The folders are prepared by the conductor or his helpers and are placed on the proper shelves in advance of the first rehearsal. As soon as seating assignments have been made, instructions covering the use and care of the music are given. From then on, the system

practically operates itself. At the beginning of the rehearsal, one player at each stand takes the music folder from the cabinet, and at the end of the period it is returned to the proper shelf. If a player wishes to check out the folder for individual practice, he merely signs and dates a large card which remains on the cabinet shelf at all times.

The checking of attendance is another chore which should, if possible, be delegated to an assistant or to one or more of the student officers of the organization. The easiest method is to make the check by sections, and some teachers prefer to use a seating chart for this purpose. In this connection, the placing in advance of the exact number of chairs required proves extremely helpful. A vacant chair means an absent member, and it becomes a relatively easy matter to discover which player is not in attendance. Late arrivals should also be checked very carefully as they may be a greater handicap to the organization than those who remain away entirely. Whether the attendance checking is done by the conductor or by some other person, the record must be accurate in every detail in order that any later controversy on the matter may be settled on the basis of fact rather than guesswork. Regular attendance is vital to the success of any musical organization, because the entire group suffers from the absence of a single member. A missed rehearsal can never be "made up."

The warm-up period, if properly conducted, may easily become the most important single factor in the development of individual technical skill because it tends to stimulate a purposeful and an analytical attitude toward those problems in the music which have baffled the player in previous rehearsals. An opportunity is provided for the two players at a desk to compare notes, and there may even be an element of rivalry in the pre-rehearsal drill on technical detail. This is the one period during which a strong player may be of real help to his weaker partner, and this, incidentally, is an important reason for distributing the strength and the weakness within the organization as widely as possible.

Younger students sometimes forget that there is a difference between the rehearsal room and the playground. Wrestling and scuffling endanger valuable equipment and disturb the atmosphere of the rehearsal. The habit of experimentation on different instruments should likewise be discouraged. Tests of endurance in the playing of high and loud tones on the wind instruments should be dealt with in the most effective manner and the one best designed to insure a permanent cure. Students should be encouraged to go to their proper places, with instruments and music as soon as possible after entering the rehearsal room, and then to concentrate upon tuning and drill on the music until the conductor calls the rehearsal to

order. The laggards will have to be prodded into line with this program, but eventually they will grasp the general idea that the rehearsal is not the proper place for visiting, loafing, or any other activity not directly related to the business of producing music. In passing, it is advised that the players be urged to leave all instrument cases, school books, and other personal impediments in another part of the hall when they take their places in the rehearsal "set-up" proper. Finally, the conductor should be warned that no school official or academic teacher will ever believe that the warm-up period is anything but a waste of time, an evidence of poor discipline, and a breeding ground for all those abhorrent qualities which the music program has been accused of injecting into an otherwise orderly institution of learning. Only a musician can appreciate the real beauty of the conglomerate sound which peals forth as the orchestra or band rehearsal gets under way.

Many school orchestras and bands have failed to achieve maximum growth as a result of neglect in the field of sight-reading. This widespread failure can be explained by not justified. A few of the deterrant factors are: limited music libraries, inefficient handling of the music, inadequate training on the part of the conductor, and pressure of contest and concert performances;

but ordinary neglect is probably the most common cause of the failure to give instrumentalists the same degree of skill in reading music that they usually possess in reading the printed word.

The importance of sight-reading in instrumental music cannot be too strongly emphasized, but, on the other hand, a word of caution against placing this activity ahead of other demands might be in order. A balanced program will be found best in the end, and the teacher who places too great emphasis upon any one phase of instrumental training will erect obstacles in the path of his own progress and that of his students. No fixed rules can be stated for the division of rehearsal time or even for the manner in which the rehearsal is to be conducted, because no two situations will be identical in all respects. Procedures must always be determined by the nature of the group, its objectives, and its obligations.

The Development of the Student Towards Citizenship

The primary social problem today is to preserve the greatest of all American institutions, the home. We are told on every hand that the American home is in the process of great change. In this fast-moving age many of the ties which formerly held the family together are now missing. A home is a group of individuals who share the love, joys, and sorrows of each other. If the group

works together, the home is happy. A nation is built of homes; if they are happy homes the nation is a happy one. The security of the nation depends upon the strength of the home and the spiritual unity of its members.

Music students learn to work together by working together. Harmony of thought and action go hand-in-hand with the practice of harmony in sound. The playing of musical instruments tends to develop a home atmosphere of contentment and refinement. The enjoyment of music binds a family together in cooperation and respect.

Of deepest concern to the educator and the parent is the cultivation of useful habits for leisure time. Modern living improvements have eliminated many of the chores and old-fashioned jobs that kept the younger generation "busy" before and after school.

Children are not "bad" by nature. Child delinquency is the result of poor planning of spare time. The ability to play a musical instrument is a wholesome lure to every leisure moment. Those who can play, love to play. They revel in the sound of their own music. The musician is never alone, never at a loss for "something to do."

Playing--hearing--understanding good music lead imaginations above and away from the dangers of leisure time. Years of experience and research have brought forth statements like these from leading criminologists, educators, and psychologists:

"A city with the maximum of music has the minimum of crime."

"Teach a boy to blow a horn and he'll never blow a safe."

"A music student spends more time with his instrument than with any other spare time activity."

Give music to every child, and he will be equipped to make the best, safest and most enjoyable use of his leisure throughout life.

The school band or orchestra is a laboratory course in self-government. Here, as in no other school activity, the will of the individual is subordinated to the good of the whole.

As there is no "I. Q." division of personnel in the community, neither is there such a division in the band or orchestra. The quick students play the difficult parts, and the slower students the simpler parts, but together they produce a well-rounded performance. They learn to live with their neighbors in the band or orchestra by working with them.

The music student learns to be a good citizen in the community by practicing good citizenship with his music.

Group playing of musical instruments is a rigid disciplinarian, demanding industry, punctuality, honesty, and integrity from every student who takes part.

In life, when we stumble, we must go on, else we are left behind. So it is in the band or orchestra. When a student makes a mistake, he cannot go back and start over-- he must go on. What other subject in the school curriculum offers this training for living?

Upon the shoulders of each individual in the group lies personal responsibility for successful performance of the group. Self-reliance, respect for authority, cooperation and leadership are cardinal principles of good character that are learned through music.

Finally, the instrumental music student, through his constant striving for fine performance, develops a keen sense of values. He gains a broader concept of living and is motivated throughout life by a desire to do good things.

Group Rehearsals

To really perfect the ensemble, sectional rehearsals are absolutely necessary Intensive work in smoothing out difficult spots will greatly accelerate the ensuing general rehearsal. Final results amply justify this procedure.¹

The purposes and benefits of sectionals are as follows:

1. They save time.
2. They make possible a greater finesse in performance.
3. They enable any band to play a higher grade of band music.

²George J. Abbott, Instrumental Music in the Public Schools, p. 30.

4. They enable any band to play a larger repertoire of band music.

5. They develop individual poise and sectional loyalty.

6. They allow pupils to ask detailed questions.

7. They acquaint the inexperienced conductor with sectional problems in the compositions.

8. They enable the conductor to revise and locate errors in the score.

The following sectionals ought to be held weekly. With one sectional per day, it would be best to divide the band in five groups. For example:

Monday: Flutes, Oboes, Bassoons, Clarinets, Saxophones

Tuesday: Cornets and Trumpets

Wednesday: Horns and Basses

Thursday: Trombones and Baritones

Friday: Percussion

This program is flexible and may be revised to suit the needs of the director.

Band Clinics

There are ten good reasons for participating in band clinics:

1. It raises the standard of the band's musical performance.

2. The student gets the opportunity of playing under different directors.

3. It aids the director in recruiting beginners and keeping them interested until they reach the first band.

4. It gives band members a great social experience in travelling and in living away from home.

5. It encourages individual band members to study their instruments seriously because of competition with other players on the same instrument, of the same age, and in the same environment.

6. It shows the need for better musical equipment, such as instruments, music, housing facilities, etc.

7. It produces better trained directors with an increased professional consciousness and courage.

8. It gives directors and students an opportunity to hear other school bands.

9. It gives high school students a sample of college atmosphere and a desire to attend an institution of higher learning if the clinic is held on a college or university campus.

10. It produces legitimate publicity for the city and school.

One more point which might be added is that massed performances have been inaugurated to provide a thrilling experience for all participants. This type of performance has a great deal of public appeal.

There are many ways to have band clinics. Some use only the best players from a number of bands. Some use

everyone in the band, which is the most practical use of the clinic.

The Letter Award System

The Letter Award System was originated in 1932 by Mark H. Hindsley and has been gradually revised to suit the needs of the Instrumental Music Department. The last revision was made in 1944 by Ralph E. Rush and is the one given in this chapter. Mr. Mark H. Hindsley, at present Acting Director of the University of Illinois Bands, was the original director of the Cleveland Heights Instrumental Music Department. During his five years of leadership (1929-1934) Mr. Hindsley guided the Instrumental Music Department from a handful of players to large, nationally known concert bands and symphony orchestras.

Mr. Ralph E. Rush, now head of the Teacher Training Department at the University of Southern California, took the Department from the high point of development to which Mr. Hindsley had brought it, to even higher achievements during his twelve years on the podium (1934-1947).

Both men inspired the pupils to unusual accomplishments, and the awarding of letters made the pupils feel that their hard work was in some measure rewarded by tangible evidence.

Most pupils feel that they should receive some tangible reward for their service in the Instrumental Music Department based upon a point system or "amount of service

determining system" as the point system really is. They feel thus because they are a school and community service group, and because they have invested time and money over and above what the average high school student has invested in his high school career. They will not look longingly at football players or other high school service participants and their letters, because they realize that they will also receive letters which are just as important in the eyes of the student body. In other words, members of the Instrumental Music Department expect to receive as much recognition for their efforts in music as other students receive in athletics, dramatics, or other school activities.

Because of this, their hearts are not in one form of activity and their desire to gain recognition to satisfy their ego in another activity. To put it briefly, students give all of their time, energy, and love to music. Because of the point system, directors have been able to command the interest and attention of the best pupils in spite of the competition of other attractive school activities, and have built an outstanding music department.

The Letter Award System is given here:

1. Double points are given for heavy instruments during marching band such as tubas, drums, baritones, and saxophones. This helps to prevent players of these

instruments from becoming discouraged and quitting due to the hardship in carrying the instruments during drills and parades.

2. Pupils are encouraged to listen to good music since they receive points for this practice.

3. Scholarship is recognized and encouraged. Ten points are given each grading period to students whose grades are "B" or better.

4. Students who have proven themselves good citizens are given 25 points.

Points are given as follows:

<u>Activity</u>	Points per Month
A. Public Appearances	
1. Prepared concerts	15
2. Assembly programs and other incidental music	5
3. Prepared ensembles	5
4. Prepared solos	5
5. Parades (marching band)	10
B. Practice on Instrument	
1. Individual daily (6 days per week) average	
20 minutes	16
30 minutes	24
45 minutes	36
60 minutes	48
1 $\frac{1}{4}$ hours	60
1 $\frac{1}{2}$ hours	72

2. Special called rehearsal (before or after school)	
Less than one hour in length	5
One hour or more	10
C. Lesson on Instrument	
1. Class (two or more in group), Each lesson	3
2. Private, Each lesson	10
D. Listening (maximum of 16 points per month)	
1. Attending concerts of good music, per program	2
2. Radio programs (at least $\frac{1}{2}$ hour in length) per program	1
E. Inspection of Equipment	
1. Uniforms, each perfect inspection	5
2. Instruments, each perfect inspection	5
F. School Record	
1. Scholarship (honor roll) each grade period	10
2. Perfect attendance at regular rehearsals and concerts (present, on time) per month	5
3. Citizenship (each semester a list of outstanding student citizens will receive extra)	25
G. Staff work, such as librarian, publicity, property, etc. (each staff meeting, 1 point) per hour	2

H. Extra points for outstanding service or excellent record in any activity may be granted at the direction of the director.

Letter awards will be made in two forms:

1. A minor letter (seven inches) for three semesters of service, of which at least two must have been in the concert band or school symphony orchestra. The student must have maintained a grade of "B" or better in that organization and at the same time have failed no other school subjects. Each semester the students earning points in the top twenty-five per cent of the Instrumental Music Department will be granted a semester's credit towards their letter awards. All students who do not qualify in the top twenty-five percentage group will receive no award credit for that semester's work.

2. A major letter (nine inches) for five semesters of service with the same requirements for each semester as specified above.

Conclusion

This thesis is written in the interest of better bands and orchestras with the desire to assist the music director in solving the annual problem of recruiting new talent.

Within the confines of this thesis it has been impossible for the author to fully develop the theme. However, an

attempt has been made to introduce the salient points of instrumental music in a condensed and logical manner without omitting fundamental essentials.

This thesis is not intended as a complete treatise on the subject, but rather as a guide which seeks to point the way to further research and study for the average reader.

Since theories have been rigidly excluded, it is hoped that the practical suggestions contained herein may prove of value to those who labor in this fascinating field of musical endeavor.

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