THE STATUS AND ADMINISTRATION OF STUDENT DANCE BANDS IN COLLEGES AND UNIVERSITIES IN THE UNITED STATES

THESIS

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

For the Degree of

MASTER OF MUSIC

By

James W. Johnson, B. M.

148833
Denton, Texas

May, 1947
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF TABLES</th>
<th>iv</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>I. STATEMENT OF THE PROBLEM</td>
<td>1</td>
</tr>
<tr>
<td>Historical Growth of Jazz Music in Colleges</td>
<td></td>
</tr>
<tr>
<td>Present Status of Jazz Music in Colleges</td>
<td></td>
</tr>
<tr>
<td>II. A HISTORY AND DEVELOPMENT OF A STAGE AND DANCE BAND ON THE NORTH TEXAS STATE TEACHERS COLLEGE CAMPUS</td>
<td>12</td>
</tr>
<tr>
<td>III. A SURVEY OF THE USE MADE OF DANCE BANDS IN ONE HUNDRED COLLEGES AND UNIVERSITIES OF THE UNITED STATES</td>
<td>21</td>
</tr>
<tr>
<td>IV. A COMPARISON OF STUDENT DANCE BAND DEVELOPMENT IN VARIOUS SECTIONS OF THE UNITED STATES AND DIFFERENT TYPES OF SCHOOLS</td>
<td>43</td>
</tr>
<tr>
<td>V. THE ADMINISTRATION OF A COLLEGE DANCE BAND</td>
<td>55</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>56</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>68</td>
</tr>
</tbody>
</table>
## LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Results of Question Number One</td>
<td>22</td>
</tr>
<tr>
<td>2. Results of Question Number Two</td>
<td>23</td>
</tr>
<tr>
<td>3. Results of Question Number Three</td>
<td>26</td>
</tr>
<tr>
<td>4. Results of Question Number Four</td>
<td>27</td>
</tr>
<tr>
<td>5. Results of Question Number Five</td>
<td>28</td>
</tr>
<tr>
<td>6. Results of Question Number Six</td>
<td>30</td>
</tr>
<tr>
<td>7. Results of Question Number Seven</td>
<td>31</td>
</tr>
<tr>
<td>8. Results of Question Number Eight</td>
<td>33</td>
</tr>
<tr>
<td>9. Results of Question Number Nine</td>
<td>35</td>
</tr>
<tr>
<td>10. Results of Question Number Ten</td>
<td>36</td>
</tr>
<tr>
<td>11. Results of Question Number Eleven</td>
<td>38</td>
</tr>
<tr>
<td>12. Results of Question Number Twelve</td>
<td>41</td>
</tr>
<tr>
<td>13. Percentages of Colleges Which Have Dance Bands, Number of Dance Bands on Each Campus, and the Total Number of College Dance Bands in Each Section</td>
<td>44</td>
</tr>
<tr>
<td>14. Percentages of Schools Having Dance Bands Classified According to Types of Schools</td>
<td>46</td>
</tr>
<tr>
<td>15. Percentages of Schools Sponsoring Dance Bands in Different Sections of the United States</td>
<td>48</td>
</tr>
<tr>
<td>16. Percentages of College-Sponsored Dance Bands in Different Types of Schools</td>
<td>50</td>
</tr>
</tbody>
</table>
17. Percentages of College Dance Bands Which Play Regularly for School Functions with Geographical Classifications .................................................................................. 52

18. A Geographical Classification of Different Degrees of Support Given to School Dance Bands by the School Administration ........................................................................ 53
CHAPTER I

STATEMENT OF THE PROBLEM

Although there have been numerous studies of the origin, performance, and composition of American popular music, little has been written concerning the current usages of this type of music in the educational institutions of the United States. That popular dance bands play an important part in the entertainment and recreational programs of many colleges and universities is a well known fact.

Due to the increased importance of music in everyday life, the expanding enrollment in most colleges brought on by the return of war veterans, and the ever-increasing popularity of dance music, more and more schools are incorporating dance bands as part of their musical program in connection with their recreation and college promotion activities. As far as the writer has been able to ascertain, no systematic survey and codification of the various usages of these organizations has been made.

Since this is more or less a new development, it is of interest to all school administrators to see just what is being done in regard to dance music in the schools. Therefore, it is the purpose of this study to determine
the extent and usage of popular dance bands in colleges at the present time, and to present certain problems which are apt to confront the administrator of such an organization.

Historical Growth of Jazz Music in Colleges

American dance music has grown from a fad to one of the major businesses of the United States.¹ It is now in about the same situation in relation to the college program in the United States as serious music was at the turn of the century, when college administrators ignored the idea of putting any music in the general college curriculum. Although other countries, such as England, Germany, and France had for many years offered courses in music study at their principal universities, the educational institutions of the United States did not consider music worthy of academic status in the liberal arts college or university. Indeed, there are still a few schools in this country which do not give credit for music study.

In the early stages of jazz music, not even the most liberal-minded music administrators regarded it as anything

more than a sort of musical joke. This is not unusual in view of the fact that jazz music was played only in smoke-filled dance halls and bar-rooms. Radio and the motion picture machine were also in the embryo stage and dance music was not yet considered the type of music to be enjoyed off the dance floor.

The schools began more or less "recognizing" jazz as such in the nineteen twenties. It was regarded by a large number of music administrators as an educational problem. Paul Whiteman's orchestra and George Gershwin's "Rhapsody in Blue" acquired many new devotees for this completely American form of musical expression, and many of these devotees were college students. Educators viewed with some alarm the increasing number of college students who went to roadhouses and "speakeasies" to hear jazz music. However, the problem was not of sufficient importance to warrant drastic corrective measures by the educational institutions.

E. J. Stringham thought it was the duty of music educators to tolerate jazz as an instrument of relaxation from serious music. He wrote: "It is for the open minded American musicians and music educators to discover, preserve and develop the worthy elements of jazz."²

Stringham's attitude might be interpreted as one of resignation. Dance music was prevalent, and it was up to the serious musicians to accept it, cull out its raucous, primitive qualities, and make the best of it. Worthy as this idea seems, it appears that most of the teachers were content to allow someone else to do their culling for them.

If the teachers had nothing to do with the new fad, the students were more active. Dance bands were already on many campuses, organized by students. Financial necessity prompted many enterprising young men to organize orchestras to play for school dances. Those student-promoted dance bands filled a need in the campus life that many, if not most, school administrators do not realize: the need for a dance band to play for the college recreational activities such as dances, pep rallies, stage shows, and the like. At that time, however, the student dance bands functioned entirely independently of the academic program and were usually on a professional basis as a medium by which students could earn money to pay their school expenses.


---

3 For the purpose of this paper, the term "dance band" will mean: "in the popular idiom any group of instruments combined for the purpose of playing... popular dance music." (*Harvard Dictionary of Music*, 1944, p. 375.)

4 Randall Thompson, *College Music*, pp. 148, 182, 156.
of the preceding statements. Thompson made an investigation of thirty representative institutions of higher learning, limiting his study to matters pertaining to music in the liberal arts college. He personally visited these institutions during the school year of 1932-33. In his report, only three of the thirty schools canvassed made any mention of dance bands. These schools were Bethany College of Lindsborg, Kansas, Columbia University of New York City, and Oberlin College of Oberlin, Ohio. In each of the above-mentioned institutions, the dance bands referred to were run by students, operated professionally, and were in no way connected with the school as far as academic matters were concerned.

Summarizing the above discussion, college officials in the past have seldom, if ever, utilized the dance band as a vehicle to improve the general morale and school spirit of the educational institutions of the United States. Until the present decade, it has been easy to overlook this type of music and allow the students to control the dance band as they have seen fit, be it good, bad, or indifferent. However, jazz music can no longer be overlooked or ignored. It is common knowledge that, by virtue of the tremendous influence exerted by the radio and cinema industries, more people in the United States listen to popular music than all other types of music
combined. A casual check of the radio schedule in any newspaper will bear this out. Jazz music now plays a definite part in the musical experiences of many millions of Americans. It has assumed such importance that school administrators should not fail to recognize its potentialities in the campus music program.

Present Status of Jazz Music in Colleges

The time has come for the schools to take a definite and positive stand on the dance band subject. While the majority of the educational institutions in the United States have done nothing to further the subject in any way, a very few alert and far-sighted schools have selected a faculty member to organize and direct a dance band sponsored by the college. There are several advantages to a move of this nature.

One of the most valuable and important services a school dance band may render its college is in the field of public relations. School advertisement is a necessary thing in the typical liberal arts college; most schools have a news service which has as its chief function the keeping of the school in the "public eye," of seeing that newspapers print stories pertaining to campus events and social affairs. A school dance band can be of immeasurable aid in getting favorable publicity for its school. For
instance, to many thousands of people, the name of a certain college may mean nothing to them until that school produces a winning football or basketball team. This same principle may be applied in the case of the dance band. One radio broadcast by an organization of this type may bring much favorable comment to a school. Hearing a well-rehearsed school dance band on a radio program or seeing it perform on the stage can do much to convince the general public of the school's modern facilities for the extracurricular activities of its students.

Aside from the public relations aspect, the school dance band is also valuable to the student body as an excellent means of entertainment. Most colleges and universities have a number of dances and parties during the school year. In many instances, outside orchestras are called in, sometimes at great expense to the sponsoring organization, to furnish music. Frequently these professional orchestras are not well rehearsed, resulting in an inferior type of music for the dancers. This problem would be eliminated if the college had its own student dance band. Under the supervision of a faculty member, the student band would be well rehearsed. The student body would take great pride in a student band, and most important of all, the college would be in an excellent position to supervise and control school entertainment affairs.
Playing for the school dances is not the only way in which it is possible for the college dance band to benefit the general morale of the student body. Assembly programs would be greatly enlivened by the school dance band. Regular stage shows might be introduced to provide a medium for discovering and improving campus talent. Radio programs and pep rallies also would be greatly aided by the college's official dance band and the students would have ample entertainment provided by the various shows presented by such an organization.

Probably the most important argument for a college-sponsored dance band, from the administrator's viewpoint, at least, is the fact that campus stage shows and dances serve an important purpose. These functions keep the college student from going away from the campus to seek entertainment. During World War II, some of the more progressive communities in this country hit upon a workable method of curbing juvenile delinquency. By establishing "youth centers," they managed to attract the "teen-agers" into more favorable surroundings where their parents and teachers could supervise their recreational activities. In the youth center, the high school student was provided with facilities for dancing, bowling, table tennis, etc. These facilities were provided for but one reason: to keep the young people off the streets and away from night
clubs. College administrators may well apply this same principle to college students.

If the college student does not find adequate recreational facilities on the campus, he will seek elsewhere for relaxation and enjoyment. A radio survey taken among high school students of a large city showed that jazz music was overwhelmingly their favorite type of music.\(^5\) Assuming these same students carry their interest in jazz music into their college years, the trend of their preference in entertainment is clear. The college students are going to dance to jazz music, whether it be on the campus or in the night club. It is infinitely more desirable to have the students dancing on the campus than in night clubs and road houses where their activities are under no supervision. Jazz music appeals most to the youth of the United States; therefore it should be brought into the educational program where it can be controlled.

Much has been said concerning the college dance band in relation to the benefits which may be derived by the general student. The college-sponsored dance band is also of benefit to the music student. Many college music students in the past have paid part of their expenses by

---

playing in dance bands. Some of these bands were made up entirely of students; others were professional organizations operated off the campus. There are various ways by which experience in college-sponsored dance bands can be valuable to the student musician.

The well supervised college dance band could offer musicians with professional aspirations much experience not ordinarily available in the average local non-student orchestra. For instance, the student would have an opportunity to play more often in the college organization; radio programs, stage shows, and dances would be constant stimuli to his skill and ambition. He would be encouraged to improve himself through association with other ambitious musicians. If he could arrange music, his arrangements would be more likely to be performed. And if the faculty member-director were alert to the ever changing trends in the modern methods of playing jazz music, much advantageous instruction would be furnished the student.

That more and more educational leaders are coming to realize the importance of proper instruction in dance music on the college level is illustrated by the following quotation from an article by Kelley:

In failing to offer training in the dance music field the teachers colleges are not being quite fair to the student whom they are graduating as "thorough music educators," or to the students who, in turn, will be taught by the products of the higher
institution. Because of his lack of knowledge of this particular field the neophyte teacher finds himself losing prestige with the students, and the students are forced to find their dance music education in road houses, dance halls, and so on--the only places at the present time where beginners can gain experience in this field. Thus, . . . colleges find themselves in the unique position of being the only institutions capable of taking the teaching of dance music out of the road houses and putting it where it rightly belongs -- in the school.

As the above statement points out, there is a definite need for the instruction of prospective music teachers in the various elements of good dance music. The place for these future directors to get dance band experience is in a college-sponsored band, where they can learn methods and techniques of operating a school dance band. Such experience will also serve to encourage the student in the intelligent study and performance of good jazz music.

---

CHAPTER II

A HISTORY AND DEVELOPMENT OF A STAGE AND DANCE BAND
ON THE NORTH TEXAS STATE TEACHERS COLLEGE CAMPUS

It is obvious that the history and development of one stage and dance band does not show the entire picture in relation to such organizations being sponsored by colleges and universities. However, the writer believes an account of the many ways in which a stage and dance band has been used to the advantage of all concerned by a particular college will serve to illustrate the potential value of such a band as a part of the recreational program of any institution.

One of the most successful examples of a college-sponsored dance band is the organization directed by Floyd Graham of North Texas State Teachers College. This group, known as the Aces of Collegeland, has been functioning as an important part of the college recreation program for the past twenty years. During this time the band has played for almost every type of entertainment program, ranging from professional stage appearances to small campus dances.

Organized by its present director in 1927 to accompany the silent films shown in the college auditorium every Saturday night, the band provided its twelve original
members with a means of paying part of their expenses. With the advent of the "talking picture," the band was transferred to the stage where it presented popular tunes before the picture began. As the stage show's popularity increased, various constituents which comprise a professional stage show were added. Novelty numbers, singing, dancing, a modern lighting system, and original decorations now supplement the music played by the band. The regular Saturday Night Stage Show is now an integral part of the campus life of North Texas State Teachers College. It is the only college show of its kind which has continued regularly for two decades.

The show has given stage experience to literally hundreds of talented students during its existence, some of whom have progressed to the very pinnacle of their professions. Such well known artists as Joan Blondell, Ann Sheridan, Nancy Gates, and the "Moon Maids" with Vaughn Monroe's orchestra all attribute some measure of their success to experience on the Saturday Night Stage Show early in their careers. Only one rehearsal is held for each show. Every Saturday afternoon, prospective student performers are invited to "try out" for the evening's show. Some of the more talented entertainers appear several times during the school year, depending on their popularity with the student audiences. Because of
the show's fine reputation, high school students come to the Denton campus from all over Texas for the privilege of appearing on Graham's stage show. Many of these same students later return to enroll in the college.

By virtue of the fact that the Saturday Night Stage Show has consistently produced entertainment of a high standard, a large percentage of the student body of North Texas State College, along with many townspeople, attend the show regularly. At the present time, approximately fifteen hundred persons witness the show in the college auditorium every Saturday evening. Many ex-students of the college return to the campus annually for the sole purpose of seeing one of Graham's student shows. Students of the college have little reason to seek entertainment away from their school campus on week-ends -- a near professional stage show awaits them each Saturday night in their own college auditorium.

Branching out from the stage shows, the band now plays almost all of the college dances, as well as several local civic dances and parties throughout the school year. The student members are paid on a professional basis for dance jobs and the Saturday Night Stage Show; individual pay is between three to five dollars per engagement. Under Graham's supervision much of the time, the band is well rehearsed and plays an acceptable, commercial type of dance
music at all times, despite the large turnover in personnel at the end of each school year. Musicians are chosen as an opening occurs, and membership is on a seniority basis; once a student is in the band he is considered a member for his entire college career.

As the same band functions both as a stage unit and dance band, the type of music played is naturally quite varied. Most of the music must be suitable both for stage and dance use, so standard commercial arrangements are predominant in the band library. However, the commercial arrangements are supplemented from time to time by special arrangements written by ambitious members of the band and other music students interested in dance band arranging. The commercial sheet music is purchased by Graham with college funds, as well as other equipment such as music stands, lights, and so forth. The college administration, realizing the stage and dance band's value to the school in many ways, actively supports the organization in every way possible.

Many former members of the Aces of Collegeland have gone into the dance band profession following graduation. Such famous dance bands as those of Benny Goodman, Tommy Dorsey, Gene Krupa, Boyd Raeburn, Skinnay Ennis, Bob Strong, Charlie Barnet, and others have had members who received a part of their professional training with the
dance band of North Texas State College. Experience in the college dance band has also meant a great deal to many high school band directors, who have been called upon to organize their own dance bands. Knowledge gained while a member of the Aces of Collegeland has been advantageous to both the professional musicians and the music teachers.

In addition to paid professional engagements, the stage band has been a valuable asset to the college in the matter of favorable publicity. Every year since its inauguration, the band has made numerous trips to neighboring cities to present variety shows before civic groups, high schools, and other colleges. The variety show consists of the Aces of Collegeland and talented students discovered by Graham on the Saturday Night Stage Show. These off-the-campus trips have resulted in a tremendous amount of publicity for North Texas State College, as well as providing excellent experience for the students.

From 1932 through 1940 the North Texas State College stage band was the official band for the West Texas Chamber of Commerce conventions. The conventions were held in a different city each year and the Aces of Collegeland achieved a wide reputation for participation in the annual celebrations. At these conventions the band provided background music for the shows, specialty numbers for the banquets, and music for the dances. In the capacity of "ambassadors
of good will," members of the band were extremely popular with the varied audiences for which they performed.

The Aces of Collegeland dance band has also been active in radio broadcasting for a number of years. Since February, 1935, when the first series of weekly programs were inaugurated, the band has played for numerous broadcasts, at first from the radio station studios and the college auditorium, and later from North Texas State College's own broadcasting studio located on the campus. Most of the programs have gone out over station WFAA, Dallas, a 50,000 watt station affiliated with the National Broadcasting Company. In more recent years, the Denton radio station KDNT has also been active in broadcasting stage shows and radio programs by the band. Under the auspices of the college, the stage and dance band directed by Graham has entertained many thousands of listeners via radio broadcasting. These broadcasts have been of immeasurable value to North Texas State College in keeping the people of Texas acquainted with campus happenings and student activities. Graham has received high praise from professional radio directors for the high standard of work done by his college dance band. One program director wrote, in connection with a series of programs produced by Graham:

It is always a genuine pleasure to work with NTSC in planning and executing a series of programs.
The complete understanding and efficiency with which the work is executed is unparalleled in educational broadcasting.

During World War II, Graham and the Aces of Collegeland played from one to four shows per week for a period of three years before soldier audiences in army camps, USO centers, and hospitals. The group made regular trips to Camp Howze, an army installation approximately thirty miles from the college campus. The following paragraph from the Denton newspaper explains the general nature of the trips:

Every other Sunday, Graham takes his troupe of entertainers, ranging from high-stepping tap dancers to dextrous baton-twirlers, to Camp Howze, where soldiers crowd the camp service clubs to hear the band's variety program. Usually lasting an hour and fifteen minutes, the programs are strictly informal, inviting soldier participation.

Most of the above-mentioned shows were played with no remuneration to the student musicians, although some dances sponsored by the USO and other service organizations were on a professional basis.

Perhaps the most publicized series of performances for servicemen was the eight-day tour taken by the North Texas State College Variety Show in April, 1945. Sponsored by the Dallas Morning News, the band and student performers

---

2 Letter from Ralph W. Nimmons, Program Director, Radio Station WFAA, Dallas, Texas, August 23, 1938.

3 Denton Record-Chronicle, November 30, 1943, p. 3.
entertained soldiers at four army hospitals and two army camps. The group travelled a total of 1,200 miles on the tour, and several Texas newspapers carried a day-by-day account of the performances, along with pictures of the troupe. These shows served one of the most laudable purposes conceivable: that of offering entertainment and relaxation to thousands of wounded and lonely servicemen from all parts of the United States.

Many servicemen, after hearing the Aces of College-land, paid visits to the North Texas State Teachers College campus. Some of them returned and enrolled in the college following their discharges from the armed forces. Publicity received by the college as a result of Graham's variety show appearances have served to create in the minds of many thousands of people the picture of a modern, up-to-the-minute college; a college which has the foresight and ingenuity to furnish its students with adequate recreational facilities for their spare time.

Summary

This chapter has dealt primarily with how a college stage and dance band has filled an important place in keeping the morale and spirit of the students at a high degree over a period of several years. It was not the writer's purpose to write a detailed history of the Aces
of Collegeland; it was, rather, to point out several ways in which the band has, in the past twenty years, entertained the students of the college, gained excellent publicity for the college, and helped prospective musicians and teachers to acquire experience in playing dance music. Although the stage band of North Texas State College is one of the few such organizations in the United States, it is the contention of the writer that the presence of such a band on the typical college campus would greatly improve student morale and recreational activities in any institution.
CHAPTER III

A SURVEY OF THE USE MADE OF DANCE BANDS IN ONE HUNDRED FIFTY TWO COLLEGES AND UNIVERSITIES IN THE UNITED STATES

In January, 1947, questionnaires were sent to two hundred and fifty colleges and universities throughout the United States concerning the uses being made of dance bands in the college situation. A copy of the entire questionnaire may be found in the Appendix of this study. Of the institutions receiving questionnaires, one hundred and fifty two submitted answers. As is true of many questionnaires, some of the answers showed tendencies toward being somewhat equivocal; some of the questionnaires were returned with but a few questions answered, others did not answer the questions in enough detail. However, enough material has been gathered to enable the writer to make a thorough and comprehensive examination of the subject.

That over sixty per cent of the institutions interrogated responded is indicative of the amount of interest with which the subject is regarded by music administrators. Several of the questionnaires were returned with a request for a copy of the results obtained from the survey. Regardless of the individual administrator's attitude in
regard to the use of dance bands in the general college program, there appears to be widespread interest in what is being done by colleges in different parts of the country.

The first question, "Do you have any dance and/or stage orchestras?" determined whether the other questions were to be answered or left blank. Sixty per cent of the colleges answering the poll reported the presence of dance bands on the campus. The results of question one are shown in Table 1. Of this sixty per cent reporting dance bands on the campus, fifty two reported one dance band, eighteen had two dance bands, and twenty three had three or more.

**TABLE 1**

RESULTS OF QUESTION NUMBER ONE

<table>
<thead>
<tr>
<th>Questionnaires sent</th>
<th>Returned</th>
<th>Percentage</th>
<th>Yes</th>
<th>No</th>
<th>Number of dance bands on campuses</th>
</tr>
</thead>
<tbody>
<tr>
<td>250</td>
<td>152</td>
<td>60.80</td>
<td>100</td>
<td>52</td>
<td>1 2 3 or more unknown</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Universities</td>
<td>27</td>
<td>18</td>
<td>6</td>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>Liberal Arts Colleges</td>
<td>33</td>
<td>20</td>
<td>22</td>
<td>7</td>
<td>3</td>
</tr>
<tr>
<td>Teachers Colleges</td>
<td>25</td>
<td>19</td>
<td>14</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Technical Schools</td>
<td>15</td>
<td>10</td>
<td>10</td>
<td>2</td>
<td>3</td>
</tr>
</tbody>
</table>

Seven schools reported the number as unknown. The highest number of bands on one campus was reported at Northwestern.
University, where there are twelve.

Table 2 shows the results of question number two.

TABLE 2
RESULTS OF QUESTION NUMBER TWO

<table>
<thead>
<tr>
<th>Number of dance bands sponsored by the college</th>
<th>Number of dance bands &quot;partly&quot; sponsored by the college</th>
<th>Number of dance bands operated by students and others</th>
<th>Number of dance bands affiliated with music department</th>
<th>Number of dance bands not affiliated with music department</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>2</td>
<td>68</td>
<td>8</td>
<td>92</td>
</tr>
</tbody>
</table>

Answers to question number two, "Are any of these orchestras sponsored by the school?" showed that thirty percent of the colleges with dance bands control the organization, while sixty eight percent do not. Two schools "partly" sponsor the band. Some of the institutions which submitted negative answers to this question, while not giving the dance band financial support or "official" encouragement, probably do give the students assistance in their dance band work, but did not want to go on record as endorsing such a group as a part of the music department. As was pointed out in the first chapter of this study, many educators regard jazz music as of no importance in music education. This point is discussed more thoroughly
in relation to question number ten.

The response to the second part of question number two, "Is the orchestra affiliated in any way with the music department?" revealed only eight per cent of the colleges using the dance band in the music department at the present time. There are some interesting reasons for this. One institution feels that the dance band is somewhat difficult to regulate. The statement was made in reply to the questionnaire that "some of the boys think of nothing else, and this definitely affects their academic work." This is doubtless the reason why many colleges and universities make no attempt to control the dance band. A similar attitude is expressed by a state university in a distant state: "We favor such activities but would not want to have anything to do with them officially. We are too busy with our legitimate duties."

The above viewpoints may be contrasted with that of another large state institution. The following quotation, taken from replies to the questionnaire, is in regard to dance band musicians as music students. "Several of the players have been in good professional bands and since they are quite active as students in our music department, they are an asset to the school. They play in the regular college band and take courses in theory."
It is a well known fact that many dance band musicians have a tendency to be extremely one-sided in their attitudes toward music other than jazz. However, some of the students who begin college as the most radical exponents of jazz to the exclusion of everything else, when introduced to the more serious type of music, frequently become the most valuable students in the music department. The tremendous enthusiasm which these students have for jazz music might be a reason for their one-sided attitudes.

It is the responsibility of the music faculty members to aid these students in broadening their musical education.

Answers to the third question, "Is the orchestra (or orchestras) directed by a faculty member, part-time faculty member, or student?" revealed that most colleges and universities still prefer to leave the dance band direction to students. Eighty two per cent of the colleges with dance bands have student directors in contrast to fifteen per cent with a faculty member as director. (See Table 3). Some of the colleges, while allowing a student to direct the dance band, have a faculty advisor for the organization. One state university has a dance band which is an example of this practice. To quote from the questionnaire returned by that institution:

(The) music department head appoints an advisor from the music faculty. We are responsible for
anything that goes wrong -- the students get the credit for anything well done!

The above statement may be taken as an example of an actual situation where the university administration is unwilling to assume official sponsorship of the dance band, yet has a feeling of responsibility in the way in which it is operated.

TABLE 3
RESULTS OF QUESTION NUMBER THREE

<table>
<thead>
<tr>
<th>Number of college dance bands directed by a faculty member</th>
<th>Number of college dance bands directed by a part-time faculty member</th>
<th>Number of college dance bands directed by a student</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>3</td>
<td>82</td>
</tr>
</tbody>
</table>

As seen from the questionnaire, a teachers college goes a bit farther, and has a faculty member supervise and rehearse the dance band, but allows a student to direct the group in public performance. Situations of this nature, where the college does not assume full responsibility for the dance band, are apt to result in confusion to all factions concerned with the organization. Nevertheless,
at the present time a large majority of the college dance bands in the United States are directed and operated by students. Intervention by the college administration seems to occur only when things "go wrong."

The results of question number four are shown in Table 4.

**TABLE 4**

**RESULTS OF QUESTION NUMBER FOUR**

<table>
<thead>
<tr>
<th>Number of dance bands which play for school dances, stage shows, pep rallies etc.</th>
<th>Number of dance bands which do not play for such activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>77</td>
<td>23</td>
</tr>
</tbody>
</table>

To the fourth question, "Does this organization play for school activities such as stage shows, college dances, pep rallies, plays, and the like on the campus?" seventy seven per cent answered in the affirmative. Twenty three per cent of the colleges indicated that the dance band does not play for campus functions. Many of the affirmative answers indicated participation by the dance band in pep rallies and stage shows as irregular; others reported the dance bands as playing exclusively for dances. Regarding the negative answers, "no dancing on the campus" rules
were responsible for many off-the-campus jobs by the dance bands. With the institutions which have dancing on the campus, however, the college dance band fills a definite place in the recreational program.

Table 5 shows the results of question number five.

**TABLE 5**

**RESULTS OF QUESTION NUMBER FIVE**

<table>
<thead>
<tr>
<th>Number of college dance bands which play for radio broadcasts</th>
<th>Number of college dance bands which do not play for radio broadcasts</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>36</td>
</tr>
</tbody>
</table>

Answers to question number five, "Does your orchestra play for public service radio broadcasts?" indicate a comparatively small number of colleges go in for broadcasting dance music. Only fourteen per cent of the institutions with dance bands utilize the dance band for radio programs. In institutions where there is a school radio station, such as the University of Idaho or the University of Connecticut, radio broadcasts by the dance band may be made much more conveniently than in situations where the bands are obliged to travel off the campus for such performances. Various obstacles are usually present when the college dance band attempts to play for radio
programs on commercial stations. For example, one large teachers college reported interference by the American Federation of Musicians union in the matter of college radio broadcasts. Distance is another barrier. Some colleges are not near enough to commercial radio stations to warrant transporting the band to and from the studios. However, more and more institutions are opening college-operated radio stations and it is the opinion of the writer that the percentage of colleges and universities using dance bands on radio programs will increase in the next few years.

The sixth question, "Does the school pay for any equipment out of schools funds, or does the orchestra have to 'make its own way?'" showed that seventy three per cent of the dance bands reported receive no financial aid from the college. Sixteen schools reported partial aid in the form of musical instruments and space for rehearsals. Eleven organizations are completely maintained in a financial way by the college. (See Table 6.) A liberal arts college in the South insists that the school symphony orchestra uses all the money allotted to the music department, therefore nothing remains for the dance band. This is doubtless the case in a number of colleges and universities. Lack of funds may be a reason why many colleges do not support the dance band more materially. For
instance, another institution returned a questionnaire with the following observation: "The school supports the orchestra and encourages it but unfortunately does not allocate enough money this year." This is a difficulty, however, which is experienced by many college organizations other than the dance band.

**TABLE 6**

**RESULTS OF QUESTION NUMBER SIX**

<table>
<thead>
<tr>
<th>Number of colleges which pay all expenses of the dance band</th>
<th>Number of colleges which pay part of the dance band expenses</th>
<th>Number of schools where the dance band &quot;makes its own way&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>16</td>
<td>73</td>
</tr>
</tbody>
</table>

In response to question number seven, "Does the orchestra play mostly 'stock' arrangements or does it use 'special' arrangements?" fifty two per cent of the colleges with dance bands designated commercial "stock" arrangements as the type of music predominantly used. Nineteen per cent indicated the equal use of both commercial
"stock" arrangements and "special" manuscript arrangements, and nine institutions reported the dance band as using mostly "specials." (See Table 7.) The extensive use of commercial arrangements by college dance bands is not unusual; such arrangements are easily obtained for a reasonable price. Many college groups have student arrangers, but few students have enough spare time to write more than a few arrangements per semester. A university's answer to this question might be used as an example: "Students have arranged some specials, but few of them have enough time for any extensive arranging." Except in a few cases, the use of commercial arrangements by the college dance band is perhaps most desirable.

**TABLE 7**

**RESULTS OF QUESTION NUMBER SEVEN**

<table>
<thead>
<tr>
<th>Number of bands using mostly &quot;stock&quot; arrangements</th>
<th>Number of bands using mostly &quot;special&quot; arrangements</th>
<th>Number of bands using an equal amount of &quot;stocks&quot; and &quot;specials&quot;</th>
<th>Number of colleges in which students are encouraged to write dance band arrangements</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
<td>9</td>
<td>19</td>
<td>10</td>
</tr>
</tbody>
</table>
Part two of the seventh question, "Are the students encouraged to write arrangements?" brought ten affirmative answers. However, there were some cases where negative answers were more or less neutral. For instance, a teachers college wrote: "We give no encouragement to make 'specials' -- but there is no discouragement, either. If anyone has time and energy, his arrangement would certainly have a chance of being heard." The above attitude is duplicated in several other colleges which answered in the negative. The subject of student arrangements will be discussed further in relation to question number eleven.

There were ten schools with dance bands that did not answer this question.

Response to the eighth question, "Does your orchestra make any off-the-campus trips in the interest of 'school advertisement?'" revealed sixteen per cent of the colleges polled using the dance band for such trips. Eighty four per cent reported no such trips. (See Table 8.) There are various reasons why the percentage of college-sponsored trips by dance bands is rather low. Large universities, for instance, have little need for "advertising" through the medium of the dance band. Many music administrators are definitely against such practices, as was shown by replies to the questionnaire.
A state college answering the questionnaire might be used as an example of this attitude: "We question the value of the advertising." The lack of sufficient funds and the unwillingness of faculty members to supervise the organization are other reasons why few colleges send their dance bands to neighboring communities for good will programs. A few of the negative answers to question eight mentioned the possibility of such trips in the future.

**TABLE 8**

RESULTS OF QUESTION NUMBER EIGHT

<table>
<thead>
<tr>
<th>Dance band makes trips off campus in interest of &quot;school advertisement&quot;</th>
<th>Dance band does not make trips off campus for school advertisement</th>
<th>Number of cases</th>
<th>Number of cases</th>
<th>Number of cases</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>84</td>
<td>8</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

Of the sixteen colleges which do permit dance band trips under the college name, eight of the institutions completely finance the trips, and four more institutions
pay part of the expenses. Four of the bands which take such trips are compelled to rely on professional dance engagements to defray expenses.

The exact meaning of question number nine, "If your orchestra is non-union, are there any members in the orchestra who are union members and play jobs for a below-the-scale fee?" was evidently not clear to a large number of persons answering the questionnaire. Many answers to the question simply carried the word "union" or "non-union." However, three per cent did report cases where union members play below the price scale of the local office. Thirty four per cent of the schools answered "no" to the question. (See Table 9.) In some cases, the American Federation of Musicians has allowed college dance bands to break some rules in areas where there is little activity. A liberal arts college in New England reports: "The union has authorized non-union members to play with union men for certain functions. But union men do play jobs for a below the scale fee." A large state university wrote: "There is no local governing this jurisdiction." According to replies to the questionnaire, many colleges and universities are in situations similar to the institutions quoted above and have no union difficulties.
Another university, however, reports definite problems of this nature. The music school of that institution reports both union and non-union musicians playing in the same dance band and on some occasions has played for a below-the-scale fee. Generally speaking, the institutions nearest large cities appear to be affiliated with the union. If they are not affiliated with the union, some sort of agreement with the nearest union office is necessary.

**TABLE 9**

RESULTS OF QUESTION NUMBER NINE

<table>
<thead>
<tr>
<th>Cases where members play for below-scale fee</th>
<th>Cases where members do not play below-scale</th>
<th>Number of bands with all-union personnel</th>
<th>Number of bands with non-union personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>34</td>
<td>26</td>
<td>37</td>
</tr>
</tbody>
</table>

The tenth question, "Does your school administration 'frown on' popular dance orchestras or actively (or passively) support your orchestra as a part of the school recreation program?" brought out many interesting attitudes of music administrators toward dance music in college. (See Table 10.) Thirty two per cent reported active support of the dance band, although some of the answers carried the additional statement, "as a part of the recreation
program." Apparently some of the administrators did not wish to have their answers interpreted as an endorsement of dance bands in their music schools. Thirty two per cent of the colleges also reported passive support of the dance band. Fifteen per cent responded with the admission that the administration "frowns on" dance bands, and five per cent reported no attitude by the college officials. Sixteen colleges did not answer this question.

TABLE 10

RESULTS OF QUESTION NUMBER TEN

<table>
<thead>
<tr>
<th>College administration actively supports the dance band</th>
<th>College administration supports the dance band &quot;passively&quot;</th>
<th>College frowns on the dance band</th>
<th>College has no attitude toward the dance band</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>32</td>
<td>15</td>
<td>5</td>
</tr>
</tbody>
</table>

To quote part of the questionnaire returned from a liberal arts college, "... The administration endorses the program most heartily. Recognizes its full import and contribution to recreation." A teachers college wrote: "Very much in favor of such organization. On the other hand,
a faculty member of a state college made the following observation: "We passively support the dance orchestra. If we had time as staff members, we would be inclined to give active support and we may, when the opportunity presents itself." The questionnaire also revealed an entirely opposite opinion held by the administration of a university. Among other items, the reply contained this statement: "We see no reason to sponsor and train such an organization as a dance band. Our feeling is that it should remain a student affair." A similar attitude is reflected in the reply sent in by another university: "We frown on the idea of a dance orchestra connected in any way with our school of music." The above quotations, all taken from replies received from the questionnaire, show what a controversial subject the dance band is on different college campuses throughout the United States. The institutions flatly against the dance band, however, appear to be in the minority.

Answers to the eleventh question in the questionnaire, "Do you have a dance band curriculum in your music school?" revealed that only four per cent of the colleges and universities interrogated have any such provisions on their campuses for their students. (See Table 11.)
The small percentage of colleges offering courses in this subject is due, no doubt, to the fact that dance music as a part of music education is a new idea. Of the institutions having any sort of dance music in the curriculum, a course in dance band arranging and a faculty-directed dance band is about the extent of the provision.

TABLE 11
RESULTS OF QUESTION NUMBER ELEVEN

<table>
<thead>
<tr>
<th>Number of colleges having any sort of dance band instruction in the music curriculum</th>
<th>Number of colleges having no dance band instruction in the music curriculum</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>96</td>
</tr>
</tbody>
</table>

One liberal arts college answering the questionnaire has a most extensive setup for dance band students. There is a course in arranging and a "workshop" dance band to play the arrangements. To quote from the questionnaire returned by that institution:

Many leading dance bands are interested in this course here at C.P.S. and are actively assisting us to study their arrangements. For instance, Stan Kenton sends us his arrangements to study. . . . This is our first year of such a course. But it is extremely successful. It has the full backing of the college administration and faculty and students.
North Texas State Teachers College has a similar situation, with a graduate tutor as director of the laboratory band for the class in writing of arrangements.

Some of the colleges answering question eleven in the questionnaire in the negative noted that such a course might be offered at some time in the future in their curriculum. To quote from one of questionnaires returned: "Our music department is quite young. We just have not sufficient faculty at present to allow for such a program. However, we certainly plan to do so in the future." Judging from answers such as the one quoted above, it may be said that there is a slight trend toward including some dance band work in the college music curriculum. This trend is even more evident when it is taken into consideration that no college in the United States had any sort of dance band instruction offered in its curriculum until a very few years ago.

Several of the music administrators answering question eleven in the questionnaire were very emphatic in their condemnation of dance music as a part of the college music course. One university music administrator, commenting on question eleven, made the following pronouncement: "No. . . . and never will as long as I run the college."
Another college administrator, replying to the same question, evinces a similar opinion: "I am definitely opposed to such an idea." From an entirely different section of the United States, the music administrator of a liberal arts college wrote: "... The type of music a dance band organization plays does not fit in with our musical ideas." From the above quotations it may be surmised that strong arguments, both for and against dance music as a part of music education, will continue for a good many years to come.

As a part of the college curriculum at present, dance music is definitely in the embryo stage.

Answers to question number twelve, "What salary, on the average, does an orchestra member earn per week by playing for dances and the like?" were so varied and incomplete as to render a comprehensive classification virtually impossible. Many of the administrators answering the question stated the price as unknown, some listed the salary scale per job, some wrote "varied" or "indefinite," and some simply left the question unanswered. However, the writer has endeavored to present the results in as complete a form as possible under the circumstances. (See Table 12.) Six per cent of the colleges reported no
remuneration whatsoever for the dance band members. Four
per cent reported the sum as less than five dollars per
week, nine reported from five to ten dollars per week, and
sixteen have dance bands with members earning between ten
and twenty dollars per week. Four per cent of the schools
reported fifty dollars or more per week as the sum earned
by the members of the college dance band. Fifty seven
per cent of the institutions polled responded with such
statements as "varied," "unknown," "indefinite," and so
forth.

TABLE 12
RESULTS OF QUESTION NUMBER TWELVE

<table>
<thead>
<tr>
<th>Number of dance bands in which members receive</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>no remuneration</td>
<td>6</td>
</tr>
<tr>
<td>Number of dance bands in which members receive</td>
<td></td>
</tr>
<tr>
<td>up to $5.00 per week</td>
<td>4</td>
</tr>
</tbody>
</table>
| Number of dance bands in which members earn be-
  tween $5.00 and $10.00 per week               | 9 |
| Number of bands in which members earn between |  |
| $10.00 and $20.00 per week                    | 16|
| Number of bands in which members earn between  |  |
| $20.00 and $30.00 per week                    | 4 |
| Number of bands in which members earn $50.00  | 4 |
| and over per week                             |  |
| Number of questionnaires returned with the    |  |
| terms "varied," "unknown", etc.               | 57|

Although some of the dance bands with non-union
personnel receive over ten dollars per week, most of the musicians receiving fifteen dollars per week were union members. The salaries range from no fee to twelve hundred dollars per year, a sum reported by the Murray State Teachers College of Murray, Kentucky. This organization is made up of union members and is sponsored by the college chapter of Phi Mu Alpha.

The question of what sum to pay the dance band members and how to raise the money is an important consideration. Whether the college organization is unionized or not, most student musicians expect some sort of remuneration. Northwestern State College of Louisiana administers twelve scholarships per semester to members of the dance band. Sixty six dollars per semester is paid each musician for his services in the college organization. The money is obtained by a "nickleodeon" situated in the student center. Many college, however, have no specific fund to draw from in the payment of the dance band members, and many college groups, especially the union affiliated bands, go off the campus in order to earn money.
CHAPTER IV

A COMPARISON OF STUDENT DANCE BAND DEVELOPMENT IN VARIOUS SECTIONS OF THE UNITED STATES AND DIFFERENT TYPES OF SCHOOLS

No altogether satisfactory geographical division of the United States is possible for the purpose of comparing student dance bands from a sectional standpoint. The varying number of bands on each campus and the population differences in each section of the country make for a somewhat uncertain estimate as to just where the dividing lines should be drawn. In this portion of the study, however, the writer proposes to make the widest possible divisions, showing only the broadest sort of deviations in the sectional trends of dance bands in colleges and universities at the present time.

To accomplish the above-mentioned purpose, the writer divided the country into six sections, working from east to west. A horizontal line was placed in the approximate center of the United States, dividing the country into north and south. Thus the following sections were created: Northeast, Southeast, North-Central, South-Central, Northwest, and Southwest. These divisions naturally placed some of the colleges in the same states in different sections,
but this did not affect the comparisons to any great degree.

Four questions in the questionnaire sent out by the writer (see Appendix) were selected for sectional comparison. These questions were number one, two, four and ten. The results of each question will be discussed separately.

Table 13 shows the percentages of colleges and universities in each section which have student dance bands, the average number of dance bands on each campus, and the total number of such organizations in each section.

**TABLE 13**

PERCENTAGES OF COLLEGES WHICH HAVE DANCE BANDS, NUMBER OF DANCE BANDS ON EACH CAMPUS, AND THE TOTAL NUMBER OF COLLEGE DANCE BANDS IN EACH SECTION

<table>
<thead>
<tr>
<th>Percentages of colleges which have dance bands</th>
<th>North east</th>
<th>South east</th>
<th>North central</th>
<th>South central</th>
<th>North west</th>
<th>South west</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>57</td>
<td>62</td>
<td>56</td>
<td>91</td>
<td>61</td>
<td>50</td>
</tr>
<tr>
<td>Average number of dance bands on each campus in the section</td>
<td>1.59</td>
<td>1.75</td>
<td>2.6</td>
<td>1.95</td>
<td>1.90</td>
<td>1.75</td>
</tr>
<tr>
<td>Total number of college dance bands in each section</td>
<td>36</td>
<td>29</td>
<td>44</td>
<td>39</td>
<td>20</td>
<td>7</td>
</tr>
</tbody>
</table>

It is seen that the South-central sector has the largest percentage of college dance bands with ninety one
per cent, while the South-west sector has the lowest percentage with fifty per cent. It is interesting to note that not less than fifty per cent of the colleges in any part of the country are without some sort of dance band on the campus.

In regard to the average number of dance bands on each college campus, the North-central sector has the largest average with 2.6, while the North-east has the smallest average with 1.59. Although the North-central section probably would have been high anyway, the average was heightened considerably by the twelve dance bands reported by Northwestern University, Evanston, Illinois. In comparing the total number of student dance bands in each section, the North-central again leads with a total of forty four, while the South-west section has the smallest number with a total of seven bands.

It is somewhat surprising to find the North-east section as the lowest in average dance bands on each campus, inasmuch as the population in that section far exceeds that in any other region. However, it is probable that a large number of student musicians in that sector, being near large cities, find it more profitable to play with professional union bands.

The South-west sector is smallest both in population and in number of colleges. These factors, along with the fact that response to the questionnaire in that sector was weak, account for the small percentage recorded in Table 13.
Four types of schools were considered in the survey: universities, liberal arts colleges, teachers colleges, and technical schools. Table 14 shows the percentages of institutions of each type which have student dance bands.

**TABLE 14**

PERCENTAGES OF SCHOOLS HAVING DANCE BANDS CLASSIFIED ACCORDING TO TYPES OF SCHOOLS

<table>
<thead>
<tr>
<th>Type of school</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universities</td>
<td>75</td>
</tr>
<tr>
<td>Liberal arts colleges</td>
<td>61</td>
</tr>
<tr>
<td>Teachers colleges</td>
<td>52</td>
</tr>
<tr>
<td>Technical schools</td>
<td>100</td>
</tr>
</tbody>
</table>

From Table 14 it is seen that one hundred per cent of the technical schools answering the questionnaire have dance bands on the campus. Although it is possible that only the institutions of this type with dance bands bothered to return the questionnaire, a percentage as high as was reported certainly indicates a large number of technical schools using the student dance band in the recreational program. Universities also have a high percentage of student dance bands, seventy five per cent of all such institutions having bands. This is not particularly unusual, however, as it is a generally conceded
fact that this type of institution usually has a more active recreation program and social life than liberal arts colleges and teachers colleges. Due to large enrollments in many universities, this type of school is also apt to have more than one dance band on the campus.

One reason why liberal arts colleges and teachers colleges do not have higher percentages of dance bands is the small size of many institutions of these types. In schools where enrollment is small, few dances are held, and dance bands are likely to have little opportunity to play. Also, some of the liberal arts colleges answering the questionnaire are religious institutions and do not allow dancing on the campus. There are various reasons why teachers colleges have the lowest average. Many small teachers colleges have a large majority of girls in the student body. Also many such institutions have music departments which offer vocal music predominantly, resulting in a small number of instrumental students. There usually is a greater number of transfers to teachers colleges than other types of schools, and this tends to lower the "school spirit" of some of the schools, which, in turn, hampers the recreational setup. At any rate, over half of the liberal arts colleges and teachers colleges do have dance bands.

A geographical classification of the answers to question
number two, dealing with school sponsorship of dance bands, revealed some interesting comparisons. Table 15 shows the percentage of institutions which sponsor the dance band in each section of the country.

**TABLE 15**

PERCENTAGES OF SCHOOLS SPONSORING DANCE BANDS IN DIFFERENT SECTIONS OF THE UNITED STATES

<table>
<thead>
<tr>
<th>Section of United States</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>North-east</td>
<td>40</td>
</tr>
<tr>
<td>South-east</td>
<td>39</td>
</tr>
<tr>
<td>North-central</td>
<td>17</td>
</tr>
<tr>
<td>South-central</td>
<td>25</td>
</tr>
<tr>
<td>North-west</td>
<td>36</td>
</tr>
<tr>
<td>South-west</td>
<td>0</td>
</tr>
</tbody>
</table>

The North-east and South-east sectors, while having the highest percentages in regard to school sponsorship of dance bands, also have the smallest average number of dance bands on each campus (see Table 13). This might be interpreted to mean that when a school sponsors a dance band, there is usually only one band on the campus. Few student bands are directed well enough to give competition to the school organization.

A reason why the North-east and South-east sectors have the highest percentage of college-sponsored dance
bands could be tentatively explained by the large number of colleges and universities in the whole eastern section of the United States. However, since the total number of institutions in the east is not as high as that of the central sector, there must be other reasons. For one thing, some schools near large cities probably find it necessary to sponsor a dance band in order to insure having music for the dances. If these schools were to depend on student-controlled bands, the student musicians would more than likely secure jobs with union organizations in the cities, leaving the school with no student band for the campus dances. Another reason might be the fact that when there is only one band on the campus, the school prefers to control the organization. Finally, there are a large number of private schools in the eastern section of the country, institutions which have high tuition fees. In order to compete with the state schools with smaller tuition fees, many private schools accent their recreational programs. This might account for some of the college-sponsored dance bands in the eastern sector.

It is interesting to note that in the North-central sector, where there is the largest number of college dance bands, only seventeen per cent of the institutions sponsor the bands. It is also rather unusual that the
North-west section, which is farthest away from the Eastern section, follows the North-east and South-east sections with a percentage of thirty six. The South-central section has a percentage of twenty-five, and the South-west had no college-sponsored dance bands. Generally speaking, it appears that school sponsorship of dance bands is most extensively practiced in the eastern section of the United States.

Table 16 shows the percentage of college-sponsored dance bands in the different types of institutions.

**TABLE 16**

PERCENTAGES OF COLLEGE-SPONSORED DANCE BANDS IN DIFFERENT TYPES OF SCHOOLS

<table>
<thead>
<tr>
<th>Type of school</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universities</td>
<td>11</td>
</tr>
<tr>
<td>Liberal Arts Colleges</td>
<td>42</td>
</tr>
<tr>
<td>Teachers Colleges</td>
<td>40</td>
</tr>
<tr>
<td>Technical Schools</td>
<td>31</td>
</tr>
</tbody>
</table>

The small percentage of universities sponsoring dance bands is doubtless due to the fact that a majority of the universities have more than one dance band, and the institutions are unwilling to sponsor one such organization when there is a demand for more than one band. Liberal arts colleges have the highest percentages of
school-sponsored groups. This is probably due to the same reason which was discussed in relation to question number two: the fact that liberal arts colleges accent the recreational program to attract students who otherwise might not go to that type of school because of high tuition fees. Teachers colleges also have a comparatively high average of school-sponsored dance bands. This may be attributed to the fact that in the teachers colleges which do have dance bands, the recreational setup requires the services of a dance band. It has already been mentioned that schools with well developed recreational facilities are the institutionas most likely to sponsor dance bands. Thirty one per cent of the technical schools with dance bands have college-sponsored groups. As technical schools have no music department, the band director is usually assigned the task of organizing and directing the school dance band, if one is needed. This is probably the case in the technical schools which sponsor dance bands.

Table 17, dealing with question number four of the questionnaire, shows a geographical classification of the percentage of college dance bands which play regularly for campus functions such as dances, pep rallies, stage shows, and so forth.
TABLE 17
PERCENTAGES OF COLLEGE DANCE BANDS WHICH PLAY
REGULARLY FOR SCHOOL FUNCTIONS WITH
GEOGRAPHICAL CLASSIFICATIONS

<table>
<thead>
<tr>
<th>Section of United States</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>North-east</td>
<td>80</td>
</tr>
<tr>
<td>South-east</td>
<td>81</td>
</tr>
<tr>
<td>North-central</td>
<td>72</td>
</tr>
<tr>
<td>South-central</td>
<td>65</td>
</tr>
<tr>
<td>North-west</td>
<td>84</td>
</tr>
<tr>
<td>South-west</td>
<td>75</td>
</tr>
</tbody>
</table>

By comparing the above table with Table 15, it may be seen that the three sections averaging the highest percentages of school sponsorship of dance bands, the North-east, South-east, and North-west sections, also have the highest percentages of bands which play for campus functions. In other words, the schools which sponsor dance bands use the organizations slightly more than the schools which depend on student-operated bands. In view of this fact, it is somewhat unusual to find the South-central sector lowest in the percentage of student dance bands which play for campus functions, for this sector has a relatively high percentage of college-sponsored bands. However, the results shown in Table 17 reveal that a majority of the college dance bands in each section do play for campus functions such as dances and stage shows.
Table 18, which relates to question number ten of the questionnaire, shows a geographical classification of the percentages of college administrations which actively or passively support the school dance band, "frown on" the band, or have no attitude toward the organization.

**TABLE 18**

**A GEOGRAPHICAL CLASSIFICATION OF DIFFERENT DEGREES OF SUPPORT GIVEN TO SCHOOL DANCE BANDS BY THE SCHOOL ADMINISTRATIONS**

<table>
<thead>
<tr>
<th>Section of the United States</th>
<th>Attitudes of college administrations toward student dance bands</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Percentage of schools which actively support the band</td>
</tr>
<tr>
<td>North-east</td>
<td>50</td>
</tr>
<tr>
<td>South-east</td>
<td>45</td>
</tr>
<tr>
<td>North-central</td>
<td>35</td>
</tr>
<tr>
<td>South-central</td>
<td>28</td>
</tr>
<tr>
<td>North-west</td>
<td>36</td>
</tr>
<tr>
<td>South-west</td>
<td>00</td>
</tr>
</tbody>
</table>

That the North-east, South-east, and North-west sectors should lead in the percentages of schools which receive support from the school administration is to be expected. These three sections also lead in school sponsorship of dance bands and in percentages of bands which play regularly on the campus, which shows that dance bands
sponsored by the school are usually well supported by the administration, and play for dances and shows on the campus. A comparison of the percentages of schools which actively or passively support the dance band from a geographical standpoint reveals the Southeast, North-central, and North-west sectors as having but ten per cent or less difference in the two attitudes. The Northeast sector has the most schools which actively support the dance band. The South-central section has fifteen per cent more schools passively supporting the organizations than schools actively aiding the bands. The Southwest sector reported no schools which actively support the student dance bands, but twenty five per cent of the schools with such groups do support them in a passive manner.

It is interesting to note that the schools which "frown on" student dance bands are evenly distributed throughout the country; with the exception of the Southwest sector, the percentages of such schools run from fifteen per cent to twenty two per cent. The Southwest sector has twenty five per cent of the schools with dance bands which are definitely against the groups. A very small percentage of the schools with bands reported "no attitude." The fifty per cent reported by the Southwest is due primarily to the small number of schools surveyed in that area.
CHAPTER V

THE ADMINISTRATION OF A COLLEGE DANCE BAND

The successful administration of a college dance band depends, to a great extent, on the ability of the director. Although this is true of almost any type of organization, the faculty director of a college dance band must be one of the most versatile persons on the entire college faculty. Qualities which are merely desirable in other staff members are almost a requirement for the dance band director.

First, the director of the college dance band should be a capable musician in the more serious types of music. Although it is not absolutely necessary that he be a concert performer, his ability to perform acceptably on at least one instrument will serve as encouragement to the student members of the dance band to follow his example in musical endeavors other than jazz music. As it is well known that many young jazz musicians are somewhat one-sided in their musical tastes, the director with a well-rounded musical background can wield an important influence in the musical attitudes of his students. It is equally important, however, that the director of the college dance band be well educated in the modern methods of playing good dance music.
Most music administrators are aware of the difficulties involved in finding a music instructor who has a sound knowledge of both serious music and jazz music. Due to the highly lucrative aspects of the dance band field, most musicians with a great deal of ability in this type of music choose to be performers rather than teachers. After several years' experience in professional dance bands, some dance band musicians do go into the teaching field. Frequently this type of person, however, after divorcing himself from the professional end of the work, is unwilling to work with students in directing a dance band. He is also apt to turn all his attention to serious music to make up for the time he lost as a dance band musician. At any rate, the director of the college dance band should be a person who has an extensive knowledge of modern dance band techniques.

In addition to being a capable musician in both serious music and jazz, the college dance band director should have a knowledge of public speaking. Frequently, the dance band director will be called upon to act as master of ceremonies at campus dances, stage shows, radio broadcasts, and so forth. The personality and stage conduct of the director is an important factor in the kind of impression made by the organization on its audiences. The dance band director, when the band plays
off-the-campus, is a kind of salesman. He is "selling" the college to the listeners. In other words, the dance band director must be a radio announcer, administrator, salesman, musician, and teacher. Naturally, finding a person proficient in all the above-mentioned fields is difficult. However, the college dance band director need be no more than a good musician and teacher at the outset of the job. The techniques of stage production, salesmanship, administration, and public speaking may all be developed by practice on the job.

There are numerous problems of management involved in the administration of a college dance band. One of the most important considerations is the payment of personnel. Unlike members of the college choir or symphony orchestra, student dance band members expect some sort of remuneration for playing for dances and other functions. Of course, individual situations offer a wide variety of means of financial recompense, but it is the opinion of the writer that a monthly salary is the best method of paying the musicians in a college-sponsored dance band. If a student receives approximately fifty dollars per month for his services in the dance band, he will have little reason to resent playing for the public service "gratis" performances for which college bands are so much in demand. This will not only enable him to plan on a definite amount
of money for each month, but will insure him of receiving an adequate sum to apply on his school expenses.

The administrator responsible for paying the school dance band musicians is liable to be confronted by the question as to whether the band should be affiliated with the musicians' union or not. If the college is in no local office's jurisdiction, there is no problem. However, in cases where the college is in union territory, the administrator should take definite steps to make sure that his organization is in no way at odds with the policies of the union. As most local offices allow college dance bands some liberties not ordinarily given to professional organizations, the college dance band director should be able to obtain permission to pay a monthly salary to the members of his group, as long as the union regards the sum as reasonable under the circumstances. The union-affiliated band, of course, would not be governed too strictly on the college campus. The non-union college dance band probably would have to limit its operation to non-union territory.

There are good reasons for conforming to the rules of the musicians' union. The administrator who is in contact with the nearest union office is always certain that his organization is sanctioned by the union; the standing of the student musicians of the dance band is
never jeopardized. As some of the students might play professionally when they leave college, this is an important consideration. Also, the union is in a position to obtain engagements for the college dance band. This may come about when no professional union dance band is available for certain dates. The college group in good standing with the union will usually be recommended for such jobs.

There are various methods of obtaining money to pay the monthly salary of the dance band members. In some colleges, it is possible to set aside money for the dance band from the music department funds, or from the public relations division of the school. Many institutions, however, make no allotment to the dance band. It is then up to the dance band administrator to decide on a way to raise money. First, the paid dance jobs can bring in a large part of the money needed. However, if that amount is insufficient, the dance band director may have to appeal to the school administration to help him devise some extra means of securing money for the dance band musicians. Regular campus stage shows may bring in some money. A 'nickleodeon' could be placed in the student center with the proceeds going to the dance band, or the cold drinks concession at athletic events could be set aside as a dance band enterprise. It is up to the dance band director to make sure that enough money is in the
dance band fund at all times to pay the salaries which he has designated.

In order to have an efficient, well-organized group, the dance band administrator should appoint at least two student assistants to handle certain details of management. For instance, an assistant director could be responsible for seeing that the band is in tune before performances, that each musician has all the necessary music, and that each member of the band is in the proper place at performance time. While it is not necessary for the assistant director to be the best musician in the band, he should be enough of a musician to warrant the respect and confidence of the other members. He should be a person with a definite sense of responsibility, so that in the event the faculty director is unable to attend some performances, the assistant director could go ahead with the scheduled appearance. The assistant should receive a slightly larger salary than the other members of the organization. For example, if the regular monthly sum for individual members is fifty dollars, the assistant director should be paid around sixty five dollars per month.

A property man should be appointed from the band personnel. His job would consist of supervising the transportation of equipment such as music, music stands, lights,
and instruments. He should be the one to check on every article to see that it is where it should be. The only prerequisite for a job of this nature is an abundance of common sense. The property man also should be paid more than the other members of the organization. A sixty dollar salary in comparison to a regular fifty dollar monthly sum would be a fair amount of money for this type of job.

The question of how to select personnel for the college dance band is an important one. It is the opinion of the writer that tryouts should be held. In this way the director can get an idea of the student's attitude and the extent of his musical ability at the same time. Although good musicianship should be the most important consideration, the director should, whenever possible, take into consideration the scholastic ability, as well as the potential dependability of the applicant. The director should make clear to the applicant just what is expected of the dance band member in the matter of personal conduct. It should be pointed out to the student that on some occasions the entire student body of the college, in the eyes of many people, will be personified by the student members of the dance band. The student should be made to realize that if he is accepted as a member of the
dance band, the length of his membership will be determined solely by his good musicianship and the manner in which he conducts himself while he is playing with the dance band. No system of longevity should be used in selecting members. A student who knows his position in the organization is secure whether he plays well or not is likely to become a negligent performer. Needless to mention, no student with consistently failing grades should be continued as a member of the college dance band.

It is likely that some of the student members of the dance band will be interested in dance band arranging. The college-sponsored dance band is an excellent organization to give these students experience in writing arrangements. Arrangements made by students are often good enough to be played regularly at the college dances. Any student arranger whose work is incorporated into the regular band library, however, should be paid for his efforts. Not under three dollars per arrangement and expenses for manuscript paper should be given to the student arrangers. If the dance band administrator is wise, he will utilize the talents of the student arrangers whenever there are opportunities to do so. The student musicians enjoy playing the special type of arrangement much more than any other type, and the more special arrangements the band plays, the better the band spirit will be.
The college-sponsored dance band should have at least one vocalist to perform with the group on every occasion. Any college which has a dance band will likely have several students who sing well enough to perform at dances and on stage shows. If possible, both a boy and girl vocalist should be used, with two members of the band joining with the two vocalists to form a quartet. In many college dance bands, of course, it might not be possible to hire two extra members of the group, in which case different singers could be used at different performances. However, if the vocalists are used regularly with the dance band, they should be paid; about half the amount which the band member receives would be a sufficient salary. Vocalists with a dance band are valuable to the organization and every band should feature some sort of singing during the course of each performance.

In planning the schedule of the college dance band, the director should give special attention to the matter of conflicting engagements with the other musical organizations of the college. In many situations, students in the dance band are also members of the college symphony orchestra, concert band, or other small ensembles. In order to insure the utmost cooperation with the organizations other than the dance band, the dance band administrator should make it a point to consult with the
other directors at times when conflicting events seem likely to occur. No single group should be allowed to monopolize a student's time to such an extent as to make participation in another group either inconvenient or impossible. The dance band director should arrange the dance band schedule in such a way as to keep the number of conflicting engagements to a minimum.

As has been stated in a previous chapter, the college-sponsored dance band can be valuable to the school in the field of public relations. The dance band administrator, however, should exercise care in scheduling the 'free' performances. Although the dance band members would apparently have no tangible reason to complain if they were on a regular salary, an excessive number of off-the-campus school advertising trips tend to lower the general spirit of the group. It is a well known fact that a well-rehearsed college dance band which produces a high type of entertainment is apt to be much in demand by civic groups, conventions, and club meetings. The dance band administrator should take into consideration the fact that his musicians are college students first and members of his organization second. Any number of performances which forces the dance band members to neglect their studies is an excessive number.

Generally speaking, not more than two off-the-campus
trips should be attempted by the college dance band in any one week. Although some weeks will have a heavier schedule than others, it is the opinion of the writer that college dance bands should not play over three nights per week. Few students can do justice to their college courses while playing more than an average of three nights per week.

It is up to the college dance band administrator to see that his organization is at all times a credit to the institution and to the students who put forth the musical efforts. If he approaches the aforementioned problems in an intelligent manner, he will be rewarded with a dance band which will reflect credit on himself, the student musicians, and the college.
APPENDIX

Questionnaire

1. Does your school have any dance and/or stage orchestras? If so, how many?

2. Are any of these orchestras sponsored by the school? If so, is it affiliated in any way with the music department? How?

3. Is the orchestra (or orchestras) directed by a faculty member? Part-time faculty member? Student?

4. Does this organization play regularly for school activities such as stage shows, college dances, pep rallies, plays, etc. on the campus?

5. Does your orchestra play for public services radio broadcasts? If so, please explain the nature of the broadcasts and include the names of the stations which the programs were broadcast over.

6. How are materials purchased, such as music, music stands, uniforms, lights, instruments, etc.? Does the school pay for anything out of school funds, or does the orchestra have to "make its own way?"

7. Does the orchestra play mostly "stock" arrangements or does it use "special" arrangements? Are the students encouraged to write arrangements themselves? Explain.

8. Does your orchestra make any off-the-campus trips in the interest of "school advertising"? If so, does the school pay expenses, or does the band play for a dance and make expenses in that way?

9. If your orchestra is non-union, are there any members in the orchestra who are union members and who play jobs for a below-the-scale-fee?
10. Does your school administration "frown on" popular dance orchestras or actively (or passively) support your orchestra as a part of the school recreation program?

11. Do you have a dance band curriculum in your music school?  
   If so, explain

12. What salary, on the average, does an orchestra member earn per week by playing for dances and the like?

Signed,

School                Position
BIBLIOGRAPHY

Books


Articles


Newspapers

"'Fessor and His 'About a 1-2-3-4' Mean Years of Entertainment," *The Campus Chat*, July 2, 1943, p. 3.


"Teachers College Carries on Extensive Program of Entertainment for Soldiers," *Denton Record-Chronicle*, November 30, 1943, p. 3.

Unpublished Material