A COURSE IN PUBLIC SCHOOL MUSIC TO BE
TAUGHT AT THE COLLEGE LEVEL

THESIS

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Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>II. COURSE PROCEDURE</td>
<td>6</td>
</tr>
<tr>
<td>Administration, Budget Problems</td>
<td></td>
</tr>
<tr>
<td>Band Pageantry</td>
<td></td>
</tr>
<tr>
<td>Elementary Music Reading</td>
<td></td>
</tr>
<tr>
<td>Choral, Church Music, Voice Class</td>
<td></td>
</tr>
<tr>
<td>Stage Deportment</td>
<td></td>
</tr>
<tr>
<td>Instrumental Teaching, Strings</td>
<td></td>
</tr>
<tr>
<td>Minor Repair, Wind and Percussion</td>
<td></td>
</tr>
<tr>
<td>Percussion</td>
<td></td>
</tr>
<tr>
<td>Instrumental Teaching, Brass</td>
<td></td>
</tr>
<tr>
<td>Public Relations, Festivals, Contests</td>
<td></td>
</tr>
<tr>
<td>Instrumental Teaching, Woodwind</td>
<td></td>
</tr>
<tr>
<td>III. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS</td>
<td>48</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>50</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>60</td>
</tr>
</tbody>
</table>
INTRODUCTION

First and second lectures

I. Explanation of the thesis problem
   A. results
   B. method of investigation
   C. results obtained from this investigation

Second and third lectures

II. Study of problems received

Fifth and sixth lectures

III. Additional problems and questions submitted by the class
CHAPTER I

INTRODUCTION

Many persons who major in music with the intention of teaching, either at the public school or college level, are poorly equipped to cope with every problem confronting them. With this in mind, the author has attempted to assemble as much valuable and helpful material as possible into a course of study. This course is designed to be taught at the college level, receiving six hours credit and embracing two semesters.

The subject matter will include problems of administration, budget, band pageantry, elementary music reading, percussion, instrumental teaching in woodwinds, brass and strings, chorus, church music, voice class, stage deportment, public relations, festivals, contests, and minor repair of wind and percussion instruments. Each of these divisions will be conducted by a specialist in that field to insure complete and valid instruction. In an effort to clarify this proposed teaching schedule the author has seen fit to join each group of lecture outlines with a short explanatory essay.
The end result should be that the student have a more complete knowledge of the task he is to perform and that he be able to cope efficiently with a greater variety of problems, should they arise.

To insure validity of the course content a questionnaire was sent to all graduates from North Texas who majored in music and who are now teaching. In addition, many other teachers were questioned who are not graduates in order to receive a viewpoint that is more complete. A copy of the explanatory letter along with the questionnaire and results of the questionnaire will be found in the appendix.

After a study of the results and suggestions sent by those persons being polled, the author has compiled the material of Chapter II for use as the proposed course of study.

There were one hundred twenty-nine questionnaires sent in regard to the above mentioned poll. Seventy-two of these were answered and returned. Many of those who returned the questionnaire answered only the part with which they had experience. This fact accounts for the small number of totals listed in connection with some problems.
Administration Budget Problems  
(four weeks, twelve lectures)

Lectures one to four

I. Functions of the administrator
   A. inspection
   B. research
   C. teacher training
   D. guidance
   E. unification of school plant

II. Importance of correct interpretation by superintendent of the needs and contributions of music activities in
   A. school
   B. individual
   C. community

III. Modifying the school program to fit local, community and school conditions with reference to
   A. demands of the community
   B. total school budget
   C. amount allotted to each school in the system
   D. portion of funds allotted to musical activity
   E. capabilities of the music teaching staff

Lectures four to seven

IV. Selling public school music to the school administration and to the public
   A. fine performance, enthusiastic participation by students
   B. personal contacts with teacher and supervisors
   C. conferences concerning work being done in classes
   D. soliciting advice and comment (of school musical functions)
   E. procuring tickets and programs for administrator's use
   F. calling attention to any periodical or news article that can emphasize specific needs in school program
   G. arranging educational discussion of musical importance for faculty meetings

Lectures seven to ten

V. School principal as an important factor in insuring strong music program
   A. influences school spirit and student attitude toward various subjects, especially electives
B. makes teaching schedule for entire school
C. is final authority in approving student's schedule
D. apportions funds in school budget
E. determines the number and content of assemblies, programs, and all other extra-curricular activities

VI. Planning music program
A. scheduling classes
B. developing musical activity in junior high school, elementary school
C. gaining public support of school through interest in musical activity
D. value of music as an extra-curricular activity
E. awarding monograms for participation in musical organizations
F. financing, arranging trips for musical groups
G. allotment for repair of equipment, maintenance of uniforms and libraries

Lectures ten through twelve

VII. Problems concerning parent organizations
A. The Parent Teacher Association
   1. advantages
   2. disadvantages
B. parent clubs organized to help maintain musical organizations
CHAPTER II

COURSE PROCEDURE

Administration, Budget Problems

The functions of the administrator are to inspect the procedure and content of the subjects being offered in the school system, to search for any better and more advanced way he may be able to find that will broaden the learning processes of those under his care, to enlighten the instructional staff concerning matters of advancement and interest, to act as a guidance counselor for those students who may need his assistance, and to unify all phases of the school plant by enlightening each phase as to problems of importance concerning other phases.

There has been a great deal of assuming that the superintendent and principal could not intelligently discuss subjects like music and art which apparently require special supervision and teaching and far too much assuming that in any subject the details of instruction in the classroom were so minute and multitudinous that the principal and superintendent could not be seriously interested in them. Likewise, the problems of the administrators have been pictured as so remote from the knowledge and interest of the teachers that
common discussion was impossible. Nevertheless, the taxpayer, who frequently is much less educated than the educational staff, was, because of his children, supposed to pass judgment on all phases of the educational program. It is right that the community, the taxpayer be interested in the administration, supervision, the teaching, and it is proper also, since all three of these activities are part of the educative process, that the educational authorities should be interested in what their confreres are doing.

It is quite needless to say that a stereotyped school system could be produced in mass quantity and issued to all communities for installation on a suitable terrain. No two schools will have the same problems or solutions. However, when the administrator and the teaching staff along with the public in general realize this, the remainder of the problem will be comparatively easy to solve.

Elements such as the demands of the public are of great importance for, without their support the school will collapse. A school is often built on extra-curricular activities. By that is meant the public appearance of special school groups enlightens the public to educational procedure and development. Of course, the school budget is to be considered here. With a very small budget the special groups can accomplish only a limited amount of success. Inefficiency will result also if the budget is poorly allotted between
the different schools in the system, or if funds are allotted entirely to one activity in the school and other groups are neglected.

The capabilities of the music teaching staff are the most important factor concerned with the modification of the school program. The schools of today are more and more including in their instructional staff, both for specialized music courses and for general core curriculum courses, well prepared music educators who are both practical and theoretical musicians, in that they both perform and discuss music adequately. Only with instructors of this type can music take its proper place in the so-called functional school program of studies.

Selling school music to the administrative staff and to the public is one of the first requirements of the music teacher’s success. Fine performance and enthusiastic participation by the students is one of the best means of selling the idea of the need of music, but it frequently needs supplementing by personal contacts with the teachers and supervisors. Conferring on work being done, soliciting advice and comment—frequently obtained after long waiting, sending programs and tickets for all entertainments, calling attention to significant articles in local newspapers and national magazines, expressing the hope that certain radio programs will be heard, seeing that parents who made compli-
mentary remarks pass them on to the principal and superintendent, arranging for educational discussions of music in faculty meetings--these and other means must be used to supplement and interpret the good work done in the school.

The principal is a very important factor in insuring a strong music program. Some of the reasons why he is a pivotal person are as follows: He greatly influences the school spirit and the students' attitude toward the various subjects, especially those that are elective. Very seldom is a subject that does not have the approval of the principal popular throughout the school. He makes out the hour and room schedule for all classes in the high school. It is difficult enough for a principal who approves of the music classes to get them all satisfactorily scheduled and when he does not approve of them, the very number of mixed memberships of musical groups is apparently unsolvable without serious loss or inconvenience. He is the final authority regarding the program of each student. In large schools at least, where there is a will there is a way by which the favorable principal can change a student's program so that he can join the musical activity he desires. The principal apportions the funds in the school budget. Budgets are based upon needs and in the determining of needs personal evaluation is always a large factor. He determines the
number and content of assemblies, special programs, and extra-curricular activities. In all these, credits, graduation and college requirements being non-operative, the desires of the principal loom very large. It may be possible to have a good music program without a cooperative principal but it is so much more pleasant, easier, and more effective when he assists that a little space can well be devoted to discussing how his cooperation can be obtained.

Planning the music program after the time has been allotted by the administration is one of the most important problems of the music teacher. The music teacher must see that all the students through all the grades are being exposed to an interesting and educational musical experience. Music, until recently, has been considered an extra-curricular activity. However, many administrators are now considering music as a very important factor of a rounded education. Now in many school systems it is possible for a student who participates in a musical activity to a satisfactory degree to receive some award for his merits and in so doing he is advertising that he has accomplished some valuable experience and aided the school in advertising its accomplishments in forwarding the study of music.

The financing and arranging of trips of the musical organizations is sometimes considered more important by the administrative staff than the purchase of and maintenance of
the library and repair of instruments owned by the school. In an instance where there is a decidedly small budget this is a subject of great concern to the teacher. Many times the opportunity and desire to travel is so attractive to the student and the parent that all thought of practicality is abandoned, leaving the teacher with a decidedly short budget for the remainder of the year.

With the above factors in mind the idea of parent organization looms as a desirable means for help for the teacher. The Parent Teacher Association can be of some assistance in many instances but it has been found that this association usually has more than it can adequately handle before special fields such as musical activities can be assisted to any desirable degree by them. With this in mind the conscientious music instructor should attempt to organize the parents of his students into a group for furthering the development of music. These groups are generally known as band, orchestra, choral, parent clubs or organizations with a boosters club occasionally appearing as a title. These organizations have proved that they can arouse public interest and support for the groups they sponsor to such an extent that they have been known to furnish completely the different musical groups with an adequate library, good instruments, new uniforms, and comfortable transportation to all events of interest to that group. With all these things in mind and
also many additional aids which the parent clubs can offer, the teacher who does not use this means for developing his groups is possibly missing his most important source of help, understanding, and political backing.

Band Pagentry
(nine lectures, three weeks)

First lecture

I. Starting the beginning marching group
   A. explanation of beginning techniques, commands, and executions
   B. placement of ranks and files; spacing
   C. definition of technical terms
   D. discussion and explanation of drum majors' signals

Second lecture

II. Using instruments with the marching group
   A. when to start using music on the drill field
   B. advantages and disadvantages of using instruments while rehearsing the beginner
      1. damage to embouchure while marching
      2. loss of music
      3. damage to instruments
   C. drumming
      1. establishing standard marching tempo
      2. devising interesting stimulating drum beat
      3. evolving several drum beats
      4. demonstration of several standard rudiments and field beats

Third and fourth lectures

III. Devising the more simple formations; variations of these and their effective use
   A. entrances and variations of entrances
   B. cadences as for signal, show, and so forth
   C. adaptability of maneuvers to particular fields
   D. problems of entrances, exits
Fifth lecture

IV. Forming letters, symbols,
   A. selecting formations that will appeal to the public
   B. adapting number of players to a formation
   C. shortcuts to making formations
      1. how to get in and out of formations
      2. placing limited numbers in strategic positions

Sixth lecture

V. Problems of selecting and training drum majors
   A. male versus female drum major; advantages and disadvantages of both
   B. training in responsibility and leadership
   C. teaching of commands, executions
   D. when to twirl

Seventh lecture

VI. Library of music for field and stand
   A. types and suitability of standard numbers
   B. special music such as school songs and anthems
   C. necessity for student assistants
   D. filing systems

Eighth lecture

VII. Establishing regular drill periods
   A. training the "awkward squad"
   B. problems of playing while marching, individual and small groups

Ninth lecture

VIII. Discussion and evolving original maneuvers

Band Pageantry

The football season is generally considered one of exhaustive drill sessions, explaining, reworking of awkward squads and many other time consuming practices. A plan of procedure that will possibly alleviate some of these hardships is suggested in this division.
If the band director has charge of the band programs in all twelve grades it would be comparatively easy to devote a small portion of time to the seniors of junior high school before they enter the high school marching group. This could be done in the gymnasium, on the campus, if weather permits, or in the classroom simply by moving the chairs to one side. The students find this a welcome relaxation from playing continuously and will rapidly develop at marching.

It will not be necessary to have the students begin marching at once; in fact, more satisfactory results are obtained by delaying this. First, the position of "attention" should be practiced and then the positions of "at ease," and "parade rest." Then, it is desirable that the students learn to mark time, or "stationary march"; next, the students will be informed of the position of distance that is necessary between each member of a marching group. This is usually three paces for each rank and file. After this has been demonstrated and practiced by the group a list of technical terms should be given them. These consist of "attention," "fall in," "fall out," "at ease," "parade rest," "mark time," "right and left oblique," "to the rear, march," "column left and column right," and last, "forward march." The students of the junior high school will need to be acquainted with the commands and signals given by the drum
major after they have acquired some degree of skill in the aforementioned material. It will be interesting if the drum major could be allowed to demonstrate the baton signals to them personally. It is possible that they will retain this information and experience much longer in this way. Also, they may take this opportunity to drill in formation for the first time. If the director of bands will take this extra time to prepare the new students of the marching band each year his difficulties will be decreased sufficiently to reward his additional effort.

The beginning band should under no circumstances be allowed to begin marching with the instruments. Some band directors think that the marching group should memorize all music used on the field. This, of course, is very time consuming and it is suggested that this time be allotted to sight reading, unison drill, or other beneficial procedures more valuable than memorization. The use of instruments and music should be delayed until a certain degree of proficiency is attained by the band on the desired maneuver. In other words, during football season it is advantageous in some instances to devote the first drill of every week to marching without instruments in order to become familiar with new formations. It has proved satisfactory at times to use the instruments only on the last day of preparation preceding a game. This is advisable only when the music is familiar to
the students. It is very advantageous in that less damage to embouchure and instruments is resultant and also that better care can be taken of the field music.

The establishment of a standard marching tempo is the responsibility of the drum section or the band and should be practiced at intervals with a metronome by the section. The drum beats should naturally be stirring, interesting, and stimulating. This may be accomplished by creating several beats and using them at intervals to destroy monotony. It is also important to increase the technical difficulty of the cadences as the drummers gain ability to perform on their instruments.

Several facts should be kept in mind while devising the maneuver for field use. Included are entrances, exits, number of members in marching group, ability of these students and time allotted for performance.

The drum major is usually the first member of a marching group to receive criticism, whether good or bad. With this in mind the director should take great care in his selection. This person should have natural tendencies toward leadership, should be a likeable person, and, very important, should be attractive in dress and carriage. It is left to the individual taste and situation as to the sex of this person.

The music used for the march should be fairly easy for the group and printed on legible paper. There should be a
suitable folder in which to carry this music while marching. In many cases the school song of the opposing team is desirable for salute during half time maneuvers. In such instances the only answer is to borrow this music and extreme care must always be taken regarding its complete and undamaged return. Student assistants are of great value concerning the care of the music library and will usually devise an adequate system of filing although uniformity should be stressed in the care of music.

In most school systems the drill period will take the place of the regular practice period assigned to band since the time for extra work is quite limited. For this reason, the training of the awkward squad can be assigned to a student who shows proficiency in drilling and a desire to be of service. This is of great assistance to the band director and in a school that uses the award or merit system extra credit may be given for this help.

During the regular practice sessions it is sometimes quite useful for the director to have each rank march separately in front of the remainder of the group while playing their specific parts. This device helps to seek out those who are not performing to their fullest. Many other ways can be found to increase the performance abilities of the band members.
Elementary Music Reading
(six lectures, two weeks)

First lecture

I. Purposes of elementary training
   A. to create musical interest in the child
   B. to develop a rhythmic and tonal sense
   C. to develop the singing voice as a means of expression
   D. to develop a sense of tonal beauty

II. Development of desirable singing habits
   A. singing lightly
   B. singing with relaxed jaw
   C. making attacks true and decisive
   D. making clean-cut releases
   E. singing at the pitch center
   F. giving particular attention to correct phrasing

III. Common faults to look for in intonation
   A. poor attacks and releases
   B. attacking below pitch or above pitch (sliding to pitch)
   C. taking breath before the end of a phrase
   D. faulty intonation
   E. lack of blending voices

IV. Correction of faulty intonation
   A. singing the faulty portion until it is correct
   B. working on defective intervals
   C. changing the key of a song
   D. correct room ventilation, good pupil posture
   E. watching for forced singing, particularly in the lower register
   F. correction of thoughtless and careless singing

Second lecture

V. Outcome of teacher procedure
   A. correct breathing
   B. ability of student to hold a pure steady tone
   C. ability to sing on pitch
   D. ability to watch director for attacks, releases, and dynamics

VI. Time allotment
   A. Minimum of 100 minutes per week allotted to musical experiences for the primary grades
   B. minimum of 150 minutes a week allotted to the elementary grades
VII. Use of music as an integral part of each day's activity such as opening and closing exercises, assemblies, physical exercises, rest periods.

VIII. Equipment for a vocal program in the lower grades:
A. pitchpipe
B. piano
C. phonograph
D. staff boards
E. key signature charts
F. piano keyboards
G. staff liners
H. music paper
I. toy instruments

Third lecture

IX. Use of novel equipment in musical instruction:
A. using water glasses to learn to read music:
   1. fill glasses to correspond with notes on scale
   2. number the glasses 1 through 8 and also place the scale letter names upon them; if desired the syllables may also be placed on glasses. This numbering system gives the child interval study, letter names, and also syllable study.

B. playing "hop-scotch" on the keyboard:
   1. Instructor paints a piano keyboard on the floor of perhaps one and a half octaves. The letters are printed on each key along with the scale steps. As the class sings a simple song by letter names, or scale degrees a student plays "hop-scotch" to each note sung by the class.

X. Using the human organ method to teach tonal memory:
A. Instructor assigns a given note to a group of students. The groups may vary in size according to the abilities of the class.
B. After the notes needed in the song are assigned to the different groups the song begins. Teacher points to a group and they sing the note appointed them.
C. As the ability of the class improves, the number of students in each group may be lessened until only one student is assigned each note.
XI. Educational advantages of the rhythm band
   A. Percussion instruments are easy to play, therefore few technical difficulties arise.
   B. Concentration and group consciousness are developed since the child must keep his place and listen to his neighbors.
   C. The child becomes familiar with and takes part in better literature.
   D. The child becomes sensitive to tempo changes and dynamics.¹

Fourth lecture

XII. Rhythm band equipment
   A. instrumentation of the band
   B. how many should be used in each section
   C. estimated cost of a rhythm band
   D. how funds should be acquired

Fifth lecture

XIII. Melody creating in the classroom
   A. The instructor writes a simple phrase on the board and the class chants the rhythm.
   B. Class is asked how many phrases are in poem
   C. The children mark the phrases and mark the measure or bar lines before the accented words.
   D. The class then taps the poem phrase-wise.
   E. They suggest note values to be placed under each word.
   F. Finally they chant the completed rhythm pattern and decide on a suitable melody.

Elementary Music Reading

The very first and most important purpose of training the child of elementary school age is to create an interest in music. After this interest has been aroused the remainder of the task seems fairly simple. The child should acquire a rhythmic and tonal sense. This can be accomplished in many ways, by bodily movement, by humming, whistling, dancing, clapping hands, and any other means that convey feeling and

¹Angela Diller and Kate Page, How to Teach Rhythm Band, Schirmer, Inc.
response to the child. Development of the singing voice will evolve from the above mentioned material and in this period of development great care should be exercised by the instructor to insure proper habits such as singing lightly, relaxing the jaw, making true and decisive attacks, and releases, and above all, singing at the pitch center. Phrasing is an important factor also. Many students are not conscious of the fact that they breathe during a phrase, and that they do not blend with other voices. The instructor is solely responsible and his efficiency and musical ability will reflect in the children's vocal training.

Any violation of correct principles as set forth in the preceding paragraph should be immediately corrected. This can be repeated until proficiency is attained; the specific interval can be rehearsed, or, in case the group is singing flat the key can be raised a step. This procedure has proved to be almost one hundred per cent effective. Correct room ventilation has been found to cause many mistakes in the child's response; also good posture will eliminate errors. Many pupils often either force their voices in the lower register or thoughtlessly respond to song. The instructor must be vigilant at all times to insure the proper training and forming of habits in all vocal classes of the elementary level.
The outcome of proper and complete teacher procedure should be correct breathing, ability to hold a pure, steady tone, ability to sing continuously on pitch, and the ability to follow and interpret conducting.

Musical experiences for the primary student should be a minimum of one hundred minutes per week; for the elementary student the minimum should be one hundred fifty minutes weekly. However, this is an absolute minimum with thirty-five to sixty minutes daily suggested for musical experiences and participation.

Music can be integrated into the entire school program with very little additional work and large amount of effectiveness. Opening and closing exercises, assemblies, physical exercises, rest periods, and other school activities can be correlated with music and in this way the child becomes accustomed to and feels the need for music in everything he enjoys. Equipment for a vocal program in the lower grades should include a pitchpipe, piano, phonograph, staff boards, key signature charts, piano keyboards, staff liners, music paper, and toy instruments.

There are many novel ways of presenting music to the child through games. Some of these may be found in the outline of this section. Many others may be devised by the instructor that will have a lasting and purposeful meaning to the child.
The rhythm band is of some educational importance in that the child first comes in contact with the art of ensemble playing. If the material is well chosen the child learns to appreciate good musical literature. He also develops a feeling for tempo, dynamics, and musical form. Rhythm band equipment, instrumentation, and funds for maintenance can be provided through the administration and parent organizations.

The creative ability of the elementary student should be developed whenever possible. This is true in musical subjects and also, the regular academic courses. Creative ability can be fostered in the classroom as successfully as individually. In this way an understanding of form as well as composition will be attained and nourished with class advancement. Children's poetry is satisfactory material for musical settings and after some degree of proficiency is attained the text as well as the tune may be composed by the class. It will be quite useful for the teacher to devise additional methods for stimulating class interest in music and composition in order to realize a greater necessity for proper and interesting material for the musicians of tomorrow.
Choral, Church Music, Voice Class  
(twelve lectures, four weeks)

Lectures one through three

I. Values of the voice class in school
   A. corrects vocal defects
   B. lays a good foundation
   C. creates an interest in singing
   D. development of the singing voice
      1. development of musical mentality
      2. developing correct control of vocal instrument
   E. thought processes of a vocal tone
      1. idea of correct tone
      2. a mental picture of a correct tone
      3. development of vocal expression

II. Vocal development in the class
   A. direct control of vocal instrument, mechanical
   B. indirect control, freedom from
      1. tension
      2. rigidity
      3. contraction
   C. listening as an approach to vocal development

Lectures four through six

III. Points of consideration in teaching voice classes
   A. stage presence
      1. appearance while singing
      2. posture
   B. breath control
      1. diaphragm
      2. attack
      3. deep breathing
   C. freedom from tension
      1. explanation
      2. relaxation
   D. vowels
      1. formation
      2. color
      3. practice exercises
   E. tone quality, elements of a singing tone
      1. steady
      2. rich
      3. resonant
      4. sympathetic
      5. melodic exercises for development
   F. resonance
      1. explanation
      2. exercises for development
G. consonants
1. how formed
2. rules governing consonants
3. phonetic spellings
4. cognates
H. even scale development
1. no evidence of register change
2. building the head voice
3. flexibility, making the voice instantly responsive

IV. Elements of artistic singing
A. mood
1. a conception of the words
2. correct emotional concepts
3. use of imagination
4. evidence of design
B. phrasing as a unit-legato, sostenuto
C. contrast
1. tempo
2. power
3. color
D. diction
1. pronunciation
2. inflection
3. accent
4. emphasis
5. forceful delivery
E. proportion
1. correct relation to all parts
2. logical development
F. unity, agreement of all parts contributing to the main idea

Lectures seven through nine

V. General division of students as to voice placement
A. those with high, clear soprano voices
B. those with uncertain range, able to sing approximate range of a sixth
C. those with wandering voices, unable to make a musical tone

VI. Teaching choral conducting in high school; should include
A. brief history of conducting
B. essential properties of the beat
C. practical application
1. members of choral groups may be used for practice conducting
2. community opportunities for choral directors
   a. church choirs
   b. fraternal organizations

VII. Building the choral groups through the grades
   A. elementary grades, kindergarten through second grade
      1. subject material must be of interest to child
      2. any subject of interest to a child
      3. singing phrase by phrase, rote song
   B. development through seventh grade
      1. two part singing
      2. subject matter broadened
      3. importance of making contact with other fields of study whenever possible
      4. developing sight reading
         a. natural method, singing by interval
         b. mathematical method, lines and spaces usually tedious and uninteresting
   C. junior high school
      1. further development of above topics
      2. three and four part singing introduced
      3. prepares student for advanced work in senior high school choral groups
   D. high school choral groups
      1. further development of four part singing
      2. increased literature study
      3. singing works scored up to eight parts
      4. vocal productions, operas and oratorios

VIII. Church music; importance of relating educational activities to those of the church
   A. preparing school musical students for ensemble and solo performances at religious services
   B. musical director's personal standing as a valuable citizen is advanced by above practice
   C. care in proper phrasing of hymns, and church music in general
      1. double phrases quite common in hymns
      2. stressing proper breath control of church choirs
      3. breaking phrases properly

Chorus, Church Music, Voice Class

Attack should be practiced by all beginners in the medium range of their voices only. No exercises in the extreme upper or lower parts of the singer's scale should
ever be attempted except by students sufficiently advanced to be able to do so without strain.

By strain is meant a forcible pull on the muscles of the throat. Perfect emission of tone presupposes complete freedom of these muscles. They should operate entirely normally, and if they do the singer will not feel their operation. If they do not operate normally there will be a perceptible pull somewhere. The only way to avoid contracting muscular habits of this sort is for the student to take everything quite easily at first. Sing always below mezzo forte but not altogether piano, for singing down to a complete piano is likely to result in flabbiness of the vocal chords.

The attack should be practiced first on the syllables "la" and "ah" in the tones which come most easily to the singer in the middle of the voices and at a little less than half power. The next step forward is practice of attack on other simple vowel sounds. The student should use at first only long O, long E, and Oo. These are perfectly pure vowel sounds and can be utilized safely.

In the beginning it is wiser to avoid using vowel sounds alone. Some of them are compound and others are conducive to bad tones if sung by a person who has not yet acquired any command of attack and tone formation. In the end, of course, every singer must learn to sing all vowel sounds on all notes of his scale.
Stage Deportment
(three lectures, one week)

First lecture

I. Presenting the chorus of glee club in public concert
   A. rehearsal procedure
   B. arranging the sections
   C. program arranging
   D. discipline
   E. publicity for the performance
   F. program budget
   G. arranging for time and place of concerts

Second lecture

II. The school orchestra
   A. seating plans
   B. courtesy to conductor
   C. courtesy to soloist
   D. arranging an effective program
   E. rehearsal procedure

Third lecture

III. The school band
   A. seating plan
   B. rehearsal procedure
   C. position of instruments at rest
   D. arranging the program

Stage Deportment

The division on stage deportment is set forth with the idea of stressing unity in stage presentation. Unity is produced when a group of people present some entertainment on the stage with some degree of uniformity so that an idea of a finished performance is transmitted to all who observe. When the members of a musical group create a professional appearance they conquer the first barrier between themselves and their audience for that audience is made confident to
some degree in regard to the perfection of performance they are preparing to witness.

The nature of the music being performed will aid the director in properly and effectively arranging the members of the musical organization so they may attain a higher degree of perfection in performance. The question of arrangement is important in presenting instrumental and vocal ensembles. For example, the public school choral director often has difficulty in securing an adequate number of male voices for the choral ensembles. To offset this deficiency the male voices may be placed in front center of the ensemble in order that the voices may be heard in a more balanced proportion to the female voices. It is quite advantageous to place the brass players so their instruments will not sound directly toward the audience. This will lessen the intensity of the brass and the woodwinds will have a better chance of balancing with them.

Instrumental Teaching, Strings
(four weeks, twelve lectures)

First lecture

I. Care in selection of instruments, bow, and cases; good and bad points to look for when buying
A. violin
B. viola
C. violoncello
D. contrabass viol
E. bows for these instruments
Second lecture

II. Minor repair of stringed instruments
   A. fitting bridges
   B. fitting soundposts
   C. fitting and maintaining tight pegs
   D. the correct way to restring the instruments

III. Care of the instrument
   A. storing the instrument
   B. transporting the instrument
   C. humidity effects on the instruments

IV. Student qualifications in beginning study of string instruments
   A. determining the musical background of the student
      such as piano or voice, or other instrument
      study
   B. effective ways of testing musical abilities of
      the beginner
   C. physical qualifications of students who plan to
      begin the study of the string instruments, par-
      ticularly the 'cello and bass.

Third lecture

V. Violin and viola instruction
   A. beginning the student
      1. class
      2. private
   B. the advanced student
      1. class
      2. private

Fourth lecture

VI. Positioning the viola
   A. method of handling the instrument
   B. discussion of bowing technique

VII. Practical illustrations of problems discussed; ques-
     tions and answers session

Fifth lecture

VIII. 'Cello instructions
   A. beginning the student
      1. class
      2. private
B. the advanced student
   1. class
   2. private

Sixth lecture

IX. Positioning the 'cello
   A. method of handling the instrument
   B. discussion of bowing technique
   C. materials for the instrument

Seventh lecture

X. Practical illustrations of problems discussed; questions and answers session

Eighth lecture

XI. Bass instructions
   A. beginning the student
      1. class
      2. private
   B. the advanced student
      1. class
      2. private

Ninth lecture

XII. Positioning the bass
   A. method of handling the instrument
   B. discussion of bowing technique
   C. materials for the instrument

Tenth lecture

XIII. Practical illustrations of problems discussed; questions and answers session

Instrumental Instruction, Strings

Good bowing technique and the constant pursuit of a more perfect technique cannot be overemphasized. The main task of bowing consists in making the strings vibrate regularly and uninterruptedly. To accomplish this the bow is carried across the strings by the right arm at an angle of ninety
degrees. In this process every portion of the right arm participates; that is to say, the fingers, the hand, the lower and upper arm. The fingers are the most important; they alone touch the bow and the movements of the other parts of the arm are transferred to the bow stick by them.

The wrist functions only in the following cases: (1) a substitute for the vertical upper arm movement at the nut when it appears to be too clumsy in a rapid tempo, (2) as a substitute for the horizontal lower arm movement, and (3) as a substitute for the vertical movement of the upper arm in rapid change of string at the upper half.

Bowing, as a rule, is indicated by the composer in a manner which cannot be misunderstood, so there is but little opportunity for the player's personal initiative to make itself felt. In a scale passage, for example, the activity of the right arm can at most differ with respect to the change of string. Hence, in making a choice of the most appropriate bow stroke, first it should be remembered that interpretation affects composers' dynamic expression in text.

Music Repair, Wind and Percussion Instruments
(nine lectures, three weeks)

First lecture

I. Function of French horn valves
   A. dismantling
   B. restringing
   C. regulating
Second lecture

II. Piston valves and pulling slides
   A. piston valves
      1. function
      2. regulation
   B. methods of pulling stuck slides
      1. penetrating oil and heat
      2. rope and vise
      3. round bar
      4. if of no avail, see a repairman; do not attempt any other method

Third lecture

III. Tucking and applying drum heads

Lectures four through nine

IV. Types of woodwind mechanisms
   A. types of woodwind posts fixed on body to support keys
      1. types of post or mechanism supports
      2. nomenclature
   B. definition of hinges
      1. line hinges, parallel to side of body, supported by line knobs
      2. cross hinge, lies across the body and is supported by pivot screws at the end
      3. solid hinge, supported by pivot screws at the ends
      4. hollow hinges, supported by a rod running through the hinge
      5. telescopic hinge, two concentric hinges, one outside the other
   C. definition of springs and their uses
      1. flat springs, generally fasten to key and react against the body
      2. needle springs, fixed in post and reacting upon post on hook on side of hinge. Tension obtained by tucking when spring is released. Initial tension necessary to prevent sluggish action.
      3. demonstration of samples
   D. adjusting screws for regulation of action
      1. stops of feet generally used to limit key motion when released
      2. key may stop against body or against another key
      3. used against body to regulate life or travel of key
4. used against another key to regulate the relative action
5. demonstration of types of adjustable mechanism
E. cams or wipers and bridges or arms
F. bridge rod or bar to connect two sections of a hinge which are fixed on a single key

V. Examination of special features of woodwind instruments
A. clarinet
   1. articulated C# and G#
   2. forked Eb
   3. low Eb
   4. G#, D# lever
B. automatic register mechanism in alto and bass clarinets
C. function of plateaux keys (oboe)
D. saxophone
   1. octave mechanisms
   2. adjustable mechanisms
   3. acoustical compromises
E. flute
   1. taper and head joint
   2. movable cork
   3. duplicate G# hole

VI. Practical discussion or replacing pads on all woodwind instruments
A. clarinet pad replacement
   1. general
   2. special
B. saxophone pad replacement
   1. general
   2. special
C. flute and piccolo pad replacement
D. oboe
E. bassoon

Minor Repair of Wind and Percussion Instruments
The most important thing to realize in the study of minor repair of instruments is limit of ability. The person who has a fairly good understanding of the mechanism and function of the parts of an instrument is still not in a position to attempt a major repair such as repadding a
saxophone or oboe. The main function of this division is to equip the student with enough knowledge concerning valves, slides, key springs, and pads that he may trace and diagnose to some degree the mechanical failure of an instrument.

It is also a desire in the compilation of this material that the student will gain some degree of proficiency in judging the merit of repair work. This is of great importance because of the fact that many professional repairmen in this section of the United States are not as skillful in their trade as they like to believe.

After an understanding of the general procedure of repadding has been attained there will be no further need for discussion on this subject. Only special types of pad replacement need be explained. An example of special pad replacement is the flute pad which is secured by a screw and not by glue.

It is more convenient to purchase drum heads that are mounted on a hoop ready for installation on the drum. However, if a knowledge of tucking heads is attained by the student he will be able to save money by doing this work himself. The process of tucking should not be attempted unless there is ample time for error and the author suggests that all practice be attempted with the student's own equipment since mistakes are generally costly.
Another topic of great importance is the French horn valve. This valve is of the rotary type and for satisfactory performance should be properly strung and adjusted at all times. The student will notice cork pads at the rear of the rotary valve. These pads cushion the action of the valve and serve as an adjustment. They must be inspected periodically to insure positive action and proper intonation. If the cork becomes worn the valve will remain partially open thus causing slide leak or improper tuning.

Percussion
(nine lectures, three weeks)

First lecture

I. Stick technique
   A. selecting proper type of stick
   B. holding the sticks
   C. proper relaxed beating
   D. down strokes, taps
   E. importance of standing while practicing

II. Important rudiments
   A. flam
   B. double stroke roll
   C. flam-accent
   D. paradiddle

Second lecture

III. Demonstration of above principles

Third lecture

IV. Qualities of good drums
   A. size
   B. shell (double-single tension)
   C. snares (gut, j ames)
   D. what companies make good drums
   E. prices of good drums
V. Upkeep of drums
   A. adjustment of tension to drum heads
   B. storing drums
   C. oiling, cleaning

Fourth lecture

VI. Repair and maintenance
   A. selecting heads
   B. tucking heads
   C. proper tuning of heads

Fifth lecture

VII. Application of rudiments to music
   A. playing pianissimo to fortissimo
   B. correct marching and field position

Sixth lecture

VIII. Marching cadences
   A. demonstration of fundamental beats
   B. variations
   C. where to find additional information (provided by instructor)

Seventh lecture

IX. Tympani
   A. technique
      1. relaxed single stroke roll
      2. holding the sticks
      3. legato playing and stacatto
      4. cross beats
      5. playing position (near edge)
      6. posture

Eighth lecture

B. types of drums as to sizes and position
   1. 28 inch
   2. 26 inch
   3. 24 inch
   4. 30 inch
   5. position--large on left, small on right

C. tuning devices
   1. hand screws
   2. pedals
   3. rachet
   4. up-down, forward-down methods
   5. side crank
D. selection of heads
1. back bone
2. tucking
3. mounting
E. care of heads
1. cleaning
2. covers
3. oiling heads

Ninth lecture

F. scoring for tympani
G. demonstration of tympani

Percussion

A major portion of time should be devoted to practical application of principles of drumming. The student should gain enough efficiency to be able to apply rudiments to simple march rhythms. In this way he will gain an understanding of the problems and abilities of students he may have later.

There would be great practicality in discussing the repertory of the drum and also the virtues and shortcomings of several drum methods here mentioned.

The aforementioned principles are also true of the tympani. It would be quite useful to relate the points of consideration in selection of students to study the tympani. These students must have a good musical ear and it is desirable that they have previous experience, such as piano or some other instrument.
The repair and maintenance of percussion instruments is quite valuable information and should be studied seriously. Reference to this material may be found in the division on Minor Repair, Wind and Percussion.

Instrumental Teaching, Brass
(four weeks, twelve lectures)

First lecture

I. Mouthpieces of trumpet, cornet, fluegelhorn, French horn, trombone, baritone, and tuba. Discussion with reference to
A. cup
B. rim
C. shank
D. bore

Second, third lectures

II. Trumpet, cornet, fluegelhorn
A. construction in relation to tone production
B. embouchure
C. tone quality
D. practical range
E. fingering technique
F. materials for study

Fourth, fifth, sixth lectures

III. French horn
A. factors of construction pertaining to performance
B. positioning the instrument
C. embouchure
D. tone quality (hand muting)
E. range technique
F. materials for study

Seventh, eighth, ninth lectures

IV. Trombone, baritone
A. factors of construction pertaining to performance
B. embouchure
C. tone quality
D. technical difficulties
1. range
2. alternate fingerings
3. alternate slide positions
E. materials for study

**Tenth, eleventh lectures**

V. Tuba, sousaphone
   A. construction as pertaining to performance
   B. embouchure
   C. technique
   D. fingering
      1. Eb tuba
      2. F tuba
      3. BBb tuba
      4. CC tuba
   E. materials for study

**Twelfth lecture**

VI. Criteria for selecting brass instruments

VII. General discussion of this division

**Instrumental Teaching, Brass**

The progressive abilities of the brass student will be reflected in the way in which that student is allowed to form habits of playing in the first few weeks of study. Should the student be allowed to force the upper register too soon and to use a great degree of physical pressure, that student is sure to have numerous difficulties as he progresses. The upper register should be acquired very slowly as the muscles of the embouchure are strengthened and any increases in range must be attempted one note at a time always playing pianissimo. Control of the instrument will be more quickly and more efficiently mastered if the extreme lower register is practiced along with the upper
register. One of the advantages of this concentricity of register development is the attainment of a fuller, rounder tone. It is to be noted that when one register is practiced without the other, tone becomes devoid of the qualities inherent in the other. Many students have no chance to hear what a good tone is. Their progress in tone production will naturally be constricted unless the instructor is able to give them opportunity to compare a good tone with the tone they produce.

A very important factor in selecting the student for study of brass instrument is physical characteristics. A decided maldeclusion in the formation of the child's jaw would be a great hindrance to playing. It might be of value to the instructor as well as to the student to question the parents concerning physical maladjustment of the teeth and other facial formations that might be injured by study of a brass instrument. Permanent damage can result from lack of investigation concerning a prospective student's physical shortcomings. Extreme care should be taken to develop all of the child's physical and mental resources and not hinder his development through carelessness.
Public Relations, Festivals, Contests  
(six lectures, two weeks)

First and second lectures

I. Preparation for contests, selecting music
   A. for band
   B. for orchestra
   C. for chorus
   D. for solos
   E. for ensembles

II. Rehearsing
   A. full groups, band, orchestral, choral
   B. solos, ensembles
   C. sectionals

III. Planning the trip
   A. lodgings while at contests
   B. chaperones
   C. care of instruments and materials

IV. Care of school instruments
   A. assigning, checking lodgings, chaperones
   B. assuring attendance for preparatory drills, ensembles, concerts, and so forth
   C. care of music
   D. leaving contests, checking material, personnel

V. Getting the groups home
   A. account for all members
   B. music, instruments properly packed
   C. returning all equipment to band room properly

Third and fourth lecture

VI. Need for the dance band in the school system. Creates interest in school of entire student body

VII. Organizing the dance band
   A. care in musicianship concerning popular music
   B. where to procure arrangements
   C. adapting arrangements to fit the group

Fifth and sixth lecture

VIII. Educational value of public performance by school musicians
IX. Securing places for the school musicians to play

X. Advertising the school through music. Creating community interests in music and the school through public performances.

XI. Importance of reserving the full orchestra, band, or choral group for one or two finished performances during the school year

XII. Importance of every member of group participating in some musical ensemble

XIII. Sources of ensemble materials

Public Relations, Festivals, Contests

It is the duty and privilege of school music organizations to contribute toward community activities which are altruistic, which achieve the greatest good for the greatest number, which are non-political, inter-denominational, civic and patriotic. The general principles of this obligation should be adapted to meet the needs of each individual community, depending upon its population, its musical facilities for adults and its reaction to music generally.

School music teachers and directors should assume leadership in coordinating the music organizations and activities in the community. Civic music groups should keep pace with school groups, and music educators should aid in this cooperation. Boards of education and school administrators should make available music rooms in school buildings for civic groups, including summer bands, civic
orchestras and choirs. There should be an available organization for every high school graduate who wishes to continue his musical experiences.

In regard to the public performance of school musicians, the author wishes to call attention to a valid source of materials for these groups. This source is the Educational Music Bureau located at 30 East Adams, Chicago, Illinois. This organization handles a complete line of musical materials, including materials of all publishers and supplies, through an educational staff, any desired information concerning music for these groups.

Instrumental Teaching, Woodwinds
(four weeks, twelve lectures)

First, second, third lecture

I. Clarinet
   A. clarinet mouthpieces
      1. mouthpiece construction materials
      2. facings and other architectural variations
      3. mouthpiece tone qualities due to these variations
   B. clarinet registers, difficulties
      1. registers defined, located on scale
      2. technique, register change
      3. alternate fingering
      4. difficult notes on the instrument
   C. preferable brands of instruments
      1. buying a used instrument
      2. approximate costs of new and used instruments
   D. different systems of fingering
      1. Boehm system
      2. Albert system
   E. materials for study
Fourth, fifth, sixth lectures

II. Flute
   A. selection and maintenance of the instrument
      1. price
      2. quality
      3. French model, closed hole model
   B. study of fingering chart
   C. study of embouchure
      1. setting the embouchure
      2. phrasing
      3. producing tone properly
   D. technique
      1. alternate fingerings
      2. registers discussed
   E. materials for study of the instrument

Seventh, eighth, ninth lectures

III. Oboe
   A. reeds for the oboe and English horn
      1. selecting reeds
      2. constructing reeds
   B. embouchure study
      1. setting the embouchure
      2. register change
   C. technique, oboe, English horn
      1. fingering
         a. military system
         b. conservatory system, alternates
   D. materials for study

Tenth, eleventh, twelfth lectures

IV. Bassoon
   A. reeds and bocals for the bassoon
      1. selecting reeds
      2. constructing reeds
      3. selecting the tuning bocal
   B. embouchure
      1. setting the embouchure
      2. register changes
   C. technique
      1. holding the instrument
      2. fingering placement
      3. alternate fingering
   D. materials for the study
Instrumental Teaching, Woodwinds

Good reeds are essential in satisfactorily performing upon the woodwind instruments whether they be single or double reed instruments. A good reed responds well in all registers, has good tone quality, and blows freely. Continued use of an unsatisfactory reed encourages the formation of a faulty embouchure. The reed should be moistened before playing; water is preferable to saliva. The winding should not be moistened when the reed is being immersed in water. The player can determine whether the reed is sufficiently moist and in good condition by blowing in the reed before it is placed in the instrument. Experience will teach the peculiar crowing sound expected from a reed that is sufficiently moist.

Of all wind instruments the oboe is probably the most sensitive and delicate; only a competent person should attempt to adjust it. A student who is making progress on clarinet is good material for beginning study for the oboe. Such a student will be able to learn more quickly than one who starts on the oboe without previous musical experience. Shifting a clarinetist to oboe is an economy both in time and money for the average public school. The bassoon, also a double reed instrument, shares many problems with the oboe. Playing below pitch is often caused by failure to place the
reed in the mouth far enough. A reed that is too soft or deadened from long use will also cause the instrument to play flat.

Each bassoon has its own tuning problems; therefore compensations must often be made by the use of alternate fingerings. It is a good plan to secure several complete bassoon charts and experiment to find the best fingerings for the instrument being used.

The flute is, in many ways, opposite of the other woodwind instruments. The use of vibrato adds vitality to the flute tone and is considered correct. For classical music some clarinet players teach and personally use a form of vibrato made from the diaphragm; however, ordinarily the vibrato has no place in legitimate clarinet playing. In playing the flute the lips are substituted for a reed and they set in motion the air column inside the instrument.

A flute must be in good condition or the low tones will not respond readily. For low tones, direct more of the air stream into the instrument; for high tones, less. This can be done by rolling the flute slightly inward or outward as the case may be. The opening of the lips is somewhat larger for low tones.
CHAPTER III

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The problem of this thesis was to evolve a practical course of study concerning public school music. The study presented is designed to be part of a college curriculum. The need of a practical course was determined by the results of a poll conducted among music teachers asking them what problems they were least familiar when they began teaching. The course evolved from the survey was presented as Chapter II. The reader should understand that the material presented is to be considered plastic and can be altered to satisfy the demand of those pupils enrolled. The course as it is set forth in Chapter II is designed as a sequence. Each division of study covered is to be taught by a specialist in that field.

Conclusion

Many subjects stated in the results of the survey are not, at present, touched upon in the college curriculum for music education. The author has found there is a very limited quantity of valid material published on many practical
problems of the music instructor. The material most needed, as disclosed by the survey, is texts concerning music theory at the junior high and high school level. The texts now available in the field of music theory are both inadequate and very uninteresting.

Recommendations

The author does not recommend the contents of Chapter II as the only absolute and complete method of fulfilling the needs of the music educator. The contents of this thesis are merely offered as one means of solving the problems a teacher might encounter.

It would be advisable for those persons concerned to study, consider, and adopt some plan to meet the needs of a varying group of music educators, the contents of which will aid the college graduate to go into the music education field prepared to cope efficiently with many problems that arise.
Dear Mr. ______:

It has come to our attention that the curriculum here at North Texas State College in the field of Music Education could be made more adequate. With this in mind we call upon you as one well equipped to advise us.

We greatly need the information that you as teachers in the field are so well qualified to give. Please regard this request with as much thought as you deem it possible to give, as we are in need of any and all detailed information on the matters.

In the following paragraphs are subjects we regard with great concern. Only with your immediate and complete consideration can we hope to better the curriculum as it now stands. You have encountered many problems for which you were not prepared, and it is these for which we are so greatly concerned.

Here is a list of problems that might have been encountered by you in each division of work. Please look these over carefully, and let them serve as food for further and more complete thought. Then, check in each group as to, ⌂ for very important, ⌂ for important, and ⌂ for fairly important. After these please add any further problems you have encountered with as much detail as possible.

Thanking you sincerely,

Dr. George E. Morey, Member
Graduate Committee on
Curriculum

GEM:ae
Dear Graduate:

It has come to the minds of some of us that the curriculum in Music Education here at North Texas State College could be made more adequate with the help of you, the alumnae.

We greatly need the information that you as teachers in the field are so well qualified to give. Please regard this request with as much thought as you deem it possible to give, as we are in need of any and all detailed information on the matters.

In the following paragraphs are subjects we regard with great concern. Only with your immediate and complete consideration can we hope to better the curriculum as it now stands. You have encountered many problems for which you were not prepared, and it is these for which we are so greatly concerned.

Here is a list of problems that might have been encountered by you in each division of work. Please look these over carefully, and let them serve as food for further and more complete thought. Then, check in each group as to, \( \checkmark \checkmark \) for very important, \( \checkmark \) for important, and \( \checkmark \) for fairly important. After these please add any further problems you have encountered with as much detail as possible.

Thanking you sincerely,

Dr. George E. Morey, Member
Graduate Committee on Curriculum

GEM/aE
Administration problems

Orientating oneself to community
Starting, maintaining efficient teaching schedule
Recruiting, ways of, etc.
Transportation, chaperones, etc.
Financing trips to festival, games
Cooperation, musical, athletic, academic
Allotment of funds

Band problems

Pageantry, planning drills, twirling
Where to purchase music
Suitable music for all occasions
Creating, maintaining interest of students, parents, and community
Balance of instrumentation
Library technique, use of student help, different techniques
Coordination, academic, athletic, vocal, instrumental
Stage deportment, posture, discipline
Rehearsal technique, interesting material, allotted time
Use of honor systems, regimentation
Student organization in band
Relationship, parent organizations
Study of tone production
Improving general musicianship
Teaching reading, interpretation
Conception of scores, all kinds
Lack of conducting experience
Lack of training on percussion
Lack of conception of literature
Fitting scores to instrumentation

Orchestral problems

What music to buy, where
Creating interest
Library technique
Balance of instrumentation
Coordination with classroom schedule
Stage deportment
Rehearsal technique
Lack of conducting experience
Value of tone production
Conception of scores
Knowledge of string technique
Lack of knowledge concerning instruments
Care and maintenance of instruments

Care of finish, parts of instruments
Cleaning techniques, oiling, swabbing, mouthpiece care
Humidity effect on instruments
Pulling stuck valves, mouthpieces and slides
Cleaning, restringing French horn valves
Fitting valve springs, adjusting
Selection of string instrument supplies
Correct way to restring instruments
Care of string instruments; finish as well as bows, strings, pegs, etc.

Vocal problems

Recruiting new members, male voices
Voice appreciation, listening, doing
Selecting vocal materials
Training materials, interesting, as well as enjoyable
Library techniques
Maintaining student interests, also school, community
Lack of attempt to increase technical abilities of vocalists
Ability of choir to read scores
Teaching tone production
Teaching theory along with chorus
Teaching reading, rhythmic, tonal

Commercial music

Dance bands in school system
Swing, popular music in full band
Playing for social functions
Summer concerts, athletic events

Public relations

Festivals, contests, clinics
Publicity
Exchange concerts
Community musical organizations
Coordination with churches
Civic organizations, community projects
Program arranging, necessary equipment
Transportation, feeding, housing while on tours
Selling school music to public
Individual differences, discipline

See administration for further ideas
Additional Problems Discovered in Poll

1. Lack of knowledge concerning field pageantry.

2. Planning lessons to fit the hour.

3. Music appreciation taught in public schools. Funds to buy recordings, record selections, teaching theory in an appreciation class, maintaining student interest.

4. Finding a period when all students interested in musical activity may participate.

5. Lack of knowledge concerning piano care and maintenance.

6. Need for more adequate classes in brass, string, woodwind. These are considered worthless by some graduates now in the field.

7. Need of training at reading choral scores at sight from piano. Change stress from memorization to musicianship in teaching piano.

8. Need of a course where scores and records may be used to help the music education major.

9. Lack of knowledge concerning music for the public school musician.

10. Lack of knowledge concerning the percussion instruments; also maintenance of the instruments.
Most Important Problems in Order of Importance as Dictated by Poll

1. Selecting vocal materials
2. Lack of attempt to increase technical abilities of vocal students
   Publicity
   Individual differences, discipline
3. Festivals, contests, clinics
4. Selling school music to public
   Teaching reading, rhythmic and tonal
   Abilities of students to read scores
   Starting, maintaining efficient teaching schedule
5. Teaching vocal tone production
   Training materials, interesting as well as enjoyable
   Cooperation, musical, athletic, academic
6. Teaching theory along with chorus
7. Ways of recruiting
   Allotment of funds
8. Program arranging, necessary equipment
   Community musical organizations
   Exchange concerts
   Recruiting new members, male voices
   Orientating oneself to the community
9. Civic organizations, community projects
10. Coordination with churches
   Voice appreciation, listening, doing
   Care of finish, parts of instruments
   Lack of training on percussion
   Library techniques, use of student help
### Results Obtained from Poll

**Administration problems**

<table>
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<th>1st Rank</th>
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<tbody>
<tr>
<td>Orientating oneself to community</td>
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<tr>
<td>Starting, maintaining efficient teaching schedule</td>
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<td>Recruiting, ways of, etc.</td>
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<td>Transportation, chaperones, etc.</td>
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<td>Financing trips to festival, games</td>
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<tr>
<td>Cooperation, musical, athletic, academic</td>
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<td>Allotment of funds</td>
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**Band problems**

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<tr>
<td>Pageantry, planning drills, twirling</td>
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<tr>
<td>Where to purchase music</td>
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<td>Suitable music for all occasions</td>
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<tr>
<td>Creating, maintaining interest of students, parents, community</td>
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<td>Balance of instrumentation</td>
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<td>Library technique, use of student help, different techniques, etc.</td>
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<td>Coordination, academic, athletic, vocal, instrumental</td>
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<tr>
<td>Stage deportment, posture, discipline</td>
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<td>Rehearsal technique, interesting material, allotted time</td>
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<td>Use of honor systems, regimentation</td>
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<td>Student organization in band</td>
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<td>Relationship, parent organizations</td>
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<td>4</td>
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<td>Study of tone production</td>
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<td>Improving general musicianship</td>
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<td>Teaching reading, interpretation</td>
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<tr>
<td>Conception of scores, all kinds</td>
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<tr>
<td>Lack of conducting experience</td>
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<td>Lack of training on percussion</td>
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<td>Lack of conception of literature</td>
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<tr>
<td>Fitting scores to instrumentation</td>
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**Orchestral problems**

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<td>What music to buy, where</td>
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<td>Creating interest</td>
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<td>Library technique</td>
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<td>Rehearsal technique</td>
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<td>Lack of conducting experience</td>
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<td>Value of tone production</td>
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<td>Conception of scores</td>
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<td>Knowledge of string technique</td>
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<td>Lack of knowledge concerning instruments</td>
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<td><strong>Care and maintenance of instruments</strong></td>
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<td>Cleaning technique, oiling, swabbing,</td>
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<td>Pulling stuck valves, mouthpieces and slides</td>
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<td>Cleaning, restringing French horn valves</td>
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<td>Fitting valve springs, adjusting</td>
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<td><strong>Vocal problems</strong></td>
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<td>Recruiting new members, male voices</td>
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<td>Teaching reading, rhythmic, tonal</td>
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<td><strong>Commercial music</strong></td>
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<td>Dance bands in school systems</td>
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<td>Swing, popular music in full band</td>
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<td>Playing for social functions</td>
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<td>Festivals, contests, clinics</td>
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<td>Publicity</td>
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<td>Exchange concerts</td>
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<td>Program arranging, necessary equipment</td>
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<td>Transportation, feeding, housing while on tours</td>
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<td>Selling school music to public</td>
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<td>Individual differences, discipline</td>
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**Twelfth lecture**


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**Percussion**

**First lecture**


**Fifth lecture**


**Sixth lecture**

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