AN EVALUATIVE STUDY OF THE BAND LIBRARY EQUIPMENT
AND PROCEDURES USED IN NINETY-SEVEN CLASS B
HIGH SCHOOLS IN TEXAS DURING THE
1948-1949 SCHOOL YEAR

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THESIS

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By

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Scranton, Iowa
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CHAPTER I

INTRODUCTION TO THE STUDY

Introduction

To acquire the proper kind of music library should be the aim of every band.\(^1\) Bands and orchestras exist to play music, and without adequate libraries, this is difficult if not impossible to do. Building an adequate library, however, is a long and tedious process, and each director is more or less a pioneer in this respect. His responsibilities must include, among other duties, the choice of the best and most useful materials, the organization, protection, and maintenance of adequate library facilities.\(^2\)

Certainly much time and money may be saved if the band library is used systematically. The band leader should not spend hours locating a composition, passing it out to the band, collecting folders, signing records for home practice, and other routines of a similar nature. Systematic procedures, which good high school librarians are able to execute, must be established and used effectively to conserve the energies

\(^{1}\)Edwin Franko Goldman, *Band Betterment*, p. 60.

of the director for his more important duties as a musical director. As situations vary, it follows naturally that some of the recommended library methods, will of necessity, vary also. However, it is generally agreed that the most economical usage of the time, talent, and money available for library purposes may be used as a measurement of efficiency in the administration of a band library. Therefore, as indicated specifically in a following paragraph, one purpose of this study is to provide some assistance with regard to this problem.

Statement of the Problem

The problem undertaken in this study is threefold: (1) to determine, from all available sources, the basic essentials of a good band library, (2) to show the various procedures followed in the average small high school band library in Texas, (3) to undertake a comparison of these two sets of data, and on that basis, to formulate certain suggestions appropriate for a better understanding, appreciation, and functional improvement of such band libraries.

Purpose of Study

The purpose of this study is to present, on the basis of the material obtained through survey methods previously indicated, a comprehensive picture of the small high school band library. In the first place, it is the desire of the writer that such material may prove helpful to future band
directors and that they will be able, in some measure, to ascertain better what they will need and how they may so organize, equip, and administer their own band libraries for more efficient functioning. Many educators\(^3\) voice the opinion that the way a band library functions will in part indicate the condition of the music in the library and even the way the organization performs in a musical program. In the second place, the results of the study are intended to show potential band directors what they might expect to find in the typical small high school band library. Finally, such information may be used to formulate some criteria which may be used in the future in evaluating other small high school band libraries, and to present ways and means by which they can make the library a more satisfactory part of any musical organization they may head.

Source of Data

Certainly one of the most important considerations for any student is the accumulation of a wide field of knowledge. The botanist must know many plants and the geologist must know many rocks. The literary student must be familiar with much literature, and the music student must know much music. It is evident that to know literature one must read rapidly, widely, and well. The instrumental player must also be a

fluent and accurate reader if he ever hopes even partially to succeed.\textsuperscript{4}

The determination of what the small high school band library contains and how these facilities are maintained involved data derived from two principal sources: (1) documentary sources, including published books and magazine articles; and (2) a questionnaire form. A sample of this questionnaire may be found in the Appendix\textsuperscript{5} of this study. This questionnaire was sent to one hundred seventy-five band directors of small high school bands throughout the State of Texas. The completed form was returned by ninety-seven of these directors. The items on the questionnaire included seven major phases of band library organization, as follows:

1. Equipment in the library
2. Methods of securing music for the band
3. Library assistance
4. Methods of filing band music
5. Better care of music by band members
6. Music in the band library
7. Band class instruction books.

Limitation of Problem

The study is limited to a consideration of Class B bands in Texas. Bands entering in Conference B competition in the

\textsuperscript{4}J. E. Maddy and T. P. Giddings, Instrumental Technique for Bands and Orchestras, p. 46.

\textsuperscript{5}See page 58.
State of Texas are all organizations from high schools which, during the preceding year, enrolled less than 200 students. This area was chosen for investigation because a large number of beginning band directors will be working in similar small high schools in their initial position.

**Definition of Terms**

**Material.**--Whenever material is used in the study, it is to be considered as including all of the music used by the band students. Band music, class methods, ensemble music, and solos are included in this general category.

**Library.**--All equipment, band materials, and space utilized in the filing, issuing, sorting, storing, or repairing band music is to be considered as part of the band library.

**Plan of Study**

The study contains five chapters, with each chapter being devoted to some phase of the study of band libraries, as indicated below:

Chapter I consists of an introduction to the study, showing the basic problems, scope and sources of data for the investigation. The introductory phase of this study also includes definitions, a statement of the limitation of the problem, and an indication of the number of schools involved.

---

Chapter II presents a list and description of essential equipment, and other library needs felt to be necessary in a good band library. These band library needs are those suggested by a number of recognized authorities in the band field.

The third chapter considers the band library situation as it now exists in a number of small high schools in Texas, as shown by the data obtained from the returned questionnaires from the band directors of these schools. Since every effort was made to keep the items used on this questionnaire as specific and objective as possible, it is felt that the information obtained provides an adequate cross-section of the band library situation in the average small high school in the state.

In Chapter IV a comparison has been drawn between the specific library requirements suggested by competent authorities, and presented in Chapter II, and the conditions as they currently exist in the small high schools in Texas, as shown in Chapter III of the study.

In Chapter V the conclusions and recommendations that appear to be supported by the survey are presented.

As stated in a preceding paragraph, the chapter to follow is concerned with a presentation of the requirements for establishing a well equipped, efficiently functioning band library.
CHAPTER II

THE ESSENTIALS OF A GOOD BAND LIBRARY

Equipment

The high school band library is as important to the band department as the literary library is to the school as a whole. The proper care of band music, which must be issued in large quantities to students, requires special equipment and efficient handling to prevent heavy losses.¹

As stated in the introductory chapter, every band director has the important task of selecting equipment that he feels will best suit the particular needs of his own situation. Some of these needs, which are indicated as common to all band libraries, are listed below:²

1. Filing cases or shelves for material
2. Music sorting racks
3. Rehearsal folder cabinet
4. Card index file
5. Paper cutter

¹Theodore F. Normann, Instrumental Music in the Public Schools, p. 114.

6. Rehearsal folders
7. Storage folders
8. Numbering stamp and pad
9. School stamp and pad
10. Miscellaneous.

A description and exploration of the items of band library equipment listed above will be considered in the paragraphs that follow.

**Filing cases.**—The most practical storage cabinet for band music is the legal size four-drawer steel filing case. These cases readily accommodate quarto size music, keep the music in good condition, and are readily accessible. The drawers in this type of case are two feet long and one case will hold an eight foot stack of music. Bands that are unable to afford these steel filing cases will find the next best thing is an ordinary cabinet with shelves.³

**Music sorting racks.**—Sorting racks are helpful in placing music in filing cabinets. As a rule, these sorting racks consist of a series of four or five shelves tilted at an angle of about forty-five degrees and spaced far enough apart to contain the largest size music to be used by the organization. Racks of this type may be constructed in the industrial arts department from cheap materials and when

³Balliett, op. cit., p. 7.

sand and varnished will make an attractive addition to the library. Facilities of this type provide not only a quick way of sorting out music, but serve as a ready method of studying the instrumentation of numbers published without full score.4

**Rehearsal folder cabinet.**—The folder cabinet is a device in which the rehearsal folders are placed before and after each practice period. The cabinet should have about six shelves, or one for each of the different sections of the band. A good division of shelves, and one that will provide for the various sections in the band is as follows:

1st shelf—flutes, double reeds, alto and bass clarinet
2nd shelf—all B♭ clarinets
3rd shelf—saxophones and French horns
4th shelf—all cornets, trumpets, and baritones
5th shelf—trombones and tubas
6th shelf—percussion.

The folder cabinet with six shelves makes it necessary for only six persons to approach the rehearsal cabinet before and after the rehearsal. These persons secure the folders for their individual sections and distribute them before the rehearsal. When the rehearsal is over, the folders are collected and replaced in the cabinet.5

Card index file.--A three-way card index of the band library should be maintained, so that any selection may be found by title, by composer, or by classification. Full information should be found on these cards, namely; title, composer, publisher, edition number, classification, and number of instrumental parts on hand. These index cards provide a convenient check of all music for quick reference.  

Paper cutter.--A lightweight cutter with a fifteen-inch blade is considered the most desirable for use in the band library. Frequently several parts of marches are printed on one sheet and must be separated before the number may be played. The oversized editions of band music must be trimmed before they are filed in the ordinary filing cases. Certainly this cutting may be accomplished more quickly and with more satisfactory results if a cutter is used rather than scissors or blades. The use of a paper cutter not only permits filing by normal methods, but also prolongs the life of the music.  

Rehearsal folders.--The type of folders used by band members for rehearsal and in concert is important. Two types of concert music folders should be avoided—those with pockets at the bottom of one or both sides of the folder, which often tears the music, and those which provide no means of keeping

6Hindsley, op. cit., p. 6.

7Borg, op. cit., p. 8.
the music in the folder. The safe and desirable folder is one with a narrow flap at the bottom which folds over the music and holds it firmly in place when the folder is closed.8

Storage folders.--Every band selection which is not being used for rehearsal should be incased in a filing envelope. Using such envelopes protects the music from dust and insures its remaining in good condition regardless of the amount of handling the composition receives.9

Numbering stamp and pad.--A numbering stamp with a blue pad should be used to stamp the number assigned to every composition in the library. Large size numerals make parts much easier to find.10

School stamp and pad.--The school stamp with a red stamp pad may be used to print the name of the organization on the first page of each part to show ownership. In order to do a neat job, the name should be printed parallel to the title of the composition and just above or below it. This stamp and the numbering stamp indicated above may be made up by the local stationer or they may be ordered from any office supply house.11

Miscellaneous equipment.--Red and blue pencils should be used to edit and make cuts in music rather than ink

8Brighter, op. cit., p. 5.
9Balliett, op. cit., p. 8.
10Ibid., p. 5. 11Ibid.
because the markings are easier to see and may be erased later. Manuscript pens and paper may be used to add parts or copy parts from the score that have been lost or destroyed. A Scotch edger will be a valuable aid in repairing double sheets of music that are torn apart. Another aid in mending music is Dennison’s mending tape, which may also be used effectively to mend tears in the music.\textsuperscript{12}

\textbf{Methods of Securing Funds for Band Music}

If the library is to be administered on a business-like basis, minimum requirements in musical materials are indispensable. In order to fulfill these requirements, practically every band director will have the problem of financing the purchase of these needed band materials.\textsuperscript{13} Some of the methods of securing funds that have been used successfully in the past are indicated in the following categories:\textsuperscript{14}

1. School board
2. Athletic department
3. Band Parents’ Clubs
4. Incidental sources of funds.

\textit{School board.}—Failure of the school administration to recognize band on the same basis as other school subjects appears to be the leading factor resulting in many directors

\textsuperscript{12}Lighter, \textit{op. cit.}, p. 5.
\textsuperscript{13}Normann, \textit{op. cit.}, p. 103.
\textsuperscript{14}Ibid.
receiving little or no funds for their band department. If
the library is to be administered on a sound business basis,
a definite sum of money should be set aside by the school
board out of the regular school budget for the band library.
No band director should be required to raise funds for his
department and then be expected to teach with the same effi-
ciency he would otherwise demonstrate. If both of these
responsibilities are his, one or the other of these activities
will surely suffer. The school board, as a rule, does not ask
other departments to raise funds for equipment such as sewing
machines, shop and laboratory equipment, cooking utensils,
typewriters, maps and other essentials for good teaching.15
If the school is to share the joy and pride of a good band,
the least that can be done to encourage its success is the
provision of adequate financial support.16

In a survey made by S. D. Ward17 of leading band direc-
tors it was shown that thirty-six per cent of the bands con-
tacted received all their funds for materials from the school
board allotments; seventeen per cent of the bands received one-
half of such funds from the school board; and thirty-six per
cent received no funds for materials from the school board
directly.

15Prescott, op. cit., p. 213.
16S. D. Ward, "How Much Should We Spend for Music and In-
struments," Educational Music Magazine, XIV (January-February,
1935), 35.
17Ibid., p. 9.
Perhaps, rather than passively accepting whatever the school board offers, the band director should be prepared to submit a definite budget for band music so he may plan his purchases in a systematic, business-like manner with definite goals in mind.\(^{18}\)

**Athletic department.**—In some schools the athletic department pays the band a certain percentage of the gate receipts ranging from fifty to one hundred dollars per game.\(^{19}\) Additional money may be raised by taking care of the check room, selling programs, and operating concessions for selling candy and drinks at the athletic games.\(^{20}\)

**Band Parents' Club.**—Probably one of the most popular means of enlisting the direct support of the community for band functions is that of organizing a Band Parents' Club. Fifty-three per cent of the directors contacted in S. D. Ward's study\(^{21}\) had such a club or other organizations like the P. T. A. and its auxiliary committees who sponsor such matters as the raising of money and the promotion of civic cooperation. A model constitution and bylaws for such a parents' organization is suggested in the **Band and Orchestra Handbook.**\(^{22}\)

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\(^{18}\)Ibid., p. 214.

\(^{19}\)**Band and Orchestra Handbook,** p. 96.


\(^{22}\)**Band and Orchestra Handbook,** p. 111.
Incidental sources of funds.—Numerous other funds raising plans and ideas have been tried and found very successful. Some of the more widely used systems are listed below:

1. Paid concerts
2. Advertisements on concert programs
3. Minstrels
4. Operettas
5. All kinds of sales, as bakery sales, etc.
6. Band patrons or sponsors
7. Band Tag Day
8. Band tuition
9. Renting school-owned instruments.

For a description of these fund raising methods and many more deemed equally effective, the following books and articles are suggested as references:


One of the conclusions advanced by T. Rohner regarding these money-raising devices is that they are characterized by the ingenuity by which they are adopted to local conditions and the fervor with which they are initiated.23

Recommended yearly allocations.--If the band director is to submit a budget requesting a definite sum for band music, it becomes necessary to ascertain accurately how much money can be effectively used on an annual basis. Prescott and Chidester recommend that a small band be allocated four hundred dollars annually for band music.24

Reporting on the results of his survey of leading band directors with regard to the question of financial needs, S. D. Ward made the following statement:

The lowest figure reported was thirty dollars and the highest six hundred dollars. The average amount spent for band music for the year was one hundred sixty-eight dollars and forty-eight cents. However, the median showed that fifty per cent of the directors spent more than one hundred nine dollars and sixty-two cents per year.25

T. F. Normann, using L. B. Buckton's survey of leading band men as an authority, states that a standard of fifty dollars annually for each multiple of twenty-five men should be maintained for college bands. It is Normann's


24Prescott, op. cit., p. 213.

opinion also that many of the high school organizations are equal or superior to the average college group, therefore, this recommendation may be considered applicable to these groups as well.26

Library Assistance

The librarian is the band director's most important assistant and careful consideration should be made in the selection of a student to fit this particular position.27 Edwin Franko Goldman, in emphasizing the need of all bands for a librarian stated:

Every band should have a librarian whose duty it is to look after the music and see that it is properly cataloged.28

While cataloging the music is an important task of the band librarian, it is only one of the many important chores he must do. This task of cataloging music and other duties will be specifically dealt with in paragraphs to follow.

Choosing a librarian.---It would be impossible to list all the qualifications necessary for a good band librarian; however, a few suggestions may serve as a guide for the director in selecting a student who will be satisfactory. M. L. Balliett29 lists these qualifications as: (1) pleasing

26Normann, op. cit., p. 107.
27Balliett, op. cit., p. 5.
28Goldman, op. cit., p. 64.
29Balliett, op. cit., p. 5.
personality, (2) dependability, (3) accuracy, (4) ability to take orders and understand them, (5) ability to do routine work without becoming bored or careless, (6) reputation of being thorough in everything he does, (7) initiative, ingenuity, and imagination, (8) respected by other members of the organization, (9) firm and yet not over-bearing with the rest of the band members, (10) neat in personal appearance, (11) recognition of the fact that he need not be an excellent performer.

**Duties of the librarian.**—In addition to handling the music, the following is a typical list of other duties of the librarian as shown by authorities in the field:

1. Sort the music and put what is to be used at the rehearsal in the individual folders
2. Place racks and chairs and distribute music prior to the rehearsal
3. Sign out music to individuals for home practice
4. Be responsible for conductor’s scores at all times
5. Care for director’s baton, music rack and tuning bar
6. Write a copy of rehearsal program in proper sequence on the blackboard before rehearsal time
7. Check and repair each number after taking music out of rehearsal folders

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30C. B. Righter, *Success in Teaching School Orchestras and Bands*, p. 49.
8. Check attendance.

The real success of the band library and its function depends largely upon the ability and conscientiousness of the librarian. If he does his job well, he must take extra time for these duties. Consequently he should be given extra consideration by the director. Some directors pay their librarians, others reciprocate with additional credit toward a grade or band letter.31

Filing Band Music

The arrangement of the band music in the files, shelves or cabinets will depend on the completeness of the library. For the small or average size library filing music by size only is the most practical method, with each selection given a file number in a drawer labeled with a letter. This method makes it unnecessary to have more equipment than is actually required to hold the music owned. As the library grows, further classification may become necessary. The file number may be changed to group the music in any way desired by classification, with certain drawers for overtures, others for symphonic music, others for suites, waltzes and any additional break-down desired.32

A three-way card index of the library should be maintained since this method enables the librarian to find

31S. Ward, Instrumental Director's Handbook, p. 68.
32Hindsley, op. cit., p. 68.
selections by title, composer, or by classification. The cards used for such purposes should be of three different colors. 33

More complete details and instructions for filing band music may be found in the following books:


4. Prescott, F. H. and Chidester, L. W., Getting Results with School Bands, p. 169.


Emphasizing Better Care of Music

An important procedure in developing an efficient library is to train each member of the band to respect the music. An occasional pep talk on the proper care of music in the rehearsal room and at home helps. It should be pointed out that music is expensive and parts worn out unnecessarily, or lost because of carelessness, must be replaced and paid for by the student. 34 Students should be charged five cents on all march music lost or damaged. 35

Each student should be supplied with an envelope in which to carry his music for home practice. Many directors

33Ibid., p. 52.
34S. D. Ward, Instrumental Director's Handbook, p. 66.
35Hindsley, op. cit., p. 62.
do not allow students to take music home to practice for fear of its being lost or defaced. This is a poor policy, for students should learn to take care of music and return it just as they do books from the library. Every rehearsal folder should contain a signing-out card, which the pupil signs and leaves on his music stand if he desires to take the folder home to practice the music. When the librarian collects the folders following the rehearsal period, he will pick up the signed cards along with the other folders. Should the pupil neglect to return the folder at the next rehearsal, he should be required to go home after it.  

Music in the Band Library

If the school band is to have a well-balanced selection of materials in the library, it becomes necessary, according to C. B. Righter, to consider the functions and purposes of the band, namely:

1. As a service organization for the school and community in connection with athletic events, civic celebrations, concerts, and other public performances.

2. As media for education through the development of specific skills and the cultivation of artistic attitudes.  

Under the best conditions of leadership and public support, school bands should aim at serving both of these

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36Maddy and Giddings, op. cit., p. 46.
38C. B. Righter, op. cit., p. 71.
desired ends. To ignore the service function of the band would result in loss of public interest in the organization and would deprive the students of a valuable incentive for continued membership, while to slight the educational feature would remove the last argument for the inclusion of instrumental music in the public school.39

The extent to which a band serves both of these primary functions—service and education—will be reflected in the catalogue of its library. If the library contains, for example, little else but street marches, popular tunes, novelty tunes, and light overtures, it is a fair indication that the director has lost sight of his obligation in the field of musicianship. If on the other hand, the library has a preponderance of concert material, it may be assumed that the general service function of the band is being neglected. In either of these extreme cases there is evidence of lack of balance which should be corrected if the band hopes to merit the support of its members, the school, and the community.40

Beginner's Band Class Method

Choosing a satisfactory text for teaching a beginning band class is one of the most vital factors in band class instructing.41 Some of the points to be taken into consideration when choosing a text are, it must (1) present the problems in a logical, unhurried manner, (2) emphasize

39Ibid.
40Ibid.
41Paul Van Bodegraven, Organizing the School Band, p. 25.
development of tone and embrochure rather than technical display, (3) never present difficulties so great as to discourage the poorer players, (4) always be the best, not always the cheapest, (5) conform to the course of study, (6) contain interesting, musical, and melodious material, (7) not emphasize rhythmic problems before a certain amount of control on the instruments has been developed, and last, (8) contain exercises to give full band experience.\footnote{Ibid.}

Frequently a combination of two or more methods will give better results, using a combination of the better exercises in each.\footnote{Ibid.}

With this presentation of recommendations from a number of recognized authorities in the band field concerning the essentials of a good band library, the next consideration in this study deals with the library situation as it currently exists in a number of Class B high school band libraries in Texas as shown by the results of the survey undertaken in connection with this study.

\footnote{Ibid.}
CHAPTER III

LIBRARY EQUIPMENT AND PROCEDURES CURRENTLY IN USE

As stated in the plan of study in Chapter I, this phase of the study is concerned with a presentation of the band library situation as it was found to exist in the ninety-seven Class B high schools in Texas whose directors returned the questionnaire form.

The data that comprise the main part of this chapter were extracted from the returned questionnaires, and deal with the seven major phases of library equipment and procedures that are currently in use for maintaining the libraries of the ninety-seven bands under consideration. For the purpose of clarity, these seven phases are repeated as follows: (1) equipment, (2) securing music for the band, (3) library work, (4) filing band music, (5) emphasizing better care of music by the band members, (6) music in the band library, and (7) beginners' class methods.

Equipment

Filing cases and shelves for materials.—Table 1 shows that a combination of cases and shelves was found to be the type of equipment being used by the majority of the ninety-seven band directors in the storing of music materials not in current use. This combination was reported by fifty-five
band directors. Reports indicate that the fifty-five bands using this combination of filing cases and shelves have approximately two cases and eight shelves per band for such storage purposes.

Some of the ninety-seven band libraries are using shelves exclusively for storing music materials. Thirty-four of the directors stated that they are using this type of equipment. It was found that these bands, using shelves exclusively for music storage, employ an average of seven shelves per band.

Five of the directors reported that they were using filing cases exclusively to hold music materials that are not being used by the band members for practice or public appearances. The average number of filing cases used in these five band libraries is approximately two filing cases per band.

<table>
<thead>
<tr>
<th>TABLE 1</th>
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**EQUIPMENT UTILIZED BY THE NINETY-SEVEN BANDS FOR STORING MUSIC MATERIALS NOT IN USE**

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Number of Bands Using the Equipment</th>
<th>Average Equipment Per Band</th>
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<tbody>
<tr>
<td>Combination of filing cases and shelves used</td>
<td>55</td>
<td>2.20</td>
</tr>
<tr>
<td>Shelves used exclusively</td>
<td>34</td>
<td>7</td>
</tr>
<tr>
<td>Filing cases used exclusively</td>
<td>5</td>
<td>2.40</td>
</tr>
<tr>
<td>No such facilities used</td>
<td>3</td>
<td>.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>97</strong></td>
<td></td>
</tr>
</tbody>
</table>
Of the entire ninety-seven band directors who replied on this survey, only three stated that their band libraries had no facilities of any type for storing music materials.

Other library equipment.—Table 2 shows the number of bands using sorting racks, rehearsal folio cabinets, and paper cutters in their libraries. Forty-five of the ninety-seven band directors indicated that they had a rehearsal folio cabinet. Paper cutters were found in forty-two of the libraries. Twenty-nine of the band directors reported they had sorting racks, and five indicated having access to the school paper cutter when needed.

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Number of Bands Owning These Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rehearsal folio cabinet</td>
<td>45</td>
</tr>
<tr>
<td>Paper cutter*</td>
<td>42</td>
</tr>
<tr>
<td>Sorting rack</td>
<td>29</td>
</tr>
</tbody>
</table>

*Does not include the five bands having access to such equipment.

The equipment tabulated in the preceding table is distributed among sixty-eight of the ninety-seven band libraries in the following manner: (1) thirteen libraries contain each of the three types of equipment listed (sorting rack, rehearsal folio cabinet, and paper cutter), (2) nine have both the sorting rack and folio cabinet, (3) three band libraries have the sorting rack and paper cutter, (4)
fifteen libraries have the folio cabinet and paper cutter, (5) twenty-eight of the libraries have only one of these items of equipment. Of these twenty-eight libraries mentioned in (5), four have the sorting racks only, eight the rehearsal folio cabinet only, and sixteen only a paper cutter. The remaining twenty-nine band libraries of the ninety-seven concerned here were not included in this tabulation because they had none of the three types of equipment listed.

Equipment desired.—Sixteen of the band directors reported that they have need for additional band library equipment. Of these sixteen directors, two desire filing cases and sorting racks, four need only filing cases, two have need for sorting racks only, three directors desire rehearsal folio cabinets only, and one director would like to have a paper cutter. Four of these sixteen directors indicated that they could use all of the items of equipment specifically listed on the questionnaire. Table 3 shows the number of bands whose directors feel the need for some or all of this library equipment, and the kind of equipment they desire for their individual band libraries. None of the ninety-seven band directors indicated a need for any items of band library equipment that were not specifically listed on the questionnaire used in the survey of Class B high school band libraries.
TABLE 3

EQUIPMENT NEEDED AND THE NUMBER OF BANDS DESIRING SUCH EQUIPMENT

<table>
<thead>
<tr>
<th>Equipment Needed</th>
<th>Number of Bands Desiring the Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Filing cases</td>
<td>4</td>
</tr>
<tr>
<td>All equipment needed</td>
<td>4</td>
</tr>
<tr>
<td>Rehearsal folio cabinets</td>
<td>3</td>
</tr>
<tr>
<td>Filing cases and sorting racks</td>
<td>2</td>
</tr>
<tr>
<td>Sorting racks</td>
<td>2</td>
</tr>
<tr>
<td>Paper cutters</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

Miscellaneous equipment.—In addition to the items of band library equipment that were specifically listed for consideration, three directors reported they have a typewriter in their band libraries, three have a card-file index, two use both the school and organization stamp to show ownership of music materials, one director listed music manuscript pens, and one director has a duplicating machine.

Securing Music for the Band

Seventeen of the ninety-seven band directors stated that they had requisitioned band music as it was needed, but that they had no way of determining the approximate amount spent during the 1948-1949 school year for band music.

The table that follows shows the amount spent for band music and how the money was obtained by the eighty directors who did submit an approximate figure for their band music expenditures last year, and the number of bands spending each amount listed. Fifty-six directors requisitioned
music as it was needed, seventeen received a specific allocation from the administration to be spent for band music, and seven were required to purchase their band music from the total band allotment.

**Table 4**

**Band Music Expenditures During the 1948-1949 School Term and the Method of Receiving This Amount**

<table>
<thead>
<tr>
<th>Amount Spent</th>
<th>Requisition Music as Needed</th>
<th>Specific Allotment</th>
<th>Apportion from Band Fund</th>
<th>Total Frequency for Each Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1,000</td>
<td>1</td>
<td>2</td>
<td>.</td>
<td>3</td>
</tr>
<tr>
<td>800</td>
<td>.</td>
<td>1</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>600</td>
<td>.</td>
<td>1</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>500</td>
<td>1</td>
<td>3</td>
<td>.</td>
<td>4</td>
</tr>
<tr>
<td>400</td>
<td>3</td>
<td>1</td>
<td>.</td>
<td>4</td>
</tr>
<tr>
<td>350</td>
<td>.</td>
<td>1</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>300</td>
<td>6</td>
<td>.</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>275</td>
<td>.</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>250</td>
<td>.</td>
<td>2</td>
<td>.</td>
<td>4</td>
</tr>
<tr>
<td>200</td>
<td>6</td>
<td>3</td>
<td>.</td>
<td>9</td>
</tr>
<tr>
<td>175</td>
<td>1</td>
<td>.</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>160</td>
<td>1</td>
<td>.</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>150</td>
<td>2</td>
<td>.</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>125</td>
<td>1</td>
<td>.</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>100</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>85</td>
<td>2</td>
<td>.</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>75</td>
<td>7</td>
<td>.</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>50</td>
<td>10</td>
<td>.</td>
<td>.</td>
<td>10</td>
</tr>
<tr>
<td>40</td>
<td>4</td>
<td>.</td>
<td>.</td>
<td>4</td>
</tr>
<tr>
<td>30</td>
<td>2</td>
<td>.</td>
<td>.</td>
<td>2</td>
</tr>
<tr>
<td>25</td>
<td>1</td>
<td>.</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>1</td>
<td>.</td>
<td>.</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>.</td>
<td>1</td>
<td>.</td>
<td>1</td>
</tr>
</tbody>
</table>

Total: 56, 17, 7, 80
The largest amount of money spent by any of the eighty band directors, who reported an approximate figure for music expenditure for the preceding year, was one thousand dollars. The lowest figure reported for such expenditure was fifteen dollars. The average expenditure for band music last year was two hundred dollars and thirty-eight cents per band. The top fifty per cent of the eighty band directors spent a minimum of one hundred-fifty dollars per band for band music with an average expenditure of three hundred-sixty dollars and fifty cents per band during the school year 1948-1949.

The mode, or most frequently recurring figure spent for band music as shown in Table 4, is fifty dollars. Ten of the eighty band directors reported spending this amount.

Table 5, in addition to showing the number of bands receiving their funds for band music either (1) by requisitioning music as desired, (2) by a specific allocation for band music, or (3) by an apportionate amount drawn from the total band fund, shows the percentage of bands in these three categories as well as the average expenditure per band for band music last year. Fifty-six, or seventy per cent of the eighty bands receive their funds by requisitioning music, and spent an average of one hundred dollars and sixty-three cents for music last year. Directors of seventeen of the bands received a specific allocation for
band music last year, which averaged four hundred nine dollars and seventy-one cents per band. Only seven directors were required to purchase music from money they apportioned from the total band budget.

**TABLE 5**

**NUMBER AND PERCENTAGE OF BANDS SECURING THEIR FUNDS FOR BAND MUSIC IN THE THREE CATEGORIES AND THE AVERAGE AMOUNT SPENT BY BANDS IN EACH GROUP**

<table>
<thead>
<tr>
<th>Method of Securing Music</th>
<th>Number of Bands</th>
<th>Percentage in Each Category</th>
<th>Average Spent Per Band</th>
</tr>
</thead>
<tbody>
<tr>
<td>Requisition music as needed*</td>
<td>56</td>
<td>70.00</td>
<td>$160.65</td>
</tr>
<tr>
<td>Specific allocation for music</td>
<td>17</td>
<td>21.25</td>
<td>409.71</td>
</tr>
<tr>
<td>Apportion from total band fund</td>
<td>7</td>
<td>8.75</td>
<td>182.14</td>
</tr>
</tbody>
</table>

*Does not include the seventeen bands whose directors had no record of the approximate expenditure for band music during the 1948-1949 school term.

The directors contacted through this survey were requested to give the number of students enrolled in their band classes. Using the enrolment figures supplied by the eighty band directors who included an approximate figure for band music expenditures last year, it was determined that the highest per pupil cost for band music last year was eight dollars and eleven cents, and the lowest figure spent was thirty-six cents per pupil, as shown in Table 6.
TABLE 6
PER PUPIL COST FOR BAND MUSIC DURING THE 1948-1949 SCHOOL YEAR

<table>
<thead>
<tr>
<th>Group Classification</th>
<th>Per Pupil Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maximum per pupil cost</td>
<td>$8.11</td>
</tr>
<tr>
<td>Minimum per pupil cost</td>
<td>.36</td>
</tr>
<tr>
<td>Average per pupil cost</td>
<td>2.51</td>
</tr>
<tr>
<td>Minimum per pupil cost for the</td>
<td></td>
</tr>
<tr>
<td>upper fifty per cent of bands</td>
<td>1.75</td>
</tr>
<tr>
<td>Average per pupil cost for the</td>
<td></td>
</tr>
<tr>
<td>upper fifty per cent of bands</td>
<td>3.66</td>
</tr>
</tbody>
</table>

The average per pupil cost for music last year, for the entire eighty bands under consideration, was two dollars and fifty-one cents per pupil. The upper fifty per cent of the eighty bands, as shown in Table 6, spent at least one dollar and seventy-five cents per band student last year for music, with an average expenditure for these forty bands in the upper bracket of three dollars and sixty-six cents per pupil.

Library Work

The next consideration to be dealt with in this chapter involves the different band personnel being used to perform the library duties such as the filing, sorting, and passing out of music. As shown in Table 7, forty-five of the ninety-seven band directors concerned here do most of this work themselves, although they do secure some assistance by designating members of the band to help when the need arises. Forty-nine of the directors make some use of a librarian,
either to do all of the library duties or to assist in doing them. In twenty-eight of these forty-nine bands, the librarian is assisted by designated members of the band in doing these duties, in nine of these bands the librarian is an assistant to the director who does most of the work, and in the remaining eight bands the librarian and helpers assist the director in the band library work.

**TABLE 7**

**PERSONNEL USED IN THE NINETY-SEVEN BANDS TO DO LIBRARY WORK**

<table>
<thead>
<tr>
<th>Personnel Used</th>
<th>Number of Bands Using Such Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director and designated assistants</td>
<td>45</td>
</tr>
<tr>
<td>Librarian and helpers</td>
<td>28</td>
</tr>
<tr>
<td>Librarian</td>
<td>9</td>
</tr>
<tr>
<td>Director, librarian, and helpers</td>
<td>8</td>
</tr>
<tr>
<td>Director and librarian</td>
<td>4</td>
</tr>
<tr>
<td>Director</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>97</td>
</tr>
</tbody>
</table>

Only, three, of the entire ninety-seven directors reporting, make no use of either a librarian or delegated workers to assist them in doing necessary library work.

**Filing Band Music**

Table 8 shows the different methods now being used by the ninety-seven band directors in filing band music in their libraries and the number using each of the different methods. Filing the music alphabetically by the "type of composition" is the method currently being used by twenty-
four of the ninety-seven directors, and is the most frequently employed procedure. The second most frequently used method is that of filing music alphabetically by "title and type of composition." This latter method is being used by twenty of the directors in their band libraries.

**TABLE 8**

**METHODS USED BY THE NINETY-SEVEN BAND DIRECTORS FOR FILING BAND MUSIC IN BAND LIBRARIES AND THE NUMBER USING EACH METHOD**

<table>
<thead>
<tr>
<th>Method Used</th>
<th>Number of Directors Using Each Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alphabetically by type of composition</td>
<td>24</td>
</tr>
<tr>
<td>Alphabetically by title and type of composition</td>
<td>20</td>
</tr>
<tr>
<td>Alphabetically by title, type of composition, and composer</td>
<td>14</td>
</tr>
<tr>
<td>Alphabetically by title</td>
<td>11</td>
</tr>
<tr>
<td>Southern Music Company forms</td>
<td>10</td>
</tr>
<tr>
<td>Alphabetically by type and composer</td>
<td>4</td>
</tr>
<tr>
<td>No systematic method</td>
<td>4</td>
</tr>
<tr>
<td>Number system and three-way index</td>
<td>3</td>
</tr>
<tr>
<td>Alphabetically by title and composer</td>
<td>3</td>
</tr>
<tr>
<td>Alphabetically by composer</td>
<td>2</td>
</tr>
<tr>
<td>Prescott system</td>
<td>1</td>
</tr>
<tr>
<td>Vandercook Band School system</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>97</strong></td>
</tr>
</tbody>
</table>

Although the questionnaire did not request that the directors state whether or not the method they used in filing band music in their libraries was a commercial system or a variation of any such method, ten directors made note of the fact that they were using filing system forms supplied by the Southern Music Company, San Antonio, Texas. Three directors, instead of filing their music in some type of alphabetical order, stated that they were filing their band music
by "numbers" and a "three-way index." The "Prescott system" for filing music, previously mentioned in Chapter II, is used by one of the directors. One director stated he used a method of filing music taught at the Vandercook Band School, Chicago, Illinois. Four directors stated that they followed no specific method in their band libraries for the filing of band music.

Emphasizing Better Care of Music by Band Members

The ways and means currently used by the ninety-seven directors to aid members of their bands in forming good habits in taking care of the band materials are presented in Table 9.

This table shows that twenty-five, or approximately twenty-five per cent, of the directors do not use any method or combination of methods to promote the fostering of good habits among band members regarding taking better care of the band music owned by the school.

Twenty-three of the directors require that all music, lost or mutilated, must be replaced by the offender. The prices for replacing such lost or mutilated music range from five cents for each march part needing replacement to paying for the entire arrangement.

Another popular method of securing the cooperation of band members in this matter is that of assessing fines against the members who fail to return the music in time for
rehearsal, or who lose music. Such fines are collected directly by twenty-two of the band directors, and collected through the school library in two instances. The fines levied by the directors against band members for overdue music range from a charge of one cent per day to twenty-five cents per day for overdue music. Five cents per day for overdue music is the amount most frequently used.

**TABLE 9**

**METHODS USED BY THE NINETY-SEVEN BAND DIRECTORS TO GET THEIR STUDENTS TO TAKE BETTER CARE OF BAND MATERIALS OWNED BY THE SCHOOL**

<table>
<thead>
<tr>
<th>Method Used</th>
<th>Number of Directors Using Each Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>No specific method</td>
<td>25</td>
</tr>
<tr>
<td>Replace lost or mutilated music</td>
<td>23</td>
</tr>
<tr>
<td>Director collects fines</td>
<td>22</td>
</tr>
<tr>
<td>Lectures by the director</td>
<td>9</td>
</tr>
<tr>
<td>Combination of methods</td>
<td>7</td>
</tr>
<tr>
<td>Demerits</td>
<td>6</td>
</tr>
<tr>
<td>Rely on band pride</td>
<td>3</td>
</tr>
<tr>
<td>School library collects fines</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>97</strong></td>
</tr>
</tbody>
</table>

Nine directors make use of lectures periodically to the band members in order to call to their attention the importance of taking care of the band music. A combination of a number of methods is used by seven directors. Demerits are counted against members for misuse of music by six directors, and three directors rely on the members having sufficient pride in the organization to take care of the music owned by the school.
A number of other methods to safeguard music materials were suggested by directors, who stated that they were using such methods in conjunction with or in addition to those presented in Table 9. These additional procedures are listed below:

1. Money used to replace lost or mutilated music must come from a band fund raised by all the band members.
2. Band officers and courts try all guilty band members.
3. Offenders are required to copy all parts they lose or mutilate.
4. Band directors issue the entire music folder to the student who, in turn, is responsible for keeping it in good condition.
5. Schools assume the responsibility for replacing all music lost or mutilated by the band members.
6. Directors assign extra duty to offenders.
7. Band members are not allowed to take any school-owned music home to practice.
8. Director paddles the offender.

Music in the Band Library

For the purpose of this study, it was deemed advisable to determine the approximate number of selections of music found in each of five different categories, rather than to attempt a listing of the individual selections in the libraries concerned. The five categories employed for the grouping of music selections are those which will, in the main, provide for a more generalized and comprehensive picture of the data involved. These five categories are: (1) march
books, (2) marches, (3) popular numbers, (4) ensemble music such as brass quartets and solos, and (5) concert selections, which includes overtures, suites, and similar material.

Table 10 shows that the average band of the ninety-seven under consideration has approximately seventy-eight marches, seventy-five concert selections, forty-three ensemble numbers, twenty-four popular numbers, and at least six different sets of march books.

**TABLE 10**

**AVERAGE NUMBER OF THE FIVE DIFFERENT TYPES OF SELECTIONS FOUND IN THE NINETY-SEVEN BAND LIBRARIES**

<table>
<thead>
<tr>
<th>Type of Music</th>
<th>Average Number of Each Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marches</td>
<td>78</td>
</tr>
<tr>
<td>Concert selections</td>
<td>75</td>
</tr>
<tr>
<td>Ensemble music</td>
<td>43</td>
</tr>
<tr>
<td>Popular numbers</td>
<td>24</td>
</tr>
<tr>
<td>March books (sets)</td>
<td>6</td>
</tr>
</tbody>
</table>

The figures in Table 10 indicate that the typical band library contains approximately one hundred-eight selections in the lighter vein, such as marches and popular numbers, and approximately one hundred-eighteen selections of ensemble or concert nature, which may be generally classified as concert material.

**Beginners' Band Class Methods**

In Table 11 is shown a list of the nineteen different methods for beginning band classes that were found
in the ninety-seven band libraries. The *Victor Method for Bands*, a state-adopted text, was found in eighty-eight of the band libraries. The next method most frequently reported was *Easy Steps to the Band*. This method was found in forty-six of the band libraries. Forty of the libraries have the *Smith-Yoder-Bachman Ensemble Band Method*; eighteen have the *Rubank Elementary Band Course*; twelve libraries have the *Belwin Band Book*; seven libraries have the *Boosey and Hawkes Instrumental Course*, and four of the libraries have the *Fillmore Short-Cut Method*. Twelve other methods were found only once in the entire ninety-seven libraries.

**TABLE 11**

BEGINNING BAND CLASS METHODS IN THE NINETY-SEVEN BAND LIBRARIES AND THE NUMBER OF BANDS OWNING EACH METHOD

<table>
<thead>
<tr>
<th>Method</th>
<th>Number of Bands Owning Each Method</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Victor Method for Bands</em></td>
<td>88</td>
</tr>
<tr>
<td><em>Easy Steps to the Band</em></td>
<td>46</td>
</tr>
<tr>
<td><em>Smith-Yoder-Bachman Ensemble Band Method</em></td>
<td>40</td>
</tr>
<tr>
<td><em>Rubank Elementary Band Course</em></td>
<td>16</td>
</tr>
<tr>
<td><em>Belwin Band Book</em></td>
<td>12</td>
</tr>
<tr>
<td><em>Boosey and Hawkes Instrumental Course</em></td>
<td>7</td>
</tr>
<tr>
<td><em>Fillmore Short-Cut Method</em></td>
<td>4</td>
</tr>
<tr>
<td><em>All Melody Band Folio</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Band Fundamentals</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Basic Band Book</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Bennett Band Book</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Buchtel Band Book</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Goldman Band System</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Griffin's Improved Course in Band Playing</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Lockhart Band Class Method</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Melody Time</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Moore Band Course</em></td>
<td>1</td>
</tr>
<tr>
<td><em>One hundred-fifty Original Exercises</em></td>
<td>1</td>
</tr>
<tr>
<td><em>Our First Band Folio</em></td>
<td>1</td>
</tr>
</tbody>
</table>
Table 12 shows in descending order the number of beginning band class methods to be found in the ninety-seven band libraries and the number of bands having each number of methods. Five different methods were found in four of the libraries, four methods in twelve libraries, three were found in twenty-four libraries, two in forty libraries, and only one method each were found in the remaining seventeen band libraries.

**TABLE 12**

**NUMBER OF BEGINNING BAND CLASS METHODS TO BE FOUND IN THE NINETY-SEVEN BAND LIBRARIES AND THE NUMBER OF LIBRARIES HAVING EACH METHOD**

<table>
<thead>
<tr>
<th>Number of Methods in the Library</th>
<th>Number of Libraries</th>
<th>Cumulative Total of Libraries</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>12</td>
<td>16</td>
</tr>
<tr>
<td>3</td>
<td>24</td>
<td>40</td>
</tr>
<tr>
<td>2</td>
<td>40</td>
<td>80</td>
</tr>
<tr>
<td>1</td>
<td>17</td>
<td>97</td>
</tr>
</tbody>
</table>

The cumulative total in Table 12 shows that four bands have five methods in the library, sixteen have four or more methods, forty bands have three or more methods, eighty bands have two or more methods, and the entire ninety-seven bands have at least one such method that may be utilized in instructing beginning band classes.

The next chapter is concerned with a comparison of the recommendations advanced by authorities in the band field.
regarding essential band library equipment and procedures as presented in Chapter II, and the data obtained and compiled from the returned questionnaires used in this study as presented in the chapter just concluded.
CHAPTER IV

A COMPARISON BETWEEN RECOMMENDATIONS BY LEADING BAND AUTHORITIES AND THE RESULTS OF THE SURVEY

The next step in determining the adequacy of the ninety-seven Class B high schools concerned in regard to essential band library equipment and procedures involved a comparison of the library equipment and procedures recommended by leading authorities in the band field as presented in Chapter II of this study, and the results of the questionnaire survey shown in the chapter just concluded.

Before such a comparison was attempted, it was noted that each school and director's problems dealing with library equipment and procedures differ from that in any other situation. M. L. Balliett states that it is necessary in a majority of the cases for each director to use ideas from lectures, articles, and books which he can fit into his own particular situation.1 However, it was thought that a comparison such as the one mentioned above might provide some assistance to those interested in the band field to more clearly evaluate such equipment and procedures on the basis of their own particular situation and its needs.

The items considered in the comparison were presented in the same order as these items were listed on the questionnaire used as a part of this study, namely: (1) equipment, (2) securing music for the band, (3) library work, (4) filing band music, (5) emphasizing better care of band music by band members (6) band music in the library, and (7) beginners' band class methods.

Equipment

**Filing cases and shelves for materials.**—Filing cases were recommended as the most desirable type of equipment to be used for the storing of music materials when the budget was sufficient to warrant such expenditure, otherwise shelves might be used. Only three of the ninety-seven band directors reported that they did not have either of these two types of equipment in their band libraries. Therefore, it is evident that the majority of the bands are making use of one or the other of the two types of facilities that were recommended.

**Other library equipment.**—Rehearsal folio cabinets, paper cutters, and sorting racks were recommended as other equipment that might be used effectively in the performance of library chores. The survey results showed that both the rehearsal folio cabinet and the paper cutter are being used in almost fifty per cent of the ninety-seven libraries, and the sorting rack was found in approximately thirty per cent of these libraries. Apparently less than half of the bands
considered here have these types of equipment recommended by authorities in the band field.

**Equipment needed.**—Only sixteen directors indicated any felt need for any additional equipment for their band libraries. Probably this was because the directors were unaware of the real need for such equipment, or because of laxity on their part in the matter of equipping their libraries in a manner to insure proper library procedures with maximum efficiency.

**Miscellaneous equipment.**—The items of library equipment such as red and blue pencils or music manuscript pens that were recommended by authorities in the band field were reported by too few of the ninety-seven band directors to make it possible to attempt a comparison of these types of equipment. Directors, other than those making note of having these items, may have had such equipment in their libraries but failed to list this equipment.

**Securing Music for the Band**

In attempting to ascertain whether or not the eighty band directors concerned in this phase of the study are receiving sufficient funds annually to insure their having an adequate supply of music materials in their band libraries, three comparisons are made. The first comparison deals with the recommendation by Prescott and Chidester for an allocation of four hundred dollars annually for band music
as compared to the amounts reported spent during the 1948-1949 school year by the directors of the eighty bands under consideration.

The average band director of the eighty bands concerned spent two hundred dollars and thirty-eight cents for band music last year. This amount is more than one half of the four hundred dollar recommendation. The upper fifty per cent of these eighty directors spent an average of three hundred-fifty dollars and fifty cents per band for music last year, or approximately ninety per cent of the recommendation. Only twenty-six, or thirty-two and five tenths per cent of the eighty band directors, reported spending amounts equal to or exceeding the four hundred dollars as recommended by Prescott and Chidester for band music during the 1948-1949 school term.

The preceding comparison indicates the average band of those being considered in this part of the study is not receiving sufficient funds for band music, if four hundred dollars is to be considered a reasonable amount for such expenditure.

For further comparison in this matter, band music expenditures reported by S. D. Ward in his survey are shown in Table 15 in comparison with the amounts spent by the band directors considered in this phase of the study.
### TABLE 13

**COMPARISON BETWEEN THE BAND MUSIC EXPENDITURES FOUND IN WARD'S SURVEY AND THE MONEY SPENT BY THE EIGHTY BANDS REPORTING THEIR EXPENDITURES FOR 1948-1949**

<table>
<thead>
<tr>
<th>Group Classification</th>
<th>Expenditures Found by Ward</th>
<th>Expenditures for 1948-1949</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest amount spent</td>
<td>$600.00</td>
<td>$1,000.00</td>
</tr>
<tr>
<td>Lowest amount spent</td>
<td>30.00</td>
<td>15.00</td>
</tr>
<tr>
<td>Average amount spent by all bands</td>
<td>168.48</td>
<td>200.38</td>
</tr>
<tr>
<td>Upper fifty per cent of bands spent at least</td>
<td>109.02</td>
<td>150.00</td>
</tr>
</tbody>
</table>

The highest amount spent by any of the band directors considered in Ward's survey was six hundred dollars, or four hundred dollars less than the one thousand dollar maximum annual band music expenditure found in the present study. Ward found the lowest expenditure by any of the directors he contacted concerning this matter of yearly expenditure for band music was thirty dollars, or fifteen dollars more than the fifteen dollar minimum expenditure reported spent last year. The average expenditure for band music, as shown by Ward's survey, was one hundred and sixty-eight dollars and forty-eight cents. This amount is thirty-one dollars and ninety cents less than the average of two hundred dollars and thirty-eight cents for the eighty Class B high school bands. Ward found the upper fifty per cent of the bands in his survey had spent at least one hundred-nine dollars and
two cents annually for band music, as compared with the one hundred-fifty dollars lowest annual expenditure for the upper fifty per cent of the directors reporting in this survey. These two figures show that the upper fifty per cent of the bands now under consideration spent, on an average, thirty-one dollars and ninety cents more than the similar group in Ward's survey.

From the preceding comparison of annual expenditures for band music, it appears conclusive that the eighty Class B high school band directors are spending, on an average, more money for music materials than the group of directors surveyed by Ward.

The third and concluding comparison to be shown regarding annual band music expenditures is that made between L. V. Buckton's survey of leading band directors and the expenditures for band music reported in this study. Buckton recommended, on the basis of his survey, that a standard of fifty dollars annually for each multiple of twenty-five men, or two dollars per man should be allocated for band music.

The present study found the following per pupil cost expenditures for band music last year were: (1) a maximum per pupil cost of eight dollars and eleven cents, (2) a minimum per pupil cost of thirty-six cents, (3) an average per pupil cost of two dollars and fifty-one cents, (4) a minimum per pupil cost for the upper fifty per cent of bands of one
dollar and seventy-five cents, and (5) an average per pupil cost for the upper fifty per cent of bands of three dollars and sixty-six cents. These figures would appear to indicate that the eighty bands concerned are spending annually for band music amounts well above the two dollars per band member as suggested by Buckton.

From the three preceding comparisons, it appears that the directors concerned in this phase of the study are spending for band music annually amounts that are well in line with the recommendations for such expenditures. The obvious exception here is the recommendation for an allocation of four hundred dollars annually for band music as recommended by Prescott and Chidester.

The recommendation by authorities in the band field advocating the allocation of a specific amount annually to be used for purchasing music materials was not being followed by a majority of the bands. The requisitioning of music when there was a need for such material was the procedure most frequently used. Eighty-three or over eighty-five per cent of the directors (including the seventeen who used this method for securing music but had no way of determining the approximate amount spent during the 1948-1949 school term) were found to be using this method rather than that method prescribed by authorities in the band field.
Library Work

Leading authorities in the band field recommended that every band should have a qualified band librarian as an assistant to the director. The results of this survey show that over fifty per cent of the ninety-seven directors do use such an assistant in the library work, performing all or part of the library duties. Only three directors reported they do all of this work without assistance from either a librarian or other delegated members of the organization.

Failure of these directors in not using a librarian in their organizations may be due to several reasons, namely: (1) the libraries involved are too small to require such assistants, (2) the directors have ample time to do this work themselves, or (3) the directors are unable to find such competent assistants from among the band members.

Filing Band Music

Rather than filing band music by size, the procedure recommended by authorities in this phase of library maintenance, the majority of the band directors considered in the survey were found to be using some type of procedure based upon alphabetical order. Most of the Class B high school band directors filed music either by "title," "type of composition," "composer," or some combination of these three methods. Apparently the lack of consistency in the procedures followed in this work may be due to several reasons:
(1) the varying size of the libraries concerned, (2) the amount of the different types of music in the libraries, (3) the type of equipment in which the music is stored, and finally (4) the training each of the ninety-seven band directors has experienced.

Emphasizing Better Care of Music by Band Members

The recommendation that the director should make lectures to the band members on taking better care of the school-owned music was one of the procedures suggested by authorities in the band field to be used in this matter. From the results of the survey, it was found that only nine of the ninety-seven directors were using this procedure. However, twenty-three directors are requiring band students to replace lost or mutilated music as was recommended. Rather than requiring the band members to go home after music not returned in time for rehearsal periods, one of the recommendations made, twenty-two of the directors assess fines for this negligence on the part of the students.

Certainly it is obvious that all of the procedures specifically recommended are not being followed in dealing with this situation. The fact that twenty-five of the group of directors concerned in this study reported that they made no effort toward emphasizing better care of the music owned by the school indicates a lack of proper concern in this
matter. Some ways or means should be used to hold offenses of this nature to a minimum.

Music in the Band Library

If the band is to achieve both the service and educational function it proposes to accomplish, then it must have, as recommended in Chapter II of this study, a well-balanced selection of music materials in the band library. The typical band of the ninety-seven bands under consideration in this study would appear to have such a library. Each band has almost an equal amount of material that could be used for each of these two functions of the band. The typical band library was found to contain approximately one hundred-eight selections in the lighter vein, such as marches and popular numbers, and approximately one hundred-eighteen selections that could be used as concert material.

Since no attempt was made in this study to list or evaluate any specific band selections, it is thought that two studies\(^\text{2}\) undertaken at North Texas State College might assist those not too familiar with some of the band literature.


Beginners' Band Class Methods

The final comparison to be undertaken in this chapter concerns the recommendation by authorities in the band field regarding beginning band class methods, and the number of such methods currently found in the libraries of the ninety-seven bands under consideration. Most authorities advocate the use of two or more beginning band class methods for effective teaching.

The survey found that eighty of the band libraries have two or more such beginners' band class methods that might be utilized by their directors in teaching beginning band classes. The remaining seventeen of the ninety-seven directors have only one such method and appear to need more material in this category if they are to do the best possible teaching of these beginning band classes. It is generally recognized that material of this type provides the basic foundation upon which ensemble band playing is built.

The three methods found most frequently in any of the ninety-seven band libraries were the Victor Method for Bands, Easy Steps to the Band, and the Smith-Yoder-Bachman Ensemble Band Method. No attempt was made in this present study to evaluate these three beginning band class methods or the other sixteen methods listed in Chapter III. For such an evaluation of beginning band class methods, two studies undertaken by Clark.

and Royster\textsuperscript{4} dealing with this problem are suggested to the reader desiring assistance or information in this matter.

The concluding chapter of this study presents certain conclusions and recommendations that are felt warranted by the data presented in the main body of the study.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

It is the purpose of this chapter to give the more important conclusions and recommendations that are felt justified in light of the data presented in the preceding chapters of the study.

Conclusions

Certain conclusions which appear appropriate at this place are as follows:

1. The majority of the ninety-seven band libraries concerned in this study appear to have adequate facilities such as filing cases and shelves which were recommended for the storing of music materials.

2. The recommendation by authorities in the band field advocating the use of music sorting racks, rehearsal folio cabinets, and paper cutters in some of the band library procedures is being followed in less than fifty per cent of the cases involved in this study.

3. The average band appears to be receiving sufficient funds for purchasing needed band music, with the exception of the bands in the lower bracket. These bands are receiving amounts so small that any systematic procedure toward
building a library of satisfying music materials seems highly improbable.

4. Approximately fifty per cent of the directors use a librarian to assist in the library duties. With the exception of three directors, the remaining band directors designate members of the band as assistants when they require help in the library.

5. The recommendation by leading band authorities that band music should be filed by a "number" system in small libraries is not being followed in the majority of the ninety-seven band libraries dealt with in this study. The filing of band music by some type of "alphabetical" procedure was the method most frequently reported.

6. The majority of the band directors make some effort to impress the band members with the importance of taking care of the band materials and returning such materials at the desired time. Those directors not making any effort in this connection appear to be neglecting a part of their duties as band director.

7. The average band library considered in this study does appear to contain a sufficient, adequately proportioned amount of musical selections to afford the students and the community ample opportunity to participate in and enjoy a well-rounded musical diet of band music.
8. The recommendation that better results might be accomplished by combining the material of two or more beginning band class methods is being followed by a majority of the ninety-seven bands considered in this study.

Recommendations

After an analysis of the findings of the study and in keeping with the above conclusions, the following recommendations are made:

1. The directors that reported not having adequate equipment for storing material in their band library should make some effort to secure same. In some of the situations, filing cases may not be practical due to the cost, but as suggested shelves may be easily constructed with little expense.

2. The small number of directors stating a need for additional band library equipment, such as sorting racks, may be an indication of inadequacy in the average band director's professional training with regard to familiarity with this type of equipment and the results that may be accomplished through their use. Therefore, more time might be well spent in the colleges and training institutions acquainting the potential band director with the library equipment and procedures he might use in his band teaching.

3. The school administrators of the schools whose band directors are not receiving sufficient funds for
purchasing needed band music should be familiarized with what is actually required in this matter. G. M. Frank\(^1\) states that the director may be partially at fault in this respect, due to failure in acquainting the school administration with the needs and plans for the band department.

4. A small pamphlet might be compiled and distributed by the State Department of Education or some other agency which would assist large numbers of band directors in the state with the most desirable library procedures.

5. This study was undertaken when a number of the schools involved were in the process of establishing or re-organizing a band program following a period of war years, during which time no band program was being carried on. Perhaps, a similar study of this type undertaken about five years later might reveal quite a different picture regarding the library equipment, financial situation, and even the procedures being followed in these same schools.

\(^1\)Gerald M. Frank, "Building and Holding an Instrumental Program in the Smaller School," *Educational Music Magazine*, XXV (March-April, 1946), 16.
APPENDIX

Survey Questionnaire

NAME ____________________________________________________________

CITY ________________ HIGH SCHOOL ________________________________

NUMBER OF STUDENTS IN FIRST BAND _______ SECOND BAND _______

NUMBER OF BEGINNING STUDENTS ___________________________________

PLEASE CHECK THE FOLLOWING:

A. Equipment in your Library
   1. Filing cases (Indicate No. _________)
   2. Shelves for music (Indicate No. _________)
   3. Shelves for instruction books (Indicate No. _________)
   4. Music sorting racks (Indicate No. _________)
   5. Rehearsal folder cabinet Yes____ No____
   6. Paper cutter Yes____ No____
   7. Any other equipment you have not listed above (Please describe)

     __________________________________________________________________

   8. Any equipment not listed above that you would like to have (Please describe)

     __________________________________________________________________

B. Securing Music for Band
   1. Band director is appropriated a specific amount for purchasing band music Yes____ No____ (If Yes, about how much per year?)

   2. Director must apportion money for music from entire band allocation (About how much does this give for music per year?)

   3. Requisition music as you need it Yes____ No____ (If Yes, is there any set limit? Amount of limit ________) (If no limit, how much does it average per year?)

   4. Other methods of securing music such as renting, borrowing from neighboring band directors (Please describe)

     __________________________________________________________________

_____________________________________________________________________
C. Library Work
1. Band director files and issues all music Yes No
2. Make use of student librarian Yes No
3. Draft student helpers if occasion warrants Yes No
4. Other methods (Please describe)

D. Filing Band Music
1. All music filed alphabetically Yes No
2. Filed alphabetically under type of composition; i.e. March, Overture, etc. Yes No
3. Filed alphabetically under composer's name Yes No
4. A combination of any methods already listed (Give the numbers of same)
5. Any other system used (Please describe)

E. Emphasizing Better Care of Music by Band Members
1. Collecting fines through the school library for lost or overdue music Yes No amount charged per day
2. Collecting fines yourself for lost or overdue music Yes No amount charged per day
3. Any other means used to get the students to take better care of school music (Please describe)

F. Music in the Band Library (Approximate No. of Each Type)
1. March books (Different publications)
2. Marches
3. Popular numbers
4. Ensemble music (Brass quartets, Solos, etc.)
5. Concert numbers (Overtures, Suites, etc.)

G. Beginners Class Method Used (Check all those you have)
1. Victor Method
2. Easy Steps to the Band
3. Smith-Yoder-Bachman
4. Rubank Group Method
5. The Belwin Band Method
6. (Please list any other methods you have)

(PLEASE WRITE ANY ADDITIONAL COMMENTS OR NOTES BELOW OR ON REVERSE SIDE. THANK YOU.)
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