

ESSENTIAL FUNCTIONS OF THE DIRECTOR
OF A SUCCESSFUL PUBLIC SCHOOL BAND PROGRAM

A THESIS

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We hereby recommend that the thesis prepared under
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DEDICATION

To my parents, Earl and Mildred Barker, for their love, appreciation, patience, and understanding of my profession.

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CHAPTER I

INTRODUCTION

The purpose of this study is to determine, to define, and to describe the responsibilities of the competent band director in the public school system.

The public school band director must be efficient in a number of varied areas. Not only is he keenly aware of professional musical obligations and proficient in performing them, but he also needs to be cognizant of certain adjunct areas.¹

This research focused on the public school band director because of the need to inform future band directors of the broad spectrum of activities involved in the profession. Also, those who have the task of training future band directors need to be aware of the varied competencies necessary for success.

Future band directors should be informed of the myriad elements involved in the profession. Consequently, those who have the duty of training band directors need to be aware of these competencies.

¹Jack W. White, "Want To Be a Band Director?" Music Journal 27 (December 1969): 35.

The investigation does not include a proposed plan for improving the curriculum. Rather, it seeks to identify the responsibilities of the competent and successful band director in the public schools.

The public school band director must be versatile. He must be a "Jack of all trades" in order to be competent in the many areas of a band program. William Hullfish and Jack Allen² express this idea:

His chief concern is not only with getting the band to play music, although that is enough in itself; but he is confronted with such a bewildering conglomeration of distracting and often petty details that his real function as a musical director is lost in the wilderness of these other duties. The band director must select musical instruments, make minor repairs, obtain suitable music, recruit band members, and buy musical accessories. But this is not all. He must also make accurate inventories of equipment, plan marching routines, prepare folders, and special music, write publicity, work out a budget, secure sufficient appropriations, obtain rehearsal space, and even fit uniforms. In addition to these, he often finds himself doing a myriad of other urgent chores which tax his capacity and patience to the utmost.

Harold B. Bachman,³ after 23 years of directing, looked in retrospect at future band directors:

³William Hullfish and Jack Allen, "The Band Director: Jack of All Trades," The School Musician Director and Teacher, June-July 1973, p. 40.

⁴Harold B. Bachman, "The Young Band Director," Music Journal 27 (December 1969): 27.

The band director must, of course, have talent, thorough musical training, technical skill and mature musical judgment. He must also have imagination and a wide range of musical interests, in addition to a special enthusiasm for the various aspects of bands and band music.

...the school band director is in a favorable position to "bridge the gap" between high school and adult age groups and to guide both toward developing a discriminating sense of musical values.

...The young band directors have had the advantage of superior training. They have better instruments with which to work. They have more carefully planned methods and courses of study for the various instruments. They have vastly improved means of communication, and electronic and visual teaching aids that were not available to band directors of an earlier era. And they have access to a far greater variety of worthy and distinctive literature for public programs.

Daniel J. Henkins,⁴ Hullfish and Allen,⁵ and Jack White⁶ agree that the future directors have to be skilled conductors, thorough musicians, selectors of appropriate music, politicians, public relations agents, adjusters of schedules, repairmen for all types of instruments, counselors, disciplinarians, planners of concerts and marching routines, rehearsal technicians, and business agents.

⁴Daniel J. Henkins, "The Profundity of Your Role as Bandmaster," Conn Chord 12 (May 1969): 18-19.

⁵Hullfish and Allen, "The Band Director: Jack of All Trades," The School Musician Director and Teacher, March 1969, p. 49.

⁶White, "Want to be a Band Director?" Music Journal, p. 35.

The competent band director, according to Leonard Haug,⁷ has ten characteristics:

1. believed in the concert band
2. sound musician
3. well-informed person
4. skillful instructor
5. effective conductor
6. never stops studying
7. is an educator
8. an excellent administrator
9. enjoys personal as well as professional relationship with his students
10. finds his task to be exhilarating; and he approaches it with a sense of confidence

James Neilson⁸ describes seven characteristics of the competent band director:

1. continued study
2. rehearsal techniques
3. personal performing skill
4. knowledge of theory
5. necessary skills
6. choice of repertory
7. observing master conductors

For future band directors, Robert Duvall⁹ lists the following needs to be fulfilled while in college:

1. get involved with college band logistics
2. play in small ensembles
3. get involved with college stage band
4. teach private lessons especially to beginners

⁷Professor Leonard H. Haug, "Some Traits of a Great Band Leader," The School Musician Director and Teacher, March 1969, p. 49.

⁸James Neilson, "The Competent School Band Conductor," The Instrumentalist, February 1973, pp. 54-57.

⁹Robert Duvall, "An Open Letter to Future Band Directors," The Instrumentalist, December 1971, p. 53.

5. attend area music conventions
6. find a professional repairman and learn from him
7. attend music reading clinics

In closing, Russell A. Pizer¹⁰ and Robert W. House¹¹ agree that a successful band program is only successful as long as the director is successful. The band members reflect the director's attitude, knowledge, dress, teaching skills, and background of preparation.

The preceding statements present three areas of responsibility: professional, business, and public relations.

The professional musical duties to be performed by the band director are the first to be surveyed. According to Hullfish and Allen,¹² one of the musical obligations is stated as:

The band director must be able to arrange music quickly to meet the special requirements of the band as they arise. Although the number and variety of musical scores and arrangements available from music publishers are very extensive, the band director will always find that some adjustments are usually necessary for his particular

¹⁰Russell A. Pizer, Administering the Elementary Band: Teaching Beginning Instrumentalists and Developing a Band Support Program, (West Nyack: Parker Publishing Company, Incorporated, 1971), p. 215.

¹¹Robert W. House, Instrumental Music for Today's Schools, (Englewood Cliffs: Prentice-Hall, Incorporated, 1965), pp. 267-270.

¹²Hullfish and Allen, "The Band Director: Jack of All Trades," p. 41.

instrumentation. This requires a knowledge of and facility with musical arranging.

There is always the necessity for writing special arrangements, as long as there are no copyright restrictions involved, which are not available in the music market. Among these are school songs, fanfares, and other songs for particular occasions. Here again, the versatility of the band director is illustrated through his knowledge of music and instruments, his facility with arrangements of music, and his ability to harmonize the songs himself when necessary.

The business duties of the public school band director must be performed in an organized and skillful attitude for optimum results. According to Kenneth I. Neidig:¹³

The successful band director must be just as good a business manager as he is a musician, because the musical result achieved by the band will be directly influenced by the quality and effectiveness of his business management. The number of people who attend his concerts, the quality of instrument on which his students play, and similar factors, are strictly business organizational items which affect the musical result.

Public relations were found to be of extreme importance in helping the director keep the band program well established in the school system. The director's first confrontation with public relations is the rapport

¹³Kenneth I. Neidig and John W. Worrel, The Band Director's Guide, (Englewood Cliffs: Prentice-Hall Incorporated, 1966), p. 32.

between himself and his students in the daily classes. The administration, faculty, and community are also considered as influences on the band program. Edward J. Hermann¹⁴ stated:

Our students are hardly a "public" but to overlook the fact that public relations begin in the classroom is to miss completely the importance of close-at-hand relationships...If the music teacher has hopes for other teachers on the faculty to be interested in the concerns of the music department, he, in turn, must indicate a lively and genuine interest in the non-musical activities of the school.

The two basic objectives of public relations are (1) improving learning, and (2) improving the status of music in general education.

The study is divided into three chapters. Chapter one, the introduction, presents the problem to be investigated. Chapter two, training for a director of bands, investigates the published opinions of leading authorities as to the professional music responsibilities, business duties, and public relations activities of the band director. Chapter three includes the summary and conclusions of the thesis.

¹⁴Edward J. Hermann, "Public Relations Like Charity....," Music Educators Journal 45 (January 1959): 36.

CHAPTER II

TRAINING FOR A DIRECTOR OF BANDS

Whether a public school band director is a competent teacher or not depends on his attitude and how thoroughly he is trained for this position. H. E. Nutt¹ thinks many colleges and universities are turning out music education majors but how effective they are as teachers is something no one knows for certain. Nutt² stated:

The knowledge and ability to make music exciting lies in practicality and experience. When better teaching of future music directors is done, better music directors will do it.

In college, most band directors are saturated with music theory and history. Yet, they never receive instruction in finances, contests, public relations, music libraries, rehearsal techniques, and more.³ Many colleges and universities produce good music teachers without the necessary tools to be a good band manager.⁴ Five

¹H. E. Nutt, "Student Investment Must Return Quality Education," The Instrumentalist, November 1971, p. 16.

²Ibid., p. 16.

³Daniel W. Vacek, "Music School Curriculums Need Revision," The Instrumentalist, April 1973, p. 26.

⁴Ibid., p. 26.

courses of study are generally followed by the would-be band director. Music theory, music history, literature, applied music, and ensemble participation are emphasized.⁵ When the music student becomes proficient in these five categories, he feels prepared--that is, until he reaches the teaching field per se. Once on his own, he realizes that what he must teach and how he must teach, were not emphasized in college.⁶ If the director wants to know more of how and what to teach, he consults with older, experienced teachers in his field.⁷ Many competencies are needed which the future band director does not develop in college. Stanley Michalski⁸ asks:

1. How much of the traditional curriculum is necessary for the adequate training of a band director?
2. To what depth in content do the prescribed courses extend which are directly related to the band director's expected duties?
3. When will those students aspiring to become band directors be allowed the liberty to select courses which relate to their chosen profession?

⁵Alfred Bleckschmidt, "Our Teacher Preparation Programs--Are They Adequate?" The Instrumentalist, January 1970, pp. 80-81.

⁶Ibid., pp. 81-83.

⁷Ibid.

⁸Stanley F. Michalski Jr. "Training the Band Director--Do a Complete Job," The Instrumentalist, February 1971, p. 22.

A student must cover so many courses in a semester that often essentials are overlooked by the professor. Many business duties such as selecting uniforms, selecting music, charting football shows, repairing instruments, parent conferences, and numerous others are not taught to future directors.⁹ Neither are the students prepared in rehearsal communication or instrumental techniques.¹⁰ Michalski¹¹ further states:

Fortunate are those schools which have the talented band director who has developed an outstanding band program because of his personal drive, inherent talents, and excellent training.

William Ashworth¹² believes the teachers need to be interested and educated thoroughly in their teaching area. Ashworth¹³ said:

We have been studying methods of teaching for so long that we have forgotten what it was that we were trying to teach.

In order to teach an instrument, the teacher needs to be familiar with its origin and capabilities. Ashworth feels the colleges and universities must update themselves,

⁹Ibid., p. 23.

¹⁰Ibid.

¹¹Ibid., p. 22.

¹²William Ashworth, "Teaching Teachers to Teach," Music Journal 29 (October 1971): 62.

¹³Ibid.

each according to its own needs, in several areas of study. He¹⁴ closed with:

...the listener is a specialist--even more so than the performer or composer. From this, it follows immediately that, like any specialist, he must be fully trained before he is capable of fulfilling his role. Let us then proceed with that training--but let us be sure as we do so that the trainers themselves are properly trained.

Once the would-be directors are out of college, they are faced with professional, business, and public relations responsibilities.

¹⁴Ibid., pp. 62-63.

PROFESSIONAL

Professional musical capabilities form the core of the band director's work. These responsibilities are discussed in the following order: (1) conducting, (2) rehearsal techniques, (3) teaching fundamentals of music, (4) selecting music, (5) seating band members for the best sound, (6) preparing for concerts, and (7) planning the details of marching shows.

Conducting

Conducting the band to an excellent performance is the first aim of any band director. However, even this basic duty of the conductor is a responsibility involving a variety of facets. Michael Walters¹⁵ states:

Conducting, by necessity, extends into virtually every area of musical knowledge. In developing a craft of conducting, one attempts to probe these areas to acquire the techniques, abilities, background, and resources as a skilled interpreter of music literature.

The conductor should be knowledgeable of the scores, the composer, and the history of the selection to be performed. Although Eugene Ormandy was primarily associated with orchestra, his observations apply to the

¹⁵Michael J. Walters, "Aspects of Applied Instrumental Conducting: 1969-1971," Dissertation Abstracts 32A (1971): 4054.

director of a band also. As cited by Elizabeth Green,¹⁶ the three levels on which the conductor functions are personal study, rehearsal, and performance:

Personal Study. On the first level, his period of study, the conductor prepares himself both technically and artistically. On this level he must be musician, historian, stylist, orchestrator, and listener. He must study the score so that he "hears" it in his mind.

Rehearsal. The second level upon which the conductor functions is the rehearsal, in which he prepares the orchestra both technically and artistically. It is on this level that he acts as a guide to the orchestra, building up in their minds a concept of the work parallel to his own; for the eventual public performance requires an enlightened and sensitive orchestra playing not "under" a conductor, but rather "with" him.

Performance. It is in performance that the conductor operates upon the highest and most demanding level. Here the work is finished technically; the orchestra is fully prepared for all of its demands; the conductor, his study and preparation behind him, now immerses himself in the music, identifying himself with it both emotionally and mentally.

A similar emphasis was further reflected by Green:¹⁷

To stand in front of an orchestra, band or chorus and beat time does not make one a conductor. But to bring forth thrilling music from a group of singers or players, to inspire them (through one's own personal magnetism) to excel, to train them (through one's own musicianship) to become musicians themselves, personally to

¹⁶Elizabeth A. H. Green and Eugene Ormandy, The Modern Conductor (Englewood Cliffs: Prentice-Hall, Incorporated, 1969), pp. v-vii.

¹⁷Ibid., p. 1.

feel the power of music so deeply that the audience is lifted to new heights emotionally or gently persuaded, through music, to forget momentarily the dust of the earth and to spend a little time in another world--yes, "this" can be called conducting.

It is advantageous to further explore Ormandy's implications about a conductor's personal study. After reviewing the literature on conducting, it became evident that many authorities, including Ormandy, when they spoke of "personal study," alluded to the thorough education of the director in the music field. Authors Robert Reynolds,¹⁸ Joel Blahnik,¹⁹ and Donald Hunsberger²⁰ agreed strongly on the preparation of scores. These three men emphasize basic knowledge of music fundamentals. The director has to know the structure, style, counterpoint, history, and composer of the piece to be rehearsed. With an understanding of the underlying theoretical parts of score, the director is better able to communicate with the players. A conductor must know the background of the work before even attempting to convey the composer's ideas. The conductor has to be aware of changes in tempo, dynamics, and style in the work to be performed.

¹⁸H. Robert Reynolds, "Band Conducting as a Profession," The Instrumentalist, May 1973, p. 66.

¹⁹Joel Blahnik, "Vaclav Nelhybel's Concept of Conducting," The Instrumentalist, December 1968, pp. 33-35.

²⁰Donald Hunsberger, "The Band Conductor as Musician and Interpreter," The Instrumentalist, April 1973, pp. 34-35.

Next comes the task of rehearsing the players. Richard Parker²¹ states three factors for good rapport with the performers: (a) his musical integrity, (b) his speech (communicativeness), and (c) the performing group's feeling of common purpose. During the rehearsal, the director must know exactly what is needed in each measure of the composition. He must know how the number should sound. During the rehearsal, he listens to hear if the perceived sound is the one desired.²² Ted Crager²³ further states that once the conductor stops, it should be for musical reasons. Karl Holvik²⁴ also stresses the importance of knowing in advance what he wants from the players.

Another aspect of the rehearsal is the baton techniques of the conductor. Green²⁵ feels that the baton is

²¹Richard Parker, "Rapport in the Conducting Process," The Instrumentalist, February 1970, p. 73.

²²Dr. Ted J. Crager, "The Role of the Conductor, 'Stop-Look-Listen!'" The School Musician Director and Teacher, March 1970, p. 63.

²³Ibid.

²⁴Karl M. Holvik, "Welcome to a Very Exciting Profession," Music World, Spring 1974, pp. 4-5.

²⁵Elizabeth Green, "Band and Orchestra Conducting--Techniques and Musicianship," The Instrumentalist, April 1969, pp. 51-52.

the voice of the conductor, as does William Moody.²⁶ The baton can be used to show dynamics, rhythm, tone quality, blend, and many more musical elements. All of these depend on the skill of the conductor.

In the performance, the conductor uses every skill he possesses to convey to the audience the feeling and mood of the music. In the actual concert, the conductor's role is to direct the musicians, not confuse them.²⁷ To the conductor, the score is the blueprint and his job is to utilize all available technical and musical traits to achieve a masterful performance.²⁸

A good conductor develops with experience. Robert Linder²⁹ states that the one semester of conducting received in college is not enough to prepare the director for the true act of conducting. He feels that a student who is required to study his applied instrument for four years with a good teacher/performer should also study conducting for the same length of time with a good teacher/

²⁶William Moody, "Can the Band Director Also Be a Conductor?" The Instrumentalist, May 1970, p. 77.

²⁷Walter Hoover, "On Conducting," The Instrumentalist, January 1971, p. 20.

²⁸Charles E. Sharp, "To Conduct--Or Beat Time?" The Instrumentalist, February 1971, p. 53.

²⁹Robert Linder, "Are Colleges Training Conductors?" Southwestern Musician--Texas Music Educator, November 1973, p. 16.

conductor. He also states the need for directors to seek conducting clinics in the summer workshops.

Sharp³⁰ added:

As band directors step before their bands let them keep in mind these important points: (1) conducting is not merely "keeping time" for the group; (2) the conductor must interpret the music; and (3) the conductor must feel the music and have an aesthetic experience with the music.

Rehearsal Techniques

The first responsibility of the conductor is to organize his rehearsal area. After the instruments are inventoried and in good playing condition, the chairs set up, the folders passed out, the rehearsal room is ready for the players to enter and take their seats.³¹ All dates and requirements, along with other announcements, are posted on the bulletin board.^{32, 33}

Once the band members are seated, the first act is to tune the instruments. Some directors tune the band

³⁰Sharp, "To Conduct--or Beat Time?" p. 53.

³¹Jack Bittle, "Be Organized! Good Directors Are," The Instrumentalist, January 1969, pp. 75-77.

³²William Edwards, "Directors, Get Organized," The Instrumentalist, October 1968, pp. 478-48.

³³Ralph G. Laycock, "On Saving Time," The Instrumentalist, October 1971, pp. 56-58.

to the tone of the oboe, clarinet, or one of the first-chair players. Other directors tune their group with an electric tuner. The majority of directors preferred the use of an electric tuner.^{34, 35, 36, 37}

Laycock³⁸ and Raspillaire³⁹ feel that tuning should be after the warm-up exercises. Raspillaire⁴⁰ recommends a list of twelve warm-up exercise books for developing chords, triads, scales, rhythms, balance, articulations, key and tempo changes. All of these are books designed to develop better technique. The tuning, which is related to ear training, is considered to be a necessity.⁴¹ At this time, students are taught to listen to one another and also work on basics for better musicianship.

³⁴Richard A. Otto, Effective Methods for Building the High School Band, (West Nyack: Parker Publishing Company, Incorporated, 1971): p. 174.

³⁵Bittle, "Be Organized! Good Directors Are," p. 77.

³⁶House, Instrumental Music for Schools, p. 141.

³⁷Edwards, "Directors, Get Organized," p. 48.

³⁸Laycock, "On Saving Time," p. 57.

³⁹A. E. Raspillaire, "Band Rehearsal Techniques," The Instrumentalist, December 1970, p. 28.

⁴⁰Ibid.

⁴¹Otto, Effective Methods for Building the High School Band, p. 180.

Following the exercises and tuning comes the real business of rehearsing the music. Whether the music is new or an old familiar piece, the conductor constantly strives for true musicianship from the students.^{42, 43, 44} The new music involves the task of sight-reading, which serves to instill the art of music reading ability as one of the chief marks of musicianship.^{45, 46} The familiar or old material is for review and also for polishing for future concerts.⁴⁷ If all sections do well, there is no need for sectional rehearsals. According to Roger Heath,⁴⁸ the sectional rehearsal was:

...a time honored device for isolating and solving problems encountered by instrumental musicians because it affords the opportunity to work with small groups whose problems are similar, without wasting the time of the rest of the members of the band or orchestra.

⁴²House, Instrumental Music for Today's Schools, pp. 143-144.

⁴³Ibid., pp. 144-145.

⁴⁴Otto, Effective Methods for Building the High School Band, p. 186.

⁴⁵Ibid., pp. 187-188.

⁴⁶House, Instrumental Music for Schools, pp. 143-144.

⁴⁷Ibid., pp. 144-145.

⁴⁸Roger Heath, "Class Lesson Sectional Rehearsals," The Instrumentalist, March 1969, p. 52.

When the director holds sectional rehearsals, there is an opportunity to hear the students individually and perhaps seat them differently.⁴⁹

Rehearsal time, if used wisely, produces excellent results. Once the rehearsal begins, so as not to lose valuable time, the conductor stops to give explanations that are concise and explicit. With knowledge of the scores, good group control, and sectional rehearsals, the director should be able to receive satisfactory results.^{50, 51, 52}

Teaching Fundamentals of Music

It should be remembered that the director is primarily a teacher. First of all, the director teaches the basic fundamentals of musicianship to the band. These include key signatures, meter signatures, note values, how to produce a good tone, intonation, phrasing, major and minor sounds, musical terminology, and a basic understanding of the periods and styles of music. In order to accomplish this, Charles Sharp⁵³ stated:

⁴⁹Ibid., p. 52.

⁵⁰Laycock, "On Saving Time," p. 57.

⁵¹Bittle, "Be Organized! Good Directors Are," p. 77.

⁵²Edwards, "Directors--Get Organized!" p. 48.

⁵³Charles E. Sharp, "Teach Basic Musicianship to the Band," The School Musician Director and Teacher, April 1971, pp. 56-57.

One of the best approaches to teaching musicianship and the fundamentals of music is to teach these facts of music through performance of music.

Eric Sizemore⁵⁴ believes that students should be made aware of what country or period the composer lived in and what he was trying to say in his music. He emphasized the importance of basic form and theory.

To inform the band students and make them more aware of music fundamentals, Sharp⁵⁵ stressed the need of music literature from the Baroque, Classical, Romantic, and Twentieth Century periods. He lists music from each period which could be used for the band. He recommends the use of the library for doing research. Finally, phonograph records should be employed to enable the players to hear the different periods and styles in music.

According to Arnold Reichert,⁵⁶ Thomas O'Connell,⁵⁷ and William Dyson⁵⁸ the director can improve the performance of his students by working with them in small groups

⁵⁴Eric L. Sizemore, "What Are my Goals?" The School Musician Director and Teacher, June-July 1969, p. 50.

⁵⁵Sharp, "Teach Music Literature to Band," p. 73.

⁵⁶Arnold Reichert, "Individual Perfection--Would It Help your Band?" The Instrumentalist, November 1969, pp. 80-81.

⁵⁷Thomas O'Connell, "Give your Group Private Lessons," The Instrumentalist, February 1970, pp. 79-81.

⁵⁸William Dyson, "A Course of Study for the School Band," The Instrumentalist, August 1969, pp. 64-67.

or individually. In these lessons, taught by the director or a private instructor, the goal is to cover technique, musical forms, and styles. O'Connell⁵⁹ feels the director could accomplish as much with a small group as with individual lessons. The following areas should be emphasized:

1. Scales and arpeggios (played with the music or from memory) slurred, legato, or staccato, in various rhythm patterns, and at different dynamic levels
2. Chorales for intonation, balance, blend, legato playing, attack and releases, and dynamic control
3. Lip exercises for the brass players to develop tone and range
4. Long tones for breath support, long bow control and dynamic control
5. Unison drills from books presenting different problems of articulation, attack, rhythm, etc.
6. Drills for evenness and control

The general feeling is that directors do not teach their students enough factual knowledge about music theory and music history. When a student graduates from band, he should know more than how to finger a note or how to march. Robert W. Work⁶⁰ agrees that a director, as a music educator, must know the field. This includes a knowledge of every instrument to be taught, its fingerings,

⁵⁹O'Connell, "Give Your Group Private Lessons," p. 79.

⁶⁰Robert W. Work, "Are You Giving your Students a Rich Musical Experience in Instrumental Music?" The School Musician Director and Teacher, August-September 1969, pp. 84-85.

and weak tuning areas. He also emphasized the necessity of consistency on the part of the band director. His formula for achieving an excellent performing high school band was to teach good techniques and methods of tuning, as well as music fundamentals. These basic routines were continued throughout beginning, intermediate, and advanced classes.

Another aspect of a teacher's role is that of being a motivator. According to Lile Cruse,⁶¹ many methods of motivation (point system, awards, letters, trip, festivals, to name a few) have been tried in the past but all for the wrong reasons. The student needs to be motivated musically. This can be accomplished through the use of recorded rehearsals, public performances, and parental praise.

A method of motivation used by Paul Rosene⁶² was the "long tone contest." He wrote that long tones accomplished many things for his students:

1. Proper posture
2. Proper instrument position
3. Breath intake quantity
4. Breath intake control
5. Air stream speed

⁶¹Lile Cruse, "Motivate Your Students Musically," The Instrumentalist, March 1969, pp. 50-51.

⁶²Paul Rosene, "Beginner Motivation--Try a Long Tone Contest," The Instrumentalist, April 1969, pp. 28, 30, 32.

6. Air stream control
7. Embouchure formation
8. Embouchure control
9. Proper tongue position
10. Proper attack
11. Tone quality concept
12. Tone quality control
13. Throat openness
14. Tone release

At the end of a three to four month period of daily practice, a contest was held. There were three classifications--the woodwinds (excluding flutes); brasses (excluding tubas); and the tubas and flutes. The three winners received an award plus publicity in the newspaper.

William Edwards⁶³ suggests such activities as point systems, overnight trips, contests and festivals, parades, football games, medals, pins, and letters as motivation. The big motivator, other than parents, was that of constantly having something planned each month--a goal for the students to attain. Students wanted to demonstrate their abilities to the public. He closed with a good summation of motivation:

In conclusion, motivation of instrumentalists is two-fold. First, it is the responsibility of the parents to encourage and praise their child on his or her instrument and attend all the functions that he or she performs before the public. Secondly, it is the band or orchestra director's responsibility to keep

⁶³William Edwards, "Motivating the Student," The Instrumentalist, November 1968, pp. 46-47.

his organization performing before the public. Give your instrumentalists something to do and you will motivate them.

The Ability to Select Music

As an aid to band directors Kenneth Neidig,⁶⁴ with the help of fourteen teachers, listed over thirty-five pages of graded pieces for bands. Otto⁶⁵ emphasizes the importance of proper selection of music:

One of the most important keys to success in building a high school band is that which concerns the proper selection of music...During this process he will need to be concerned with the technical demands, the tonal requirements (particularly the harmonic idiom), the range factor, its rhythmic elements, and its overall musical worth. Furthermore, he will need to keep in mind the kinds of events at which the band will appear during the school year and select appropriate music.

In general, factors which will be most influential in the selection of music for the high school band will include the following:

1. Ability level of the band as a whole to meet the demands of the music with respect to its (a) length, (b) range, (c) tonal demands, (d) rhythmic complexity, and (e) technical requirements.
2. Appropriateness for educational purpose
3. Diversity in period styles

⁶⁴Neidig, The Band Director's Guide, pp. 113-149.

⁶⁵Otto, Effective Methods for Building the High School Band, pp. 205-206.

4. Degree of challenge and the potential of the band to meet the challenge in a reasonable number of rehearsals.
5. Appeal to the needs, interests, and tastes of band members.
6. Appeal to the kinds of audience with whom the music will be shared.

Otto and Neidig agree that the students should have music which was educationally worthwhile and that the director should include a variety of styles. To choose music wisely for the high school band, the director should have an intimate knowledge of the performing abilities of those who comprise the band.

The Capability of Seating Band Members
for the Best Maximum Sound

In order to achieve the type of balance, blend, and intonation needed to reproduce the score effectively, the conductor might rearrange the seating of his players. According to Kenneth Bloomquist,⁶⁶ the band may be seated four ways:

1. Ability of the band--seating first chair or section behind second and third parts or in the middle for better balance and blend
2. The demands of the musical score--seat the group according to what the musicians' score calls for, such as a woodwind quintet
3. Choirs--group brass on one side and woodwinds on the other for better balance and blend

⁶⁶Kenneth G. Bloomquist, "Seating the Concert Band," The School Musician Director and Teacher, October 1969, p. 65.

4. Directional quality of certain instruments--
placing trombone and trumpets to the side
instead of in the middle of the band

Bloomquist emphasizes that experimentation is a key process in successful seating of the band. Another source, Otto,⁶⁷ also discusses seating. When seating the band:

...directors are reminded to engage in some experimentation in seating bands because of acoustic factors, the number of members in the group, and the kind of instrumentation, balance (or imbalance) that exists.

Otto comments that like instruments and parts should be grouped together for more solid approaches, balance, and blend. James Thomson⁶⁸ sums up the problem of seating on the director's part by stating:

There is no one perfect seating plan that will satisfy every conductor or do the most for every band...The school band exists primarily to serve as a learning laboratory for its members. How much learning takes place depends upon the director. We who have these young musicians must not forget that we are teachers first and band directors second.

The three authors agree that seating is as much for the benefit of the players as it is for the audience. Better balance and better blend from all sections of the band

⁶⁷Otto, Effective Methods for Building the High School Band, pp. 144-145.

⁶⁸James D. Thomson, "Sound Ideas for Seating the Concert Band," The School Musician Director and Teacher, May 1973, p. 42.

make a better-sounding concert for audiences, players, and the conductor.

Preparing for Concerts

Concerts should be for the public as well as for the players. Robert House⁶⁹ says:

To the players, the concert is a summation of their work and a test of their ability to perform as rehearsed. Rightly or wrongly, they are influenced by the size of the audience and its reactions.

Neidig and Wright⁷⁰ state that concerts are a form of public relations. The concert demonstrates the teaching capabilities of the director and the performing/learning abilities of the players.

Programs are a vital part of every concert. The director should include each performer's name and instrument on the program. Many programs also include messages of appreciation to some of the parents and the administration.

Otto⁷¹ recommends exchange concerts. The bands from two different schools exchange places for a day and give concerts at the host school. They may unite for a

⁶⁹House, Instrumental Music for Today's Schools, pp. 231-232.

⁷⁰Kenneth I. Neidig and Al G. Wright, The Band Director's Guide, (Englewood Cliffs: Prentice-Hall, Incorporated, 1964), p. 62.

⁷¹Otto, Effective Methods for Band, pp. 244-245.

grand concert. This type of program takes a great deal of preparation on the part of conductors and players.

An important aspect of the concert is programming. In order to program efficiently the director must have knowledge of selections which are pleasant to the audience. Karl Holvik⁷² suggests an order in which to arrange the selections:

1. Concert type march--fanfare type music--short overture preferably in classic or early romantic style
2. Bach chorale prelude--fugal work
3. Soloist or band ensemble with band accompaniment
4. Suite--symphony--or other major work, good place for a transcription
Intermission
5. Brilliant work, preferably contemporary
6. Soloist or ensemble with band accompaniment
7. March, or set of marches--lighter music, ballet music, etc.
8. A solid significant original work for band

A well-organized concert is musically rewarding to the audience, the performers, and conductor. The well-organized, successful concert is achieved as the result of a well-trained conductor with an organized rehearsal and controlled group of players/performers.

⁷²Karl M. Holvik, "The Art of Band Programming," The School Musician Director and Teacher, December 1973, p. 10.

Planning the Details of Marching Shows

House⁷³ said that in the beginning the marching band was to be used for parades and ceremonies. The band was also effective at athletic competitions to bring about better school spirit. Richard Ballou⁷⁴ describes the director's problems in terms of organization. The director needs to know the layout of the football field, the placement of the press box and filmer so that he can relate this information to his drum major. Also, he is responsible for knowing the placement of the yard markers, where the general audience sits, and where the band is to sit. The organized director plans his show not over six minutes in length and works diligently with other organizations such as the drill team. He must commend his students for a performance well done. Ballou⁷⁵ further states:

The development of a quality marching band is something that cannot be taken lightly, and it behooves every aspiring band director to have the training, develop the skill, and have the desire to enjoy a continued success.

⁷³House, Instrumental Music for Today's Schools, pp. 153-154.

⁷⁴Richard Ballou, "Peripheral Problems of the Marching Band Director," The Instrumentalist, January 1970, pp. 72-74.

⁷⁵Ibid., p. 74.

Edwin Jones⁷⁶ also presents the problems of marching performances after the summer vacation. He stresses that the director needs to be organized and make plans during the summer. Jones feels that leaders should be drilled and pride instilled in the group. He emphasizes precise execution of movements is important.

William Foster⁷⁷ discusses problems and solutions of the marching band. There are a variety of show types to choose from, and music can be chosen or rearranged to meet individual needs. Foster discusses instrument carriage, precision, unity, and sound on and off the field.

Charles Trayler⁷⁸ writes about the marching band for public relations. He emphasizes choosing music to fit the instrumentation and how to rescore the music. He discusses the new trend of scoring melodies for the french horn instead of having them play the off-beat patterns. He also comments briefly of the importance of the rhythm sections (drums) within the marching unit.

⁷⁶Edwin Jones, "Preparing for that First Football Game," The Instrumentalist, August 1968, p. 69.

⁷⁷William P. Foster, "The Marching Band--Problems and Solutions," The Instrumentalist, October 1972, pp. 28-29.

⁷⁸Charles Trayler, "Building the Superior Marching Band," Southwestern Musician-Texas Music Educator, August 1971, pp. 16-18.

Without precise beats the total marching unit is off, and yet the percussion is the underlying beat and is to be felt and not heard until the right time--when the percussion sound is opened up for exposure such as cadences and solos. Trayler feels that bands which attract the most attention are those with an extra degree of sharpness and clarity. The duties of the marching band director include teaching fundamentals of marching, inspecting uniforms, planning routines, and checking out the public address system.⁷⁹ One of the more important duties is scoring and arranging music for the band. Ed Hickman⁸⁰ presents practical ideas for special arrangements for the football band:

1. Pick a tune that will sound good on the field--if some parts are too high or low for sections of the band, then it must be rescored, rearranged
2. Spend some time with the tune--see if the music sounds best as two or three part harmony, experiment
3. Pick a good key for the piece, then write a sketch
4. Have your score paper ready
5. Transfer music from sketch to score
6. Melody--Trumpets, Flutes, Clarinets
7. Bassline--Basses, Baritone Sax
Fourth (bass) Trombones; Baritones
in octaves

⁷⁹Al Wright, Marching Band Fundamentals, (New York: Carl Fischer, Incorporated, 1963), pp. 3-257.

⁸⁰Ed Hickman, "Arranging for the Football Band," The Instrumentalist, August 1969, pp. 61-63.

8. Chordal Accompaniment--Trombones, Saxes, Horns
9. Score the different voices in order
10. Copy the parts

One other facet of the marching band is that of drum major and majorettes, who usually are at the front of the marching band. The drum major should be a masculine figure, very demanding in his commands.⁸¹ He represents the band director on the field and carries out his orders. Valerie Brown and Claudette Sisk⁸² agree that the following should be considered in choosing majorettes to head the band:

1. Appearance--majorettes should boast of a good figure, neat fitting outfits, excellent grooming, and pleasing to the eye
2. Posture--body erect, shoulders high, head held high with air of confidence
3. Variety--a majorette should be able to execute: (a) Finger twirls; (b) Leg work; (c) Rolls; (d) Horizontal or "flat twirls"; (e) Full hand twirling; (f) Aerials or throws
4. Difficulty--a good majorette can make the difficult trick look easy
5. Speed (timing and precision)--a good majorette does a routine at good speed and is precise, is in constant command of the baton, has the baton in the right place at the right time

⁸¹Kenneth I. Neidig and Don Sartell, The Band Director's Guide, (Englewood Cliffs: Prentice-Hall, Incorporated, 1965), p. 264.

⁸²Valerie Brown and Claudette Sisk, "How to Select Majorettes," The Instrumentalist, October 1973, pp. 34-36.

6. Grace and smoothness--is never jerky in any of her movements
7. Showmanship--big SMILE showmanship includes the previous six points; showmanship will and must sell the routine to the audience

According to Ballou,⁸³ a good marching band must be well organized:

The present-day band director should be a versatile person who has a knowledge of wind and percussion instruments. He must be thoroughly trained and sensitive as a musician, a competent conductor, and have an understanding of bandstratation techniques. He must be an inspirational teacher, have an acquaintance with many forms of music literature, have a complete understanding of marching techniques and procedures, know something about choreography, have a creative nature about developing half-time marching routines, be an expert in recruiting, have a knowledge of public relation procedures, an understanding of people, particularly young people. Above all, he must be in love with his job.

The band director needs to be a very fine musician, a score interpreter, and a good conductor. He needs to know precisely what he wants from the group; therefore, it is necessary that he be able to communicate with his players, to teach the fundamentals of music, and to select the appropriate music to bring out the "best" in the band. He must seat the members for the maximum quality of sound, and he has to be able to prepare the members for concerts and marching routines.

⁸³Ballou, "Peripheral Problems," p. 73.

HANDLING BUSINESS AFFAIRS

Along with preparation for the professional obligations entailed, the band director anticipates a multiplicity of business duties. Significant business-related subjects to be discussed are (1) budgets, (2) inventories (including uniforms and instruments), (3) the music library, (4) selecting band uniforms, (5) concerts, (6) contests, (7) fund raising, (8) repairing and maintaining instruments, (9) contacts with instrument and music companies, (10) specific files and records, (11) copyright laws, and (12) recruiting.

Budgets

The band director is a finance man who prepares budgets to obtain funds for the purchase and maintenance of school-owned instruments.¹ His budget is a reasoned forecast of expected receipts and expenditures so that the needed funds can be reserved for each particular item or kind of expenditure. His expenditures are for music, instruments, repairs, printing, camps, adjudicators, and numerous other items. The budget has to be figured in terms of categories and is detailed as much as needed.²

¹Daniel J. Henkin, "The Profundity of your Role as Band Master," Conn Chord, May 1969, p. 18.

²House, Instrumental Music for Today's School, p. 223.

A director who is organized in his budget needs and ideas may reap more benefits than the director unfamiliar with the needs of his program.

Inventories

A most important device in proper instrument maintenance is compiling and continuing an up-to-date inventory. This enables the director to correct any mistake in instrument assignment, to substantiate evidence of losses, to anticipate needs for overhaul, and to plan for replacements.³ This function is the responsibility of the band director and should be given regular attention. A proper inventory insures proper care of equipment and aids in the assessment of future needs.⁴ The band director gives his personal attention to the instruments and equipment because no rehearsals can be conducted unless all of the instruments are in playing condition and all of the required equipment and accessories are on hand.⁵

The purpose of uniform inventories is the same. Each uniform and the parts that go with it should be

³Ibid., p. 209.

⁴Otto, Effective Methods for Building the High School Band, p. 169.

⁵Hullfish and Allen, "The Band Director: Jack of all Trades," p. 40.

numbered. All of these have to be accounted for before checking out at the beginning and closing of the school year. By checking the inventory it can be determined if uniforms need repair, which sizes should be re-ordered, or what articles need to be replaced.

Music Libraries

If sufficient space is allotted to music needs in a new building, it is recommended that separate library rooms for instrumental and choral music be planned immediately adjacent to the room to be served. These rooms should not be less than ten by twelve feet (preferably larger to allow for growth) and should contain a sorting rack on one wall. Wall cabinets for storing music classroom materials and counter space for stamping, sorting, and filing should be provided. A small sink could be installed in at least one of the library areas to afford a water supply for the many purposes this room serves.

For storing music, some directors prefer open shelving combined with the use of music storage boxes especially designed for this purpose. Others lean toward the use of file cabinets, both legal size and letter size. Since almost all concert band music is printed on large paper, the legal-size cabinets should be required for filing and storing the majority of selections. The octavo-size band numbers could be accommodated in the

letter-size cabinets, while the march-size require small multi-drawer cabinets. In general, the storage of music in music-filing boxes on open shelves is a somewhat more efficient use of space. This method is also more economical since metal filing cabinets are fairly expensive.

In smaller schools, where one library room must serve the needs of instrumental and choral groups, it is wise to store music against opposite walls to provide some separation. A common sorting rack may serve both segments of the department. A card file system identifying all music by title and composer and listing the music under various categories will expedite the handling of music.⁶

In spite of higher cost, legal-size steel filing cabinets are more and more the favorite method of storing band and orchestra music, ensemble literature, and solo material. Small march size files can also be obtained. This procedure has the advantage of compactness and easy filing, fire resistance, and ready expansion. The files may be in the rehearsal room, the director's office, or sometimes in a separate library room. A large table or sorting rack is a great convenience. In ordering

⁶Otto, Effective Methods for Building the High School Band, pp. 79-80.

music, it is good to be liberal in the estimation of the number of parts needed for future growth, since emergency ordering of extra parts is inconvenient and copying or photocopying music is laborious and illegal. All parts should be individually stamped with the school name. Envelopes of concert size, octavo size, and march size can be purchased. As a number is filed, the composer, title, character, and parts are listed on the envelope. Performance dates and loss of parts are noted as they occur. The numbers filed are indexed alphabetically by composer or title. Some directors keep a card file while others prefer the simple and compact running list.⁷

The fully-equipped music library includes these items:

1. Steel filing cabinets
 - a. index cards (three way for title, composer, publisher)
 - b. cards for march size music
 - c. letter size cards for octavo music
 - d. legal size, for folio and quarto size music
2. Music sorting racks, labeled, to hold a full set of either concert or march folios
3. Concert folios should be labeled with the name of the school and organization, the part, and the stand number
4. Tables and chairs for general work
5. Paper cutters and scissors for trimming music
6. Transparent tape for repairing music, heavy tape for repairing folios

⁷House, Instrumental Music for Today's Schools, pp. 192-193.

7. Rubber stamps to identify music and folios
8. Music manuscript paper
9. Pens, inks, paste
10. Manila or jute envelopes

Both the increase in size of musical scores and the more widespread use of special arrangements for bands have made printing equipment a common sight in band libraries. While the director should be careful to stay within the copyright law, there are ever-increasing needs for part duplicating methods.

A band library cannot be organized in a month, six months, or even a year. The director needs to organize the project to be done a little each day.⁸

Band Uniforms

Authors R. A. Veldon,⁹ Neidig,¹⁰ Otto,¹¹ and House¹² are unanimous in stressing the importance of careful selection of uniforms for the band students.

⁸Kenneth I. Neidig and Mark H. Hindsley, The Band Director's Guide, (Englewood Cliffs: Prentice-Hall, Incorporated, 1966), pp. 178-179.

⁹R. A. Veldon, "The Band Uniforms of Today," The School Musician Director and Teacher, October 1973, p. 40.

¹⁰Kenneth I. Neidig and John E. Crews, The Band Director's Guide, (Englewood Cliffs: Prentice-Hall, Incorporated, 1966), pp. 81-87.

¹¹Otto, Effective Methods for Building the High School Band, pp. 230-231.

¹²House, Instrumental Music for Today's Schools, pp. 201-204.

The director should order uniforms before the seasonal rush. He needs to take into consideration the weather where he lives in selecting the weight of the uniform. Also, he needs to be aware of the durability of the material. He needs to consider whether the material is colorfast, will shrink, or stain easily. Consideration should be given to the flexibility for indoor and outdoor use. Matters of color, style, make, and cost are important. The director needs to consult with many uniform dealers, asking for samples, before deciding on the exact style for his students.

It is also wise to follow the present-day trend of ordering stock sizes in order to insure incoming band students a uniform with as good a fit as possible.

Most uniforms have a life span of approximately ten years. The director needs to make sure students know how to care for the uniforms properly. One way of accomplishing this is to have a check-out fee in the fall which can be returned in the spring if the uniform is in good condition. Uniforms are costly and yet a very exciting part of any band. If a good quality uniform is secured and cared for properly, the life span may be longer than ten years.

Concerts

Another business matter the director is responsible for is preparing for concerts. Planning a concert involves not only selecting and rehearsing of the music, but also seeing that chairs are set up, programs printed correctly, and uniform dress is understood by the players.¹³ Another aspect of preparing for concerts is to inform the students of proper stage procedure, writing program notes, articles for the paper, setting up recording equipment, supervising the stage lighting and seating. After getting the group on stage and conducting the concert, he congratulates the players and remains to talk with parents. His final task for the evening is to return everything to the band hall.¹⁴

Contests

The band director, when taking his group to a contest, has other vital obligations to meet besides the preparation of the music. If he is the director at the host school, he has to prepare for a superabundance of work. It is his responsibility to arrange the seating of each participating school group, to choose selections to be played for sight-reading, to collect

¹³Otto, Effective Methods for Building the High School Band, pp. 242-245.

¹⁴House, Instrumental Music for Schools, pp. 231-237.

any fees involved, and to attend to all necessary details. Also, he has to make plans to use some of his own students as announcers, runners, and guides. Finally, the host director has to send a detailed schedule sheet of warm-up, playing, and sightreading times and places to all participating bands.¹⁵

The biggest task is that of procuring adjudicators. Many directors, both in colleges and public schools, judge at contests. However, being certain that each individual has the correct date and other assorted details is sometimes a difficult problem to solve. The judges need to know precise dates, places, and hours of their responsibilities. Overnight lodging and adequate fees have to be provided.

For the director entering the contest, the responsibilities are different. His band is judged on concert playing and sightreading. The players receive a rating I, II, III, IV, or V, depending on how well they perform their music. In sightreading, the rating depends upon their ability to read at sight something never played before. The students must use their knowledge of dynamics, control, intonation, rhythm, and related skills. The director has to choose a warm-up march, both a composition

¹⁵Emery L. Fears, "Organizing the Band and Orchestra Festival," The Instrumentalist, November 1971, pp. 54-56.

that fits his classification of school as well as one classified above or below. He has a deadline to meet for getting his applications, entry forms, and fees to the festival/contest site. Also, he must furnish scores with numbered measures for all the judges. He must also arrange for transportation. This involves advance commitments on all school calendars so that there can be no mix-up on the day of the contest. The same procedures described above also are followed for solo and ensemble, marching, and twirling contests. Fees, entry blanks, selections, and related items are all the same as the concert and sightreading contests.^{16, 17} William Revelli¹⁸ feels that contests are a chief mode of motivation for band students and for conductors and that competition is here to stay. Also, Revelli says that contests are a form of self-evaluation, not only for the director, but for the students.

Lee Mendyk¹⁹ observed:

¹⁶House, Instrumental Music for Today's Schools, pp. 237-239.

¹⁷Otto, Effective Methods for Building the High School Band, pp. 245-247.

¹⁸Dr. William D. Revelli, "I'm for Contests and Here's Why," Music World, Spring 1972, pp. 7, 18, 19, 22.

¹⁹Lee A. Mendyk, "Preparation for Music Contests," The Instrumentalist, November 1973, p. 80.

Only when the director has carefully selected the music to be performed and has meticulously rehearsed the band--leaving no item to chance--can participation in a music contest be a rewarding and pleasant experience.

Many directors have mixed emotions over music contests. If the rating received is too low, the community feels that the director has done an inferior job of teaching. Sometimes a director's contract depends upon his rating at UIL competition whether it be concert, solo and ensemble, majorette, or marching contest.²⁰

Fund Raising

Most bands set aside a certain time of the year when money is to be raised for uniforms, music, instruments, recording equipment, trips, and other elements related to the band program. At this time, the director becomes a salesman and accountant. The director attempts to avoid being too closely identified with these projects because they are non-musical and non-educational. Before a student is asked to sell candy, cookies, fruit cakes, or other items, and especially before the "booster club" is asked to participate, the director must determine the reliability of the

²⁰William F. Swor, "Prepare the Band or the Music," The Instrumentalist, April 1972, pp. 69-73.

product and of the necessity of securing funds by this means. When such an approach is established, it is the director who often organizes the project to dispense the product, collect the funds, and account for the money. Perhaps a conference with the administration may make these procedures completely unnecessary.^{21,22}

Instrument Repair and Maintenance

Repairing and maintaining school-owned as well as privately-owned instruments may be costly if the director does not properly instill a sense of responsibility into the students. Authors Clayton Tiede,²³ Lowry Riggins,²⁴ Neidig and Charles Rogers,²⁵ House,²⁶ and Otto²⁷ are in agreement that the director should know enough about

²¹House, Instrumental Music for Today's Schools, pp. 222-223.

²²Otto, Effective Methods for Band, pp. 70, 88.

²³Dr. Clayton H. Tiede, "Instrument Repair, Its Place in Music Education," Conn Chord, October 1970, pp. 28-29.

²⁴Lowry Riggins, "Repair Problems of the Instrumental Director," The Instrumentalist, April 1969, pp. 90-95.

²⁵Kenneth I. Neidig and Charles C. Rogers, The Band Director's Guide, (Englewood Cliffs: Prentice-Hall, Incorporated, 1966), pp. 194-212.

²⁶House, Instrumental Music for Today's Schools, pp. 210-217.

²⁷Otto, Effective Methods for Building the Band, pp. 88-89.

instrumental repair to care for emergency situations. It is advised that directors have a workroom and an emergency repair kit for repadding woodwind instruments, pulling mouthpieces of brass instruments, and keys for tuning and replacing drumheads. When students know the proper way to care for their instruments, there are less costly repair bills.

Music and Instrument Supply Dealers

The director must check periodically with the music and instrument dealers on the latest innovations in publications and instruments. When ordering music, the director needs to know the exact composer, title, and publisher. When ordering instruments, he must know the make, model, and name of the manufacturer. The dealers can be very helpful in selections of instruments and sheet music if the director is explicit in his needs.²⁸

Records and Files

There should be five types of records that are kept by the band director-instrumental teacher:

1. The student's lessons and his week-by-week progress
2. The record of each child's progress from semester to semester

²⁸Russell A. Pizer, Administering the Elementary Band: Teaching Beginning Instrumentalists and Developing a Band Support Program, (West Nyack: Parker Publishing Company, Incorporated, 1971), pp. 195-212.

3. The equipment owned by the school
4. The school-owned instruments and to whom they were assigned
5. The music owned by the school and the location of the music

With these basic files, the director is able to locate any music, instrument, or student.²⁹

Laws

One set of laws, that pertaining to copyright, is abused each year by more directors and other music personnel than any other. When music is ordered, often there are not enough parts, so the director copies them on some type of copier.³⁰

An article by Vincent O'Keeffe³¹ and Maxine Lefever³² deals with liability of the band directors and schools. The school is not protected from many things that students do. The students always represent the school whether it is in a local concert or on an out-of-town trip. The school and the director may be liable for student actions.

²⁹Ibid., pp. 227-230.

³⁰Kenneth I. Neidig and John W. Worrel, The Band Director's Guide, (Englewood Cliffs: Prentice-Hall, Incorporated, 1966), pp. 28-31.

³¹Vincent O'Keeffe, "The Director and the Law," The Instrumentalist, September 1972, pp. 30-32.

³²Maxine Lefever, "Why I Duplicate Music by Mr. Average Band Director," The Instrumentalist, August 1971, p. 22.

Recruiting

Without profitable recruiting policies the director cannot replenish the band. Each year, when seniors graduate, vacant chairs are created for the incoming freshmen or sophomores to fill. Many methods of recruiting are used. Charles Peters³³ feels the best time to recruit is after summer when the students return to school. Many directors feel that the fall is too busy to orientate students into the band. Football season, marching rehearsals, parades, and other activities make this a busy time for the director. He needs to concentrate on his beginning students, since these are the future of the band. Dr. John Shoemaker,³⁴ for the reason just cited, observed that recruiting should be done in the spring when the pressures were fewer. In another source, Dr. Shoemaker³⁵ states three sequences common to all band recruiting. The three are: (1) determination of the optimum recruiting age; (2) determination of the appropriate instrument for each student;

³³Kenneth I. Neidig and Charles S. Peters, The Band Director's Guide, (Englewood Cliffs: Prentice-Hall, Incorporated, 1966), pp. 157-158.

³⁴Dr. John R. Shoemaker, "Does It Have To Be in the Fall?" The School Musician Director and Teacher, March 1969, pp. 50-51.

³⁵John R. Shoemaker, "Rx for Recruiting Personnel," Music Journal 28 (December 1970): 33.

and (3) acquisitions of the instrument. David Robertson³⁶ and Pizer³⁷ agree on these same methods of recruitment. The display of all instruments, an aptitude test, a film of introduction to the band, and communication with parents are reported as their methods of recruiting.

Recruiting is also a direct influence of public relations:

The real key to recruitment, however, is the successful handling of those who are in the process of beginning instruction. If these students are playing and learning real music, their enthusiasm will be communicated to their acquaintances. If the volunteers are accepted wholeheartedly and given stimulating instruction, many more will become interested in the program.³⁸

Another type of recruiting, which may also be used for public relations, is the marching and concert bands. They speak for themselves at public functions during the school year.³⁹ Many authors went into detail about communications between director and students and director and parents. First of all, the majority of

³⁶David Robertson, "Recruiting, Texas Style," The Instrumentalist, August 1971, p. 15.

³⁷Pizer, Administering the Elementary Band: Teaching Beginning Instrumentalists, pp. 17-37.

³⁸House, Instrumental Music for Today's Schools, pp. 19-20.

³⁹William Lazenby, "Be a Successful Recruiter," The Instrumentalist, November 1969, p. 36.

directors recruit in the fall. Tests are given to all students, and ones interested in joining the band were given a chance to try the different instruments. Consultations usually follow with explanations to the students and parents about the program and what was expected of the child. The parents, who are initiating a large investment in their child at this time whether they were buying or renting an instrument, deserve the utmost consideration from the director.⁴⁰

The director is the motivating force in the band program. He is the one who helps to eliminate some of the dropouts. Jack Mercer⁴¹ reports these dropout percentages:

moving away	72%
college requirements	60%
students tired of band	46%
band takes too much time	44%
athletic losses	35%
student hates to practice	32%
six period day	30%
parents want child to stop	21%
failing academic subjects	20%
music too difficult	14%
faculty friction	9%

These areas are found to be the most common reasons for dropouts from Mercer's interviews of 222 band directors.

⁴⁰Jack Williamson, "Recruiting with a Personal Touch," The School Musician Director and Teacher, May 1972, pp. 36-37.

⁴¹R. Jack Mercer, "Directors and Dropouts," The School Musician Director and Teacher, December 1970, pp. 62, 63, 65.

One of the solutions to the dropout problems, Mercer indicated, was the use of overnight trips for the band. Any offenses by band members may be taken up afterwards by the band council. A form is sent from the school to the managers of hotels or motels where the students stay, asking the managers to describe how the students behaved. In light of these facts, action is taken by the council.

Jim Herendeen⁴² reports the following reasons for students dropping out of the band program:

1. Classes are too large--not enough individual attention
2. Classes meet too frequently--the child does not have time to digest each day's lesson
3. Class grouping is wrong for the situation--some classes learn faster than others
4. Poor scheduling--the child will be deprived of other academics and free periods (such as physical education)
5. Poor school cooperation--band held during activity periods
6. Inadequate teaching facilities--no room, etc.
7. Absences--child absent so much and gets behind
8. Personality conflicts--between director and child
9. Emotional instability--child not matured to accept defeat
10. Mayflower means moving--student is transient

⁴²Jim Herendeen, "The Recruitment and Motivation of Band Beginners, Part I," The School Musician Director and Teacher, February 1973, pp. 38, 39, 49.

In his next article, Herendeen⁴³ suggests the following remedy for dropouts:

1. Better Use of Teaching Time--strictly teach; main purpose
2. Student Fails Academics--do not take out of class unless have to
3. Unplayable Instruments--better quality horn and will not be discouraged
4. Better Techniques for Teaching the Slow Learner--uses of cassettes for home use
5. Improved Recruiting Techniques--update ourselves
6. The Band is not Popular in the School--give awards
7. Method Books are not Suited to the Situation--some move too fast
8. Poor Care of the Instrument--need responsibility instilled in them why and how to care for horn
9. Inadequate Dealer Service--no supplies
10. Student Morale--concerts
11. Parents are Unfamiliar with Music Education--need to know their place; encourage to practice; do not knock kids

Recruitment is a special problem of the band director.

Williamson⁴⁴ said:

In conclusion, no matter how well the recruiting program is executed, its ultimate success depends on the competence of the director.

To conclude, a review of the literature and research shows the director to be a business man as well as a musician. He is concerned with budgets for needed

⁴³Jim Herendeen, "The Recruitment and Motivation of Band Beginners, Part II," The School Musician Director and Teacher, March 1973, pp. 52-53.

⁴⁴Williamson, "Recruiting with a Personal Touch," p. 39.

instruments and music as well as for repairs and maintenance of school-owned instruments. He keeps a careful inventory of uniforms and instruments and maintains the music library. He keeps close files on instruments, uniforms, music, and students. The director makes plans for concerts, contests, and festivals, and is concerned with fund raising projects to secure instruments, uniforms, and music that the budget does not allow. The director must be aware of copyright laws and the penalties for reproducing music without permission. Although all of the business duties are important, planning for recruiting is the major concern of the director; for without recruiting students, the band will not be replenished.

PUBLIC RELATIONS

The third area of the band director's responsibilities is in the area of public relations. The many different ways to tell people what you are doing are known collectively as "public relations,"--"PR."¹ The director's public relations involve him with many people: (1) students, (2) faculty, (3) administration, (4) school clerks and custodians, (5) music supply dealers, and (6) parents. Public performances and the news media are two methods for achieving desired results in this area.

Students

The most important group with which a conductor works are the students that he meets day by day in rehearsal. From these classes the students receive impressions of the director--the way he works with them, listens, and responds to their needs. The director relates to student needs on an individual as well as a group basis. The director is interested in the student not only as a musician but also as a person--a person with emotions and anxieties. Often the director plays the role of counselor. Students need to have a place in their organization where they can help make the rules.

¹Neidig and Wright, The Band Director's Guide, p. 45.

If the director wants respect, he first has to give respect to his students.²

Faculty

To have good relations with the other members of the faculty, the director has to be interested in their areas of teaching as well as his own.³ Many occasions arise in which the faculty is needed to help chap-erone out-of-town trips, to take tickets, or to assist in other ways. In this case, it is "turn about is fair play." The knowledgeable director should be aware of what is going on in his school besides music. By working with and being interested in areas other than his own, the director keeps in touch with innovations in other fields. If he wants praise from others, he has to praise others.

Administration

It is the responsibility of the director to keep the administration informed of the basic direction of his program. He needs to furnish enough details to keep

²Otto, Effective Methods for Building the High School Band, pp. 214-216. (These authors concurred with Otto's ideas: John H. Hamer, "Communication with the Band," The Instrumentalist; Robert K. Matchett, Jr., "Don't Rap Rapport," Music Educators Journal; and Edward J. Hermann, "Public Relations, Like Charity...", Music Educators Journal.)

³Ibid., pp. 216-219.

them knowledgeable if he wants support for his organization.⁴ When he goes to talk with the principal, superintendent, or supervisor, he should be neat and organized. Having questions written and with a pad and pen in hand, he would do well to take note of the moods of the administrators. He can thus sense their good days as well as the bad.⁵ Being on good terms with the administration at all times is a must for it is they who support the music program.

School Clerks and Custodians

The maintenance personnel of the school system are helpful at concert time. Their help is needed in securing the chairs, operating stage controls, working with heavy equipment, and perhaps driving the bus to out-of-town functions. The clerical staff often aids in the typing of budgets, business forms, and handling fees for contests and concert programs. A good, fast, efficient typist is hard to come by and is an asset to the director.⁶ The maintenance and clerical staff must be recognized as important factors in the school system even

⁴Ibid., pp. 222-226.

⁵Edwin W. Jones, "How to Treat Administrators," Music Educators Journal 27 (April 1969): 92.

⁶Otto, Effective Methods for Building the High School Band, pp. 226-227.

though these people are behind-the-scene workers. Many jobs could not be finished if not for their help.

Music Supply Dealers

The alert band director is aware that knowledge about instruments in general can be gained from experienced music dealers.⁷ This also pertains to the dealer in band music and uniforms. A salesman knows his product. He is trained about the latest music printed, the styles, and latest popular pieces for concert as well as for marching. Also, the same is expected of the uniform representatives. He has to know his fabrics, styles, color combinations, and be able to assist the director in assessing his needs.

News Media

The wise director utilizes the news media to his best advantage. If the band receives an invitation, if a spring concert is planned, or if a fund raising project is contemplated, the director needs the cooperation and service of the news media. He makes use of the newspaper, television, radio, or posters in stores. The director may also use national, state, and regional publications to further the interest of public relations.

⁷Ibid., pp. 227-231.

Photographs always accompany any news briefs of the band students' accomplishments and those of their director.^{8, 9} Everyone needs to be informed of the proceedings of "their band," and the news media is one of the major ways to accomplish this.

Parents

A vital segment of the band program are the parents of the band members. Parents may be an unpredictable group, but they are a valuable asset to the director. A parent always has time to brag on his child or his band even though he may not know the name of the instrument his child plays. Once the director establishes rapport with the parents of the band members, many good things happen. A parent organization, the "Band Booster Club," is mainly for the purpose of getting more support for the band; but it is also the primary force in fund raising to procure better instruments, more uniforms, and adequate music. Also, these groups often help to raise money for festival trips. Many times a parent transports his child to rehearsals or is willing to sit through a rainy football game because he believes in the band, his child, and the director. Parents help their

⁸Ibid., pp. 227-231.

⁹Neidig and Wright, The Band Director's Guide, pp. 45-66.

children, whether a beginner, intermediate, or advanced band student, by giving praise for their accomplishments. Once parents are "sold" on band, they rank as indispensable aids to a thriving band program.^{10,11,12,13} Parents need to be informed and want to know how their children progress and what is expected of them. After all, the parents are the ones who are providing a great deal of time and money for the band program.

Performances

Public performances by the band, whether concert, stage band, or marching, are helpful to public relations. The taxpayer gets to see where his tax dollars go. Through the performances, the players are stimulated to improve themselves. When the band participates in out-of-town parades, their conduct reflects on the school and the community. Public performances also are a means of recruiting future band musicians. At different times during the year, the band is called upon to

¹⁰Ibid., pp. 236-241.

¹¹Violet Moore, "Band Parents, A Special Breed," Music Journal 30 (March 1972): 39.

¹²Bennette Rhoades, "Put Parents in the Practice Picture," Southwestern Musician-Texas Music Educator, October 1971, pp. 14-15.

¹³John M. Cheary, Jr. "Beginning Band Teacher-Parent Communications," The Instrumentalist, June 1973, p. 22.

perform. The performances of a well-rehearsed, knowledgeable group are one of the best methods of public relations. The polished performances show not only the performers' skill, but the organized teaching skills of the conductor/director.^{14,15}

When it comes to public relations, the band director has to be a skilled politician. He has many demands made on him so that his time is not always his own. His relationship with the community, parents, students, administration, news media, and many others has to be one of tact, honesty, and excitement. Richard M. Kerestan¹⁶ closed by stating:

We are all interested in a good music program, and the "political" approach distasteful as it may appear at first may be one of the most effective methods of obtaining this goal.

In closing, the director has to be a public relations agent. His department depends on how well he works with everyone in the school system. The director's first obligation is to the students he meets each day. Also,

¹⁴James M. Douglass, "Use your Band for Public Relations," The School Musician Director and Teacher, April 1971, pp. 58-59.

¹⁵Otto, Effective Methods for Building the High School Band, pp. 242-247.

¹⁶Richard M. Kerestan, "The Good Music Program--Through 'Politics'," The Instrumentalist, January 1972, p. 52.

the director needs to inform the administration and parents at all times of what is happening in the band program. He does this through the news media and the performances presented by the band. The director furthers his program by staying informed through his association with music dealers. He also improves public relations by keeping in touch with other faculty members about their departments. The clerks are used in typing programs and business statements while the custodians are very helpful in preparing seating and staging for concerts. If the director does not maintain a certain amount of rapport between himself and others with whom he is associated, the band program suffers.

CONCLUSION

The band director's responsibilities were divided into three areas: professional, business, and public relations. The professional responsibilities included conducting, specific rehearsal techniques, teaching fundamentals of music, the ability to select music, the capability for seating band members for the best maximum sound, preparing for concerts, and planning details of marching shows.

Section two contained the business tasks of the public school band director. His business duties were

budgets, inventories (including uniforms and instruments), the music library, selecting band uniforms, concerts, contests, fund raising, repairing and maintaining instruments, contacts with instrument and music companies, specific files and records, copyright laws, and recruiting.

Public relations was the last area reviewed. Included in this section were students, faculty, administration, school clerks and custodians, music supply dealers, news media, parents, and performances.

CHAPTER III

SUMMARY

The first of the public school band director's obligations are his professional responsibilities. These responsibilities include conducting, rehearsal techniques, teaching fundamentals, selecting appropriate music, seating members of the band, planning for concerts, and planning details of the marching routines.

The band director has to study his score thoroughly so that he can communicate to the players the way to perform the musical selection. The conductor/band director is an interpreter of the score, an organized rehearsal technician, and a master performer. The director has to understand the characteristics of all instruments in the band. In the rehearsal, he anticipates how the score should sound and how to instruct the players to improve the music.

Included in the director's rehearsal techniques is the ability to teach the fundamentals of music such as sight reading, rhythm, key and time signatures, note values, phrasing, and the like. Music should be selected that is appropriate for the group to bring out their best qualities. The director knows the playing cap-

abilities of the performers and how to seat them. He wants the best balance and blend from the players. When planning a concert, the program is varied enough to be a musically uplifting experience for all--the conductor, players, and audience.

Finally, the last professional task of the director, the planning of marching shows, is perhaps one of the largest. The director must have knowledge of marching fundamentals, skill in selecting march music, and competency in selecting a drum major and majorettes. He knows the characteristics of a good marching band, its performers, and the routines. Often the band is asked to participate in parades and perform at civic functions, which may be an excellent public relations medium for the group.

Professional responsibilities of the director are many. Each task requires a well-trained musician/performer/educator.

Business duties are the non-musical tasks of the conductor. Budgets, instrument and uniform inventories, music libraries, selecting uniforms, fund raising, repairing instruments, contact with music and instrument suppliers, specific files and records, copyright laws, and recruiting are important.

Knowing how to prepare a budget is a concern of the director. With a properly-organized and detailed budget, the director states his needs and the approximate cost of each item for the band program. Inventories help the director know what he has and also what he needs to order. Uniforms need to be restocked, as do instruments.

Music libraries are important. Essential music must be kept with a good filing system, so any selection can be found quickly.

Much paper work and fees have to be completed before the director and his group can appear in contests and festivals.

Fund raising assists in securing music, instruments, uniforms, and funds for out-of-town trips. Many directors prefer not to get involved in the selling business while others keep alert to new items which sell easily in the community.

The director has to be a repairman. At times it is necessary for an instrument to be repaired quickly. The director has to know the characteristics and make of each horn so he can repair it or at least make adjustments. The instrument dealer helps the director by repairing the students' instruments as well as the ones owned by the school.

The dealer keeps the director aware of any new changes in the companies which manufacture musical instruments. Also, the dealer plays a role in helping the director decide on new instruments.

Specific files and records kept by the director include uniforms, school-owned instruments, personnel, and music. With organized files and records, the director should be able to find what he needs.

The last of the business duties discussed was recruiting. To fill the ranks of graduating seniors is of great concern to the director. A band program has to grow and new players have to be recruited. The task of attracting new players may be through public relations. The director must stay one step ahead of the students to prevent dropouts in his program.

The business duties are most definitely non-musical but are important to a good program. A director with good business procedures finds his classes run smoother.

The responsibility of public relations rests heavily on the director as he works with students, faculty, administrators, clerks, custodians, news media, parents, and music and instrument dealers.

A competent director works well with his students and realizes the importance of knowing each one individually. The students are aware that they are the first

concern of their director. Involvement with the faculty and administration proves to work advantageously for the director and his program.

The news media keeps the community informed of the functions of the players and the director.

Good relations with music and instrument dealers result in faster, competent services.

Two features of the band program--concerts and marching routines--are the best public relations aspect and one of the positive ways to recruit new members.

Public relations have to become a way of life for the director. Everything done is a reflection of his attitude toward the community and school system. By working closely with the administration, parents, students, and others, the rapport of each is so tightly united that everyone feels he has a share in making the band program a success.

CONCLUSIONS

It was concluded that a band director's profession is not 7:45 a.m. to 3:45 p.m., but many long and laborious hours which often go home with him. He definitely has to be a skilled conductor, rehearsal technician, performer, business manager, politician, and above all, a music educator/teacher. A director spends much time

preparing the score, then communicating the performance of the musical selection to the players in rehearsal. When all is not accomplished in the rehearsal, the conductor holds sectional rehearsals either before or after school. During football season, the director works on marching routines for the spectators as well as preparing for the marching contest. He keeps constant inventories on uniforms and instruments, makes efforts to work well with everyone, and keeps in touch with all school affairs, not just the band program. Constant notices to the community are made by means of different news media to keep everyone well informed of the beginning, intermediate, and advanced band members' activities. The director has little time of his own. Most of his time is spent on the band program, keeping it updated. A successful, competent director strives continuously to improve his teaching skills by attending clinics and workshops.

The success of a band program in the public school system is the result of a skilled teacher with untiring diligence and a zeal for more knowledge.

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