

THE ADMINISTRATION AND FINANCING OF
SCHOOL BANDS IN REPRESENTATIVE
SECOND CLASS CITIES OF KANSAS

A THESIS

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E. M. G.

TABLE OF CONTENTS

CHAPTER	PAGE
I. INTRODUCTION	1
The Nature and Purpose of the Study	1
Historical Background	2
Previous Studies	3
Scope of Study and Method of Procedure	6
Sources of Data	7
Definition of Terms	8
Presentation of Data	9
II. INVESTMENT IN INSTRUMENTS USED IN INSTRUMENTAL PROGRAM OF SECOND-CLASS CITIES STUDIED	10
Total Investment	10
Total Investment, District Valuation, and Mill Levy	14
Estimated Value of Selected Band Instruments	18
III. ADMINISTRATIVE AND TEACHING PRACTICES IN THE CORRELATION OF BAND WITH THE SCHOOL CURRICULUM	27
IV. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	49
Summary	49
Conclusions	51
Recommendations	52
BIBLIOGRAPHY	54
APPENDIX	56
The Questionnaire-Interview Sheet	56

LIST OF TABLES

TABLE	PAGE
<p>I. Estimated Investment Value (Not Cost) of Instruments Used in Instrumental Programs of Fifteen Representative Second-Class Cities of Kansas</p>	15
<p>II. Relation between Total Investment in Instru- ments, District Valuation, and Mill Levy in the Cities Used in This Study</p>	16
<p>III. Estimated Value (Not Cost) of Selected Band Instruments in Fifteen Second-Class Cities in Kansas</p>	21
<p>Section A--Clarinets</p>	21
<p>Section B--Woodwinds</p>	21
<p>Section C--Saxophones</p>	22
<p>Section D--Brass</p>	22
<p>Section E--Percussion</p>	24
<p>Section F--Strings</p>	24
<p>Section G--Miscellaneous Equipment</p>	24

CHAPTER I

INTRODUCTION

The Nature and Purpose of the Study

The particular purpose of this study has been to gather and compile information that might be helpful in solving problems relative to the establishment and maintenance of high school bands.

The band director is constantly confronted with many problems as to the most efficient and effective ways of building and maintaining a band. These problems arise not only in his own mind but in the minds of parents, teachers, and administrators. Some of the questions with which he is most frequently confronted are: Does band practice interfere with regular school work? What credit does the school give for band participation? Does the school furnish instruments, either free or to be rented? Does the school furnish private or group lessons? What means are commonly used to raise money for instruments, for music, and for band trips? Can the official school budget be made to provide needed instruments and music? How can the band program be used to stimulate other school activities? Are the educational features of a band stressed sufficiently?

Historical Background

Such problems as these have been steadily increasing in number as well as in importance because of the rapid development of school bands throughout the state during the last decade or more. High school bands were few in number in any of the states in 1923, the year of the first national band contest. This first contest, which was held in Chicago, had only twenty-three entries.¹ The contest was sponsored by the large instrument manufacturers, and considerable objection was made that it was being held for mercenary purposes. The following year the instrument manufacturers persuaded the National Bureau for the Advancement of Music to sponsor the contest. From that time on, the number of school bands has constantly increased throughout the state. Now nearly every first- and second-class city in Kansas and many of the third-class cities have definite band programs. The national and district band contests and the music festivals sponsored by the colleges of Kansas have added stimulation to band building in the public schools. Band camps and clinics have worked for the improvement of school bands. Year by year, instrumental supervisors have worked to secure better instrumentation in the public schools, persuading parents and school boards to purchase the necessary equipment in order that good symphonic bands might be developed.

¹ Lawrence W. Chidester, "Evolution of the School Band," School Musician, Vol. 6:16, January, 1935.

In 1926 Kansas passed a Band Law, which permitted local communities to vote a tax levy for the purpose of developing and maintaining a band in the community. By means of this aid many town and school bands have been developed. There has also been a large investment by parents and friends of students in privately owned band instruments.

With the foregoing problems and facts in mind, an attempt has been made to make a critical study of the methods of administering and financing school bands in representative second-class cities of Kansas.

Previous Studies

Ralph Banta² made a study, "A Survey of Entrance Credits Presented in Music at the Michigan State Normal College in 1929 and 1934," in an attempt to determine the trend of music instruction in the high schools of Michigan as shown by the records studied. He found that membership in music organizations indicates a trend upward, and that school administrators have increased the credit given for participation in high-school music. Mr. Banta recommends that school music work be planned on a definite basis with certain materials covered each year in all the music activities; that classes be taught by trained music instructors; and that the work be accredited in a business-like manner.

² Ralph Banta, A Survey of Entrance Credits Presented in Music at the Michigan State Normal College in 1929 and 1934. (Unpublished Master's Thesis, University of Michigan, 1934.)

"Financing the Public School Band in Oklahoma" was the subject of a study made by Guy L. Carr.³ His purpose was to ascertain the methods and practices utilized by a sampling of fifty-eight Oklahoma public school band directors in financing their bands. He compared these practices with those of an equal number of public school bands in twenty-one other states. He found that eighty-two per cent of the Oklahoma school band directors have their salaries paid by the school board, that supplementary funds are raised by public entertainments to which admission is charged, and secured from organizations of parents. Large enrollments and voluntary support given by the community show the value of these organizations, indicating that the bands deserve more adequate support from tax funds than they are now receiving.

L. J. Denena⁴ in his article, "Problems in the Development of Orchestras and Bands in High Schools," describes in a condensed form the various instrumental families that constitute the orchestra and band. He compares two groups of subjects as to the validity of the statement that children who study the fundamentals of voice make better progress in the study of some musical instrument than those students who have no knowledge of music at all.

³ Guy L. Carr, Financing the Public School Band in Oklahoma. (Unpublished Master's Thesis, Oklahoma Agricultural and Mechanical College, 1936.)

⁴ L. J. Denena, "Problems in the Development of Orchestras and Bands in High Schools." Louisiana State University Bulletin, Vol. 28 N. S., No. 12:92.

The thesis of Mack McCullough,⁵ "Organization and Administration of High School Bands in Arkansas, Missouri, Texas, and Oklahoma," deals with the personnel of bands, activities of bands, and equipment and finance. He found that bands were poorly organized; that the directors shall be members of the school faculty; and that the best method of financing a band is through the regular school budget.

Earl Edward Smith⁶ made a study of "The Value of the High School Band in Modern Education." He investigated the social and cultural values of the high school band in modern education as it concerns the student, school, and community. His study indicated that the high school band has a definite place in modern secondary education, that school bands are meeting certain vital social, cultural, and educational demands important to participants, schools, and communities.

Walton S. Burriss⁷ in his study, "The Development and Present Status of Instrumental Music in the Public Schools of the State of New Jersey," analyzes the history, composition and status of bands and orchestras in the public schools of New Jersey. It was found that the majority of schools investigated

⁵ Mack McCullough, Organization and Administration of High School Bands in Arkansas, Missouri, Texas, and Oklahoma. (Unpublished Master's Thesis, George Peabody College, 1936.)

⁶ Earl Edward Smith, The Value of the High School Band in Modern Education. (Unpublished Master's Thesis, Ohio State University, 1936.)

⁷ Walton S. Burriss, The Development and Present Status of Instrumental Music in the Public Schools of New Jersey. (Unpublished Master's Thesis, Temple University, 1937.)

have had orchestras since 1926; that the average enrollment in band is 45, orchestra, 44, instrumental classes, 88, and that the average number of rehearsals a week is two.

In Estill Goodwin Foster's⁸ study, "An Analysis of the Intelligence and Scholastic Rank of Pupils Participating in the Extra-Curricular Activities," an attempt was made to analyze the intelligence and scholastic ranking of pupils participating in extra-curricular activities. Special attention was given to athletics and band.

Scope of Study and Method of Procedure

The method of securing data has been by interview and questionnaire. Three questionnaires were prepared.

The first dealt with the physical equipment used in the band and orchestra program. This equipment in most cases was itemized by the band director. The plan of the questionnaire was devised so as to show the type of equipment used and the ownership of it--that is, whether it belonged to the school, the city, or the individual student. The approximate value of each of these items was also indicated.

The second of these questionnaires was also answered by the band director and deals with practices used in the organization of the band program and shows wherein the practices are similar and where they are different in the various schools studied.

⁸ Estill Goodwin Foster, An Analysis of the Intelligence and Scholastic Rank of Pupils Participating in the Extra-Curricular Activities. (Unpublished Master's Thesis, West Texas State Teachers College, 1937.)

The third questionnaire was used in interviewing the superintendent or principal of each of the fifteen schools. It deals with the administrative practices used in correlating the band program with the rest of the curriculum. It also shows what sources, other than those provided by the Board of Education, are used in financing the band program. Study was also made of the common administrative problems dealing with the band program in these representative second-class cities of Kansas. All questionnaires were tried out in their first form before final drafts were made.

The answers given on the questionnaires have been tabulated, analyzed, and evaluated in an effort to establish bases that would be helpful to both school and parent and to administrators.

Other studies that are related directly or indirectly to this particular study have been reviewed.

The study summarizes and draws conclusions, and recommendations have been based on these conclusions.

Sources of Data

The following fifteen representative second-class cities were selected for study: Chanute, Clay Center, Council Grove, Fredonia, Hiawatha, Holton, Manhattan, McPherson, Norton, Osage City, Osborne, Ottawa, Wellington, Winfield, and Yates Center.

Definition of Terms

The term Band Director is used to refer to the person responsible for the physical equipment and training of the instrumental group.

Credit refers to the units allowable on a student's school record toward graduation.

The term Private Lessons is used to designate that the student works as an individual with an instructor.

Group Lessons is a term used in this thesis to refer to the fact that two or more persons work on music under an instructor as a class.

In this study Band Trips is used to refer to trips that are made by the band other than local in nature.

Budget is thought of as the amount of money allotted or earmarked for a specific purpose in the educational set-up.

Band Camps refers to instructional, educational, and recreational units, usually set up for a period during the summer months for instrumental study and rehearsal.

Band Clinics is a term used to refer to the bringing together of students and instructors of band for actual production of music and for demonstrations in actual instruction.

School Bands is used to designate instrumental groups of enrolled students in our public schools, each student carrying a prescribed amount of academic subject matter, thus making the individual eligible for state activity participation. The

instrumentation of such a group is predominately wood-winds and reeds, brass, and percussion.

Orchestra is organized with school students who must be academically eligible. The instrumentation is predominately strings although a few of the same instruments used in band are utilized in the organization of a balanced orchestra.

Presentation of Data

It has been the general plan of this study to give an accurate presentation of the original data collected. The original question form presented to the directors and principals has been retained in Chapter III of this study rather than a change to statement form or table form. Each section of this chapter is arranged under topic heads and the data are included with the discussion of each section.

CHAPTER II

INVESTMENT IN INSTRUMENTS USED IN INSTRUMENTAL PROGRAM OF THE SECOND-CLASS CITIES STUDIED

Total Investment

Since there is a constant change in student personnel in school instrumental organizations as well as an occasional change in directors or administrators from year to year, and because the instrumental program is stressed more at some periods of time than at others, the total investment will fluctuate in the individual school. It is probable, however, that the average investment will remain fairly constant.

The building of bands in the high schools of Kansas has been a relatively gradual program. Many schools started with organizations of small membership, and the size of the organizations has gradually increased as instruments and band material have been added to the school equipment. Many of the instruments now listed as school property have been purchased with funds that came from sources other than those available through the board of education, but ownership is listed as school-owned. The cooperation of organizations outside the school has aided in a more rapid growth of bands than would otherwise have been possible.

As Table I discloses, there is a wide variance in the

band situation in these fifteen representative cities. Chanute, with the highest total investment value (\$20,325), lists a student investment of \$14,750, a school investment of \$4,474, and no city investment. Osage City, showing the lowest total investment value (\$4,527) lists \$3,052 student and \$1,475 school investment, with no city investment indicated. This means a variance of \$15,798 in total investment although the school investment in the two cases is not so far apart as it might seem, as the difference is \$4,100 whereas the student investment in Chanute is \$11,698 more than that in Osage City.

Likewise, the amounts listed for each of the three investment sources show wide extremes and little correlation. As may be seen, only seven of the fifteen cities studied listed municipally-owned equipment. Perhaps mention should be made of the fact that many Kansas towns and cities maintained adult bands before the present trend toward high school bands, and in many cases such city-owned equipment is loaned to the local high school organizations. These seven city investments range from an estimated investment value of \$75 in Fredonia and Osborne, towns showing approximately \$8,000 in their school-student investments, to \$3,450 city investment in Ottawa which has a combined school and student investment of a little more than \$14,000. This means a city investment in the latter case forty-six times greater than in either of the compared cities while the combined student-school investment is but twice as great.

One city, McPherson, has no student investment in band

instruments while Chanute, with highest figures from this source, has \$14,750 in estimated student investment value. In school investment value Holton, only slightly lower than its next higher ranking city, Osage City, has invested \$1,469 as compared to McPherson's \$8,765, a difference of \$7,297 although the total investment value of the two cities is but \$3,000 apart. The city of McPherson is unique in that all of the instruments used in its band program are school property. From many standpoints this is an ideal situation and is, without doubt, due to the farsightedness of both the city and school administrations as well as to the untiring efforts of Mr. August San Romani, director of instrumental music.

Further examination of Table I shows that, when compared with previously given data, the average student and school investment figures are less far apart, average student investment being \$6,087 which is but \$2,130 more than the average school investment of \$3,957. The medians are even less at variance as student investment, \$4,920, and school investment, \$3,320, show a difference of but \$1,600. Yet another wide variation should be noted. When compared with the average investment figures just presented, the average city investment of \$496 and average total investment of \$10,540 present a startling contrast that gives rise to the question of why such extreme variations should occur in cities which in many ways are very similar.

TABLE I

ESTIMATED INVESTMENT VALUE (NOT COST) OF INSTRUMENTS USED IN INSTRUMENTAL PROGRAMS OF FIFTEEN REPRESENTATIVE SECOND-CLASS CITIES OF KANSAS

City	Student Investment	School Investment	City Investment	Total Investment
1. Chanute	\$14,750	\$5,575		\$20,325
2. Clay Center	5,390	3,235		8,625
3. Council Grove	4,540	2,575	\$100	6,815
4. Fredonia	4,200	3,495	75	7,770
5. Hiawatha	0,090	3,505		3,595
6. Holton	4,400	1,469		5,869
7. Manhattan	3,410	5,893	1,620	10,923
8. McPherson		3,765		3,765
9. Norton	5,032	3,330		8,362
10. Osage City	3,052	1,473		4,525
11. Osborne	4,710	3,389	75	8,174
12. Ottawa	3,630	3,775	6,120	17,525
13. Wellington	3,020	3,111	1,900	14,031
14. Winfield	13,230	6,070	150	19,450
15. Yates Center	4,620	2,030		7,000
Range	0 to 14,750	1,463 to 3,765	0 to 3,450	4,525 to 20,325
Median	4,920	3,320	0	8,645
Average	6,037	3,937	496	10,540

Read table thus: For Chanute the instrument investment was distributed as follows; Students \$14,750; School \$5,575; City \$0; Total \$20,325. Read the remainder of table in like manner.

Without doubt the many factors that enter into local situations influence in various ways the ranges in investment cited among these fifteen communities. Any such local factor that affects the difference in the number of students interested in music is at once involved in the investment figures. In addition, the well-established instrumental programs and facilities for private study found in such cities as Chanute, Winfield, Wellington, and Ottawa--the four highest in student investment--tend to increase private ownership of instruments. Still another factor which increases private ownership is the building of grade and junior high school bands beginning in about the fourth- or fifth-grade period of the student's school life.

Apparently, then, the present status of the school band may be said to be a private investment equal to about 60 per cent of the total investment in musical instruments used in the average second-class cities in Kansas. The remainder of the investment is made chiefly by the school district, but in a few instances ownership is vested in the corporate organization of the city.

Total Investment, District Valuation, and Mill Levy

To give a perspective of the relationship between total investment in musical instruments and the district valuation, Table II has been prepared to make possible a ready comparison of the money a community invests both privately and publicly as related to that community's district valuation and mill levy.

The uneven distribution of property among the high school districts necessarily means a great difference in district valuation. To some extent this difference is lessened through the admission of tuition students to the more fortunate districts' schools and through state aid from the sales tax. However, community interest in music, both in general and in the instrumental program, undoubtedly has considerable influence upon the total investment, for the potential wealth of the district does not always determine the attitude of the community toward music education. The wealthy districts naturally have a great advantage, should they care to stress musical forms of endeavor in the education offered by their schools.

A comparison of the two cities having lowest and highest district valuation, exclusive of community high school districts, would seem to point to community interest as a factor in the explanation of conditions found. Yates Center with a district valuation of \$1,632,354 (the lowest of the fifteen) has an instrumental investment of \$7,000 in contrast to the \$10,993 invested by Manhattan, a city with a district valuation of \$12,502,031. When compared with the \$8,645 investment of Clay Center, a community high school with valuation of more than sixteen million, Yates Center's \$7,000 investment presents an even more striking contrast. Equally impressive, perhaps, is the comparison of figures for Chanute, with its district valuation of less than nine million and total investment in band instruments amounting to \$20,325, and Manhattan which, with a district valuation of

twelve and one-half million, shows an investment of \$10,993-- little more than half that of Chanute.

TABLE II

RELATION BETWEEN TOTAL INVESTMENT IN INSTRUMENTS, DISTRICT VALUATION, AND MILL LEVY IN THE CITIES USED IN THIS STUDY

City	Total Investment	Valuation	Mill Levy
1. Chanute	\$20,325	\$8,898,300	11.15
2. Clay Center	8,645	16,242,289 C.H.	3.588
3. Council Grove	6,818	2,118,345	14.25
4. Fredonia	7,770	3,197,345	10.33
5. Hiawatha	9,396	3,964,575	9.98
6. Holton	5,869	2,718,107	12.13
7. Manhattan	10,993	12,502,031	13.41
8. McPherson	8,765	8,779,455	11.91
9. Norton	8,408	6,625,400 C.H.	5.2
10. Osage City	4,527	1,821,753	12.1
11. Osborne	8,174	1,932,956	9.84
12. Ottawa	17,875	9,098,799	12.46
13. Wellington	14,091	6,534,303	10.45
14. Winfield	19,540	10,830,751	12.65
15. Yates Center	7,000	1,632,354	12.05
Range	4,527 to 20,325	1,632,354 to 16,242,289 C.H.	3.588 to 14.25
Median	8,654	6,534,303	11.91
Average	10,540	6,459,784	10.766

Read table thus: For Chanute the total investment in musical instruments is \$20,325, district valuation is \$8,898,300, and mill levy is 11.15. C.H. in the table after the district valuation of Clay Center and Norton means that these districts have the Community High School set-up. Read for other cities in like manner.

The diversity of the mill levy for these fifteen city districts is great as are the valuation and investment figures. The levy ranges from 3.588 in Clay Center to 14.25 in Council Grove. It may be readily seen that there is little or no relationship between mill levy and the support given the band organization. Other factors, which this study has not attempted to discover, undoubtedly are involved; but community interest would seem to be largely responsible for a situation that shows, for example, an investment of \$3408 in a district (Norton) with valuation of six million and levy of 5.2, this investment being but \$237 below that of a district (Clay Center) with valuation of sixteen million and levy of 3.588.

It is perhaps strange to the person not acquainted with instrumental situations that with a range in district valuation of nearly fifteen million the median band investment should be \$8,654. The fact that districts with valuations of from one to three million dollars should have band equipment valued on a par with districts whose valuation is from eight to twelve million is assuredly food for thought. That there is little or no correlation between district valuation and band investment this table gives conclusive evidence.

It is not the intention here to exhaust this phase of the study but to cite a few examples of related information contained in the tables and questionnaires given in this study.

While the preceding tables, I and II, will give some insight into the necessary monetary investment that must be made in order that a band may be organized and placed on a firm

basis for future development, the writer is fully aware that there is necessarily an investment in musical appreciation, moral support, and public interest that cannot be put in tabular form or measured in dollars and cents. The community may gain musical dividends on money spent in this form of educational endeavor by giving band music its rightful place among other cultural activities of the population.

Estimated Value of Selected Band Instruments

An analysis of the investment in band instruments will throw some light on the variations found in investment figures listed for the various cities. For this purpose, Table III has been compiled. In this table the instruments are group separately as clarinets, woodwinds, basses, etc, showing average value for each type of instrument, and again tabulated separately according to source of investment--student, school, and city. Hence, an examination of Table III will yield data on the average value of all types of instruments the students themselves buy and the types and average value of instruments owned by school and city.

The initial cost of many of the instruments--as well as whether that instrument can be utilized as a solo instrument, in small ensemble, or orchestra--is a determining factor in private ownership and naturally influences the total student investment shown in Table I for the various cities. Unusual instruments are sometimes purchased by individuals who plan to do

advanced study in instrumental music for professional purposes, but this is not the usual rule in high schools.

The director, on the other hand, is interested in having the larger and more expensive harmony instruments, as well as the expensive alto and bass clarinets and the double reed instruments, in the regular school band equipment for they aid materially in keeping a balanced instrumentation. Extra cornet players can be readily changed to Flugle horns, French horns, Baritones, or basses, while clarinet, saxophone, and flute players can be transferred to alto or bass clarinets, oboes, English horns, and bassoons.

Table III has been divided into sections, for convenience in making comparisons, as follows:

Section A, Clarinets

Section B, Woodwinds

Section C, Saxophones

Section D, Brass

Section E, Percussion

Section F, Strings

Section G, Miscellaneous Equipment.

Examination of the data discloses (Section A) that very few E-flat, G, and A clarinets are used in the schools studied and that most of these are owned by the students. In almost all cases the B-flat clarinets are privately owned, while in about 70 per cent of the cases the alto and bass clarinets are the property of the school. B-flat clarinets are considered solo

instruments and since the average investment is only about \$40 the student can usually afford to own the instrument. Flutes can be placed in the same category although the average cost is somewhat higher.

Piccolos (Section B) in about 50 per cent of the schools studied belong to students while about 86 per cent of the flutes are student owned. Only two English horns are listed in the fifteen schools, and these are both school owned. Oboes and bassoons average about two each in the schools studied and 60 to 70 per cent of these are school property while another 10 per cent are city owned. Hence, only about 20 per cent of the double reed instruments are privately owned.

Because, as has already been mentioned, alto and bass clarinets, oboes, English horns, and bassoons are expensive, it is impossible to keep a balanced band in the average second-class city through private ownership of these essential instruments. This means, then, that if possessed these instruments must increase the investment cost of school or city and, in some cases, the number of such instruments must be kept at the minimum. The resultant effect upon total amounts listed for the various investment sources in Table I may readily be surmised.

TABLE III

ESTIMATED VALUE (NOT COST) OF SELECTED BAND INSTRUMENTS IN FIFTEEN SECOND-CLASS CITIES
IN KANSAS

Instruments	Student Investment		School Investment		City Investment		Total		Average Value Per Instrument
	No.	Value	No.	Value	No.	Value	No.	Value	
SECTION A--CLARINETS									
E-flat Clarinets	2	\$70	2	\$90			4	\$160	\$40.00
C Clarinets	1	25					1	25	25.00
A Clarinets	4	220	2	150			6	370	62.00
B-flat Clarinets	495	23640	49	1540			544	25180	46.00
Alto Clarinets			7	1050	2	\$350	9	1400	156.00
Bass Clarinets	3	525	7	1400	1	225	11	2150	195.00
SECTION B--WOODWINDS									
Piccolos	6	305	6	370	2	140	14	815	58.00
Flutes	86	7040	13	875			99	7915	80.00
Oboes	9	775	24	2720	2	300	35	3495	100.00
English Horns			2	350			2	350	175.00
Bassoons	2	535	22	4070	3	500	27	5105	189.00

Read table thus: E-flat Clarinets, number owned by students 2; value \$70; number owned by school, 2; value \$90; none owned by city; total number in study, 4; value \$160; average value per instrument, \$40.

* The value per instrument in the table is given to the nearest dollar.

TABLE III, CONTINUED

Instruments	Student Investment No. Value	School Investment No. Value	City Investment No. Value	Total No. Value	Average Value Per Instrument
SECTION C--SAXOPHONES					
Soprano	6 \$375	2 \$95		8 \$470	\$59.00
Alto	49 3920	4 400		53 4320	82.00
Tenor	15 1660	6 355		21 2015	96.00
C Melody	3 150			3 150	50.00
Baritone	5 625	4 592	1 \$125	10 1342	134.00
Bass		1 50		1 50	50.00
SECTION D--BRASS					
Cornets	234 12820	20 740		254 13560	53.00
Trumpets	72 4485	1 60		73 4545	62.00
Flugle Horns	4 300	4 240		8 540	68.00
French Horns	29 3165	35 2595	2 200	66 5960	90.00
Melophones	9 346	11 475	3 180	23 1001	44.00
Altos (Upright)	1 40	4 160	1 25	6 225	38.00
Trombones	124 3165	10 660		134 3765	28.00
Baritones	26 2200	29 1185	3 360	58 3745	65.00
Basses E	1 125	35 3400	3 350	39 3875	99.00
Basses BB		32 5580	3 600	35 6180	177.00

Read table as in Section A.

It will be noticed, by examining Section C of Table III, that about 80 per cent of the saxophones used in the fifteen bands studied are student owned. About 50 per cent of the total number of saxophones are E-flat altos while the next 20 per cent are Tenors, and another 10 per cent are baritones. Only a few soprano and C Melody saxophones are used and but one bass saxophone was listed.

As shown in Section D, cornets and trumpets are in the majority of cases property of the students. Likewise, trombones are predominately privately owned. Slightly more than 50 per cent of the baritones, French horns, Melophones, and altos are school owned. E-flat and BB basses are practically all school owned although a small per cent is indicated as city owned. Only eight flugle horns are listed in the study, four belonging to students and four to the schools.

Bass drums, Cymbals, and Tympani are in most cases the property of the schools while students in percussion sections own about 50 per cent of the snare drums, as Section E of the table shows.

While this study does not attempt to analyze the orchestra situation in the schools, Section F of Table III gives a view of the stringed instruments and their ownership in the schools studied. Practically all violins are student owned while about 85 per cent of the violas, 70 per cent of the cellos, and 100 per cent of the string basses are school owned.

TABLE III, CONTINUED

Instruments	Student		School		City		Total		Average Value Per Instrument
	No.	Value	No.	Value	No.	Value	No.	Value	
SECTION E--PERCUSSION									
Bass Drums	1	\$50	27	\$855	2	\$125	30	\$1030	\$34.00
Snare Drums	48	1185	47	812	2	50	97	2047	21.00
Cymbals	2	150	32	624			34	774	23.00
Typani			18	2510	1	200	19	2510	132.00
SECTION F--STRINGS									
Violins	392	15135	4	150			396	15285	39.00
Violas	11	895	50	1750			61	2645	43.00
Cellos	17	700	53	2690			70	3390	48.00
String Basses			57	5490			57	5490	96.00
SECTION G--MISCELLANEOUS EQUIPMENT									
Harps	2	3050	1	500	1	1000	4	4550	1138.00
Bells (Lyras)			11	725	2	160	13	885	68.00
Vibra Harps					2	450	2	450	225.00
Chimes			2	200			2	200	100.00
Xylophones	2	225	5	505	1	200	8	930	116.00
Marimbas	0		0		0		0		
Accordians	8	675					8	675	84.00
Organ			1	25			1	25	25.00
Pianos			61	10425			61	10425	171.00
Batons (Twirling)	15	150	58	424			74	574	8.00
Music Racks	100	100	613	820			713	920	1.00
Chairs			1260	2215			1260	2215	2.00
Public Address Systems			5	1600			5	1600	320.00

Read table as in Section A.

In addition to the instruments listed in the preceding sections of the table, every band director uses a variety of equipment which has been summed up, in Section G of the table, under Miscellaneous Equipment.

For the average second-class city school, harps might appear as a luxury; yet two harps (Section G, page 24) are listed as privately owned, one as school owned, and one as city owned. The average cost of a harp is around \$1200 and this necessarily means that most second-class cities of Kansas will rarely use this instrument, however important, until other needs in their organizations have been supplied.

Almost every school reports at least one bell lyre, and in almost every case this instrument is the property of the school. The vibra harp and chimes are little used in the schools at the present time as, in these fifteen representative schools, there were found but two of each. About 50 per cent of the bands report the use of xylophones, but no marimbas were listed. Accordians are still almost a novelty in school bands although a few of the schools use them occasionally. Pianos were included in this study because of their use in the teaching of student bands and in solo and ensemble work with band students.

Twirling batons are listed as school property in a great majority of the cases, and a good grade of baton is almost universally used. About 33 per cent of the schools have public address systems, several of them being of the type that can be moved with the band. Racks and chairs have been included in

order to check average value of this necessary band equipment.

CHAPTER III

ADMINISTRATIVE AND TEACHING PRACTICES IN THE CORRELATION OF BAND WITH THE SCHOOL CURRICULUM

While the band and other instrumental activities are still relatively new in secondary education, they are gradually demanding more and more consideration in the building of the curriculum for the average high school.

To be most successful, the instrumental program should be a twelve-month project under a director not hampered by other teaching subjects. To meet this recognized need many school systems are placing their directors under contract for more than the regular nine-month term and limiting their teaching work to the field of music alone. A director not handicapped by other teaching duties can do much toward arousing or increasing community interest in the high school student music organizations and activities, and that such music organizations and activities enrich the social life of the participants themselves as well as add to the general cultural life and an increased pride in community, there can be no question. Music is rapidly making a place for itself as an essential item on the high school curriculum.

But band director, students, and scheduled hours on the course of study are but three of the many items which must be considered and obtained in order to assure the success of a

school's music work. Administrative and teaching problems arise as to the amount of time to be allowed for instruction, drill, and rehearsal, the need for rehearsal rooms, band libraries, securing of instruments, uniforms, and other needed material, financing of music activities such as band trips, determining of the amount of academic credit to be allowed for band work, and still other items that enter into the problem.

To discover the general administrative and teaching practices now prevalent in making band a related part of the school curriculum, a questionnaire was prepared and used as a guide in a personal interview with each of the administrators and band directors in the fifteen second-class city schools included in this study. The data obtained from these interviews are presented on the following pages and, for convenience of presentation, have been separated, grouped, and arranged in sections according to type of practice, showing the number of directors or administrators giving each answer. These sections dealing with the various phases of the problem are as follows:

- Section 1. Length of Contract
- Section 2. Teaching Activities of the Director
- Section 3. Marching Drill, Sectional Rehearsals, and Chamber Music Groups
- Section 4. Time Allotted on School Program for Band Rehearsal and Instrumental Instruction
- Section 5. Type of Instruction Offered in the Schools Studied
- Section 6. The Status of Festivals and Band Trips as Indicated by this Study

- Section 7. Band Parents' Clubs and Money-Raising Activities
- Section 8. Music Activities Offered, Credit and Recognition for Band Participation
- Section 9. Rehearsal Rooms and Band Libraries
- Section 10. Present and After-Graduation Band Activities of School Band Members
- Section 11. School Policy with Reference to Ownership and Supplying of School Instruments
- Section 12. General Administrative Problems

Even casual examination of the data will disclose that there is a lack of uniformity in the practices followed. It is doubtful, however, that band practices in most cases could be made or kept uniform and still attain and maintain a highly successful band organization. This seems plausible since every community has music problems peculiar to its own local area and these must necessarily be solved locally in order that the instrumental phase of education may prove most practical and most successful.

Referring to Section 1 it will be seen that ten of the fifteen, or about seventy per cent of the directors in the schools studied have contracts for more than nine months while fifty per cent have twelve-month contracts with their boards of education. A very small per cent of the directors have no provision for doing summer work with the instrumental students in the schools in which they are working, only one of the fifteen being thus listed.

SECTION 1. LENGTH OF CONTRACT

Question	Answer	
	Yes	No
Is your band director under contract for more than the regular nine-month school term?	<u>10</u>	<u>5</u>

For how many months is your contract?

No. Months	No. Directors
12	7
11	2
10	1
9	5

What is your band director's summer work?

Board of Education	7
City	3
Private Work	4
None	1

What remuneration does he receive for this work?

Regular Salary	7
City (\$600)	1
City (\$300)	1
City (\$200)	1
Private Teaching	4
None	1

Read thus: Ten of the fifteen, or about 70 per cent of the schools studied have contracts for more than nine months while 50 per cent have twelve-month contracts with their boards of education. A very small per cent of the directors have no provision for doing summer work with the instrumental students in the schools in which they are working.

The general teaching activities of the director are analyzed in Section 2. About sixty-five per cent of the directors use student directors from their groups, but only about thirty per cent of the schools have any paid assistants in

grades or junior high school doing instrumental teaching. Two of the directors are required to teach subjects other than music. About eighty-five per cent are allowed to teach privately and charge for lessons.

SECTION 2. TEACHING ACTIVITIES OF THE DIRECTOR

Question	Answer	
	Yes	No
Do you use student directors?	<u>10</u>	<u>5</u>
Do you have regular assistants in grades or junior high school?	<u>6</u>	<u>9</u>
Do you instruct and direct any or all of the following?		
City band	<u>6</u>	<u>9</u>
High School band	<u>15</u>	<u>0</u>
Junior High band	<u>13</u>	<u>2</u>
Beginners' band	<u>12</u>	<u>3</u>
Junior College	<u>1</u>	<u>14</u>
Do you teach or direct one or more of these?		
Orchestra	<u>13</u>	<u>2</u>
Girls' Glee Club	<u>2</u>	<u>13</u>
Boys' Glee Club	<u>6</u>	<u>9</u>
Chorus	<u>5</u>	<u>10</u>
Do you teach any subject other than music?	<u>2</u>	<u>13</u>
Is the director allowed to teach privately and charge for lessons?	<u>13</u>	<u>2</u>

Marching drill is a necessity for the improvement of street appearances of the band organization. Sectional rehearsals and chamber music groups are indispensable for the

improvement of the tonal quality and the musical advancement of the band. The extent to which it is possible for the director to accomplish this and the nature of arrangements made are indicated in Section 3.

SECTION 3. MARCHING DRILL, SECTIONAL REHEARSALS AND CHAMBER MUSIC GROUPS

Question	Answer	
	Yes	No
Do you have any regular band marching drill?	<u>11</u>	<u>4</u>
When do you have them?		
Part of Regular Rehearsal	5	
Before School	4	
After School	2	
Do you have sectional rehearsals?	<u>10</u>	<u>5</u>
When do you have them?		
Floating Period	1	
After School	4	
Before School	1	
At Night	2	
Saturday	1	
Irregular	2	
Do you find it possible to have any of the following chamber music groups?		
String trio	<u>7</u>	<u>8</u>
String quartet	<u>7</u>	<u>8</u>
String quintet	<u>5</u>	<u>10</u>
Flute quarter	<u>3</u>	<u>7</u>
Clarinet quartet	<u>14</u>	<u>1</u>
Woodwind quintet	<u>12</u>	<u>5</u>
Saxophone quartet	<u>7</u>	<u>8</u>
Horn quartet	<u>10</u>	<u>8</u>
Trombone quartet	<u>9</u>	<u>6</u>
Brass quartet	<u>12</u>	<u>3</u>
Brass sextet	<u>10</u>	<u>5</u>
Solo club	<u>7</u>	<u>8</u>

Eleven (about seventy per cent) of the directors plan regular marching drill, approximately one-half of which is

done on regular rehearsal time while the other is done before and after school. Sectional rehearsals are utilized by about sixty-six per cent of the groups studied. These sectional rehearsals are almost universally done outside the regular school schedule, the one exception being the method used by the Chanute schools. The floating period as used in the Chanute system by Albert Brown through the assistance of his principal, Mr. Bass, is producing outstanding musical results, and in the hands of a capable administrator, this floating period might be tried in other well organized school systems.

Due to inequalities in valuation and variety in curricular programs, there is necessarily a number of conditions to be met in the allotment of time for the instruction and rehearsal of band in the different schools. Section 4 will give some indication as to the ways in which time is allotted in the fifteen schools under consideration. Only one of the entire group does not have band rehearsal during school hours, but in the fourteen schools which have band practice during school hours a wide variation in time-allotment is found as, in contrast to the one school having no rehearsal during school hours, five of the schools have five periods per week for the senior band and four schools have five periods each week for the junior band while the length of periods varies from thirty to sixty minutes in both the senior and the junior bands.

**SECTION 4. TIME ALLOTTED ON SCHOOL PROGRAM FOR
BAND REHEARSAL AND INSTRUMENTAL INSTRUCTION**

Question	Answer	
	Yes	No
When do you have your band rehearsal?		
During school hours	<u>14</u>	<u>1</u>
Before school hours	<u>7</u>	<u>8</u>
After school hours	<u>3</u>	<u>12</u>
In the evenings	<u>4</u>	<u>11</u>

What time is allotted on the school program for band rehearsal?

	<u>Periods Per Week*</u>				
	(0)	(1)	(2)	(3)	(5)
Senior	1	0	3	6	5
Junior	4	2	3	2	4
Beginners	10	0	2	2	1

	<u>Length of Periods</u>	
	(30)	(60)
Senior	5	9
Junior	3	8
Beginners	3	2

What time is allotted on the school program for instrumental instruction?

	<u>Periods Per Week*</u>							
	(0)	(1)	(2)	(3)	(5)	(10)	(16)	(20)
Senior	10	0	0	1	2	1	0	1
Junior	11	1	0	0	2	0	1	0
Beginners	11	0	1	1	1	1	0	0

	<u>Length of Periods</u>	
	(30)	(60)
Senior	0	5
Junior	0	4
Beginners	1	3

* Number in parenthesis indicates periods; number following group indicated designates the number of schools using each particular number of periods.

Section 5, having to do with the types of instruction offered in these fifteen schools, reveals that the types run the gamut from private lessons on instruments to class instruction which may include the entire organization. This is to be expected as every band organization contains members with various degrees of musical ability. Within any group will be found some who are talented musicians with considerable training and others who may be very average or even mediocre due to limited ability or to lack of resources for proper study. The extra instruction needed by the weak students is a problem which directors and administrators must meet if the playing ability of their bands is to be improved. Because of a crowded curriculum and lack of trained teachers this additional and remedial instruction cannot be included in the regular school program. The problem then is to determine the arrangement to be made for the time to be given to this added instruction. Section 5 shows about seventy per cent of the band directors are allowed to teach privately, with less than fifty per cent doing the work on school time. An average of from twelve to fifteen per cent of the band students study privately. Technique classes are conducted in about sixty-six per cent of the schools while about sixty-six per cent of the schools report that band is treated as an educational subject.

SECTION 5. TYPE OF INSTRUCTION OFFERED IN
THE SCHOOLS STUDIED

Question	Answer	
	Yes	No
Is the band director permitted to teach privately in addition to his school work? . .	<u>11</u>	<u>4</u>
Do you spend time in private teaching?	<u>10</u>	<u>5</u>
Is private teaching done on school time (as part of regular contract)?	<u>4</u>	<u>6</u>
What per cent of your band or orchestra students study privately during the school year?		
<u>Per cent of Students</u> <u>No. of Schools</u>		
25%		5
12%		1
10%		6
3%		2
?		3
Are Technique classes taught in your school to take the place of private instruction? . .	<u>10</u>	<u>5</u>
Is instrumental music taught in your school as an educational subject like English, etc., or is it taught primarily for the purpose of having a band?		
<u>Purpose</u> <u>No. of Schools</u>		
Educational		10
For Band		4
Indefinite		1
Is your band program always compatible and congenial to the rest of the school program?	<u>14</u>	<u>1</u>
Does the school provide private or class instrumental instruction?	<u>14</u>	<u>1</u>
Individual (Private Lesson)	<u>5</u>	<u>10</u>
Free to Student	<u>5</u>	<u>10</u>
Student fee to school	<u>1</u>	<u>15</u>
Class Instruction	<u>14</u>	<u>1</u>
Free to Student	<u>12</u>	<u>3</u>
Student fee to School	<u>2</u>	<u>13</u>
Does the school provide for "junior Band" instruction?	<u>13</u>	<u>2</u>
Is any fee charged payable to school? . .	<u>0</u>	<u>15</u>

The question of travel to festivals, or band trips in general, presents a serious problem for the administrator and the band director. The item of travel involves many hazards to band members and to equipment. Details involving the safety of the students and the expenses of these undertakings must be carefully worked out if such trips are to move smoothly and without accident. This study does not attempt to go into detail about the problems involved but does point out what the several schools studied do about attending festivals and to what extent they make band trips. An approximate review of the mileage traveled by the several bands is included. As indicated by Section 6, the greatest number of trips made by any one band during the school year was seven while one band made no trip during the year. The longest distance traveled by a band organization was 1700 miles. Three trips per band is the average for the year, the average distance traveled being 412 miles.

**SECTION 6. THE STATUS OF FESTIVALS AND
BAND TRIPS AS INDICATED BY THIS STUDY**

Question	Answer	
	Yes	No
The band from your city participated in what inter-school music festival or contest this year?		
None	3	12
County	2	13
District	9	6
League	2	13
State	1	14
National District	2	13
Invitationals	4	11

SECTION 6, CONTINUED

Question	Answer	
	Yes	No
Does your high school band make trips other than to festivals or contests during the school year?	14	1
Does the school aid financially in the expense of these trips? To what extent?	4	11

	<u>No.</u>	<u>Schools</u>
Paid by Board of Education	1	
Mileage paid	2	
School bus	1	
Other support and from what sources?		
Parents and friends	8	

Approximate number of band trips during the year:

<u>No. of Trips</u>	<u>No. of Bands</u>
7	1
6	1
5	2
4	1
3	3
2	3
1	3
No trip	1

How far did the band travel?

<u>No. of Miles</u>	<u>No. of Bands</u>
1700	1
1000	1
500	4
400	2
300	1
100	3
50	2
0	1

Parents and friends of the band bear the greater part of the expense in these undertakings. Band Parents' Clubs

have been used extensively in the promotion and building of band organizations, and many of the uniforms for band members have been furnished through efforts of these clubs and other friends of the band. The extent to which the schools studied have these clubs and the means used for raising money are indicated in section 7. The Board of Education, Concerts, city, community support, and activity fund are the most popular sources of aid. Popular subscription was only slightly behind the Boards of Education in supplying the band uniforms,

SECTION 7. BAND PARENTS' CLUBS AND MONEY-RAISING ACTIVITIES

Question	Answer	
	Yes	No
Do you have a band parents' club?	4	<u>11</u>

What is its function?

<u>Function</u>	<u>No. Bands</u>
Raise money	3
Stimulate Interest	3
Sponsor Projects	2
Senior Recognition	1
Planning for club	2

What means do you use for raising money for instruments, music, and band trips?

<u>Means Used</u>	<u>No. Bands</u>
Activity Fund	2
City	2
Concerts	4
Bridge Parties	1
Dances	1
Prize Money	1
Picnics	1
Community Support on trips	2
Band Mothers Club	1
Board of Education	3
Band Members	1
Fair Jobs	1
Chamber of Commerce	1
None	1

SECTION 7, CONTINUED

Question	Answer	
	Yes	No
How were your band uniforms supplied?		
	<u>No.</u>	<u>Bands</u>
Popular subscription and as in preceding question	6	
Board of Education	7	
How many uniforms do you have?		
	<u>No.</u>	<u>Bands</u>
90	2	
80	3	
75	2	
60	2	
50	2	
0	2	
What is the cost of the care of band uniforms per year?		
	<u>No.</u>	<u>Bands</u>
\$250	1	
200	1	
100	1	
75	2	
50	3	
25	1	
0	6	

As to amount of credit allowed for band work, the other musical activities of the school cannot be divorced from the band program; orchestra, chorus, and glee clubs should and in most cases do correlate with band activities. Orchestra, chorus, and glee clubs are reported for most of the schools studied while band work is allowed some credit in all but one school (Section 8, page 41). Letter or school recognition for band participation is used in very few schools, only three

schools substitute "band" for required physical education practice, and but two make a rental charge for school-owned instruments. Insurance is carried on band equipment in about fifty per cent of the schools, while in about thirty-three per cent of the schools the parents make out bonds for value of school instruments loaned or rented to the pupils. These items, brought out by Section 8, show the diversity in methods of teaching and administration found in the schools.

SECTION 8. MUSIC ACTIVITIES OFFERED;
CREDIT AND RECOGNITION GIVEN FOR BAND PARTICIPATION

Question	Answer	
	Yes	No
Which of the following music courses does your school offer?		
Orchestra	<u>13</u>	<u>2</u>
For "credit," 12		
For "no credit," 1		
Chorus	<u>15</u>	<u>0</u>
For "credit," 13		
For "no credit," 2		
Boys' Glee	<u>13</u>	<u>2</u>
For "credit," 10		
For "no credit," 3		
Girls' Glee	<u>14</u>	<u>1</u>
For "credit," 11		
For "no credit," 3		
Others	<u>4</u>	<u>3</u>
For "credit," 4		
For "no credit," 0		
Is band work for credit offered in your school this year?	<u>14</u>	<u>1</u>
Do band members receive any school award for band participation?	<u>4</u>	<u>11</u>
If yes, what are the awards?		
Letter	<u>3</u>	<u>12</u>
Emblem	<u>0</u>	<u>15</u>
Medal	<u>1</u>	<u>14</u>
Certificate for Outstanding Work	<u>1</u>	<u>?</u>

SECTION 8, CONTINUED

Question	Answer	
	Yes	No
Is "band" substituted for required physical education practice?	<u>3</u>	<u>12</u>
Do students pay rent for school-owned instruments?	<u>2</u>	<u>13</u>
Is insurance carried on school-owned instruments?	<u>7</u>	<u>8</u>
Do parents make out a bond for value of school instrument loaned or rented to the pupil?	<u>5</u>	<u>10</u>

A rehearsal room or band room with a properly organized library is very essential to successful band building. The status of this needed item is shown in Section 9 which indicates that thirteen (ninety per cent) of the fifteen schools do have special rehearsal rooms nine (sixty per cent) of which are accoustically treated and all of which are said to be well equipped with chairs, racks, and lights. All fifteen of the schools claim organized band libraries. The average value for a band library as indicated by the data is about nine hundred dollars while the average amount spent on the library each year is about one hundred and twenty-five dollars.

SECTION 9. REHEARSAL ROOMS AND BAND LIBRARIES

Question	Answer	
	Yes	No
Do you have a special rehearsal place or band room?	<u>13</u>	<u>2</u>
Is the band room acoustically treated? . . .	<u>9</u>	<u>6</u>
Is your band room well equipped with chairs, racks, and lights?	<u>13</u>	<u>2</u>
What is your need? (No. Schools)		
Band Room		2
Accoustical Treatment		3
Ventilation		1
Racks		1
More Room		3
Library Space		3
Stage Space		1
Do you have an organized band library?	<u>15</u>	<u>0</u>
What is your band library's approximate value?		
<u>Approximate Value</u>		<u>No. Bands</u>
\$4000		1
2000		2
700		3
500		2
400		1
250		4
200		1
125		1
How much do you spend on band library each year?		
<u>Amount Spent</u>		<u>No. Bands</u>
\$450		1
250		1
200		1
150		2
100		1
75		4
50		5

The after-graduation band activities of band members are of as much practical educational interest as the out-of-school activities of high school students. Section 10 presents a view of such band activity as indicated by the data collected in the interviews. Apparently about eighteen to twenty per cent of senior band members graduate each year and about thirty per cent of these later play in college bands. Information regarding other musical activities of graduates is not presented in this study. Where separate community bands are maintained about fifty per cent of the membership is composed of high school students. Sixty-six per cent of the bands reporting are obliged to play concerts for city and community affairs, and one-half of these are directly obligated to the city through its city council.

SECTION 10. PRESENT AND AFTER-GRADUATION BAND
ACTIVITIES OF SCHOOL BAND MEMBERS

Question	Answer	
	Yes	No
About what per cent of your high school band graduates each year?		
<u>Per Cent Graduating</u>		<u>No. Bands</u>
33-1/3		1
25		6
18		2
10		3
5		2
?		1
What per cent of your graduates later play in college bands?		
90		2
75		2
50		2
20		1
10-15		6
5		2

SECTION 10, CONTINUED

Question	Answer	
	Yes	No
Do you have a separate community band?	<u>9</u>	<u>6</u>
If yes, what per cent of its membership is composed of high school students?		
Per Cent Students		No. Bands
80		4
60		1
40		1
22		2
5		1
Are you under obligation to play concerts for the city or the community?	<u>10</u>	<u>5</u>
If yes, to whom are you obligated?		
		No. Bands
City		5
Chamber of Commerce		1
Board of Education		4

The place of the band on the school budget is of definite interest to the citizens of any community, and cities desirous of having an active and worthwhile band program have given the band a place on the school budget. Several cities (thirty per cent) have used the resources allowed by the Kansas Band Law to aid their high school band (Section 11). It is the school policy in twelve (eighty per cent) of the fifteen districts to provide a stipulated amount of money in the budget for band purposes each year, and in fourteen of the cases the Board of Education also purchased the band instruments. In ninety-five per cent of the schools the policy is to maintain school-owner-

ship of unusual and expensive instruments.

SECTION 11. SCHOOL POLICY WITH REFERENCE TO OWNERSHIP AND SUPPLYING OF SCHOOL INSTRUMENTS

Question	Answer	
	Yes	No
Is it the school's policy to own basses, baritones, E-flat and French horns, and the unusual instruments?	<u>14</u>	<u>1</u>
Does the Board of Education provide a stipulated amount of money in the budget for band purposes each year?	<u>12</u>	<u>3</u>
If yes, what amount? (No. Bands)		
As needed		3
\$100-\$400		3
1000		1
\$500-\$600		3
75		2
\$0		3
Does the band treasurer receive any help from:		
Activity Ticket	<u>2</u>	<u>13</u>
Athletic Fund	<u>0</u>	<u>15</u>
Special Program (other than concerts)	<u>3</u>	<u>12</u>
Concerts	<u>7</u>	<u>8</u>
How were school instruments purchased?		
Board of Education	<u>14</u>	<u>1</u>
Concerts and School Entertainment	<u>4</u>	<u>11</u>
Local Civic Groups	<u>1</u>	<u>14</u>
Subscription by Business Men	<u>0</u>	<u>15</u>
Partial Aid from Outside	<u>1</u>	<u>14</u>
Other Sources	<u>2</u>	<u>13</u>
Does your school band receive aid under the provisions of the Kansas State Band Law?	<u>5</u>	<u>10</u>
If yes, what is the levy?		
.5 Mill		1
.04 Mill		1
If yes, what is the approximate amount raised by the levy?		
\$265		1
300		1
400		1

The interview attempted to discover the methods used to solve a number of general administrative problems, and Section 12 presents a compilation of the responses of the administrators to the questions included on the questionnaire. Some of these problems are quite generally met with in the various schools; some are peculiar to certain districts and quite likely will not arise in other schools. Some criticism of band directors and band work in general is shown by the data but, on the whole, the report is favorable to present band practices in the high schools studied.

SECTION 12. GENERAL ADMINISTRATIVE PROBLEMS

Administrative Problems	Answer	
	Yes	No
Below are listed some common administrative problems dealing with the handling of the band work in high school. Check the degree or extent (if at all) to which each applies in your school:		
a. Teachers begrudge the time given to band.	<u>4</u>	<u>11</u>
b. Band director is accused of working for his own private advancement at the expense of the school.	<u>3</u>	<u>12</u>
c. Less "showy" work is subjugated to band (by accusation).	<u>3</u>	<u>12</u>
d. Citizens of the town having supported the band, financially, own it.	<u>2</u>	<u>13</u>
e. Conflict between band and athletics for time of the students.	<u>5</u>	<u>10</u>
f. Conflict between band and dramatics for time of the students.	<u>4</u>	<u>11</u>
g. Do you have difficulty financing your band program?	<u>4</u>	<u>11</u>
h. Rehearsal facilities that are adequate are difficult to arrange.	<u>5</u>	<u>10</u>
i. Up-keep of equipment is too expensive.	<u>1</u>	<u>14</u>
j. The educational features of band are sufficiently stressed.	<u>13</u>	<u>2</u>

SECTION 12, CONTINUED

 Administrative Problems

 Answer
 Yes No

 k. Danger of over-emphasis of band until
 it gains the ground that athletics
 have.

2 13

 Does the band increase to an abnormal degree
 administrative difficulties?

0 15

CHAPTER IV

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

As its main objective, this study attempts to discover the present status of the public school band, placing greatest emphasis upon the administrative and financial phases of the band situation.

The band program in any school calls for the expenditure of public and private funds for expensive and delicate instruments, special music libraries, and directors trained especially as instrumental instructors and conductors; hence the problem at once becomes complicated.

The greater part of the data presented by this study was obtained by and compiled from an interview questionnaire used in consulting band directors, high school principals, and superintendents in fifteen second-class cities considered representative of the second-class cities of the state as a whole.

The data given have included the following items:

1. A summary of all physical equipment used in the instrumental program, tabulated to show ownership whether student, school, or city.
2. The estimated value of selected band instruments, computed for each city.

3. The general administrative and teaching practices now used in building bands in these fifteen representative cities.
4. The length of contract and teaching activities of the directors.
5. The allotment of time the school programs give to band work and the amount of high school credit allowed for participation.
6. The type of instruction offered--individual or group.
7. The practices followed in festival work and band trips.
8. The methods used to raise money for band expenses, including the organization's club activities, efforts put forth by Parents' Clubs, etc.
9. Other music activities, in school and community.
10. The band's need of rehearsal rooms and libraries and the present status in these items.
11. The present and after-graduation band activities of school band members.
12. The school policy with reference to ownership and supplying of band instruments.
13. General administrative problems such as friction caused by conflict between band and other school activities, insufficient financial support, too much or too little stress given band work, conflict with citizens of the town, and other similar problems.
14. The relative total band investments in the fifteen cities and a comparison of student, school, and city investment.

Conclusions

The study has found that:

1. A wide range exists in total band investments in the fifteen cities.
2. There is little or no correlation between the amounts invested by student, school, or city, but--considering total investment--there is a greater average student ownership, such ownership being 60 per cent of the grand total investment.
3. When considered by types of instruments, the larger, unusual, and more expensive instruments are found to be predominantly school owned.
4. There is little or no correlation between a district's valuation, its mill levy, and its band investment. Community interest, or other factors unsought by this study, apparently has great influence on investment.
5. A well-balanced band can be maintained with an average investment of somewhere around eight thousand to ten thousand dollars.
6. There is a pronounced tendency for the Boards of Education to place their instrumental supervisors under twelve-month contract, with teaching activities limited to music, thus assuring a year-round instrumental program.
7. There is a lack of uniformity in the practice followed in giving the band a place on the school program; perhaps this may be due to local curricular problems.

8. Boards of Education in a large per cent of the schools studied are providing a stipulated amount in the school budget for band purposes.
9. Organizations outside the school aid very materially in promoting and assisting the average band program.
10. No administrator interviewed felt that the band in his school is over-emphasized, but several expressed the desire for greater emphasis.
11. All administrators reported that the band increases community interest in the school.
12. Eighty-six per cent of the administrators expressed the opinion that the educational features of instrumental music are now sufficiently stressed.

Recommendations

A number of recommendations seem advisable if the schools are to develop and maintain well-balanced bands from year to year.

1. The school should own such instruments as Bases, Baritones, E-flat horns and French horns, and the unusual and more expensive reed instruments such as oboes, bassoons, alto and bass clarinets, tympani, bass drums, and street drums. These should be a part of the regular band equipment since their expensiveness prevents consistent individual ownership. Miscellaneous equipment as listed in Section G of Table III, page 24, should also be a part of the regular school equipment to whatever extent money resources will permit.

2. The school should have available a minimum number of the other instruments used in band to facilitate the starting of junior bands and to supply such instruments to talented students unable to finance private ownership.
3. The director of instrumental music should be placed under a twelve-month contract with proper vacation time specified to best serve the band needs of the school and community.
4. The band should be given a place on the regular school schedule for its rehearsal work, and curricular credit should be allowed the student commensurate with the time spent in such work. The student allowed credit should meet certain minimum music requirements.
5. Activity credit or points should be allowed for band participation toward the acquiring of a school letter on a par with present athletic activities.
6. The instrumental department should have a stipulated amount on the school budget each year.
7. The band program should be an integral part of a balanced music program in the school. Orchestra and vocal activities should be given equal emphasis with band.

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APPENDIX

APPENDIX

INTERVIEW SHEET

Superintendent or Principal _____

1. Name of City _____

2. Enrollment (Total Grade and High School) _____

3. Enrollment of High School _____

4. Enrollment of Junior High School _____

(For the following questions, answer the question by placing a check in the blanks provided.)

5. Is band work for credit offered in your school this year? Yes _____ No _____

6. Is it the school's policy to own basses, baritones, E and French horns, and the unusual instruments? Yes _____ No _____

7. Does the Board of Education provide a stipulated amount of money in the budget for band purposes each year? Yes _____ No _____

If yes, what amount? _____

8. Which of the following music courses does your school offer?

Orchestra	Yes _____ No _____	{ For "credit" _____ }	{ For "no credit" _____ }
Chorus	Yes _____ No _____	{ For "credit" _____ }	{ For "no credit" _____ }
Boys' Glee	Yes _____ No _____	{ For "credit" _____ }	{ For "no credit" _____ }
Girls' Glee	Yes _____ No _____	{ For "credit" _____ }	{ For "no credit" _____ }
Others	Yes _____ No _____	{ For "credit" _____ }	{ For "no credit" _____ }

9. The band from your city participated in what inter-school music festival or contest this year?

None
County
District
League
State
National District

Yes _____ No _____
Yes _____ No _____

10. Does your high school band make trips other than to festivals or contests during the school year?

Yes _____ No _____

Approximate number of trips during the year
How far did it travel?

{ _____ }

11. Does the school aid financially in the expense of these trips?

Yes _____ No _____

To what extent?
Other support and from what source?

{ _____ }

12. Does the band treasurer receive any help from

Activity Ticket
How much?
Athletic Fund
How much?
Special program (other than concerts)
How much?
Concerts
How much?

Yes _____ No _____
(_____)
Yes _____ No _____
(_____)
Yes _____ No _____
(_____)
Yes _____ No _____
(_____)

13. Do band members receive any school award for band participation?

Yes _____ No _____

If yes, what are the awards?

Letter
Emblem
Medal

Yes _____ No _____
Yes _____ No _____
Yes _____ No _____

14. Is "band" substituted for required physical education practice?

Yes _____ No _____

15. How were school instruments purchased?

Board of Education
Concerts and School entertainment
Local Civic Groups
Subscription by Business Men
Partial Aid from Outside
Other Sources

Yes _____ No _____
Yes _____ No _____

16. What academic subjects does your director teach other than band?

1.
2.

{ }

17. Is your band director under contract for more than the regular nine-month school term?

Yes _____ No _____

If yes, for how long?

18. What is your band director's summer work?

()

19. What remuneration does he receive for this work?

()

20. Who pays his summer salary?

()

21. Does your school band receive aid under the provisions of the Kansas State Band Law?

Yes _____ No _____

If yes, what is the levy?

()

What is the approximate amount raised by the levy?

()

22. Does your school provide private or class instrumental instruction?

Individual (Private Lesson)

Yes _____ No _____

Free to student

Yes _____ No _____

Student fee to school

Yes _____ No _____

Class Instruction

Yes _____ No _____

Free to student

Yes _____ No _____

Student fee to school

Yes _____ No _____

23. Does the school provide for "junior band" instruction?

Yes _____ No _____

Is any fee charged payable to school?

Yes _____ No _____

24. Is the director allowed to teach privately and charge for lessons?

Yes _____ No _____

25. What time is allotted on the school program for band rehearsal?

Periods per week

Length of Periods

Senior { }

Senior { }

Junior { }

Junior { }

Beginners { }

Beginners { }

26. What time is allotted on the school program for instrumental instruction?

<u>Periods per week</u>	<u>Length of Periods</u>
Senior { }	Senior { }
Junior { }	Junior { }
Beginners { }	Beginners { }

27. Below are listed some common administrative problems dealing with the handling of band work in high school. Check the degree or extent (if at all) to which each applies in your school.

- a. Teachers begrudge the time given to band. Yes _____ No _____
- b. Band director is accused of working for his own private advancement at the expense of the school. Yes _____ No _____
- c. Less "showy" work is subjugated to band (by accusation). Yes _____ No _____
- d. Citizens of the town having supported the band, financially, own it. Yes _____ No _____
- e. Conflict between band and athletics for time of the students. Yes _____ No _____
- f. Conflict between band and dramatics for time of the students. Yes _____ No _____
- g. Do you have difficulty financing your band program? Yes _____ No _____
- h. Rehearsal facilities that are adequate are difficult to arrange. Yes _____ No _____
- i. Up-keep of equipment is too expensive. Yes _____ No _____
- j. The educational features of band are sufficiently stressed. Yes _____ No _____
- k. Danger of over-emphasis of band until it gains the ground that athletics have. Yes _____ No _____

28. Does the band increase to an abnormal degree administrative difficulties? Yes _____ No _____

29. If yes, be explicit in stating the nature of the difficulties. (Use back of sheet for answer, if needed.)

30. If you feel free to state:
(No names will be used in connection
with question 30.)

Do you consider that "band" in your
school is

Over-emphasized?

Yes _____ No _____

Average in emphasis?

Yes _____ No _____

Under-emphasized?

Yes _____ No _____

31. If you had free rein would you give
band

More emphasis

Yes _____ No _____

Less emphasis

Yes _____ No _____

About what it gets

Yes _____ No _____

32. Does the band increase the interest
of the community in your school?

Yes _____ No _____

If yes, in what way?

a. Does it bring "trade" to town?

Yes _____ No _____

b. Does it make patrons support
school more willingly?

Yes _____ No _____

c. Does the band play publicly
in concerts?

Yes _____ No _____

d. Does the community willingly
offer transportation for the
band?

Yes _____ No _____

e. Does it create more interest
at athletic games?

Yes _____ No _____

f.

g.

h.

33. Do you have any administrative suggestions
other than those covered in the above
questionnaire?

Supervisor or Director of Band

Name of City _____

1. For how many months is your contract? ()

2. Do you instruct and direct?

City band	Yes _____	No _____
High school band	Yes _____	No _____
Junior high school band	Yes _____	No _____
Beginners' band	Yes _____	No _____

3. Do you teach or direct

Orchestra	Yes _____	No _____
Girls' Glee	Yes _____	No _____
Boys' Glee	Yes _____	No _____
Chorus	Yes _____	No _____

4. Do you spend time in private teaching? Yes _____ No _____

5. Is private teaching done on school time? Yes _____ No _____

6. When do you have your band rehearsal?

During school hours	Yes _____	No _____
Before school hours	Yes _____	No _____
After school hours	Yes _____	No _____
In the evenings	Yes _____	No _____

Periods per week

Lengths of Periods

Senior { }	Senior { }
Junior { }	Junior { }
Beginners { }	Beginners { }

7. Do you use student directors? Yes _____ No _____

If yes, to what extent do you use them?

8. Do you have regular assistants in grades or junior high school? Yes _____ No _____

If yes, how many and what is their activity?

9. Do you have a band parents' club? Yes _____ No _____

What is its function?

10. Is your band program always compatible and congenial to the rest of the school program? Yes _____ No _____

11. Do you have any regular band marching drill? Yes _____ No _____

When do you have them?

12. Do you have sectional rehearsals? Yes _____ No _____

When do you have them?

13. Are you under obligation to play concerts for the city or the community? Yes _____ No _____

If yes, to whom are you obligated?

14. Do you teach any subject other than music? Yes _____ No _____

If yes, what subject do you teach?

15. What means do you use for raising money for instruments, music, and for band trips?

1. {
2. {
3. {
4. {

16. Do you have a special rehearsal place or band room? Yes _____ No _____

17. Is the band room accoustically treated? Yes _____ No _____

18. Is your band room well equipped with chairs, racks, and lights? Yes _____ No _____

What is your need?

19. Do you have an organized band library? Yes _____ No _____

20. What is your band library's approximate value? ()
21. How much do you spend on band library each year? ()
22. Do you find it possible to have any of the following chamber music groups?
- | | | |
|----------------------|-----------|----------|
| a. String trio | Yes _____ | No _____ |
| b. String quartet | Yes _____ | No _____ |
| c. String quintet | Yes _____ | No _____ |
| d. Flute quartet | Yes _____ | No _____ |
| e. Clarinet quartet | Yes _____ | No _____ |
| f. Woodwind quintet | Yes _____ | No _____ |
| g. Saxophone quartet | Yes _____ | No _____ |
| h. Horn quartet | Yes _____ | No _____ |
| i. Trombone quartet | Yes _____ | No _____ |
| j. Brass quartet | Yes _____ | No _____ |
| k. Brass sextet | Yes _____ | No _____ |
| l. Solo club | Yes _____ | No _____ |
23. About what per cent of your high school band graduates each year? ()
24. How many uniforms do you have? ()
- How were your band uniforms supplied?
25. Do you have a separate community band? Yes _____ No _____
- If yes, what per cent of its membership is composed of high school students? ()
26. What per cent of your graduates later play in college bands? ()
27. What is the cost of the care of band uniforms and supplies per year? ()
28. Is instrumental music taught in your school as an educational subject like English, etc., or is it taught primarily for the purpose of having a band?
29. What per cent of your band or orchestra students study privately during the school year? ()

30. Is the band director permitted to teach privately in addition to his band work? Yes _____ No _____
31. Are technique classes taught in your school to take the place of private instruction? Yes _____ No _____
32. Do students pay rent for school-owned instruments? Yes _____ No _____
33. Is insurance carried on school-owned instruments? Yes _____ No _____
34. Do parents make out a bond for value of school instruments loaned or rented to the pupil? Yes _____ No _____
35. Please add any suggestions that may occur to you not covered in the above questionnaire.

INVENTORY OF INSTRUMENTS USED IN BAND PROGRAM

	School Owned	Student Owned	Director Owned	City Owned
	Approx. No. Value	Approx. No. Value	Approx. No. Value	Approx. No. Value
Oboes				
English Horns				
Bassoons				
Violins				
Violas				
Cellos				
String Basses				
Harps				
Bells (Lyras)				
Vibra Harps				
Chimes				
Xylophones				
Marimba				
Piano Accordians				
Organ				
Piano				
Batons (Twirling)				
Music Racks				
Chairs				
Band Shell or Stand				
Public Address System				