


7-1934

The Status of State Teachers College Bands

Nathalee Ewing
Western Kentucky University

Follow this and additional works at: <https://digitalcommons.wku.edu/theses>

 Part of the [Curriculum and Instruction Commons](#), [Educational Assessment, Evaluation, and Research Commons](#), [Higher Education Administration Commons](#), [Music Education Commons](#), and the [Music Pedagogy Commons](#)

Recommended Citation

Ewing, Nathalee, "The Status of State Teachers College Bands" (1934). *Masters Theses & Specialist Projects*. Paper 2326.
<https://digitalcommons.wku.edu/theses/2326>

This Thesis is brought to you for free and open access by TopSCHOLAR®. It has been accepted for inclusion in Masters Theses & Specialist Projects by an authorized administrator of TopSCHOLAR®. For more information, please contact topscholar@wku.edu.

Ewing,

Nathalee

1934

THE STATUS OF STATE TEACHERS COLLEGE BANDS

BY

NATHALEE EWING

A THESIS

SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

WESTERN KENTUCKY STATE TEACHERS COLLEGE

JULY ,1934

Approved :-

Major Professor and
Department of Education
Minor Professor, English
Graduate Committee

Lee Francis Jones.
[Signature]
H. C. Grise, Ch.

CONTENTS

CHAPTER	PAGE
I INTRODUCTION	1
A. The Problem	1
B. Sources of Data	1
C. Method of Treating Data	3
D. Review of Similar Studies	3
II BAND DIRECTORS	5
A. Personal Characteristics	5
B. Education	6
C. Experience	10
D. Miscellaneous	12
III BAND ORGANIZATION AND MAINTENANCE	20
A. Band Instrumentation	20
B. Organization of Band	21
C. Personnel of Main Band	23
D. Credit	24
E. Uniforms	24
F. Library	26
G. Instruments	27
H. Function of the Band	27
I. Respects in Which Band Is Lacking	28
J. Miscellaneous	29
K. Comments	32
IV CONCLUSION	35
V BIBLIOGRAPHY	39
VI APPENDIX, Questionnaire Used in This Study	40

CHAPTER I

INTRODUCTION

A. The Problem

There is almost no literature concerning the teaching of instrumental music on the teachers college level. There are no standards for organization nor for specific qualifications demanded of the director in his field. No suggestions are available to solve the problems that arise in such organizations.

What personal traits are desirable in the band director? What educational qualifications should be required? How much experience should he have before assuming the position of college band director? What should be the organization of the component parts of the band? Who should compose the personnel? What credit should be given for such services? Who should support the organization and supply such equipment as uniforms, library, and instruments?

Such fundamental questions and related minor details present a difficult problem to persons interested in teachers college bands. The writer is endeavoring through a compilation of data, to offer a group of statements which will be helpful in answering these questions and be applicable to any such organization.

B. Sources of Data

The material for this treatment was collected by means of questionnaires. These were sent to all the four-year state teachers colleges as listed in the Educational Directory of 1930.¹ There are 150 colleges listed here.

¹
Bulletin No. 1, U. S. Department of the Interior, Office of Education, Washington, 1930.

The questionnaire is divided into two parts. Part I is entitled "Information Blank to Band Directors," It is divided into four parts.

- A. Personal Traits
- B. Education
- C. Experience
- D. Miscellaneous

Part II, entitled "Questionnaire to Band Directors," deals with the organization of the band. It is divided into eleven divisions.

- A. Band Instrumentation
- B. Organization
- C. Personnel of the Main Band
- D. Credit
- E. Uniforms
- F. Library
- G. Instruments
- H. Function of the Band
- I. Respects in Which Band Is Lacking
- J. Miscellaneous
- K. Comments

No follow-up letter was sent to those who did not respond. The usual difficulty of the questionnaire procedure is evident. The meagerness of the data received results from the difficulty of securing responses. Of the 150 questionnaires which were mailed, replies were received from 54 colleges. It is evident that this is only a 36 per cent return. The replies, coming as

² Blank copies of both parts of the questionnaires are included in the Appendix.

3

they do from colleges located in all parts of the United States, will give a fairly representative picture of the average college band when they are compiled. Answers were received from the following twenty-four states and one district: Alabama, California, Colorado, District of Columbia, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Minnesota, Mississippi, Missouri, Nebraska, New Hampshire, New Jersey, New York, North Dakota, Oklahoma, Pennsylvania, Tennessee, Texas, and Wisconsin.

C. Method of Treating Data

The data have been treated by a process of tabulation. Answers to similar items of each part were grouped together on a master sheet to get a composite picture. Because of the variety of answers received it was necessary to arrive at some means of reducing these answers to a common basis. These devices are explained as each item is discussed.

These separate representations were then drafted into that form of exposition best suited to show the peculiarities of the item. Such devices as tables and case studies are used. From these separate parts has been compiled a representation which is presented in the conclusion.

D. Review of Similar Studies

The only work which the writer was able to find that touches this field is a doctor's dissertation by L. V. Buckton, of Columbia University, 1929, entitled College and University Bands - Their Organization and Maintenance. Mr. Buckton developed a set of tentative standards for bands which he sent to twenty band directors, who checked the items which they deemed important. These results were developed into a permanent standard against

which various colleges and university bands were projected. The schools were divided into three groups: colleges and universities not based on R. O. T. C., colleges and universities based on R. O. T. C., and normal schools and teachers colleges. Recommendations were made on the basis of the percentages of those bands which met the permanent standard.

The advantages of the present study over the previous one are apparent. Buckton has used as a permanent standard one which is based on personal opinion rather than current practice. He has selected at random a group of two or four year colleges and universities. This has resulted in a study which is neither thorough nor exhaustive. Only a small portion of his work is given to the discussion of the present topic, four-year teachers college bands. It appears that such items as state financial support, number of students enrolled, student tenure, and recency of development have a peculiar significance in these institutions. The use of the same standards for teachers colleges and other types of schools would therefore result in false conclusions. The writer tries to deal with only such items as are directly related to these schools and to develop criteria for this particular field.

BAND DIRECTORS

Replies were received from 53 of the 150 colleges to which the questionnaire was mailed. Fourteen of these indicated that there was no band, as such, organized in the school. Thirty-six answers were received for Part I and thirty-four answers for Part II. There were thirty-four colleges which replied by filling both parts.

This chapter deals with the material obtained from Part I of the questionnaire, "Information Blank to Band Directors." It is divided into sections corresponding to the divisions of the blank.

A. Personal Characteristics

Item 1 of this section is a blank for the name of the director. A footnote explains that this may be omitted since the information is to be treated in an impersonal manner. Thirty-three directors were men, and two were women.

TABLE 1
PERSONAL CHARACTERISTICS OF BAND DIRECTORS

Characteristic	Number of Answers	Range	Average
Name	35		
Age	32	25 yrs. - 60 yrs.	34.8 yrs.
Height	32	5'2" -- 6'1"	5' 8.3"
Weight	32	130 lbs. - 195 lbs.	153.9 lbs.
Married	23		
Single	11		

The range in ages of the directors covers a space of thirty-

five years. The average of 34.8 years makes it apparent that the majority of cases lie closer to twenty-five than to sixty.

B. Education

TABLE II
EDUCATIONAL QUALIFICATIONS OF BAND DIRECTORS

	Number of Answers	Range in Dates Attended	Range in No. of Yrs.	Average
High School Graduates	34	1885-1926		
Conservatories Attended	35	1903-1933	1-6	2.54
Years of College Attendance	34		0-13	5.3

Table II shows that two of the thirty-six directors who responded are not high-school graduates. The dates of such attendance would naturally be earlier for the group as a whole than the conservatory attendance. All but one has attended a conservatory or college, either in the United States or elsewhere. Three persons studied abroad, the countries including France, Germany, and Czechoslovakia.

The average of 5.3 years of college attendance indicates that the usual director has the equivalent to college graduation, with 1.3 years of graduate work. This high amount of graduate work is due to the fact that many directors have more than one degree. The total number of college years for all the directors divided by the number of directors places the average in the graduate field. This fact is illustrated in Table III.

TABLE III
DEGREES OR CERTIFICATES OF BAND DIRECTORS

Type	Doctor	Master	Bachelor	Special	None
Doctor of Philosophy	3				
Master of Arts		11			
Master of Music		2			
Master of Science		1			
Bachelor of Arts			14		
Bachelor of Music			12		
Bachelor of Science			10		
Special Certificate				3	
None					1
Total	3	14	36	3	1

This table shows a total of fifty-six degrees that are held. One director has no degree; others have as many as three.

Table IV is given to show the results of the items dealing with the major and minor subjects of the directors.

TABLE IV
MAJOR AND MINOR SUBJECTS OF BAND DIRECTORS

Subject	Number of Majors	Number of Minors	Total Number Majors & Minors
Music (General Field)	14	4	18
Public School Music	3	0	3
Piano	1	3	4
Instruments	5	2	7
Voice	1	2	3
Composition	2	4	6
Education	5	3	8
Economics	0	1	1
Sociology	0	1	1
Social Science	0	3	3
English	3	3	6
Language	1	4	5
History	1	2	3
Psychology	0	1	1
Mathematics	2	2	4
Science	2	2	4
Total	40	37	77

Critical study of Table IV shows that for the thirty-six directors under consideration there are forty majors and thirty-seven minors. Music ranks first as a major or minor. Education and Instruments rank second and third, respectively.

Although thirty-six directors indicated their major and minor fields, not all of these gave the number of semester hours

which they have in these subjects. The following table is a compilation of all answers dealing with total semester hours.

TABLE V
TOTAL SEMESTER HOURS OF BAND DIRECTORS

Field	Number of Answers	Range in No. of Hrs.	Average No. of Hrs.
Major Subject	24	0- 105	53.5
Minor Subject	21	0- 66	24.4
All Subjects	19	0-225	144.8

Table V needs no further explanation. There are some special replies to the questionnaire which would raise the average given in the table were they capable of being inserted. For convenience they are here referred to as Cases A, B, C. and D.

Case A: The director inserted the word "Graduate" instead of his total number of semester hours in his major and minor subjects. He failed to make any indication of his total number of semester hours in all subjects.

Case B: The director inserted the words "life study" instead of his total number of semester hours in his major and minor subjects. He failed to make any indication of his total number of semester hours in all subjects.

Case C: The director inserted the word "many" instead of his total number of semester hours in his minor subject. He inserted the words "a host" instead of his total number of semester hours in all subjects.

Case D: The director inserted the words "three degrees" instead of total number of semester hours in all subjects.

Twelve of the thirty-six directors indicated other subjects of special interest. The subjects mentioned included education, languages, law, geography, commerce, history, philosophy, religion, mythology, French, English, music, social science, dramatic art, and manual training. In three cases additional remarks were made which indicate further qualifications than are shown in the preceding tables. These statements are direct quotations:

Case A: "Am now working on my M. M. at McPhail Conservatory, Minneapolis, majoring in composition. Have completed about half the work."

Case B: "Public School Music at Cornell under Hollis Dann; also at Northampton under Baldwin and Bowen."

Case C: "My music training obtained through private teachers and professional performers, with no thought of future teaching in institutions, but as a means to earn living by playing, directing, and composing....was 'drafted' by Detroit Board of Education to teach. Passed State Examination at Lansing. Called to Ypsilanti to teach five years ago. During period of depression, with additional leisure time, took courses for degree. One hundred sixty hours in academics and a general examination in music for B. S. Am now completing language requirements for A. B. Will probably continue elsewhere for M. A."

C. Experience

This section of the questionnaire asks the director to give

the names of the musical organizations of which he has been a member and to indicate the number of years that he was a member of such organizations. He is asked also to name the musical organizations which he has directed and to specify the number of years that he was director of these. Table VI is a summary of the replies.

TABLE VI
YEARS OF EXPERIENCE OF THE DIRECTORS

	Number of Answers	Range	Average
Member			
Number of Organizations	32	2- 8	4.59
Years Experience	31	2-33.5	13.01
Director			
Number of Organizations	33	1-10	3.72
Years Experience	35	3-71	15.95

Critical study of the table reveals that most of the directors have been members of more organizations than they have directed. Their years of experience as directors exceed their years of membership in similar organizations. The range in number of years of experience in both cases raises an interesting fact for consideration. In many cases an individual director's total years of experience far exceeds his chronological age. This is due to the fact that he may be a member or conductor of more than one organization at a time. The following examples illustrate this.

Example 1. A director who is thirty-eight years of age has a total of sixty years of experience.

Example 2. A director who is forty-seven years of age has a total of sixty-five years of experience.

Example 3. A director who is forty-one years of age has a total of seventy-one years of experience.

D. Miscellaneous

The first part of this division embraces the question of number of semester hours in subjects related to music. The total number of hours for each subject for all directors who studied that subject was found. These totals were divided by thirty-two instead of thirty-six (the total number of directors) because there were four replies that could not be used. One was checked in place of submitting semester hours. The other three directors had studied under private teachers and answered in number of years studied instead of semester hours. The average for each subject is designated in the following table.

The table reveals that more conductors have studied Conducting and Sight Singing than any other subjects. History of Music and Harmony rank next in order. The peculiar fact is that Composition and Arranging appear most infrequently. It is logical to assume that these subjects would be most beneficial to persons thus engaged. The total of the averages indicates that the average band director has 41.14 semester hours in subjects related to music, Harmony, Music Methods, and Sight Singing composing 18.62 hours of this total. The greatest range in number of hours is found in Music Methods. The reason for this will be apparent later in the chapter, when the various duties of the directors are presented.

The next question asked of the director is, "To what extent have you studied applied music, such as voice, piano, instruments, etc.?" The question is divided into three parts. These are name of teacher, number of lessons, and instruments studied.

The replies as to teachers and number of lessons are shown in the next table. It was necessary to reduce to a common basis all the answers given for this question. In some cases number of years studied was given instead of number of lessons. One year is considered equivalent to thirty-six lessons. For example, a person who had studied ten years is said to have had 370 lessons.

TABLE VIII
TEACHERS AND NUMBER OF LESSONS IN APPLIED MUSIC FOR TWENTY-NINE
BAND DIRECTORS

	Range in Number	Total Number	Average Number
Teachers	1- 10	105	3.6
Lessons	0- 2,496	10,081	347.6

The preceding table shows that the range in number of lessons studied in applied music is from 0 to 2,496. It is a startling fact that there are band directors in this field who have had no work at all in applied music.

The next section of the questionnaire deals with the specific abilities of each director. Nineteen directors indicated that they have been at one time fine soloists. Only five directors are soloists at the present time. The instruments played by these soloists are violin, cello, baritone, and trumpet. It seems to indicate inappropriateness that there are only five soloists in the entire group of directors. This defect is further emphasized by the fact that three of these five persons are string soloists, since strings are not commonly included in band instruments. This condition results in an inferior type of teaching by directors who are teaching instruments which they cannot play.

At the time of this study fourteen directors are performers, four are both performers and soloists, and six are neither performers nor soloists. An explanation of the term "performer" seems necessary here since 48 per cent of the directors fall in that class. By "performer" is meant a person who is able to play his particular part of an orchestration in a musical organization. He is also able to teach to other persons the fundamental techniques of the instrument. He need not, however, be accomplished enough to play a technical solo. This explanation is illustrated in Table IX.

TABLE IX
INSTRUMENTS STUDIED, TAUGHT, AND PLAYED BY THIRTY-SIX DIRECTORS

Name of Instrument	No. Directors Have Studied	No. Directors Able to Teach	No. Directors Able to Play
Piano	5	24	5
Voice	2	24	5
Strings	12	24	11
Reeds	4	29	12
Brass	7	30	19

It is evident from this table that more directors have studied the string instruments. This result corresponds with the similar fact explained in the above paragraph concerning the directors who are soloists-- that is, in most cases they are string soloists. Most of the directors are able to teach and play the brass and reed instruments. It seems, then, that this is due to the fact that there are no string instruments in a band. Their ability to play and teach the brasses and reeds is probably due more to experience than to formal study in private lessons.

In many cases the director of the band is employed only for part time for these services, and the salary is affected accordingly. There are twenty-five directors employed for full time and eight employed for part time. There are three directors who receive no compensation for their services as such but are employed by some other department.

TABLE X
SALARY SCHEDULE FOR BAND DIRECTORS

	No. of Directors Stating Salary	Range in Salaries Per Mo.	Average Regular Salary	Average Salary from Other sources	Total Average Salary
Full Time Directors	22	\$100-300	\$193.25	\$42.08	\$235.33
Part Time Directors	6	\$33-161	\$107.33	\$72.50	\$179.83
All Directors	28	\$33-300	\$168.57	\$24.55	\$193.12

These salaries are somewhat lower than they are in normal times. In three cases it is indicated that the salaries have been recently reduced because of the present financial depression. Four replies are based on a twelve-month schedule. This causes the salary per month to be smaller than that based on a nine-month schedule.

Twelve directors receive additional salaries for services other than directing. Six of these are part-time and six are full-time directors. These six part-time directors make the highest amount per month from other sources. Still this amount added to the average salary for directing services does not make these salaries as large as the full-time salaries. Lack of interest or finances which causes a school to have a part-time instead of a full-time director probably causes it to pay a low salary, too.

The next point for consideration concerns the duties of the director. Each one was asked to name all the duties that he performs which are connected with teaching, as teaching band, orchestra, chorus, or private lessons. Thirty-six directors indicated various duties which fall into the following groups.

TABLE XI
DUTIES OF BAND DIRECTORS

Type of Duties	Number of Times Mentioned
Direct Band	36
Direct Orchestra	22
Give Private Lessons	20
Teach Theory Classes	14
Vocal Instruction(Chorus,Glee Club, Choir)	9
Supervise Practice Teachers	5
Additional Work in Other Departments	5

The last item in the above table is verified by the last part of the questionnaire, which asks the director to name whatever title he happens to hold. Twenty-five answers were received which are shown in the following list.

Head of the Music Department	7
Assistant in the Music Depart.	13
Member of other departments	4
Employed outside of the school	1

The following titles are held by the persons who are not members of the music department.

Warrant Officer, National Guard
Member of Education Department
Associate Professor of Education
Instructor of Science
Director of Elementary Education, Education Department

The other directors are directly connected with the music department. Two of these have additional duties outside this field.

CHAPTER III

BAND INSTRUMENTATION AND MAINTENANCE

Part II of the questionnaire deals with the organization of the band and its personnel. The purpose of this blank is to ascertain the organization of the usual college band and to find out the common practices in such units. By this method the writer is able to answer these questions stated in Chapter I by basing the conclusions on current practices. Of the 150 blanks which were mailed 34 were filled and returned. These, like those of part I, are not all complete, and the conclusions are necessarily compiled on fewer than thirty-four cases in many questions. Attention is called to this fact whenever it occurs. The results are discussed according to the sections of the questionnaire as outlined in Chapter I, Part B.

A. Band Instrumentation

This section deals with the number of instruments actually being played in the main band. A list of fifty-eight instruments is supplied with provision for the addition of any instrument not included in the list. Only two instruments, the marimba and gong, were added in the replies. See the appendix for the list of instruments in the original list. The results tabulated in the following table are grouped according to band sections.

TABLE XII
INSTRUMENTS BEING PLAYED IN MAIN BANDS

	Number of Instruments Listed	Total No. Instruments Being Played	Average No. Instruments Being Played
Brass	15	717	21.09
Reed	22	620	18.2
Percussion	20	274	8.06
String	3	28	.8
Total	60	1,639	48.15

For application of the table to actual conditions it is necessary to reduce the figures given for the "Average Number of Instruments Being Played" to whole numbers. When this is done, we find that an average band of fifty pieces is composed of twenty-one brasses, nineteen reeds, eight percussions, one string, and one conductor. It is unusual to include strings in a band. In this case, however, the instrument, cello or bass, is used in playing special arrangements as written by the composer.

B. Organization of Band

This section provides the following items for discussion-

Number of sections of the band

Types of sections of the band

Hours per week rehearsal

Semester hours credit

The data are compiled in the following table.

TABLE XIII
ORGANIZATION OF BANDS

Type of Organization	No. of Colleges	Average No. of Members	Average Hrs. per Week Rehearsal	Range in Semester Hrs. Credit	Average Semester Hrs. credit
Only One College Band	25	44.62	2.64	0-3	.98
Division into Concert Band	7	47.42	2.21	$\frac{1}{2}$ -3	1.07
Marching Band	6	48.83	2.08	0-4	1.16
Division into Beginning	6	37.83	2.41	0-1	.5
Intermediate	3	39.	2	0-1	.5
Advanced	6	25.33	3.08	0-1	.58
Average College Band		42.13	2.5	0-3	.88

An explanation of the table is deemed necessary. It is evident that most of the colleges have only one band. The average number of members in this table is 5.4 persons smaller than the average number of instruments being played as shown in Table XI. This is due to the fact that Table VI showed number of instruments and not members. One member is able to play more than one instrument, especially in the percussion section. The enrollment of the advanced band is the smallest, yet this group has more hours rehearsal per week. This is due to two reasons. First, where the graded system is used, only the best players are admitted to the advanced band, and the resulting enrollment is small. Secondly, the type of work done and the grade of music used demands more practice time. More credit is given in the marching band. This margin is given for the extra military drill

necessary in this type of organization. The average college band, according to Table XII, is composed of forty-two members, has 2.5 hours of rehearsal per week, and obtains one semester hour of credit.

Fifteen of the thirty-four colleges indicated that assistants were used to help in the band department. There are twenty assistants in all, five of whom are in one college. The salaries for such services range from 0 to \$200.00 per month, with an average of \$66. In many cases the first chair man in each section is responsible for his section, but he receives no financial return. The duties of the assistants include such things as giving private lessons, instructing in music theory and education, directing band in the absence of the director, and acting as librarian and manager.

C. Personnel of Main Band

This section deals with the persons who compose the main band. In many schools a graded band system is used so that the best players are in the main band. Twenty-six colleges answered this question concerning the personnel, giving an average of 51.53 members each.

The next part deals with the personnel of each section. Twenty-nine answers were made. The results are given in the following table.

TABLE XIV
PERSONNEL OF MAIN BANDS

Section	Average Male Membership	Average Female Membership	Average Total Membership
Brass	19.51	6	25.51
Reed	18.06	6.86	24.92
Percussion	3.48	.55	4.03
Miscellaneous	.55	.44	.99
Total	41.60	13.85	55.45

The total membership of an average band is 55.45 persons according to Table XIII. This result is higher than the one in the above paragraph, which dealt with the aggregate membership of the entire band. This increase is probably due to the fact that some players are able to play more than one instrument and may be listed as a member of more than one section.

D. Credit

The question of semester hours credit is presented next. The maximum amount of credit given in each band ranges from $\frac{1}{2}$ to 18 semester hours. By maximum amount is meant all that an individual may obtain during four years of college work. One school gives physical education credit instead of music credit. This is probably due to the fact that the drill work necessary in a marching band is classed as physical education. The average maximum amount of credit given is five semester hours.

E. Uniforms

This section of the questionnaire deals with the type and cost of uniforms. The replies are shown in Table XV.

TABLE XV

TYPE AND COST OF BAND UNIFORMS

	Supply			Type			Cost	
	Complete	Part	None	Military	Civilian	Mixed	Range	Average
No. of Bands	29	2	3	20	8	2	\$6-53.50	\$21.92

In all cases the school buys the uniforms. These are furnished free to the student, except in one instance. Here the student rents the uniforms. Two colleges have uniforms which are not classified wholly as civilian or military. One band has the military type for the men and caps and capes for the women. The other school has a special-made uniform. It is probable that the reason the average cost is so low as \$21.92 is that many bands have only caps and capes. These are not so expensive as a complete uniform.

This section deals with the type of music used by the band. This important question is asked, "Who pays for the music?" The results of the first part are shown in the following table.

TABLE XVI
TYPE AND QUANTITY OF MUSIC INCLUDED IN BAND LIBRARIES

Type	Range in Number	Average Number
Marches	0- 400	113.5
Concert Selections	6- 2,000	46
Collections or Folios	0- 829	168.1
Total of Complete Library	9- 2,400	272

The fact shown in the above table is a result of the fact shown in Table XII, "Organization of Bands." Since most of the bands are organized into only one unit, the music used is marches or folios. These bands are used mostly for athletic and general purposes. Little concert music is needed because of the small number of concert bands.

In 79 per cent of the cases the music is paid for by the school out of state funds. We are dealing only with those teachers colleges supported by the state. In 12 per cent of the cases the music is the personal property of the director. One director possesses 2,400 copies of music. In the remaining 7 per cent of the cases the music is furnished by the student body, through donations of the Student Body Association, the Student Council, or donations of fifty cents each from the band members.

All thirty-four of the colleges which replied indicated that they own some musical instruments. Usually these instruments are furnished free to the players. In seven cases rent is charged at an average of \$3.33 per semester. One school charges 2 per cent of the value of the instrument for insurance.

The kinds of instruments that are owned are shown in the following table.

TABLE XVII
TYPES OF INSTRUMENTS OWNED BY TEACHERS COLLEGES

Section of Band	Total for All Colleges	Average for all Colleges	Leading Instruments
Brass	440	12.9	Mellophone Trombone
Reed	341	10.2	Bass B ^b Soprano Clarinet Oboe
Percussion	492	14.4	Piano Snare Drum
String	153	4.6	String Bass Cello

It is seen from the above table that most of the instruments owned by the schools are not solo instruments or are too large to be furnished by the students. Sousaphones, string basses, and cellos are included in this group. It is difficult to secure good mellophone or oboe players. Such instruments are furnished to those brass or reed players who are able to play them when they are needed. A supply of B^b soprano clarinets is kept so that the reed section of the band may be as large as possible.

H. Function of the Band

The bands of the teachers colleges fill a variety of needs.

The number of appearances shown in the following table include all the activities for the whole year, including the summer session.

TABLE XVIII

FUNCTIONS OF BANDS

Type of Function	No. of Bands Participating	Range in No. of Times	Average No. of Times
School Events	34	5- 35	17.19
Concerts	33	1- 30	10.3
Other Functions	24	2- 49	9.2

The school events referred to in the above table include such things as pep rallies football games, and other athletic events. The small number of concerts given by some bands is due to lack of suitable music and players. The remaining functions not included in the first two groups are parades, tours for advertising purposes, chapel programs, cooperation in civic programs, accompaniment for choral works, and as a training laboratory for music students.

I. Respects in Which Bands Are Lacking

Only three bands of the thirty-four that replied felt that the organization was not lacking in some respect. The outstanding needs of the other bands are shown in the following table.

TABLE XIX

RESPECTS IN WHICH BANDS ARE LACKING

Lack of	Affirmative Responses	Negative Responses
Players	27	1
Sufficient Library	12	3
Finances	14	2

The predominant needs illustrated by the preceding table is that of players. This is due, in some cases, to the fact that the band is a new organization and the players are not well trained. The same condition is caused by short student tenure and uncertain enrollment.

Lack of enthusiasm in the school for the band causes some bands to feel no encouragement. At the same time these bands are responsible for their own expenses. In some places interest in other things, such as athletics, causes the band to be overlooked. Another reason given is the lack of school instruments, which results in a weakness in one or more sections.

J. Miscellaneous

This section of the questionnaire is composed of a group of nine questions. The variety of types of questions and responses makes it impossible to compile the data into a systematic arrangement. Therefore for clearness and convenience the questions are stated, and the related data are presented in the following paragraphs.

Question I. How many trips a year does the band make?

It was indicated in Section H, "Function of the Band," that the majority of the bands made some trips away from the campus each year. Of the thirty colleges that sponsor such events there is an average of 2.7 trips per band. The purposes of these trips are advertising for the schools, attendance to conventions, and giving of concerts. It is evident that the directors have not utilized such trips away from the campus as a motivating force in band membership and attendance.

Question II. How are these trips financed?

In 52 per cent of such cases the trips are financed by the

School out of the regular budget which provides for band activities. Other bands finance such trips by aid from student organizations or by allowing each individual to be responsible for his own expenses. This is so in 43 per cent of the cases. In the remaining 5 per cent funds for such occurrences are provided by community or civic enterprises.

Question III. Is physical education required of band members?

Twenty-three of the colleges that replied stated that band members are required to take physical education. It is a common requirement that all college students be required to take some form of healthy work. Those colleges that excuse band members from this requirement do so on the supposition that the activities of band membership fulfill the same purpose.

Question IV. Is the band connected in any way with the military department?

It is not unusual for these two departments to be connected because of the similarity of the activities of the two. However, of the thirty-one directors answering this question none stated that their bands are so organized. This is due to the fact that we are dealing with teachers colleges, where military or R.O.T.C. units are rarely found.

Question V. Do you carry a supply of band accessories?

There were thirty-two answers received to this question. Fifteen directors stated that they do carry a supply of band accessories. Seventeen stated that they do not. It is natural to suppose that the carrying of such a supply would depend on the ease or difficulty with which the band member can supply his own needs. If a musical supply store is not convenient, some

arrangement will necessarily have to be made to meet the demand.

Question VI. Do students buy these supplies, or are they furnished free?

In two out of the fifteen schools that carry accessories all supplies are furnished free. In five schools the supplies are furnished free for school instruments, reeds, or oboes and bassoons. In twenty other cases supplies are sold to the student. Instruments owned by the school are repaired by the school, and the students who rent them are required to buy the supplies as if the instrument were their own.

Question VII. Do band members receive any pay? If so, how much?

Only one college pays its band members a fixed salary. This salary is \$10.00 per year, which is given for concert work.

Question VIII. Do band members receive any scholarships, free tuition, fees, board, room, or any other form of compensation?

Twenty-six colleges do not offer any reward of this type. There are six colleges that do. Two schools offer a tuition refund; another offers C.W.A. work; another offers scholarships; and another gives preference to band members for campus jobs. The following quotation from a questionnaire is taken as an example of help to the student without direct financial aid:

" A large band house is furnished (rooms). Boys divide expenses of gas and lights. Receive pay for jobs outside of school for dance and show work. However, no money is paid from school funds, money being derived from these functions."

Question IX. Does your band have a system of awards, sweaters, insignias, pins, keys, etc.?

Twenty-four bands do not have any such systems. Ten bands do have such awards. Two schools give honor awards on graduation.

Two colleges present letters; another awards silver and gold buttons. In the majority of cases a sweater is given for one to four years of participation.

K. Comments

Provision is made at the close of the questionnaire for any comment that the director cares to make. Twenty comments were made, six of which were merely asking for a copy of the results. The other comments are quoted because they seem to be directly related to the thought back of the questionnaire.

"More recognition should be given musical endeavor."

"Kindly note that here is one band man not in the music department, but in Psychology and Education. I guess this school will recover, however."

"The college band should be supported by the school as they play for all sports, etc., and college activities, and give free concerts. There is no way to make money. Music should be in college library."

"I might add that we have the appropriation for band uniforms and are purchasing these this spring. The cost of each will be \$31.00."

"The band is made up of College, High School, and town members and is more of a city band than school. We have caps and capes for uniforms furnished by the Chamber of Commerce."

"It appears a little difficult to make clear concerning the various functions of a band. We play for many conventions - Rose Carnival - and represent the city at all times, yet these are not concerts."

"I have based the answers on activities during the past ten years."

"Most members are in the special Band and Orchestra course, which fits them for teaching this branch, and the individual proficiency rates high. Attendance is as strictly checked as in any other course. The best grade of music is used. However, it is not kept as publicly active as the principle of initiative and compensation should imply. More concerts and an occasional trip off the campus would

greatly enhance the enthusiasm of the personnel."

"Discrepancies regarding personnel due to fact of student teachers having to spend six weeks in fields(cooperating schools)."

"Lack of good material is chief source of (my) complaint. There are no standards for band masters in our Public Schools. This is reflected by the material I get. The best material goes to the University or A. C. Their bands are R. O. T. C. units and are able to help students financially. We are the only Teachers Training Institute in the State having a band. Others have orchestras, if anything. Some have nothing.

"Why did you not include a paragraph on Types of Music played? Seems to me the average College Band is degenerating into a pep band for athletic functions. I stress concert work as much as possible. I have just completed a survey on Types of Music Played by School Bands in North Dakota. I am using this for my Master's Thesis. The most significant facts are- lack of musical training on the part of the band masters and the 'Junk' they play at concerts. I wonder what the average college band plays? Various programs I have seen could be improved both in make-up and content."

"In 1923 when I came here there was one number in the 'Band Library' (Underneath the Mellow Moon). In 1923 the band numbered five. There was no band room, etc., no uniforms. The band numbers fifty now; the library has over 800 numbers.

"Lack of credit in High School; the nature of our student-body; the small credit and award; the lack of funds; etc. are a real handicap. Sixty per cent of the student activity fee goes to athletics. We get two per cent (Band).

"Conditions will improve here with the new band credit law for High Schools and when High School bands are bigger and better.

"The repair of instruments is a problem. Because of no funds and being school property, these are not given the best care by the players."

"This band has just been organized. Most of the players are also members of the college orchestra. This winter we played for the Basket Ball games, 'Moving-up Day' and any other outside event. We hope to make much more of it in another year.

"So many of our students either work or go to their homes out of town for week-ends it is hard to assemble a satisfactory group. Our orchestra has much more work to do. Both are absolutely extra activities

and are made up of students who come to school and can own instruments. Instrumental music is not taught."

"When they decide musical organizations are as valuable as football, we will be able to accomplish more. Music may not pay for itself- neither does football in 99 per cent of the cases."

The general tone of these comments is not altogether optimistic. There are some difficulties evident, such as lack of funds and players, that will take a long period of time to correct. There are other questions asked which are treated in this study and answered in the conclusion. Still other topics, as exact types of music played by college bands, are suggested for more intensive study. It is evident that this study is merely a foundation. It is an effort to answer the more pressing questions in a general way in a hope that it will be of service to persons interested in this type of work.

CHAPTER IV

CONCLUSION

The purpose of this study is to offer a solution to the fundamental questions asked in the statement of the problem. In answering these questions it is found most desirable to submit a group of statements which deal with the average teachers college band. The word "average" is used, since the results shown here are an average of the replies received through the questionnaires. It is not to be understood that this is an exact representation. The questionnaire response was too small to warrant such an assertion. These results are presented with the hope that the colleges which failed to reply do not differ extremely from those from which responses were received. If there are no extraordinary variations among those colleges not responding, these facts or statements may be accepted as typical. They will, when read as a whole, present a complete picture of a teachers college band. In the light of the foregoing data and the results therein, the following statements, based on current opinions and practices, are offered.

The average band director has the following qualifications:

1. He is thirty-four years old, five feet and eight inches tall, and weighs 154 pounds.
2. He is a married person.
3. He has the degrees of Bachelor of Science and Master of Arts.
4. His major subject is Theory of Music and his minor is Education or Instrumental Music.
5. He has 53.5 semester hours in his major field, 24.4

semester hours in his minor field, and 144.8 semester hours in all his college work.

6. He has had the experience of being a member of four different organizations for a period of thirteen years.

7. He has had the experience of being the director of four different organizations for a period of fifteen years.

8. He has had the following number of semester hours in each of these subjects related to Theory of Music, Harmony, 7 hours; Counterpoint, 4 hours; Orchestration, 3 hours; Arranging, 2 hours; Form and Analysis, 2 hours; History of Music, 4 hours; Sight Singing, 5 hours; Composition, 4 hours; Methods, 6 hours; Appreciation, 2 hours; and Conducting, 2 hours.

9. He has studied under three different teachers and taken 347 lessons in applied music.

10. He is able to teach and play the brass and reed instruments.

11. He receives as a salary \$193. per month.

12. His main duties are directing the band and giving private lessons.

13. He is employed as an assistant in the music department. The average teachers college band has the following characteristics:

1. It is composed of twenty-one reeds, eighteen reeds, eight percussions, and one string.

2. It meets for rehearsal 2.5 hours per week. One hour of credit is given per semester for this activity.

3. When the band is divided into graded sections, a smaller amount of credit is given each section.

4. A band assistant receives a salary of \$66 per month.

5. The duties of the band assistant include such things as giving private lessons, instructing in music theory, and directing the band in the absence of the director.

6. The personnel of the band is 75 per cent men and 25 per cent women.

7. The average amount of credit given for four years of college work is five semester hours.

8. The band uniforms are furnished free to the students by the school.

9. The uniforms are of a military type.

10. The band library is composed of 113 marches, 46 concert selections, and 168 folios.

11. The music is paid for by the school out of state funds.

12. The larger or more unusual instruments are owned by the college and furnished free to the student.

13. The band participates during the school year in seventeen school events, ten concerts, and nine miscellaneous functions.

14. The most evident defect in the bands is lack of players, sufficient library, and finances.

15. The band takes 2.7 trips away from the campus during the school year.

16. Band members are required to take physical education work, or they are given the same credit for participation in the band.

17. When band accessories are carried by the school, they are usually sold to the students, unless the instrument is a reed or a school instrument.

18. Band members do not receive any salary for band membership.

19. The band does not offer any system of rewards for participation in the band.

Appendix
INFORMATION BLANK
BOARD DIRECTORS

A. PERSONAL

(1) *Name _____ (2) Address _____
(3) Age ___ (4) Height ___ (5) Weight ___ (6) Single ___ (7) Married ___
(8) Hobbies _____

B. EDUCATION

(1) High School Attended _____ (2) Yr. Graduated _____
(3) Conservatory or College Attended (4) Date Attended

(5) No. of Yrs. in College _____
(6) Degree or Certificate _____
(7) Major Subject _____ (8) Minor Subject _____
(9) No. Sem. Hrs. (Maj. Subj.) _____ (10) No. Hrs. (Minor Subj.) _____
(11) Total Sem. Hrs. all Subj. _____ (12) Other Subjs. of Spec.
Interest _____

C. EXPERIENCE

Name all organizations with which you have played.

(1) Name of Organization (2) No. of yrs. played

Name of all Musical Organizations you have directed.

(3) Name of Organization No. of yrs. directed

* If you do not care to give your name, it may be omitted above.

VI. BIBLIOGRAPHY

Buckton, L. V., College and University Bands - Their Organization and Administration (New York, Teachers College, Columbia University, 1929).

Lockhart, L. M., "College Entrance Requirements and Public School Music," Jacobs Band Monthly (Oct., 1925).

McConathy, Osbourne, "Present Status of Music Instruction in Colleges and High Schools, 1919- 1920," U. S. Bureau of Education, Washington, 1921.

Richman, Luther A., Survey of College Entrance Credits and College Courses in Music, prepared by the Research Council of the Music Supervisors National Conference (New York, National Bureau for the Advancement of Music).

Richman, Luther A., The Cost to the Student of a Four Year Teacher-Training Course in Public School Music, (unpublished Master of Arts thesis, Teachers College of Cincinnati University, Cincinnati, Ohio, 1931).

D. MISCELLANEOUS

How many semester hrs. have you in:

- (1) Harmony _____? (2) Counterpoint _____? (3) Orchestration _____?
 (4) Arranging & Scoring _____? (5) Form and Analysis _____?
 (6) History of Music _____? (7) Sight Singing & Ear Training _____?
 (8) Composition _____? (9) Music Methods of Teaching _____?
 (10) Music Appreciation _____? (11) Conducting _____?
 (12) Others _____?

To what extent have you studied applied music such as voice, piano, instruments, etc.?

- (13) Name of teachers (14) No. of lessons (15) Instrument

(16) Were you ever at one time a fine soloist?

(17) If so, what instrument? _____

(18) Are you now a soloist or performer, which? _____

(19) Name all instruments which you can play just fairly well.

(20) Name all instruments about which you know enough to teach.

(21) Are you employed by the school for full time or part time? _____

(22) For this service your salary is how much per month? _____

(23) Salary from other sources per month _____

(24) Name all duties you perform connected with teaching such as teaching band, science, orchestra, chorus, church choir, putting on operas, private lessons, or what not. Make very complete.

(25) Do you hold any other title such as: Head of Music Department, instructor of Science, Football Coach, or any others?

Name of band director _____ Name of band _____
 School _____ City _____

A. BAND INSTRUMENTATION (No. of instruments actually being played in main band)

- | | |
|--|-------------------------|
| 1. Trumpet..... | 36. Contra-Bassoon..... |
| 2. Cornet..... | 37. Sarrusophone..... |
| 3. Fluegel Horn..... | 38. Bass Drum..... |
| 4. Upright Alto..... | 39. Snare Drum..... |
| 5. Mellophone..... | 40. Tenor Drum..... |
| 6. French Horn..... | 41. Tympani (pair)..... |
| 7. Tenor Horn..... | 42. Triangle..... |
| 8. Baritone..... | 43. Castanets..... |
| 9. Euphonium..... | 44. Cymbals..... |
| 10. Trombone..... | 45. Tambouring..... |
| 11. Helican Bass..... | 46. Bells..... |
| 12. E ^b Tuba(Upright)..... | 47. Glockenspiel..... |
| 13. BB ^b Tuba(Upright)..... | 48. Xylophone..... |
| 14. E ^b Sousaphone..... | 49. Marumbaphone..... |
| 15. BB ^b Sousaphone..... | 50. Vibraphone..... |
| 16. Piccolo..... | 51. Chimes..... |
| 17. Flute..... | 52. Piano..... |
| 18. E ^b Soprano Clarinet.. | 53. Harmonium..... |
| 19. Bb Soprano Clarinet.. | 54. Celesta..... |
| 20. C Clarinet..... | 55. Organ..... |
| 21. E ^b Alto Clarinet..... | 56. Harp..... |
| 22. Bb Bass Clarinet..... | 57. String Bass..... |
| 23. Contra Bass Clarinet.. | 58. Cello..... |
| 24. E ^b Soprano Sax..... | 59. _____ |
| 25. C Soprano Sax..... | 60. _____ |
| 26. B ^b Soprano Sax..... | 61. _____ |
| 27. E ^b Alto Sax..... | 62. _____ |
| 28. C. Melody Sax..... | 63. _____ |
| 29. B ^b Tenor Sax..... | 64. _____ |
| 30. E ^b Baritone Sax..... | 65. _____ |
| 31. B ^b Bass Sax..... | 66. _____ |
| 32. Oboe..... | 67. _____ |
| 33. English Horn..... | 68. _____ |
| 34. Heckelphone..... | 69. _____ |
| 35. Bassoon..... | 70. _____ |

B. ORGANIZATION OF BAND

1. <u>Number of Sections</u>	<u>No. Members</u>	<u>Hrs. Per Wk.</u> <u>rehearsal</u>	<u>Semester Hrs.</u> <u>Credit</u>
1. Only one college band....	_____	_____	_____
2. Divided into			
a. Concert Band.....	_____	_____	_____
b. Marching Band.....	_____	_____	_____
3. Divided into			
a. Beginning Band.....	_____	_____	_____
b. Intermediate Band....	_____	_____	_____

c. Advanced Band.....
 d. _____

II Assistants

1. Does the band have assistants? _____ How Many? _____
 2. What sections, i.e., brass, Designate duties _____ Salary
 woodwinds, etc of each of each
 a. _____
 b. _____
 c. _____
 d. _____
 e. _____

C. PERSONNEL OF MAIN BAND (Total membership) _____ ?

I. Brass	II. Woodwind
1. No. of male members _____	1. No. of male members _____
2. No. of female members _____	2. No. of female members _____
III. Percussion	IV. Miscellaneous (Strings, Etc.)
1. No. of male members _____	1. No. of male members _____
2. No. of female members _____	2. No. of female members _____

D. CREDIT

I. Maximum amount of credit that can be earned in band (semester hours) _____

E. UNIFORMS

1. Has the band uniforms? _____ Civilian or military type _____
 II. If so, are they furnished by: (check)
 1. The school _____
 2. The individual member _____
 3. _____
 III. Cost of uniform (complete) _____

F. LIBRARY

I. Number of marches _____
 II. No. of concert selections (suites, overtures, symphonies, etc.) _____
 III. No. of collections, folios, etc. _____
 IV. Who pays for the music? _____

G. INSTRUMENTS

I. Does the school own any instruments?
 1. Rental charge per semester, if any. _____
 II. Please indicate the No. of instruments owned by the school:
 1. Trumpet..... _____ 10. Trombone..... _____
 2. Cornet..... _____ 11. Helican Bass..... _____
 3. Fluegel Horn..... _____ 12. E^b Tuba (upright)..... _____
 4. Upright Alto..... _____ 13. BB^b Tuba (upright)..... _____
 5. Mellophone..... _____ 14. E^b Sousaphone..... _____
 6. French Horn..... _____ 15. BB^b Sousaphone..... _____
 7. Tenor Horn..... _____ 16. Piccolo..... _____
 8. Baritone..... _____ 17. Flute..... _____
 9. Euphonium..... _____ 18. E^b Soprano Clarinet.. _____

19. B ^b Soprano Clarinet.	_____	46. Bells.....	_____
20. C. Clarinet.....	_____	47. Glockenspiel.....	_____
21. E ^b Alto Clarinet....	_____	48. Xylophone.....	_____
22. B ^b Bass Clarinet....	_____	49. Marumbaphone.....	_____
23. Contra Bass Clarinet.	_____	50. Vibraphone.....	_____
24. E ^b Soprano Sax.....	_____	51. Chimes.....	_____
25. C Soprano Sax.....	_____	52. Piano.....	_____
26. B ^b Soprano Sax.....	_____	53. Harmonium.....	_____
27. E ^b Alto Sax.....	_____	54. Celesta.....	_____
28. C Melody Sax.....	_____	55. Organ.....	_____
29. B ^b Tenor Sax.....	_____	56. Harp.....	_____
30. E ^b Baritone Sax.....	_____	57. String Bass.....	_____
31. B ^b Bass Sax.....	_____	58. Cello.....	_____
32. Oboe.....	_____	59. _____	_____
33. English Horn.....	_____	60. _____	_____
34. Heckelphone.....	_____	61. _____	_____
35. Bassoon.....	_____	62. _____	_____
36. Contra-Bassoon.....	_____	63. _____	_____
37. Sarrusophone.....	_____	64. _____	_____
38. Bass Drum.....	_____	65. _____	_____
39. Snare Drum.....	_____	66. _____	_____
40. Tenor Drum.....	_____	67. _____	_____
41. Tympani(pair).....	_____	68. _____	_____
42. Triangle.....	_____	69. _____	_____
43. Castanets.....	_____	70. _____	_____
44. Cymbals.....	_____		
45. Tambourine.....	_____		

H. FUNCTION OF BAND(check)

- I. To play for school athletic events _____
Average No. of times per year(including summer) _____
- II. To give concerts _____
Average No. of times per year (including summer) _____
- III. Other functions _____
Average no. of times per year(including summer) _____

I. IF BAND IS LACKING IN SOME RESPECTS, WHY? (CHECK)

- I. Lack of players _____ If so, why? _____
- II. Lack of library _____ If so, why? _____
- III. Lack of financial support _____ If so, why? _____
- IV. Other reasons _____

J. MISCELLANEOUS

- I. How many trips a year does the band make? _____
- II. How are these trips financed? _____
- III. Are band members required to take physical education? _____
- IV. Is band connected in any way with the military department? _____
- V. Do you carry a supply of band accessories, needs, etc.? _____
- VI. Do students buy these supplies or are they furnished Free? _____

- VII. Do band members receive any pay? _____ if so, how much?
- VIII. Do band members receive any scholarships, free tuition, fees, board, room, or any other forms of compensation? _____ explain in detail. _____
- _____
- _____
- _____
- _____

- IX. Does your band have a system of awards, sweaters, insignias, pins, keys, etc.? _____ Explain in detail. _____
- _____
- _____
- _____

- K. COMMENTS(WILL APPRECIATE ANY CRITICISMS OR COMMENTS)
- _____
- _____
- _____
- _____
- _____
- _____
- _____