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PROBLEMS IN WRITING CURRICULUM MATERIALS FOR
SCHOOL BANDS: A REVIEW OF AVAILABLE MATERIALS
WITH SUGGESTIONS FOR STATE AND LOCAL CURRICULUM
GROUPS REGARDING METHODS AND PROCEDURES
FOR IMPLEMENTING STUDIES OF IMPROVED
EFFECTIVENESS.

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THE UNIVERSITY OF OKLAHOMA
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A DISSERTATION
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degree of
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BY
HARRY HARTMAN HAINES
Norman, Oklahoma

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APPROVED BY

Robert L. Keith
Gail S. Hawkins
Frank Elkesoni
Conant Smith
Leard Braught

DISSERTATION COMMITTEE

To Shirley Snoddy Haines, and our children, Howard,
Harvey, and Holly, whose patience, understanding, and in-
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CHAPTER I

INTRODUCTION

The author has long been aware of the need for curriculum materials delineating the course of study for school band programs. While there are published "Curriculum Guides" and "Course of Study" materials available, they have not received wide-spread use and general acceptance. The author has examined some 200 booklets published by state agencies, state music associations, local school districts, and national agencies in addition to working for three years with the course of study committee of the American School Band Directors' Association. The suggestions included in this paper have been derived from these

experiences and comprise an attempt to advise others in producing material of greater usefulness.

This booklet does not attempt to describe the organizational aspects of recruiting a study committee and prescribing their writing assignments. It is intended as a resource paper or preliminary study for those attempting the development of curriculum materials. It encompasses a review of the present available materials, suggests specific ways in which a curriculum guide may be most effectively used, and attempts to define the content, the scope, and the plan of organization of a course of study.

The Problem

The School Band Program has become an integral part of the contemporary public school curriculum. A recent survey of music programs in Iowa high schools revealed that virtually all of the schools now offer some form of school band instruction.¹ Similar studies completed more recently portray the same story of complete band programs, incorporating instructional classes as well as performance groups, for school curriculums in the states of Missouri,²

¹Gerald Lawson, "The Status of Music in Iowa High Schools during the 1959-60 School Year (unpublished Ph.D. dissertation, University of Iowa, 1960).

²Richard L. Hills, "The Status of Music Instruction in the Public Schools of Missouri" (unpublished Ph.D. dissertation, University of Iowa, 1962).

Nebraska,¹ and Minnesota.² It is estimated by the Music Educators National Conference that there are in existence today more than 50,000 school bands whose membership numbers several million students. This number represents the largest body of instrumental music participants in the western world and a considerable force in our country's musical culture.

One of the most astonishing aspects of the school band movement is its relatively recent origin:

The first significant instrumental work is generally attributed to Mr. (Will) Earhart who organized a school orchestra in Richmond, Indiana, in 1898. In an article in School Music in 1905, Mr. Earhart described the status of the Richmond orchestra at that time. The instrumentation was four first violins, four seconds, cello, bass, three flutes, clarinet, drums, and piano; but by 1912 Mr. Earhart had developed a first orchestra of 54 players with symphonic instrumentation and a second orchestra of beginners.

These early orchestras attained a high standard of performance and thus attracted much favorable attention. The one discouraging feature was the constant changing of instrumentation due to the lack of "feeders" coming up to the high school from the grades. To overcome this difficulty, many schools, especially in the Middle West, inaugurated class instrumental instruction in the grades. With such a program, the personnel of a high school musical organization changes every year, but full instrumentation is maintained. Class instruction on instruments dates from about 1910.³

¹Dale Ganz, "The Status of Music Instruction in Nebraska Schools" (unpublished Ph.D. dissertation, University of Iowa, 1963).

²Joseph Casey, "Music Instruction in Minnesota Schools" (unpublished Ph.D. dissertation, University of Iowa, 1965).

³Gerald R. Prescott and Lawrence W. Chidester,

Prior to World War I, there were only a few school bands in the United States with co-curricular status. In the 1920's a spectacular increase began and it has continued to the present day.

Probably not more than 375 cities in the United States were friendly toward school instrumental music in 1920; three-fourths of these had orchestras and one-fourth had bands. The number of instrumental ensembles certainly was not large at the beginning of the decade. As T. P. Giddings of Minneapolis told the Music Teachers National Association in 1920: "Instrumental music teaching of all kinds, the hitherto exclusive province of the private teacher, is just now edging its way, like many other things, into the school system."¹

This amazingly prodigious growth of a music area of such recent origin has produced an almost universal subject which has very little written curriculum material. This lack of adequate material and the problems in its development are to be the subject of this dissertation.

Need for the Study

Practically all of the subjects in the contemporary school curriculum have progressed to well structured, coordinated programs with course content and levels of achievement substantially the same throughout the country. It is necessary to visit only a few representative schools to see that classes in English, math, home economics, foreign languages, and most other subjects contain

Getting Results with School Bands (Minneapolis: Paul A. Schmitt Music Company, 1938), p. 5.

¹Ibid., p. 7.

instruction that is virtually uniform. Observations of the band classes in these same schools will most likely reveal a sharp contrast; even the most cursory examination will lead to the conclusion that there is very little sequence, correlation or perspective from geographical area to geographical area, or even school to school in the same area.

A report of the Seminar on the Disciplines, convened by the N.E.A. in June of 1961, indicates that a "wide misunderstanding exists concerning the purpose of music in the public schools." It was the opinion of Stanley Chapple, who represented music, that secondary school music, as it was generally taught, did not offer a very complete musical experience to secondary school pupils.¹

In the opinion of this writer, this wide variance in basic concepts is due in a very large part to the lack of printed media designed to define the band curriculum, its goals, and its procedures.

The problems of developing a curriculum guide or course of study for band are much greater than most educators realize. There exists an infinite variety of theories, teaching techniques, and philosophies of purpose and a large body of differing materials. Educators are even unsure of the musical needs of students who are participating in school bands.

These needs [the character and need of the child's welfare] arrange themselves in a continuum extending

¹The Scholars Look at the Schools, A Report of the Disciplines Seminar, A Working Paper Prepared for the Project on the Industrial Program of the Public Schools (Washington, D.C.: National Education Association, 1962), pp. 8-9.

from the concept of the music as an aesthetic, spiritual end in itself to the concept of music as an instrumentality for the realization of worthy personal and social ends of a nonmusical nature.¹

The many possibilities noted above by Madison bring larger numbers of factors involved in producing these outcomes. It then becomes increasingly difficult to delineate in published form, the specific tasks in school band instruction. In writing to all of the state supervisors of music in 1966 and in 1967, this writer was able to find only eleven states with state curriculum guides. In six of these, the responsible state official voluntarily spoke of his state's publication as not being adequate for the needs of his area.

The author has received many letters over the past three years supporting the generalizations of the preceding paragraph. Two such statements are excerpted as follows:

The Bandmaster's Association of North Carolina has been working on a course of study for the last three years. It has gone through three revisions and is still not in adequate form for publication. One of the major difficulties is that it involves original thinking since there is no publication of this type available to my knowledge. Most of our supervisors in the state department, and band directors in the field, realize that a sequential course of study, if well written, would improve the instruction in the instrumental area.²

¹Thurber H. Madison, "The Need for New Concepts in Music Education," Basic Concepts in Music Education, The Fifty-seventh Yearbook of the National Society for the Study of Education, Part I, Ed. Nelson B. Henry (Chicago: The University of Chicago Press, 1958), p. 21.

²Letter from Mr. Arnold E. Hoffman, State Supervisor of Music, Department of Public Instruction, Raleigh, N.C., March 31, 1967.

Development of a truly satisfactory band course guide is a difficult undertaking from several points of view. In attempting to develop course guides in addition to my other duties as State Consultant in Music, I find that time is a limiting factor. Communications with our Texas Music Educators Association for development of basic materials are generally carried on by mail. The product of such an arrangement tends to be expensive in terms of time and effort expended. It has taken more than two years in our work with the band guide alone and it still is not ready for publication.¹

A committee for the American School Band Directors' Association has been working since 1955 to develop a course of study. While this group has published two booklets, one for elementary level and one for junior high level, and presently has an unpublished 300-page manuscript for the senior high level, this material has such imperfections, lack of organization, and problems of presentation that it is judged valuable only as research material for further study. The writer has been an active participant in the development of these three books and so has personal knowledge of the frustrations and many problems in their development. Here again, appears the fundamental problem of insufficient planning to cope with the complexity of the task.

Another factor relating to the need for school band curriculum materials is associated with the personal characteristics of the members of the profession. Robert W. House writes:

¹Letter from Mr. Philip A. Manning, State Consultant in Music, Texas Education Agency, State Department of Education, Austin, Texas, May 4, 1967.

Vocational drive is found everywhere but it seems peculiarly strong among instrumental music teachers. It is a source of amazement to laymen and fellow teachers to observe the great energy expended by a band or orchestra teacher. Upon assuming his duties, he typically revamps the music library; purchases all the new instruments he can; recruits as many beginners as possible; and then manages to arrange schedule time for instruction of these people.

Such aggressiveness is responsible for the great strides made in instrumental music. It is also the cause of much ill feeling and resistance on the part of professional colleagues, misunderstanding by the public, disillusionment on the part of the instrumental teachers themselves, and some negative educational results.

How can this energy and musicianship be applied more effectively in the true cause of music education? The answer . . . is to develop a reasoned philosophy, and a program of instruction in instrumental music which will mesh with the school curriculum and will result in sustained efforts toward better musicianship of the students.¹

Others have observed that the many time consuming tasks associated with school band instruction have been contributing to the lack of suitable curriculum material.

Mursell writes:

The average working music educator is far busier than he has any business to be. . . . He is apt to find himself treated as a musical chore boy, rather than as a serious educator with a well defined and respected function. To ask him [the music educator] to think hard and long about basic issues is to expect something above and beyond the call of duty.²

¹Robert W. House, Instrumental Music for Today's Schools (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965), p. 2.

²James Mursell, Music Education: Principles and Programs (New York: Silver Burdett & Company, 1956), pp. 6, 7.

Madison supports Mursell's statement but also suggests that the pressures of public performance have had a significant effect in negating the development of curriculum studies:

One such reason [for studying basic concepts in music education] is the spontaneous responses of school and community which usually include requests for performed music for every conceivable type of function in the community. No level of school music seems exempt from such requests, not even the rhythm bands of the elementary school. This school and community demand for performed music and the relative ease with which an activities program of musical performance can be stimulated among children and youth helps establish a sort of self-perpetuating type of program.

A second reason why music educators have needed better and more adequate concepts is their preoccupation with routine details of their work. This tends to absorb time which should be spent in reflection on the materials and procedures of instruction. Many of these burdensome details stem from the demands of the performance programs, so this problem is directly related to the first problem of performance.¹

Summary

1) The available courses of study or curriculum guides for school bands currently in use in the United States are not recognized as "adequate or suitable" by most state education agencies or organized groups of music educators.

2) There is a great deal of current interest among

¹Thurber H. Madison, "The Need for New Concepts in Music Education," Basic Concepts in Music Education, The Fifty-seventh Yearbook of the National Society for the Study of Education, Part I, ed. Nelson B. Henry (Chicago: The University of Chicago Press, 1958), pp. 4, 5.

national, state, and local music groups in the development of curriculum guides for school bands.

3) The researching and writing of such material is much more complex than most educators realize, and consequently, considerable research and study needs to be devoted in preliminary work before attempting the actual writing of a course of study or curriculum guide.

4) There is significant need for a "preliminary study" which reviews the present material (noting its strengths and weaknesses), which prescribes the specific ways in which a curriculum guide can be most effectively used, and which attempts to define the content, the scope, and the plan of organization of a useful curriculum text for school bands.

It is the goal of this dissertation to conduct the "preliminary study" as outlined in point four above. Furthermore, it is hoped that through the use of the findings, this study can be found useful by curriculum study groups of state departments of education, state music associations, and local school districts who are interested in trying to develop curriculum materials for their school bands.

CHAPTER II

THE CONCEPT OF A COURSE OF STUDY

As the work of this study progressed a recurring problem was that of defining the terms commonly used for titles. There is much ambiguity and misunderstanding for the terms "Course of Study," "Curriculum Guide," "Teachers Manual," "Instructional Information," "Course Description," "Band Handbook," and others. Many of these terms are used interchangeably to describe more or less similar material. Conversely, exact titles were found for some books which varied greatly in content and intended use.

This study attempted to review any material used by music teachers that provides information on the "how" of school band instruction. Texts or booklets were found bearing the following titles:

1. Course of Study
2. Curriculum Guide
3. Content of Courses
4. Audition Requirements
5. Band Handbook
6. Handbook

7. Handbook of Information
8. Handbook for Music Teachers
9. Band Manual
10. Manual of Instruction
11. Course Outline
12. The High School Bandsman
13. The Bandsman's Handbook
14. Instrumental Music Teachers' Handbook
15. Teaching Guide for Music
16. Music Programs
17. Instrumental Music Program
18. Basic Music Curriculum
19. Basic Music Text
20. Information Handbook
21. Book of Regulations and Procedures
22. Pathways to Music
23. Merit System for School Band Awards
24. Band Requirements
25. Guide for Band Members
26. Constitution and By-Laws
27. Introduction to Band Members
28. Music in the Schools
29. Method for Band
30. Study Guide for Instrumental Music
31. Syllabus for Senior High Band
32. A Teaching Guide for Public School Music

33. Description of Courses
34. Applied Music in the Schools
35. Applied Music Examinations

This is not intended as an exhaustive list of titles. Rather, it is presented in the hope that the reader may gain some insight into the nature of the problem of diversity of opinion which exists in writing curriculum materials for school bands. It is indeed a troublesome matter and one with which curriculum groups must come to grips early in their study.

For this study, the term "curriculum material" will be used to describe any printed media delineating the instructional activities of a school band program.

The author reviewed over two hundred booklets in this project which met the above criteria of "curriculum material." While it is true that all of the data is related, there are some distinctions which can be drawn when one considers the intended use of the material. For purposes of discussion the author suggests the following five major categories:

- 1) State Curriculum Guides.--These are publications most generally issued by the state department of education, frequently in conjunction with the state music educators association, which are intended as guidelines for local school districts. Texts in this category are found to use a very general approach in their discussions. The instructional procedures are not usually described in detail.

2) Teachers' Manuals.--Booklets of this type are very often published by large city school districts who wish to improve the coordination of the instructional activities of their various schools. A characteristic of these books is the listing of a great many forms and procedures for the handling of job details. These books tend to discuss the band program in much more specific terms than do the materials listed in category one.

3) Course Descriptions.--This type of publication is most often developed by a local school district. It is very often directed to the school administration or to students and parents so that they might better know the specific nature of the instructional program. Sometimes the motivation for publishing a booklet of this type springs from the writer himself. The benefit in this case being that it is educationally significant for a teacher to set in writing his instructional concepts and procedures.

4) Student Information Handbooks.--Material of this type could very well include information found in types one, two, and three. It is differentiated as a separate category primarily by its approach to student discipline. Most publications of this category will stress student attitude, cooperativeness, and responsibility. Often these booklets will be entitled "Rules and Regulations."

5) Related Materials.--This category encompasses those books which come to bear on curriculum study in a

less direct manner. Publications of this type would include the Michigan School Band and Orchestra Directors' Association books, Handbook for Teachers of Band and Orchestra Instruments, and Handbook of Music Theory. The several reports developed through the U.S. Office of Education would likewise come under this heading.

Again, it should be noted that the delineation of band curriculum materials into categories is very difficult, and that publications will often be found to fit into more than one of the above groupings.

CHAPTER III

REVIEW OF THE LITERATURE

Contained in the appendix of this booklet is an annotated bibliography of material found pertinent to "school band curriculum material" obtained from the following sources:

1. A Survey of State Supervisors of Music, March, 1966.
2. A Survey of State Departments of Education, September, 1967.
3. A Survey of selected cities and local school districts listed as having curriculum guides in Music Curriculum Guides,¹ September, 1967.
4. A Survey of the 900 members of the American School Band Directors Association, January, 1968.
5. Material assembled through Federal Research Project 7-G-068, "A Feasibility Study for Developing An Innovative Course of Study for the Contemporary School Band Program," June, 1967, through February, 1968.

¹Music Curriculum Guides (Washington, D.C.: U.S. Government Printing Office, 1964).

As has been previously stated, there is a wide variance in the concept of a curriculum guide. This coincides with, and perhaps springs from, a similar general attitude concerning the nature of the band program itself. The musical unit we know as a band encompasses an extremely wide latitude of subject matter, activities, goals, and procedures. As Frederick Fennell remarked at an ASBDA Course of Study Seminar, "It's (the band) a mighty fine versatile outfit."¹

In the opinion of the writer, this versatility and the acknowledged wide latitude of the subject matter are the focal points of the problem in any discourse relating to band curriculum. Unsuccessful attempts to meet this problem of vastness and complexity can usually be polarized into one of the two following short-comings:

1. The curriculum guides are too broad and as such are meaningless platitudes.
2. The curriculum guides are too specific and as such omit much of the significant aspect of school band instruction.

Curriculum writers who deal with the subject matter in general terms will find that their readers may have difficulty in transferring their broad goals (philosophy) into day by day instructional procedures. A characteristic of

¹"Feasibility Study for Developing a Course of Study for School Bands," Seminar Meeting held in Boulder, Colorado, August 11, 1967 (from the tape recordings of the meeting).

books in this category is the listing of objectives in an abstract manner such as: (1) Music should enrich the students' lives, (2) It should provide self-expression, (3) It should provide instruction in basic music skills, (4) It should become an extension of the general music program, (5) It should correlate music with other activities as a part of daily life.¹

While all of the above statements would most probably be endorsed completely by music educators everywhere, they are, in the opinion of this author, virtually meaningless unless accompanied by specific recommendations as to the procedures for successfully pursuing these goals. Also, it is vitally important to make some provision for evaluating the degree of their attainment. These are obviously very difficult tasks, ones which have not, again in the opinion of the author, been met with any degree of success by any of the material reviewed in this study.

Curriculum guides which go to the opposite extreme of attempting a comprehensive detailed description of the many specific factors involved in developing a successful school band program have met with the problem of not being able to encompass the enormous and complex variety of instructional detail. The physical resources required for such an undertaking are extremely demanding and are not

¹A Teaching Guide for Public School Music in Oklahoma, Grades K-12 (Oklahoma City: State Department of Education, 1967).

usually within the reach of curriculum study groups. The result of most writings attempting this specific approach is that they become fragmentary and dwell heavily on certain factors while omitting other items of equal importance. The reading of such data tends to become ponderous, pedantic, and the reader seems led to question its authority when some obvious disproportional aspect appears. An example of material in this category is the listing of such specific recommendations as (1) the placement of chairs in the rehearsal room, (2) suggested instructions to the students for the first day's class, (3) the specific instructional material to be performed, and (4) method of closing the period.¹ Items which might have been included but were omitted are (1) suggested length of class period, (2) instrument positions, (3) embouchures, (4) use of foot beat, (5) counting system, (6) practice cards, (7) try-outs, (8) general class attitude, and (9) discipline. This listing is still not complete and is given here only to further advance the argument that giving specific instructions in how to teach wind instruments is difficult.

The percentage of texts using this approach, however, is fewer than 10% of all the data reviewed in this study. It should be noted, too, that in these books which give specific approaches to teaching there is almost always

¹Intermediate Instrumental Music Program (La Mesa, California: La Mesa Spring Valley School District, 1964).

some material of immediate practical value. This positive feature contrasts with most of the texts which discuss band instruction in general terms. Many of these are (in the opinion of this writer) of no value to anyone but the most completely uninformed.

In attempting to review the weaknesses of the curriculum guides covered in this study, another factor which became increasingly significant was the physical appearance of the published book. The goal of any curriculum guide must be measured by its impact on, and ultimate use by, the consumer. The achievement of any degree of success toward this goal is no easy task for there seems to be a natural human resistance or aversion to written data which prescribes methods and procedures of doing one's job. It goes without saying that if the material is presented in an uninteresting manner, the likelihood of its use is further reduced. Unfortunately, most of the material reviewed in this study is unattractive and generally unappealing in physical appearance. The writer gives the following report of some of these factors:

- 1) 91% were printed in one color (usually black) on white paper
- 2) 85% contained no pictures
- 3) 60% had no cover and were not suitably bound
- 4) 60% were written very largely in outline form and were scored low in readability.

After reviewing all of the material assembled in this study, the author endeavored to select the most worthwhile publications for recommendation to interested curriculum writers and study groups. This listing of "Selected Best Curriculum Material" is found under four categories in Appendixes C, D, E and F.

Summary

Curriculum material for school bands is as varied as the latitude of the subject. The publication of printed data has lagged behind the rapid growth of the band movement. Available curriculum material is reviewed in the comprehensive annotated bibliography attached as Appendix A of this paper. Most of the available curriculum material is thought by the author to be too general to be found useful by school band instructors. A few publications which have attempted to give comprehensive teaching procedures have not adequately covered the instructional detail. Most band curriculum materials are poorly written, poorly reproduced, and generally unappealing in physical appearance. The author has compiled a listing of "Selected Best Curriculum Material" in the Appendix.

CHAPTER IV

THE A.S.B.D.A. STUDY

This chapter will attempt to detail the work of the American School Band Directors' Association and their attempts to publish a course of study for school bands. It is deemed necessary to include this material for two reasons: (1) for its historical and educational significance to the subject, and (2) because of the nationwide involvement of its participants, it probably represents the total perspective of school band curriculum study more clearly than any other organized project.

The A.S.B.D.A. first began their work on a curriculum guide at their 1955 national convention held in Detroit, Michigan. Dale C. Harris, founder and at that time president of the Association, envisioned a guide detailing the many factors which made school band programs outstanding or obviously successful in terms of enrollment, high performance standards, and general public acknowledgement of superior teaching. His basic idea was to use the members of the A.S.B.D.A. (who by definition of membership are thought to represent the most outstanding of their

profession) as a reference group of expertise. It was the intent of this project that the combined knowledge of these men and the data surrounding their successful programs would be collected through extensive and detailed questionnaires. This body of information would then become the raw data for writing a school band curriculum. The Association hoped this text might become a definitive guide in school band instruction and would have the effect of improving teaching throughout the nation.

The project was hampered the next few years by poor leadership in key positions. The research detail was exceedingly difficult to plan and the work was done completely by volunteers scattered throughout the United States. Much of the communication could only be done at the annual national conventions because of limited funds for telephoning and the time consuming factor of developing basic concepts by correspondence.

In 1964 a booklet was finally published entitled Instrumental Music Curriculum Guide for the School Band Program: A National Survey for the Elementary Level. (See #218 in Appendix A.) This was followed the next year with another publication, Instrumental Music Curriculum Guide for the School Band Program: A National Survey for the Junior High Level (see #219, Appendix A). While these were not the definitive and detailed texts which Harris and his original committee had envisioned, they are a remarkable

achievement and represent some very unique and valuable compilation of school band instructional data.

It subsequently became apparent that the proper researching, developing, testing, and writing of a truly definitive guide would require greater time and financing than the Association could support. Robert W. Dean, noted high school band director at Spencer, Iowa, was directed by the Association to attempt to find research funds for the further development of the project. Requests to the Carnegie, Ford, and Rockefeller Foundation were denied. A great deal of time was then spent in developing a proposal for federal research funds. This proposal for over \$100,000.00 in Title IV funds was submitted to the U.S. Office of Education in the spring of 1966. The project was not funded but the persons who made the review stated in their remarks that they believed the basic idea to be good but that the proposal was not developed correctly.

In the ensuing months, the author of this paper was appointed chairman of the A.S.B.D.A. Course of Study Committee and the concept of first working for a planning grant was adopted. A small grant of \$10,000 was received from the U.S. Office of Education in the spring of 1967. This grant entitled "A Feasibility Study for Developing a Course of Study for the Contemporary School Band Program," was conducted for six months during the remainder of that year. Its main purpose was to develop a more detailed proposal for

the major study. This proposal (for the major study) was submitted in April of 1968 and if funded will constitute a national school band evaluation and the eventual publication of the Basic Course of Study and Curriculum Guide in Instrumental Music Education for the Contemporary School Band Program listed in Appendix B.

Copies of the report of the Feasibility Study are available through the ERIC Document Reproduction Center. If the major study is funded, it will be a two-year project and the material will not likely be published until the fall of 1970.

Another significant achievement by the Association was the compiling in the spring of 1967 of a third book entitled Instrumental Music Curriculum Guide for the School Band Program: A National Survey for the Senior High Level (see #220, Appendix A). This 300-page manuscript is a remarkable testament to the professional dedication and keen interest in curriculum material held by Fred W. Wiest of Oakland, California, and his committee of school band directors. Working entirely through volunteer effort, these men developed a curriculum text which must be regarded as among the most complete publications on the subject. This material has not been published pending the outcome of the proposal for federal funds.

There will, no doubt, still be an interest in curriculum material at the state and local level and so, it is

hoped that this dissertation will remain valuable to those involved in filling this need.

Summary

Through the foregoing historical description of the course of study committee work of the American School Band Directors' Association, the author has attempted to show evidence of the time-consuming nature of the work involved in developing curriculum materials for school programs. These factors involved are much more complex than most educators realize and spring from the following three principal areas:

- 1) There is much misunderstanding as to the goals and objectives. This continuum extends from the concept of music as an aesthetic, spiritual end in itself to the concept of music as an instrumentality for the realization of worthy personal and social ends of a non-musical nature.

- 2) There are many varied activities involved in producing a successful band. Curriculum writers who have resolved their position on basic concepts (point #1 above), remain faced with an infinite variety of minutia involved in the successful organization of a school band program. These instructional procedures should be the heart of any curriculum material but will require enormous expenditures of time and energy to be defined in suitable detail.

- 3) There needs to be good authoritative reference associated with the development of band curriculum material.

To say that written lessons in music theory and music literature should be a part of the course of study is not nearly as effective as saying that the school bands of Pontiac, Michigan; Joliet, Illinois; Mason City, Iowa; and Richardson, Texas, have improved their programs with the inclusion of such material. There are presently available a great many publications (220 are listed in the appendix of this study) which vary greatly in their concepts and details. Because of this diverse rationale and instructional pursuit, many schools who desire to improve their band programs are unsure of their position and distrustful of much of the published curriculum material.

CHAPTER V

THE MAJOR ISSUE: ACHIEVING MUSICALITY THROUGH A PERFORMANCE GROUP

As has been stated previously, the present day school band movement is a development of recent times. This point is repeated again because as recently as twenty-five years ago, the problem was, "Should we have a band?" Only now are educators beginning to ask, "How best to teach band?"

There is an increasingly wide-spread opinion among the academic music community that our avowed purpose of teaching children an understanding and appreciation of music will not be effectively accomplished in the regular activities of the traditional school band program. The report of the Yale Seminar states:

Reading the clarinet part in the band somehow does not produce that essential attribute of the musician and perceptive listener--the capacity to hear internally a musical line. Even in students who are potentially gifted and intellectually capable, creativity and agility of musical thought and judgment are left almost entirely undeveloped, while fingers and lips are drilled to considerable speed and accuracy. At best, students learn some subtleties of interpretation, but these tend to be acquired in terms of a leader's wishes, not as a result of inner necessity or conviction.¹

¹Music in Our Schools: A Search for Improvement,

The current activity of the Music Educators National Association, most notably through the Tanglewood Symposium but also through the Contemporary Music Project, are the physical manifestations of this serious split in educational philosophy.

Several of the publications reviewed in this study show the effect of this thinking. It is most obviously evidenced by the inclusion of instructional material not specifically related to the traditional performance aspect of the band curriculum. Several of the publications from Minnesota have included record listening, musical forms, music history, and music theory among their instructional pursuits. The most notable of this material is that developed by the Brooklyn Center High School of Minneapolis.¹ The Palo Verde High School Band² has a similar program which gives thirty pages of music appreciation material.

Music teachers who favor the traditional approach to band instruction do not doubt the need to link the course content with the goals of music in education, the goals of the arts in education, or the goals of education itself. They propose, however, that the best avenues to these

Report of the Yale Seminar on Music Education, prepared by Claude V. Palisca (Washington, D.C.: U.S. Government Printing Office, 1964), p. 5.

¹Band Manual for Concert Band Members and Parents (Minneapolis: Brooklyn Center High School).

²Music Theory, Musical Forms, and Music History (Tucson, Arizona: Palo Verde High School, 1964).

objectives are through a high level of performance and that musical values are best taught to capable players who can perform the best of music literature. They contend that performing groups are not ends in themselves but are the most effective means to the deeper and more far-reaching goals of music education.

This latter statement is, of course, the more traditional approach to band curriculum material. It is obvious to the writer that the overwhelming majority of the materials reviewed in this study continue to practice and support this traditional view.

There is no doubt that these divergent views concern the very basic rationale on which a curriculum is to be based. It is obviously the central question in the field of performance music in the public schools and, in the opinion of the author, must be debated by all writers who propose to delineate an optimum program in music education.

CHAPTER VI

WRITING USEFUL CURRICULUM MATERIALS

This chapter will, no doubt, be considered the essential part of this dissertation by those who read it for the purpose of finding assistance in writing curriculum materials. The author has had mixed feelings (over some years) as to human capacity to meet this challenge. Perhaps if the reader will reflect a bit on his expectations he will come to realize that there are few absolutes in this area and that a great deal of the subject matter is conjecture or opinion for which it is difficult to build substantiating evidence. Participation in the frustrating attempts of national curriculum groups (see Chapter IV) and the repeated review of the known available material (see Appendix A), have further impressed this writer that curriculum material for school bands has few equals in the entire spectrum of philosophy and aesthetics as a quagmire of educational thought.

Practically every book of substance which is reviewed in this study lists some statement regarding the use of its material. The state supervisor of music for Illinois

makes the following comment regarding the use of curriculum studies in school music instruction:

Every music program needs to operate on the basis of a statement of philosophy and/or objective for music education, developed cooperatively by music teachers, school administrators, and classroom teachers, and consistent with the educational objectives of the school. From this basic statement, music teachers need to develop operational objectives and procedures which determine the scope and design of the music program. The school music program must operate, in all its facets, for the sole purpose of fulfilling these objectives.¹

The Los Angeles School System makes the following general statement regarding the use of their guide:

The course of study should assist superintendents, principals, curriculum directors, music consultants, and both teachers and parents as they plan together the instrumental program for girls and boys.²

The Benton Harbor, Michigan, Public Schools suggests that their guide is intended to serve the following four-fold purpose:

(1) to provide a guide to help the new as well as the experienced music teacher by sharing ideas, procedures, and materials which have proved effective in the public school music program; (2) to clarify the direction in which our students should be guided if they are to realize fully the maximum benefits of their school music experiences; (3) to stress the importance of bringing music to students as a means of self-expression and building confidence; and (4) to

¹William L. Johnson, An Appraisal of Music Programs in the Public Schools of Illinois--Excluding Chicago (Springfield: Office of the Superintendent of Public Instruction, 1967), p. 118.

²Instrumental Music: A Guide to Instrumental Instruction in the Elementary and Junior High Schools (Los Angeles County: Los Angeles County Public Schools, 1958), p. 30.

focus teaching objectives and musical activities toward the development of taste, worthy standards, and appreciation.¹

The Oregon handbook gives the following statement regarding its usage:

The purpose of this handbook is to encourage and assist teachers of music to follow an orderly, yet flexible, program of developmental music experiences. These experiences are to be presented in an organized, but not regimented, step-by-step progression from the first through the twelfth grade with specific aims and objectives for each stage of development.

It is intended as a guide for teachers and administrators interested in making the music experiences of students pleasurable, educational, and aesthetic.²

The author suggests that the foregoing run the complete continuum of very good to very poor statements regarding the use of curriculum materials. None of the material reviewed in this study, however, discussed the challenge of public acceptance or degree of usage of their curriculum texts. Perhaps this is entirely correct, for none of these books intend that the assistance of other curriculum writers be included among their objectives. It is most certainly an avowed purpose of this dissertation, however, and so the writer feels it pertinent to discuss this aspect at some length.

¹Curriculum Bulletin of the Department of Instrumental Music (Benton Harbor: Benton Harbor City School District, 1967), p. 22.

²Music Education in Oregon Public Schools (Salem: State Department of Education, 1960), p. 169.

Curriculum Material Is Judged by Its Use

The greatest challenge facing a person or a group of persons engaged in the writing of curriculum material is producing data which will meet a need. The goal of any curriculum study is the improvement of instruction and this must be measured by its impact on the ultimate consumer, the child. The author suggests that a great portion of today's available curriculum material is to be found lying on shelves gathering dust rather than fulfilling its intended purpose of influencing the music education of children. It obviously is no easy task to overcome the natural human resistance or aversion to written material which prescribes the methods and procedures for doing one's job. Printed curriculum material will probably achieve greatest rapport with its users if it encompasses the following:

- 1) Curriculum material should have an attractive format with a maximum ease of readability. Most school band directors will not take time to read lengthy material which is poorly organized. Title headings, indexes, clear explanation of tables, and concise pointed statements are important factors.

- 2) A course of study must have some immediate practical value to win its way into public acceptance. If the state is to give its school band instructors a curriculum guide and say, "Here, this will help you with your teaching," then it should contain material which will

immediately do just that. Its content must be practical as well as philosophical, and the results should be immediate as well as long range.

3) Curriculum material is usually too general to be effective at the grass roots level. This point was discussed earlier, but it is made again to re-emphasize the general need of spelling out specific instructional procedures. The materials which this author found most interesting were those publications which gave concrete, specific details for the accomplishment of their basic concepts.

4) Curriculum guides will be most effective if they can be linked with some substantiated evidence. Many of the objectives and procedures of school band programs are widely debated today. The statement of position by the writer(s) will be further advanced and the curriculum guide thus made more useful if good authoritative reference can be acknowledged.

5) Some provision should be made for evaluation. This is perhaps the biggest need today in school band instruction.

Regarding the specific content of school band curriculum material, the author has included (Appendix B) a "suggested content" developed through the A.S.B.D.A. Feasibility Study. A publication containing authoritative writing on all of these suggested areas would indeed be a monumental task and is obviously beyond the resources of

most curriculum study groups. This suggested content is interesting, however, for its thought provoking ideas and should prove valuable for discussion by persons who are working to develop local materials. Certainly, a scaled-down version of this suggested content would be an improvement over many of the guides reviewed in this study.

Differing Types of Curriculum Materials

The content of a text on band curriculum will be slanted somewhat by its intended use. A band handbook designed for students and parents will vary considerably from a curriculum guide issued by a State Department of Education for professional educators (see Chapter I: "The Concept of a Course of Study").

With this factor assuming a point of primary importance, the author suggests that there will be significant value to the reader to consider the following specific recommendations. These are itemized into four basic categories discussed in Chapters I and II: (1) State Curriculum Guides, (2) Teachers' Manuals, (3) Course Descriptions, and (4) Student Information Handbooks.

The reader is directed at this point to Appendixes C, D, E, and F. Listed therein are suggested content for each publication category. Also given, are the author's recommendations of the best available material.

CHAPTER VII

SUMMARY AND CONCLUSIONS

Every instrumental teacher has a curriculum established whether it is carried only in traditional day-by-day, year-to-year, activity or formally stated in publication. The writing down of these beliefs and practices, though admittedly a laborious task, will undoubtedly bring about an improvement in instruction. These benefits accrue through several differing avenues.

The recording of curriculum concepts (whether done by an individual or as a group endeavor) into organized printed data is almost always a highly stimulating experience for those involved in the development of such material. This advancement of the instructional interest and abilities of the writer(s) might very well be the most beneficial result of a curriculum study.

Written philosophies and procedures can be criticized much more effectively than can a curriculum which is conducted by memory or by previous precedent. One of the basic principals of research in any field is the compiling and organizing of all the known contributing factors so that

they may be examined and evaluated. As long as school band instruction depends on word of mouth and personal experience for curriculum criteria, progress in instructional improvement will be very limited.

Curriculum material must have about it the intrinsic quality of real meaning. Its recommendations must be clear, authoritative, and represent concepts which are thought to be the best possible answers.

The communication of the concepts through the media of printed text must have the advantage of appealing appearance and professional reproduction. A striking feature of the majority of the present day material, as reviewed in this study, is its low grade of printing, poor organization, and unattractive presentation to the reader. Perhaps this paragraph might best be summarized by saying that effective communication of the curriculum material is a point often overlooked by those charged with the responsibility for its development.

The goal of any printed data concerning curriculum is the improvement of children's education. Any curriculum material must ultimately be judged by this criteria.

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APPENDIX A

A COMPREHENSIVE ANNOTATED BIBLIOGRAPHY
OF SCHOOL BAND CURRICULUM MATERIALS
LISTED BY STATES

AN ANNOTATED BIBLIOGRAPHY OF CURRICULUM MATERIALS
RELATED TO SCHOOL BAND INSTRUCTION

ALABAMA

1. Audition Requirements for a Senior High Band and a Guide to the First and Second Year Course of Study. Mobile: Mobile Public Schools. 1964. pp. 7.
This material gives a very brief listing of entrance playing requests for the Mobile High School Bands with three pages devoted to a description of scales and technical exercises to be used in a two-year high school band curriculum.
2. Alabama Course of Study--Grades 1-6. Montgomery: State Department of Education. 1965. pp. 355.
Only eleven pages of this very large volume are given to music. There is very little discussion of instrumental music. This book would seem to be of little or no value to persons interested in curriculum material for school bands.
3. Alabama Course of Study--Grades 7-12. Montgomery: State Board of Education. 1964. pp. 7 (out of 482).
This is a very brief statement regarding the offering of music in Alabama schools.
4. Course of Study, W. P. Davidson High School Band. Mobile: W. P. Davidson High School Band. pp. 19.
This rather complete compilation of musical requirements is based on a progressive award system of five steps from bandsman fourth class through master bandsman.

ALASKA

5. The Anchorage High School Bandsman. Anchorage: Anchorage High School. pp. 28.
This rather complete band handbook gives procedures and regulations of the Anchorage, Alaska, High School Band.

6. Course Outline. Anchorage: West Anchorage High School. 1963. pp. 3.
This is a brief outline of the course content of the band classes at West Anchorage High School.

ARIZONA

7. Arizona Guide for Elementary Music. Phoenix: State Department. 1964. pp. 112.
This booklet presents philosophy, structure, and guidelines for teaching music in the elementary grades. The suggestions for introduction of the instruments are very limited. The bibliography of instructional literature and resource materials pertain mostly to general music.
8. Arizona Guide for Instrumental Music. Phoenix: State Department of Education. 1964. pp. 48.
This very excellent guide presents philosophy, organization and many specific instructional techniques. The following material is especially commendable: recruiting, teaching materials, rehearsal techniques, string class, wind class, percussion class, teacher evaluation, programs, and a guide for the administrator. The printing and general format is very attractive.
9. Instrumental Music Guide. Phoenix: Phoenix Union High School. 1964. pp. 90.
This very outstanding course of study gives specific material for band and orchestra instruction at beginning, intermediate, and advanced levels. Each section provides coordinated information under the following categories: (1) concepts and skills, (2) informational content, (3) activities, and (4) resources. This publication is highly recommended for medium and large school districts who are seeking sample materials for their curriculum studies.
10. Music Theory, Music Forms, and Music History. Tucson: Palo Verde High School Band. 1964. pp. 30.
The above material is used by the Palo Verde High School Band Department in an attempt to broaden their students' musical understanding. This data is significantly different than the traditional technical exercises generally associated with band instruction. It includes units on theory, musical forms, and music history.

ARKANSAS

11. The Bandsman's Handbook. Camden: Camden Junior High School Band. pp. 19.
This rather complete band handbook includes a graduated list of requirements for progressing through a six-step course of study from novice to master bandsman.
12. Handbook for North Little Rock Senior High School. Little Rock: North Little Rock High School. pp. 20.
This is a band handbook giving traditional rules and regulations.
13. A Handbook for the Wynne High School Band. Wynne: Wynne High School Band. pp. 7.
The above is a band regulations and procedures handbook.

CALIFORNIA

14. Handbook for Instrumental Music Teachers: Elementary and Secondary Schools. Oakland: Oakland Public Schools. 1966. pp. 58.
This booklet contains a compilation of school policies and regulations, pertinent information on the educational program, and the organization of the instrumental music program in the Oakland Public Schools. Also included are 31 pages of sample forms.
15. Handbook of Information. Vacaville: Grace M. Davis High School. pp. 15.
Primarily a listing of rules and regulations, this handbook contains one of the most complete "point systems" ever devised for a school band.
16. Intermediate Instrumental Music Program. La Mesa: La Mesa Spring Valley School District. 1964. pp. 46.
A very detailed syllabus for the teaching of beginning instrument classes, this booklet gives a specific daily outline for the first eight weeks of a beginning string class, beginning woodwind class, beginning brass class, and a beginning percussion class. Specific instructions which the teacher may paraphrase verbally to the class, along with slides and transparencies, make this one of the most detailed booklets available.

17. Instrumental Music: A Guide to Instrumental Instruction in the Elementary and Junior High Schools. Los Angeles County: Los Angeles County Public Schools. 1958. pp. 30.

This somewhat innocuous booklet describes the administrative arrangement of instrumental music classes in Los Angeles County.

18. Instruments to Make for Classroom Use. Stockton: Stockton Unified School District. 1958. pp. 26. Curriculum Bulletin #101.

This booklet was prepared for the purpose of giving classroom teachers in the elementary and junior high schools of Stockton directions for making simple musical instruments. It has little or no relevance to school band instruction.

COLORADO

19. Instrumental Music Teacher's Handbook. Denver: Denver Public Schools. 1965-1966. pp. 79.

This very outstanding and complete book describes the duties of instrumental teachers in the Denver Public School System. Included are many forms and procedural descriptions which will be found useful to other schools. This is the best "teachers' manual" of its type found in this study.

20. Music Program of the Denver Schools. Denver: Denver Public Schools. 1952. pp. 180.

This guide is primarily for the classroom elementary music teacher. Only two pages are devoted to instrumental music, and these remarks are of a very general, superficial nature.

21. Teaching Guide for Music: Kindergarten through Grade Twelve. Englewood: Englewood Public Schools. 1960. pp. 78.

This booklet is intended as a teacher's instruction manual for elementary and secondary music teachers of both vocal and instrumental music. Most of the material which relates to the band curriculum is stated in rather broad, general terms.

22. Requirements for Earning a Band Music Lyre. Littleton: Littleton Public Schools. p. 1.

This is only a single page of requirements for a band music lyre award which Mr. Carbone uses as his band handbook.

CONNECTICUT

23. Robert E. Fitch Senior High School: Music Department.
Groton: Robert E. Fitch Senior High School. 1956.
pp. 12.
A listing of band awards and their requirements, this booklet gives detailed descriptions for four progressive levels of achievement. They are musician third class, second class, first class, and chief musician.

DELAWARE

24. Music for the Intermediate Grades. Dover: State Department of Public Instruction. 1961. pp. 26.
A generalized discussion of elementary music, there are only two pages devoted to instrumental music in this material.

FLORIDA

25. Information Handbook for the Englewood High School Bands. Jacksonville: Englewood High School Band. 1964. pp. 16.
This band handbook lists the band methods used as well as the general rules and procedures for the Englewood School Band Program.
26. Basic Music Text Needs. Tallahassee: State Department of Education. 1965. pp. 18.
This is an informal memorandum from Richard Warren, Florida State Supervisor of Music, to the Florida Courses of Study Committee. It is valuable in that it lists the current state adopted texts for all phases of the school band program.
27. Handbook of Information. St. Petersburg: St. Petersburg Senior High School Band. pp. 26.
This is a listing of regulations, procedures, and general organization of the St. Petersburg High School Band.
28. Handbook of Information. Pompano Beach: Pompano Beach Senior High School. 1964. pp. 20.
The above is a rather standard band book with additional specific information on marching maneuvers.

29. Hialeah Senior High Thoroughbred Band: Book of Regulations. Hialeah High School. pp. 18.
This is a book of rules and procedures.
30. A Proposed Basic Music Curriculum for the "New Music" in Florida Schools. Tallahassee: State Department of Education. 1967. pp. 8.
The above gives an outline of the material currently under development in the state of Florida.

GEORGIA

31. Pathways to Music. Atlanta: State Department of Education. 1963. pp. 181.
This guide is primarily intended to assist classroom elementary teachers with the task of incorporating music into their daily educational program. There are four pages devoted to instrumental music which deal in general terms with philosophy and scheduling practices.

ILLINOIS

- 32-44. Joliet Public Schools Instrumental Music Curriculum Materials (Up to Grade Eight). Joliet: Charles S. Peters. 1952-1966. Thirteen books totaling 230 pages.
This material consists of the "Master Method for Band" (three volumes); "Master Theory for Band" (three volumes); The Master Method Series of supplementary books: "First Performance," "Second Performance," "Third Performance," "Master Harmony," and "Master Drills." These books are all published by the Kjos Music Company and are available for purchase. In addition, a collection of loose, mimeographed material was reviewed which describes the procedures and organization of the Joliet Bands. This collection must represent one of the most highly organized and successful instrumental music programs in the United States.
45. An Appraisal of Music Programs in the Public Schools of Illinois. Springfield: Superintendent of Public Instruction. 1967. pp. 144.
This book gives a complete yet concise study of the status of music education in Illinois. Some 114 tables give specific information regarding every measurable facet of these school music programs.

46. Music in the Secondary School. Springfield: Superintendent of Public Instruction. 1966. pp. 116.
This bulletin is intended as a guide to local school systems for the further development and improvement of their programs. Its approach is a very general one, and its content is concerned mainly with philosophy and organizational framework.
47. Northshore Concert Band of Wilmette. Wilmette: Wilmette Recreation Board. pp. 15.
This is a very interesting description of one of the most successful adult community bands in the United States.
48. Round Lake Grade School Band Handbook. Round Lake: Round Lake Grade School. pp. 11.
This booklet gives general information and regulations for students and their parents participating in the Round Lake Grade School Band.

INDIANA

49. All-American Bands. Lafayette: Purdue University. 1967. pp. 37.
This is one of the most complete books found in this survey describing band procedures.
50. Band Handbook of Information, Policies. Warren: Warren Central High School. 1966. pp. 14.
One of the best written band handbooks reviewed in this study, this booklet is especially commendable for its diplomatic approach in the presentation of discipline.
51. Department of Bands Student Handbook. Bloomington: Indiana University. 1960. pp. 19.
This booklet gives a very concise statement of the organization, rules, and procedures of the Indiana University Bands.
52. Introduction to the Big Blue Band. Columbus: Columbus High School. pp. 35.
This is a complete book of instructions on band rules and procedures of the Columbus High School Band.
53. Music Education in Indiana. Indianapolis: Department of Public Instruction. 1963. pp. 79.
A very outstanding curriculum guide, this book deals mainly in broad terms with the factors

important to good music instruction. The philosophy or rationale developed throughout the book is a particularly commendable feature of this publication. This book should be a "must" for any state who has a curriculum committee working toward publication of new material.

54. Tell City High School Band Regulations. Tell City: Tell City High School. pp. 3.
This is a very brief statement of rules and procedures.

IOWA

55. Band Constitution and By Laws. Des Moines: Urbandale High School Band. pp. 7.
This material includes a very complete high school band constitution and by laws with one page devoted to the conduct of challenges.
56. Band Handbook. Monona: Monona High School. pp. 6.
This is a small band handbook.
57. Concert Band Requirements. Des Moines: Callanan Junior High Instrumental Music Department. pp. 3.
This material is a brief list of music techniques given to seventh grade students as a goal to motivate their achievement.
58. Merit System for Earning Letters in Band or Orchestra. Cedar Rapids: Jefferson High School. pp. 4.
This is a merit and demerit system designed to enforce the rules and regulations of the band.
59. Pride of the Dutchman Band Manual. Maurice - Orange City Community Schools. 1966. pp. 15.
This very complete band handbook gives rules and regulations for the Orange City High School Band.
60. Senior Band Rules and Regulations. Monticello: Monticello High School Band. pp. 2.
The above is a brief statement of the more pertinent rules of this high school band.
61. Guide for Band Members. Des Moines: Technical High School Band. 1966. pp. 7.
A brief description of band regulations and procedures, this handbook is especially well-written to appeal to a student's sense of pride and loyalty.

KENTUCKY

62. Central City High School Band Handbook. Central City: Central City High School. 1961. pp. 16.

This material consists of concise and clearly stated band rules and procedures.

63. A Set of Papers of Summary Statements Concerning Music Education. Louisville: Department of Education. 1963.

This material states philosophy and general outcomes for music education. The program of study is for grades one through twelve. This material is especially interesting for its section on the accrediting standards for Kentucky Elementary and Secondary Schools.

64. Trigg County High School Band Manual. Cadiz: Trigg County High School. 1965. pp. 93.

One of the most comprehensive band handbooks reviewed in this study, this booklet is mostly concerned with regulations and procedures. Some attention is given, however, to instructional material including "Brass Instrument Suggestions," "Woodwind Instrument Suggestions" and twenty-one pages devoted to "Musicianship and Band Theory."

MARYLAND

65. Music In Our Maryland Schools. Annapolis: State Department of Education. 1959. pp. 220.

A surprisingly detailed book in some areas, the information regarding band instruction is covered in eleven units. These units offer good examples of how a more detailed comprehensive curriculum guide might be developed.

66. Study Guide for Instrumental Music. Baltimore: Baltimore Public Schools. 1967. pp. 5.

This booklet gives brief requirements or expected outcomes for four levels of technical achievement on wind and string instruments. It is evident that a good deal of thought has been given to the decisions regarding the selection of this data.

MASSACHUSETTS

- 67-74. Joint Research Project in New Media for Music Education. Lexington: Lexington High School. 1965. Eight booklets totaling 67 pages.

One of the earliest research projects funded under Title IV, this report deals with the use of audio-visual materials in school instruction.

75. Department of Music Handbooks. Williamstown: Mt. Greylock Regional High School. pp. 13.
This is a good, concisely-stated band rules and regulations handbook.

MICHIGAN

76. Band Handbook. Hudsonville: Unity Christian High School. pp. 8.
This is a standard band rules and procedures booklet.
77. Band Handbook. Frasier: Frasier High School Band. 1967-1968. pp. 18.
This material is an effective presentation of the procedures, program, and regulations of the Frasier High School Band.
78. Curriculum Bulletin of the Department of Instrumental Music. Benton Harbor: Benton Harbor City School District. 1967. pp. 22.
This booklet is an excellent example of a well-written Curriculum Guide developed by the local band and orchestra staff for their own school needs. It includes philosophy and teaching outline for the following: elementary band, junior high bands, senior high band, and the string program grades 5-12.
79. The Great Periods of Music. Marshall: Marshall High School. pp. 9.
This is a capsule report on music from 1500 to the present. No explanation is given as to the procedure for using the material with the instrumental music program.
80. Handbook for Teachers of Band and Orchestra Instruments. Ann Arbor: University of Michigan, Michigan School Band and Orchestra Association.
A truly outstanding text and the only one of its kind found in this study, this book gives authoritative, specific, detailed instructions on wind instrument teaching. There is a chapter for each instrument of the band and orchestra. This is very likely the most complete material of its kind ever published in the United States.

81. Handbook of Information. Benton Harbor: Benton Harbor High School. pp. 6.
This mimeographed band handbook for students is well written, concise, and would make a good model for other high school bands who are developing new material.
82. Handbook of Music Theory. Lansing: Michigan Education Association, Michigan School Band and Orchestra Association. 1964. pp. 24.
This handbook is designed for use by the band or orchestra student as a source book for increased understanding of music theory. It is organized so that the student is tested with sample theory tests in six successive steps. A very excellent text and highly recommended for persons interested in adding written theory assignments to their band curriculum.
83. Instrumental Music Department Handbook and General Information Bulletin. Jackson: Jackson High School. pp. 9.
This is a brief, effective statement of the current rules and practices of the Jackson High School Band.
84. Student Handbook of Information. Portage: Portage High School. pp. 7.
The organizational regulations and procedures are effectively stated.
85. Sturgis Instrumental Department Penalty System. Sturgis: Sturgis High School. pp. 2.
This is a brief statement of how Sturgis handles some of the more typical discipline problems.

MINNESOTA

86. Band Handbook of Information and Regulations. Evanston, Illinois: THE INSTRUMENTALIST. 1962. pp. 16.
This well-known little band handbook was submitted by Mr. Paul Peterson of Duluth, Minnesota, as the book used in his band program.
- 87-91. Band Manual for Concert Band Members and Parents. Minneapolis: Brooklyn Center High School. pp. 80.
This is the most comprehensive band manual, syllabus, and course of study found in this study. Apparently developed by Mr. Richard Papke, Brooklyn Center High School Band Director, the band manual

contains 40 pages of instructions to band students regarding policies and procedures. Included also are 26 pages of mimeographed material describing the course of study for the band program. Most noteworthy are the 12 quizzes over "Fundamentals of Music" which appear to be very well conceived. Also, most unusual, is a lesson plan for proper breathing.

92. Gaylord High School Music Department: Member's Handbook. Gaylord: Gaylord High School. 1966. pp. 8.
This is a statement of general rules and regulations for students.
93. Handbook for Band. Starbuck: Starbuck Public Schools. 1965. pp. 12.
This band handbook contains especially good information for parents.
94. Handbook of Information. Sauk Centre: Sauk Centre High School. pp. 19.
This book gives a concise, straight-forward statement of rules and policies.
95. High School Musician Test. Stillwater: Stillwater High School. pp. 14.
This material contains six mimeographed tests for wind and percussion instruments which combine instrument techniques with general music questions.
96. Instrumental Music Handbook. Morris: Morris Junior High School. pp. 4.
This is a short, concise statement of band policies and procedures.
- 97-100. Syllabus for Senior High Band, Selmer Band Manual, General Music, Band Member's Handbook. Glencoe: Glencoe High School. pp. 26.
This collection of mimeographed material gives detailed weekly assignments for an integrated music curriculum for the high school band. Music history, theory, sight-singing, dictation, record listening and outside reading assignments are specified in addition to a schedule of technical exercises for instrument instruction.
101. Band Information. St. Louis Park: St. Louis Park High School. 1966-1967. pp. 5.
This is a mimeographed information sheet used for band orientation.

MISSISSIPPI

102. Constitution and By-Laws. Columbia: Columbia School Bands. 1967. pp. 19.
This band handbook contains policies and procedures. Included are a merit-demerit system and a series of achievement awards of six progressive grades running from Cadet through Master Musician.
103. Excerpts for "Course of Study." Jackson: State Department of Education. pp. 4.
Mississippi is currently trying to revise this statement regarding school band instruction.

MISSOURI

104. Band Handbook. Webster Groves: Webster Groves High School. pp. 5.
This is a mimeographed information sheet for band orientation.
105. Music for the Elementary Schools. Jefferson City: State Department of Education. 1960. pp. 195.
While this is a very excellent guide for teaching music in elementary grades, there is very little material which pertains specifically to instrumental music.
106. Music for the Grades 7, 8, and 9. Jefferson City: State Department of Education. 1959. pp. 91.
Only about 15 of the pages in this curriculum guide relate to band instruction. However, there are many good ideas to be found in this limited area. The general presentation is very good.
107. Music for Missouri: Curriculum Guide for Grades 10, 11, and 12. Jefferson City: Commissioner of Education. 1964. pp. 199.
The best of the state curriculum guides found in this study, this book is a remarkable achievement. The philosophy and statements of rationale are very sound and effectively stated. The sections regarding budgets and physical equipment are among the most complete available.
108. Normandy School District: Printed Materials of the Instrumental Music Department. St. Louis: Normandy School District. The pages vary.
This is a collection of mimeographed material used in administering the Normandy program. The

most notable of which is a "Report to the Board of Education." This is an annual publication which gives a complete breakdown on personnel, teaching load, student enrollment, and expenditures. An excellent idea for band programs everywhere.

MONTANA

- 109-115. A Set of Papers for Use in the Music Programs of Schools of Montana. Helena: State Department of Public Instruction. 1960-1966. Seven papers.
Of this set of seven monographs, only one, "The Evaluation Outline for High School Band Program" is pertinent.

NEBRASKA

116. Handbook. Omaha: Westside High School Band. pp. 16.
A concise, well-written, band students' manual.

NEW HAMPSHIRE

117. Music - Junior High School. Concord: State Department of Education. 1965. pp. 58.
This booklet provides a philosophy and gives general suggestions for teaching music at the Junior High School level. The bibliography of source material is applicable mainly to vocal and general music.

NEW JERSEY

118. Handbook for Bandsmen. Elizabeth: Thomas Jefferson High School Band. 1966. pp. 16.
This is a small (4" x 5") concisely-written handbook of information for students.
119. Schedule of Band Activities. Elizabeth: Thomas Jefferson High School. 1966. pp. 3.
A very brief, yet concisely-stated, organization of the events of the band's activities for the school year, this material is aimed at getting the students to accept the responsibility for attendance at public performances.

NEW MEXICO

120. Carlsbad Senior High Manual for Bandsmen. Carlsbad: Carlsbad High School. 1964. pp. 9.
This is a booklet of regulations and procedures for band students.
121. A Handbook for Los Alamos Bandsman. Los Alamos: Los Alamos Music Department. pp. 13.
This is a compilation of information, rules, and regulations for the Los Alamos High School Band.
122. Handbook of Information for Band and Chorus. Roswell: Roswell High School Music Department. pp. 18.
An interesting handbook of rules of regulations, this is one of the very few written for both band and chorus.
123. Instrumental Music Los Alamos. Los Alamos School System. 1955. pp. 16.
An outline of activities and learning experiences leading to instrumental group participation, this material includes skills and goals from fourth grade through senior high school.
124. Music for New Mexico. Santa Fe: State Department of Education. 1955. pp. 116.
This book is primarily concerned with classroom elementary music. It provides a philosophy and suggestions for teaching. Included are: scope, fundamental music theory, techniques, correlation of folk culture activities, and bibliography of source material.
125. Wildcat Band Handbook. Denning: Denning High School. pp. 10.
The traditional rules and procedures are effectively stated for band members at Denning High School.

NEW YORK

126. Applied Music Examination. Utica: Utica Public Schools. 1966. pp. 6.
These are applied music tests which students must pass at the end of each year's instruction in order to continue in the music program.

127. A Guide to Music Education in Elementary Schools. Albany: State Department of Education. 1961. pp. 68.
This booklet presents philosophy and elements of music education in elementary school, grades 1-6. It includes an introduction to instrumental instruction and a bibliography of source material.
128. Handbook. Whitesboro: Whitesboro High School Band. pp. 2.
This is a short, concise information sheet for students.
129. Handbook for Applied Music, Grades 7-12. Albany: State Department of Education. 1957. pp. 182.
This text was designed to accompany "Syllabus in Music, Grades 7-12." It is intended as a guide for administrators and music teachers in the development of the music program. Included are a philosophy and suggested structure for the music program of the secondary school.
130. Syllabus in Music, Grades 7-12. Albany: State Department of Education. 1961. pp. 63.
Presented are a brief philosophy and summary of organization of music education classes for grades 7-12. No specific curriculum is presented. There is a bibliography of source material.
131. Teaching General Music. Albany: State Department of Education. 1966. pp. 180.
This booklet includes philosophy, structure, and organization for teaching general music in grades 7 and 8. Guidelines are included for the following: elements of music, science of sound, musical instruments, folk music, opera, and historical periods of music.
132. Teaching Music in the Elementary Grades. New York City: New York City Board of Education. 1959-1960. pp. 141. Curriculum Bulletin No. 5.
This guide provides suggestions and resource material while outlining the experiences in music for each grade level. Instrumental experience is provided at each grade level leading into the playing of band and orchestra instruments. There is an extensive bibliography of teaching literature and resource material.

NORTH CAROLINA

133. Music, A Resource Bulletin, Grades 1-12. Raleigh: State Department of Education. pp. 243. Bulletin No. 295.

This state curriculum guide gives philosophy and structure for the entire school music program. Included are teaching techniques, goals, and attainments for each of the following: singing, rhythmic expression, listening, fundamentals of band and orchestra.

NORTH DAKOTA

134. Handbook of Information. Bismark: Bismark High School. pp. 9.
This is a band handbook for students very simply and concisely stated.
135. Handbook. Mandan: Mandan High School Band. pp. 5.
This short booklet describes policies, regulations, and traditions of the Mandan High School Band. It probably is a first attempt by this school at developing a Band Handbook.
136. Mandan High School Bands Handbook. Mandan: Mandan High School. 1967. pp. 10.
An especially noteworthy band handbook because of its attractive appearance and presentation, this is obviously a later edition of the material described above in #136. It is interesting to note the many improvements.
137. Mandan High School Marching Band Basic Drill Maneuvers. Mandan: Mandan High School. pp. 5.
This is a school booklet containing instructions and illustrations of the marching movements of the Mandan band program.

OHIO

138. Band Notes. Mantua: Crestwood High School Band. pp. 16.
This is a standard high school band handbook with some humorous comments regarding discipline.
139. Course of Study. Fairport Harbor: Fairport Harbor Schools. pp. 4.
This is a four-page extract from a complete

book of several hundred pages describing the school's total education program. The course of study describes in good detail the material used in each level of instruction.

140. Description of Courses. Wooster: Wooster High School. pp. 2.
An excerpt from the complete course of study covering all subjects, this material gives a brief account of the music offerings and the credit toward graduation.
141. Instrumental Music, Grades 4-12. Warren: Warren City Schools. 1959. pp. 9.
This is a short, concise curriculum guide prepared by a committee of local school music teachers for the local school administration.
142. Kenton Band Boosters. Kenton: Kenton High School. 1966. pp. 16.
This is a listing of the band parents, their children, and the school activities for the year.
143. The Music Curriculum and Courses of Study. Wilmington: Wilmington City Schools. pp. 54.
The most outstanding book compiled by a city school system, it is one of the very few texts which attempts to specify the repertoire of the performing bands. Also included are a series of texts based on integrated musicianship, history, form, and theory.
144. Music Education in Ohio Elementary Schools. Columbus: State Department of Education. 1963. pp. 147.
This text presents philosophy, pointing out that Fine Arts Education is a required part of the Ohio Elementary School Curriculum. The scope of a balanced program is suggested with outlines for a vocal and instrumental laboratory study program.
145. Music in Ohio Secondary Schools. Columbus: State Department of Education. 1965. pp. 198.
This is without question, one of the largest, most comprehensive curriculum guides available in the United States. The 23 pages devoted to "Vocal and Instrumental Music in Performance Groups" makes for some very thought-provoking reading. As with most other state texts, the teaching of band is dealt with in very general terms.

146. Procedure Book. Kenton: Kenton High School. 1966.
pp. 12.

A traditional band handbook, this publication has a unique idea, a page of instructions for student use of the electronic tuner.

OKLAHOMA

147. Band Handbook. Burns Flat: Burns Flat Public Schools.
pp. 5.

This is a short, concisely-stated booklet of regulations and procedures for a small school band program.

148. Instrumental Music Handbook. Tulsa: Nathan Hale High School. 1963. pp. 7.

This is a comprehensive mimeographed booklet of information for Hale High School Band students.

149. A Teaching Guide for Public School Music in Oklahoma, Grades K-12. Oklahoma City: State Department of Education. 1967. pp. 103.

Only the last 19 pages of this book are pertinent to instrumental music; the bulk of the remainder is devoted to elementary music. The discussion of the band curriculum is generally in broad terms suggesting optimum procedures with lesser alternates.

150. V - A Band Handbook for Members. Velma-Alma: Velma-Alma High School. 1963. pp. 8.

School band policies and procedures for students of a very small rural school are described in this booklet.

OREGON

- 151-156. Band Guide, Marching Handbook, Grading Procedure, Musicians Guide, and Your Band Uniform. Eugene: Springfield High School. Four booklets totaling 40 pages.

There is much to be said for increasing the effectiveness of material describing regulations and procedures for students by separating it into several booklets as has been done by the Springfield Band. The small eight-page booklet on uniforms is particularly commendable. The other booklets are presented in a straight-forward manner and are equally well done.

157. Elementary Instrumental Music Guide. Portland: Portland Public Schools. pp. 31. Curriculum Publication MU-31.
Presented are principles and objectives of school music coupled with administrative policies. There is an excellent outline for instrumental recruitment. Also included are instructional program, scheduling, and suggested materials.
158. Handbook. Portland: David Douglas High School Band Department. pp. 4.
This is a brief, yet clearly-stated, listing of regulations and procedures of the Douglas High School Band.
159. Handbook. Albany: Albany Union High School. pp. 8.
This small (3" x 5") handbook is impressive for its neat, clean, orderly presentation of the rules for band students.
160. Handbook for Bands. Eugene: Sheldon High School. 1966. pp. 44.
This is a traditional band handbook presented in a clear, straight-forward manner. Mr. Leonard John, the author, indicates that this book will be re-written in the summer of 1968 and that the school district will employ him (and another band director in the system) for two weeks in the summer for the sole purpose of writing this material.
161. Music Education in Oregon Public Schools. Salem: State Department of Education. 1960. pp. 169.
A carefully-written book with many unusual features not found in other state guides, the 29 pages devoted to "scope and sequence" are the most exhaustive found in any of the material reviewed. The section on "sample instruction periods for performing groups" makes interesting reading.
162. Spartan Band Manual. Hillsboro: Hillsboro High School. 1967. pp. 16.
The band manual is well written in the traditional manner. An interesting two-page addenda indicates that through a team teaching arrangement, one of the other band directors is present daily to give free private lessons during regular band class. Each student receives one ten-minute lesson every other week. A complete course of study for individual instruction is listed.

163. Student Handbook. Redmond: Redmond Union High School.
pp. 11.
Traditional rules and procedures are stated as well as the requirements for a three-step achievement system.

PENNSYLVANIA

164. Award Program. York: York Suburban Senior High.
pp. 2.
This material gives a brief listing of the merit-demerit award system used by this band program.
165. Band Philosophy and Rules. York: York Community High School. pp. 8.
This is a very good little band handbook describing regulations and objectives of the band program.
166. Course of Study - Music. Emmaus: Emmaus High School.
1968. pp. 35.
This is a course of study for grades nine through twelve for the following offerings: General music, Music appreciation, Choral music, and Instrumental music. The material for the classroom music areas is much more specific than the data given for instrumental instruction. Only five pages are devoted to this latter category.
167. Course of Study in Music Education. Middleton: Middleton Area School District. 1965. pp. 51.
This text gives a complete and comprehensive description of the course of study on every instrument. The curriculum is divided into five levels of achievement progressing from musician fourth class to master musician. The requirements for each level are based primarily on individual study and are quite complete.
168. By-Laws of the Green Hornet Band. Emmaus: Emmaus High School. pp. 8.
This is a band handbook describing rules, regulations, awards, and procedures.
169. Music. Harrisburg: Department of Public Instruction.
1963. pp. 96.
This is a good state music curriculum guide which deals only lightly and in very general terms with the program of band instruction. One very

interesting feature of this book is the use of graphs (called continuums) to picture areas and levels of music instruction.

170. Thomas Jefferson High School Band Handbook. Pleasant Hills: Thomas Jefferson High School. pp. 16.
This booklet uses a traditional approach to the presentation of band rules and procedures.

SOUTH CAROLINA

171. Handbook of the William Moultrie Band. Mt. Pleasant: Mt. Pleasant High School. pp. 10.
This is a traditional band handbook covering rules, regulations, and marching band instructions.

SOUTH DAKOTA

172. Band Handbook. Published by the Instrumentalist (used by Parkston, South Dakota). 1962. pp. 16.
This small published handbook is suitable for use by many high school bands.
173. Instrumental Music. Brookings: Brookings High School. pp. 5.
This traditional band handbook outlines responsibilities and procedures.

TENNESSEE

174. Central Band Handbook, '66-'67. Memphis: Central High School. 1966. pp. 30.
One of the best band handbooks reviewed, this is a very nicely printed booklet with pictures and interesting art work. A brief history of the band adds to the appeal of the book.
175. Music for Tennessee Schools. Nashville: State Department of Education. 1958. pp. 67.
This booklet is basically an instructional guide for classroom music in grades one through six. While it does touch briefly on instrumental music in the elementary school, this material must be evaluated as only incidental to the main purpose of the text.
- 176-177. Travel Regulations and Uniform Regulations. Columbia: Columbia High School. pp. 2.
Though the printed material here is small in

volume it is well written and interesting. This is a good example of what may become a larger body of material and will very likely be published as a band handbook in future years.

TEXAS

178. Applied Music in Texas Schools. Austin: Texas Education Agency. 1966. pp. 85.

This is an excellent curriculum guide which gives specific minimum achievement levels for awarding credit to students engaging in private music study. The material for piano is perhaps more comprehensive than that for voice or string instruments. While credit can be granted for wind and percussion instrument study, it has been omitted from this publication.

- 179-180. Band and Orchestra Handbook and Instrumental Music Teachers Handbook. Houston: Spring Branch Independent School District. Two booklets totaling 86 pages.

The "Students Handbook" is a very excellent book describing the rules, regulations, and procedures for students in these organizations. It is in printed form with many attractive illustrations.

The "Teachers Handbook" is especially commendable for its information regarding private lessons through the system. This is a program which would certainly be of interest to other schools.

- 181-182. Band Constitution and Senior High Instrumental Music. Victoria: Victoria High School. 1960. Two booklets totaling 56 pages.

These two booklets together form a comprehensive course of study and band handbook for the students of Victoria High School. A merit-demerit system is presented with five progressive achievement levels going from Bandsman, Musician Third Class, Musician Second Class, Musician First Class, and finally Master Musician.

183. The Choral Music Program. Austin: Texas Education Agency. 1966. pp. 64.

While not related to instrumental instruction, this booklet is interesting for its philosophy, organization, and instructional goals in grades 7-12.

184. Handbook for Citizenship, Musicianship, Leadership.
Irving: Irving High School. 1964. pp. 32.
This is a very interesting and informative band handbook developed for one of the most outstanding band programs in southwestern United States.
- 185-187. Instrumental Music Teachers Handbook and Central High School Music Handbook and Concert Band Quizzes 1-7. San Angelo: San Angelo Public Schools. 1967. Three booklets totaling 130 pages.
It is indeed remarkable to find this material of such outstanding quality and comprehensiveness from a small town like San Angelo. It is certainly a tribute to the administration and the music staff for their excellent work. The "Concert Band Quizzes" are excellent and would make fine examples for other schools who desire to include theory, history, and music appreciation as a part of their band curriculum.
The "Instrumental Music Teachers Handbook" is 12 pages and contains some very practical suggestions for recruiting and developing a solid band and orchestra program.
The "Music Handbook," while traditional in its approach and content, is noteworthy for the emphasis on pride and student cooperation.
188. Mustang Band Information Folder. Sweetwater: Sweetwater High School. pp. 4.
This is a brief, yet effective, printed presentation of rules and procedures.
189. Music for Elementary Schools. Austin: Texas Education Agency. 1964. pp. 77. Bulletin 648.
This booklet shows music education as a continuous process in grades one through six. The state adopted texts for music are given and an extensive section is given to bibliography, teachers' suggestions, and helps. There is no outline for instrumental music.
190. The Orchestra Program. Austin: Texas Education Agency. 1966. pp. 64.
This book is currently in revision. It presents philosophy, organization, and instructional goals for string instruction grades 4-12. A very excellent curriculum guide.
191. Panther Band Handbook. Lake Jackson: Lake Jackson Junior High School. pp. 12.
This is a well-written band handbook which is

especially commendable for its approach to discipline and cooperation.

UTAH

192. Objectives of the Carbon High School Band. Price: Carbon County Schools. pp. 6.
This is a very excellent description of the band program for use in recruiting students.

VIRGINIA

193. Band Handbook. Chesapeake: Churchland High School. pp. 16.
This traditional band handbook covers rules and procedures.
194. Great Bridge High School Band Regulations. Chesapeake: Great Bridge High School. pp. 15.
This is a collection of material explaining rules and procedures for high school band members.
195. Handbook and Directory. Fairfax: W. T. Woodson High School. 1963. pp. 25.
This is a very excellent band handbook describing rules and procedures. Seven of these pages are devoted to the regulations for the Cavalette Girl's Baton Corps.
196. Instrumental Music Handbook. Norfolk: Granby High School. pp. 8.
This neatly printed, concisely stated booklet gives regulations and procedures for the Granby High School Band.

WEST VIRGINIA

197. Instrumental Course of Study for Junior High Schools. Charleston: Konawha County Schools. 1966. pp. 14.
It is difficult to summarize the contents of this book because they are so varied. There is a short paragraph about a good many aspects of the school band program. Some of these are: course descriptions, recruitment, suggestions for instrument choice by beginning students, scheduling, organization and administration of the program, and general information concerning everyday problems.

198. Music in the Junior High School. Charleston: State Department of Education. 1966. pp. 64.
A very attractive book, there is very little information, however, devoted to school band instruction. The two and a half pages entitled "Graded Instrumental Program in the Junior High School" list specific attainments for seventh, eighth, and ninth grade.
199. Solos and Ensembles in Music Education. Charleston: State Department of Education. pp. 40.
This is a listing of solos and ensembles suitable for contest-festival graded from I (easy) to VI (difficult).

WISCONSIN

- 200-201. Band Handbook and Outline of Courses. Neenah: Neenah Joint School District. Two booklets totaling 46 pages.
The "Outline of Courses" is more nearly a curriculum guide for the music staff and school administration. It gives a good rationale for music education and presents a concise yet comprehensive description of the curriculum, vocal and instrumental.
The "Band Handbook" is a manual presenting traditional band policies for students.
202. Curriculum Guide. Madison: Department of Public Instruction. 1966. pp. 181.
The copy reviewed was marked "Third Draft, not for General Distribution." Generous thanks must be given to G. Lloyd Schultz, Wisconsin Supervisor of Music, for allowing the material to be included in this study.
This curriculum guide was the result of two weeks work by thirty-six music educators and three professional consultants during the time of June 13 and June 25, 1966. This project was funded under Title V of the Elementary and Secondary Education Act of 1965, Public Law 89-10.
This material is an excellent example of the central problem involved in developing curriculum materials for school bands. The wide latitude permitted by the subject matter usually forces writers to deal in terms of general principles and overall objectives (or to the other extreme of attempting to prescribe specific day to day activities only to find too many things omitted). This

guide may become a valued addition to music education when it reaches final publication.

203. Department of Bands Handbook. Middleton: Middleton High School. 1966. pp. 17.
A very fine comprehensive, yet concisely stated, handbook of procedures and regulations, this booklet begins with an excellent presentation of "Esprit de Corps" and contains many other fine statements regarding attitude and cooperation.
204. Guide to Teaching General Music. Madison: Madison Public Schools. 1966.
This guide gives a general organization of music classes in grades one through eight. Emphasis is given to: singing, reading, music notation, listening, sounds and uses of instruments, and moving to music's developing creativity. There is no data of specific relevance to the school band program.
205. Handbook of Information. Janesville: Craig High School. pp. 22.
This is a very excellent rules and procedures booklet for members of the Craig High School Band.
206. Handbook of Information. Watertown: Watertown High School. pp. 17.
This booklet clearly and concisely states rules and regulations for the Watertown High School Band and Orchestra.
207. Instrumental Course of Study. Hartford: Hartford Public Schools. 1964. pp. 11.
This material contains philosophy, course description, objectives, and a five-page explanation of how these general goals are applied to the school band instructional activities.
208. Information Sheet: Cadet and Beginning Bands. Weyauwega: Weyauwega High School. pp. 13.
This is an excellent collection of material for band orientation and parent information.
209. Junior Band Handbook. Shawano: Shawano Junior High School. pp. 6.
This very simple, yet effective, collection of information describes the policies of the band program at Shawano.

210. Musicians Tests for the Poynette "Indian" Band.
Poynette: Poynette High School. pp. 4.
These four pages list the playing requirements for the following: Entrance Examination to the High School Band, Requirements for Musician Second Class, Requirements for Musician First Class, Requirements for Master Musician.
211. Oshkosh Senior High School Bands Handbook. Oshkosh:
Oshkosh High School. pp. 16.
One of the best high school band handbooks reviewed, it is traditional in its approach to regulations and procedures, but outstanding in its presentation of the material and overall appearance.
212. Requirements for Senior Band. Greenfield: Greenfield High School. 1966. pp. 1.
This single sheet of performance requirements might be thought of as the first phase of development of curriculum materials. Its content is, obviously, very limited.

NATIONAL PUBLICATIONS

213. Auditory Perception of Musical Sounds by Children in the First Six Grades. Cleveland, Ohio: ERIC Document Reproduction Service. 1966. pp. 277.
The basic purpose of this study was to determine the differences between children at each of the first six grade levels in the ways in which they perceive and respond to the auditory presentation of material sounds. One significant aspect of this five-year study was its longitudinal character. This data must be regarded as especially noteworthy because it is one of the few long-range studies which exist in the field of music education, particularly in terms of the musical development of children of elementary school age. This publication is highly recommended as background and resource data for curriculum study groups of all areas in music education.
214. Band Handbook of Information and Regulations.
Evanston, Illinois: The Instrumentalist Co., 1418 Lake Street. 1962. pp. 16.
This little book (4" x 6") is an all purpose text written in such general terms as to be applicable to any school band program. It has received widespread use throughout the United States

and would certainly be an excellent reference text for schools who are developing their own handbook.

215. Conference on Research in Music Education. Cleveland, Ohio: ERIC Document Reproduction Service. 1967. pp. 247.

This conference on Research in Music Education was co-sponsored by the U.S. Office of Education and Ohio State University. It was held in Columbus, Ohio, February 26 through March 4, 1967. The purpose of the Conference was the development of guidelines for the improvement of research in Music Education. The problems discussed included the nature of research peculiar to Music Education, as differentiated from other fields of research, such as music history, music theory, music performance, education, psychology, and sociology. Methods for the more efficient use of research were discussed and suggestions projected. These deliberations were included in five committee reports under the general heading "Projections for Change in Research in Music Education."

216. Development and Trial of a Basic Course in Music Theory Using Self-Instructional Materials to Supplement Training Received in High School Performance Groups. Cleveland, Ohio: ERIC Document Reproduction Service. 1967. pp. 81.

The objective of this study was to determine whether or not students in performing groups, using self-instructional materials, would develop competencies in music theory to a significantly greater extent than students who received only the usual instruction without supplementary materials during the experimental period.

The materials furnished to the experimental group and teachers consisted of a programmed textbook, an accompanying album of recordings, and a teacher's guide. These self-instructional materials presented beginning music theory and ear training.

In the fall of 1966 a pretest in two parts, written theory and ear training, was given to 957 secondary school students in performing groups, 482 in the experimental group and 475 in the control group. The experimental group was then given the prepared materials to study during the school year.

In the spring of 1967 a post-test, the same as the pretest, was given to the same groups. Statistical computations showed that the improvement in scores made by the experimental group was

more than that made by the control group by a highly significant margin.

Secondary school teachers who consider the study of music theory important for performance groups can achieve significantly better results by using materials of the type developed during this project.

217. Development of Content and Materials for a Music Literature Course in the Senior High School, The. Cleveland, Ohio: ERIC Document Reproduction Service. 1966. pp. 429.

This study is concerned with the development of a high school music literature course and attempts to determine the effectiveness of the course by evaluating it in the classroom. Perhaps the most significant result of the study is the realization that such a course can be taught on the high school level, and that students are interested in and challenged by music literature as "a serious subject for study, on a par with the literature of the language."

A 290-page Teacher's Guide Book was developed and is included as a part of this report. It is of outstanding merit and contains many thoughtful ideas for all areas of music education.

218. Instrumental Music Curriculum Guide for the School Band Program: A National Survey for the Elementary Level. Clarksburg, West Virginia: ASBDA Publications. 1964. pp. 16.

A committee of the American School Band Directors' Association, headed by Fred Wiest of Oakland, California, surveyed the ASBDA national membership for their materials and instructional procedures used in the teaching of elementary school band classes. This publication is a tabulation of those questionnaires and provides some very interesting and informative answers regarding the current practices of elementary band teaching.

219. Instrumental Music Curriculum Guide for the School Band Program: A National Survey for the Junior High Level. Clarksburg, West Virginia: ASBDA Publications. 1965. pp. 34.

In December of 1964, a committee of the American School Band Directors' Association, headed by Robert Andrus of Winona, Minnesota, surveyed the ASBDA national membership for their materials and instructional procedures used in the teaching of 7th, 8th, and 9th grade band classes. This

publication is a tabulation of those questionnaires and provides some very pertinent and informative answers regarding the current practices of band instruction on a national scale.

220. Instrumental Music Curriculum Guide for the School Band Program: A National Survey for the Senior High School Level. (An unpublished manuscript available on loan to curriculum study groups from Harry Haines, Norman High School, Norman, Oklahoma.) 1966. pp. 300.
- This book is a compilation of the returns to a national survey made by a committee of the American School Band Directors' Association headed by Fred Wiest, Oakland, California. This survey was conducted of the national membership of the ASBDA during May of 1966. Though limited in financial resources and working with strictly volunteer school band instructors, this data contains some truly outstanding information regarding successful instructional techniques of teaching high school bands.
221. Filmed Demonstration of the Teaching of Shinichi Suzuki with American Preschool and Grade School Children and Their Mothers as Subjects. (Developed through a Cooperative Research Project with the U.S. Office of Education.) Urbana, Illinois: The University of Illinois. 1965. pp. 43 plus film.
222. Music Curriculum Guides. Washington, D.C. 20402: U.S. Government Printing Office. 1964. pp. 48.
- This is a bibliography of curriculum guides in music that was compiled by Harold W. Arberg of the U.S. Office of Education. The list of guides is current as of September, 1963, and provides a very comprehensive report of the material available.
223. Study of New Concepts, Procedures, and Achievements in Music Learning as Developed in Selected Music Education Programs, A. Cleveland: ERIC Document Reproduction Service. 1966. pp. 119.
- The project studied experimental music programs in elementary and secondary schools across the country. Some of the most innovative experimental programs are examined in depth. The report includes: (1) procedures for conducting the programs and the results achieved, (2) methods used to select the programs studied, (3) common and

unique factors in the programs, (4) appraisal of potentials of various new instructional methods, and (5) recommendations for future curricular development.

APPENDIX B

SUGGESTED CONTENT OF THE A.S.B.D.A. TEXT: A
BASIC COURSE OF STUDY AND CURRICULUM GUIDE
FOR THE CONTEMPORARY SCHOOL BAND PROGRAM

APPENDIX B

SUGGESTED CONTENT OF THE A.S.B.D.A. TEXT: A BASIC COURSE OF STUDY AND CURRICULUM GUIDE FOR THE CONTEMPORARY SCHOOL BAND PROGRAM

This material is the recommendation of the Course of Study Committee of the American School Band Directors Association and was written during the "Feasibility Study" described in Chapter III. The development of this material would be accomplished through the following procedures:

(1) the conducting of a national survey to determine common elements of successful programs and the development of a comprehensive philosophy, curriculum and procedures: (2) the testing of the philosophy, curriculum and procedures in wide geographic areas, in various sizes of schools of a variety of educational programs; and (3) the evaluation of the findings of the validity of the philosophy, curriculum and procedures to determine the contents for publishing A Basic Course of Study and Curriculum Guide for the Contemporary School Band Program.

I. The Philosophy for School Band

A syntheses of the goals and objectives as stated and

achieved by the selected schools in this study with evaluation by the study committee.

II. Administration

- A. What the school administrator should know about the school band program.
- B. The school administrator's responsibilities in administering a successful school band program.
- C. The band director and his responsibilities to the total school educational program.

III. Social Implications and Attitudes

An evaluation of the attitudes and the effect of school band participation upon the students involved in the selected schools of this study. The committee feels that the social implications of the school band program are far more significant than most authorities realize, and this area of the content will be stressed heavily during the writing sessions in the summer.

IV. Expected Outcomes

An evaluation criteria by which to measure the achievement level at the end of specific lengths of study.

V. Organization of the School Band Program

From the study of selected schools, the procedures for the following:

A. Band

1. Concert
2. Marching
3. Stage Band
4. Other Areas--to open further investigation

B. Student Staff

C. Recruitment

D. Grading or Evaluation

1. Report cards
2. Merits and demerits systems
3. Posture cards
4. Individual private study systems

- E. Inventory
 - 1. Instruments
 - 2. Uniforms
 - 3. Library systems

- F. Budget

- G. Scheduling

- H. Forms

- VI. Fundamentals of Music, Music Theory, History, and Appreciation through Performance.

An evaluation and summary of the best techniques found in the selected schools with a sequential curriculum written by the project committee.

- VII. Fundamental Techniques of Playing the Instruments

A special section to be compiled and written by selected national authorities on the various instruments. This section would be similar to the MSBAO Handbook but would contain further refinement and be directed toward school group instruction.

- VIII. Class Teaching Organization and Procedures

A compilation of the methods found in the selected schools of this study and an evaluation of the relative achievements of these various approaches.

- A. Homogeneous instruction
- B. Individual instruction
- C. Heterogeneous class instruction by families such as woodwind, brass, etc.
- D. Full ensemble heterogeneous instruction

- IX. Concert Band Rehearsal Techniques and Procedures

A review of the various approaches used by these outstanding school bands with special emphasis on rehearsal preparation, warm-up material, and rehearsal routine.

- X. Marching Band

An examination of the philosophy, the relative emphasis given to the program, the learning experiences, trips, and community attitude of the selected schools of this study.

XI. Stage Band

A statement of the position in the selected schools held by the stage band which will attempt to answer the question, "What should be the place of the stage band in the successful band program?"

XII. Musical Values, Musicianship, and Aesthetics-- Suggestions toward improving musical response in school band performance.

This chapter will present 20 individual statements written by the directors of the final-selected schools in this project.

XIII. Physical Facilities

A report of the following material found in the 100 selected schools:

- A. Rehearsal Area
- B. Individual and Small Ensemble Rooms
- C. Storage Area
 - 1. Instruments
 - 2. Uniforms
 - 3. Library
- D. Administration Area for the Music Instructors
- E. Recording Area and Equipment
- F. Repair Facilities and Equipment
- G. All Necessary Supporting Equipment
- H. Music Library Area

A recommended outline of which facilities should be provided for the school band program; suggested locations of all areas, and diagrams of approved physical plants.

XIV. Equipment and Maintenance

A compilation of the various selections found in the 100 selected schools with conclusions and recommendations written by the project committee.

- A. Uniforms
- B. Audio-Visual
 - 1. Record player
 - 2. Projectors
 - 3. Recordings
 - 4. Tuners and other supporting equipment

XV. Budget

XVI. Innovations in Teaching

A study of the innovations in techniques in the teaching of woodwind, brass, and percussion instruments. New and significant procedures in developing successful band programs.

XVII. Disadvantaged Areas--Music as related to special situations

An investigation of schools in disadvantaged areas where racial, ethnic, and socio-economic backgrounds have been an impediment to development of musical interest and achievement. A development of the significant "success factors" found in the schools of this project into conclusions and recommendations by the committee writing the text.

XVIII. Printed Material

An appendix of the following materials found in the 20 selected schools.

- A. Student Achievement Evaluation
- B. Recruitment Letters, Records
- C. Band Handbooks, Curriculum Guides
- D. Physical Inventories and Other Administrative Aids
- E. Concert Programs and Repertoire
- F. Student Awards, Certificates
- G. Fund Raising Activities
- H. Other Printed Materials

IXX. Characteristics of the Successful School Band Instructor

Twenty individual statements written by the directors of the selected schools giving their personal evaluation of the reasons for their success. Points to be stressed are their approach to student relations and discipline, the relationship to staff and community, and the effect of their professional position on their family. The principal investigator will write a summarizing statement with such conclusions as are apparent.

APPENDIX C

SUGGESTED REFERENCE MATERIALS FOR WRITERS
OF STATE CURRICULUM GUIDES
FOR SCHOOL BANDS

APPENDIX C

SUGGESTED REFERENCE MATERIALS FOR WRITERS OF STATE CURRICULUM GUIDES

Part One: A Suggested Outline

Table of Contents

- I. Basic concepts, philosophy, rationale
- II. The relationship and responsibilities of the school administration to the school band program
- III. State accreditation policy
- IV. Social implications of the school band program, building working social attitudes
- V. Expected outcomes, an evaluative criteria by which to measure achievement
- VI. Procedures for teaching the fundamentals of music theory, history, and appreciation through band performance
- VII. Fundamental techniques of teaching wind instrument classes
- VIII. Innovations in teaching, a description of new trends with sufficient data that interested schools may experiment with new ideas in teaching
- IX. Concert band rehearsal techniques and procedures
- X. Marching band rehearsal techniques and procedures
- XI. Musical values, musicianship, and aesthetic response, procedures for developing these musical responses in school band performance

- XII. Physical facilities, recommended minimum standards
- XIII. Equipment (including instruments, music, and uniforms), suggested minimal, average, and optimum equipment lists for various sized programs
- XIV. Budget--guideline budgets based on average per pupil expenditures in schools of differing sizes
- XV. Suggested printed materials and instructional aids
an appendix of printed forms such as: Student evaluation, records, recruiting materials, instrument inventory records, uniform organization and control, music library forms, student awards, certificates, fund raising materials, concert programs, and other printed data.

Part Two: Selected Best State Guides

After reviewing all of the state curriculum guides assembled in this study, the following publications are judged to be the most worthwhile materials currently available. These booklets are especially recommended to curriculum writers and study groups for use as reference material.

- #8* Arizona Guide for Instrumental Music. Phoenix: State Department of Education. 1964. pp. 112.
- #46* Music in the Secondary School. Springfield, Illinois: Superintendent of Public Instruction. 1966. pp. 116.
- #53* Music Education in Indiana. Indianapolis: Department of Public Instruction. 1963. pp. 79.
- #80* Handbook for Teachers of Band and Orchestra Instruments. Ann Arbor, Michigan: University of Michigan and the Michigan School Band and Orchestra Directors Association. 1967.

*Numbers refer to the Appendix A, annotated bibliography

- #107* Music for Missouri: Curriculum Guide for
Grades 10, 11, and 12. Jefferson City:
Commissioner of Education. 1964. pp. 199.
- #145* Music in Ohio Secondary Schools. Columbus:
State Department of Education. 1965.
pp. 198.
- #161* Music Education in Oregon Public Schools.
Salem: State Department of Education.
1960. pp. 169.

*Numbers refer to the Appendix A, annotated
bibliography

APPENDIX D

SUGGESTED REFERENCE MATERIALS FOR PERSONS
INTERESTED IN DEVELOPING A TEACHERS'
MANUAL FOR SCHOOL BAND INSTRUCTION

APPENDIX D

SUGGESTED REFERENCE MATERIALS FOR PERSONS INTERESTED IN DEVELOPING A TEACHERS' MANUAL

Part One: Suggested Outline

Table of Contents

- I. Philosophy
 - A. General purposes
 - B. Specific aims and objectives
- II. The school administration and the school band program
- III. Outline of the course offerings
 - A. Beginning program
 - 1. Building enrollments
 - 2. Working with beginning students
 - 3. Maintaining continuity
 - 4. A survey of materials used successfully by local beginning bands in recent years
 - B. Junior high band program
 - 1. General organization
 - 2. Maintaining student interest
 - 3. Evaluating development of skills
 - 4. Relationship to the high school program
 - 5. A survey of instructional materials used by other schools in the district in recent years
 - C. Senior high school bands
 - 1. The concert band
 - 2. The marching band

3. Other musical performance
 - a. Stage band
 - b. Pep band
 - c. Other
4. Evaluation of total teaching accomplishments as related to the stated philosophy (see I, above)

IV. Common teaching problems

- A. Building attitude
- B. Discipline
- C. Absenteeism

V. Policies regarding band trips

- A. Annual trips
- B. Special trips
- C. General regulations
 1. Type of function
 2. Distance
 3. Cost
 4. School time lost
- D. Policies regarding the raising of money for trips

VI. Instruments

- A. New instruments and replacement of old instruments
- B. Assignment to students, fees
- C. Repair
- D. Inventory
- E. Transfer to other schools
- F. Insurance
- G. Summer use

VII. Music

- A. Central library
- B. Local library
- C. Ordering new materials
- D. Issuance of music to students
- E. Instructional books
 1. School owned
 2. Student owned

VIII. Uniforms

- A. How acquired
- B. Fees and use by students

- C. Care
 - D. See section on forms
- IX. Private lessons
- A. Policies
 - B. Support by the teacher
- X. Grading
- A. General achievement
 - B. The effect of conduct in grading
 - C. Special report to parents
 - D. Suggested detailed grading plans used successfully by local schools in recent years
- XI. Summer band program
- A. Description of the offerings
 - B. Fees
- XII. Awards
- A. Letter awards
 - B. Senior awards
 - C. Outstanding student awards
 - D. Band awards banquet
- XIII. Fund raising
- A. Traditional activities
 - B. Requests for special drives
- XIV. Band parent groups
- A. Organization
 - B. Responsibilities
- XV. Miscellaneous
- A. Band staff meetings
 - B. Piano tuning
 - C. Audio-visual aids
 - D. Twirlers
 - E. Making recordings
- XVI. Forms
- A. Student record card
 - B. Missing parts form
 - C. Library record and music order blank
 - D. Instrument assignment and inventory

- E. Interschool loans of music instruments and/or equipment
- F. Request for new and replacement instruments
- G. Stolen instrument report
- H. Application for use of school instrument during summer vacation

- I. Repair instructions
 - 1. Woodwind instruments
 - 2. Brass instruments
 - 3. Percussion instruments

- J. Music promotional bulletin
- K. Promotional bulletin: Transfer from song flute
- L. Daily practice record
- M. Letter regarding private study
- N. Coordination of instrumental enrollment
- O. Pupil progress report
- P. Unsatisfactory progress report
- Q. Summer band program brochure
- R. Cost of repair form

Part Two: Selected Best Published Teachers' Manuals

After reviewing all of the curriculum material listed in Appendix A, the following publications are judged to be the most worthwhile material available which relate to this category. These booklets are especially recommended as reference material for persons or groups who are interested in developing their own teachers' manuals.

- #9* Instrumental Music Guide. Phoenix: Arizona: Phoenix Union High School. 1964. pp. 90.
- #14* Handbook for Instrumental Music Teachers: Elementary and Secondary Schools. Oakland: Oakland Public Schools. 1966. pp. 58.
- #16* Intermediate Instrumental Music Program. La Mesa: La Mesa Spring Valley School District. 1964. pp. 46.

- #17* Instrumental Music: A Guide to Instrumental Instruction in the Elementary and Junior High Schools. Los Angeles County: Los Angeles County Public Schools. 1958. pp. 30.
- #19* Instrumental Music Teacher's Handbook. Denver: Denver Public Schools. 1965-1966. pp. 79.
- #21* Teaching Guide for Music: Kindergarten through Grade Twelve. Englewood: Englewood Public Schools. 1960. pp. 78.
- #180* Instrumental Music Teachers Handbook. Houston: Spring Branch Independent School District.
- #185* Instrumental Music Teachers Handbook. San Angelo: San Angelo Public Schools. 1967.

*Numbers refer to this paper, Appendix A

APPENDIX E

SUGGESTED REFERENCE MATERIALS FOR WRITERS OR
CURRICULUM STUDY GROUPS INTERESTED IN
SCHOOL BAND COURSE DESCRIPTIONS

APPENDIX E

SUGGESTED REFERENCE MATERIALS FOR BAND COURSE DESCRIPTIONS

Part One: Suggested Outline of Content

Table of Contents

- I. Philosophy--Goals and Objectives
- II. General organization and curricular status
 - A. Elective subject
 - B. Credit
- III. Elementary band
 - A. Grade level
 - B. Class time
 - C. Instructional materials
 - D. Evaluation
- IV. Junior high band class description
 - A. Intermediate classes
 - 1. Class organization
 - 2. Materials
 - 3. Expected outcomes
 - B. Second ("B") band
 - 1. Technique development
 - 2. Materials
 - 3. Performance activities
 - 4. Solo and ensemble participation
 - 5. Basic techniques of marching
 - 6. Related music appreciation assignments
 - 7. Evaluation procedures

C. Advanced concert band

1. Technique development
2. Extra classtime activities, section rehearsals, etc.
3. Performance activities
4. Materials
5. Solo and ensemble participation
6. Advanced marching techniques
7. Related music appreciation assignments
8. Evaluation procedures

V. Senior high school band

A. Marching band

1. General marching concepts
2. Detail of rehearsals and performances outside of class time
3. Music memorization and other skill requirements

B. Concert band

1. Entrance requirements
2. Details of rehearsals and performances outside of class time
3. Class assignments
 - a. instrument playing technique
 - b. related music appreciation assignments

C. Supplementary performance areas

1. Solo and ensemble
2. Stage band
3. Pep band
4. Other

VI. General Concepts

- A. Grading
- B. School music as it relates to daily music activities
- C. Social functions of the school band program
- D. Equipment, materials
 1. Uniforms
 2. School owned instruments
 3. Music and instructional materials
- E. Awards

Part Two: A Sample Course Description

Because of the specific nature of this category, it is probably easier for the reader to grasp the concept through an actual example rather than a general outline. The following course description was selected for its brief, yet concise and comprehensive, approach to the subject.

High School Band Course Description
Brooklyn Center High School
Minneapolis, Minnesota
Richard Papke, Director

- A. Rehearsals daily--55 minutes
1. Solo-soli method where each individual plays alone daily. (Hal Leonard Advanced, Fussell, Behm, Daily Drills)
 2. Varied warm-ups. (Treasury of Scales, Chord Sheet & Transpositions, Scale-Chord exercise and Breathing exercise)
 3. Individual, then entire band, sing a Bb and chords
 4. Rehearsal on concert numbers, incorporating lecture material of theory, harmony, history, style, form, etc.
 5. Thursdays, No solo-soli; last 20 minutes for ensembles--"Thursday Musicale Recital in Salzburg Chamber Room Style" during last 5 minutes of the hour where one ensemble performs for the band on a rotating basis.
 6. Sight-read daily
 7. Ad lib "Happy Birthday," etc.
- B. Sectionals--Once weekly as arranged and rehearsed by Section Leaders; 15 to 30 minutes
1. Taping of the sectional encouraged
- C. Private Lessons--All band members scheduled for one private lesson weekly, where possible; 15-30 minutes
1. Tone, Scale-Chord ex., Rubank Adv., Hal Adv. rear, Solo
 2. Seniors excused from lessons last 1/2 of year, except for solos
 3. Clap rhythms--2 against 3, 3 against 4, etc.
- D. Ensembles--see rehearsals above on Thursdays

- E. Lectures--One 25-minute lecture weekly
1. Tuesdays, Grade 10 Band members--7:30 am
(Records, Mu. Arts I bk and fundamentals assignment, history, terms, ear-training 2nd semester)
 2. Thursdays, Grade 11 Bandsmen--7:30 am (Records, Mu. Arts II bk and harmony assignment, history, terms, foreign name of instr, Adv. ear-training 2nd semester)
 3. Fridays, Grade 12 Music Majors--3:00 pm (Advanced topics of theory, harmony, history and aesthetics)

(Records are for exposure and I ask style, form, period and composer. In music Arts books I cover one lesson weekly and the class does assignment the last 10 minutes and I help where needed. History consists of 4 major periods, 2 major composers for each period, and a few words on the style of each period. Ear-training consists of piano work and use of the Rutgers Theory series on 10 LP's.) (For History, the Wold & Cykler book works well. For aesthetics, "Arts and the Man," "Aesthetics Today" by Phillipson, "Emotion & Meaning in Music" by Meyer, "The Essence of Music . . ." by Busoni, etc. For intelligent listening to records, Copland's book "What to Listen For . . ." and Douglas Moore's book "Listening to Music" are recommended.)

- F. Stage Band--Wednesdays, 7:30 am
- G. Listening--Monthly record listening plus following score is required. Normally 2 records from a period in music plus 1 band recording are required each month. (This year one album of "History of Music in Sound" plus 1 from a period and 1 band record are being scheduled monthly.) (Listening on their own in month)
- H. Weekly--Section leaders have band bulletin board on rotating basis.
- I. Monthly--One record during rehearsal, using Blueprint series and opaque projector, 15 min. and study in more detail as to style, form, harmony, etc. (Abridged score)
- One filmstrip during rehearsal, NDEA Series and unabridged score where all themes, developments, etc. are indicated while record plays
- Quiz on terms, history, theory, harmony, melodic-rhythmic dictation, record recognition, rhythm, musicianship, aesthetics-philosophy, drums section
- Inspection of instruments, music folders (alphabetical), uniforms

- J. Yearly--Filmstrip on contest composer's life.
- K. Homecoming Show--Show and music planned by seniors in band
- L. Term Paper--Due end of 2nd quarter.
 Any approved musical topic.
 Must be in college term paper style with title page, preface, table of contents, introduction, body, appendix, and bibliography; double-spaced and preferably typed.
 No length requirement
 No grade given as sole purpose is for learning.
- M. Composition--encouraged, not required. Ensemble composition is especially encouraged. (All compositions will be played in rehearsal time and at concerts if worthy!)
- N. Outside Reading--see my library, especially music majors. Not required.
- O. Critiques--Good and bad musical criticism is to be cultivated. A paragraph containing musical criticism, good and bad, for any musical event attended or heard may be submitted at anytime. Not required.
- P. Conducting--All seniors in band will conduct during the school year at rehearsals, pep fests, and athletic events as called upon.
- Q. Singing--Singing of parts often for ear-training.
- R. Miscellaneous
1. Use Time-Life series (Great Music from Baroque Era, Age of Elegance, Romantic Era, 20th Century)
 2. Blueprints series to be used 1967-68 & opaque projector.
 - a. Read the background section and ask review questions on back.
 - b. Symphony No. 4 "Italian" by Mendelssohn
 - c. Sym. No. 9 (5) New World--Dvorak
 - d. Russian Easter ov. by Rimsky-Korsakov
 - e. Brandenburg Concerto #4 in G by Bach
 - f. Die Meistersing by Wagner
 - g. Sym. No. 6 "Pathetique" in Bm by Tchaikovsky
 - h. Concerto for Piano & Arch. of Am by Grieg
 3. Filmstrips to be used and record.
 - a. Bach Brandenburg Concerto No. 1 by Bach
 - b. Sym. No. 3 "Eroica" by Beethoven

- c. Sym. No. 5 by Beethoven.
- d. Sym. No. 9 (5) by Dvorak
- e. Sym. in Dm by Franck
- f. Sym. No. 40 in Gm by Mozart
(Educational A-V, Inc., Pleasantville, N.Y. 10570)
- 4. Harmony--every other member listen and raise hand when chord changes; ask all to find melody, then play it, etc.
- 5. Play band recordings often of numbers rehearsing, etc., in rehearsal.
- 6. Put some of latest contemporary records on monthly listening, included electronic.
- 7. Records in rehearsal, at lectures, monthly requirement, plus scores.
- 8. Skits for "Pop" concert.
- 9. Section Leaders duties--Daily Tune Section
 - a. Hold sectional weekly.
 - b. Bulletin board quarterly.
 - c. Inspect instruments and folders monthly.
 - d. Discuss and prepare music with section and director, at lunch.
- 10. Pick "Musician of Week"

"Everything yields to diligence."--Aristophanes
 "Without music, life would be a mistake."--Nietzsche
 "Obstacles are those frightful things you see when you take your eyes off the goal."--Hannah Moore

Part Three: Selected Best Course Descriptions

Based on the review of the curriculum material assembled in this study, the following publications are thought by the author to be the best available examples of Band Course Descriptions. The following texts are recommended to curriculum study groups for reference:

- #9* Instrumental Music Guide. Phoenix, Arizona: Phoenix Union High School. 1964. pp. 90.
- #16* Intermediate Instrumental Music Program. La Mesa, California: La Mesa Spring Valley School District. 1964. pp. 46.

*Numbers refer to Appendix A, Annotated Bibliography

- #78* Curriculum Bulletin of the Department of Instrumental Music. Benton Harbor, Mich.: Benton Harbor City School District. 1967. pp. 22.
- #143* The Music Curriculum and Courses of Study. Wilmington, Ohio: Wilmington City Schools. pp. 54.
- #167* Course of Study in Music Education. Middleton, Pa.: Middleton Area School District. 1965. pp. 51.
- #197* Instrumental Course of Study for Junior High Schools. Charleston, West Virginia: Konawha County Schools. 1966. pp. 14.
- #201* Outline of Courses. Neenah, Wisconsin: Neenah Joint School District. pp. 26.
- #207* Instrumental Course of Study. Hartford, Wisconsin: Hartford Public Schools. 1964. pp. 11.

*Numbers refer to Appendix A, Annotated Bibliography

APPENDIX F

SUGGESTED REFERENCE MATERIALS
FOR BAND HANDBOOKS

APPENDIX F

SUGGESTED REFERENCE MATERIALS FOR BAND HANDBOOKS

Part One: A Suggested Outline

Table of Contents

- I. Introduction or preface
 - A. Welcome
 - B. Purpose of handbook
 - C. Esprit de corps
- II. Objectives
 - A. Cultural
 - B. Educational
 - C. Creativity in performance
 - D. Service
 - E. Recreational
- III. Organizations
 - A. Symphonic Band
 - 1. Eligibility
 - 2. Rehearsal schedule
 - 3. Performance obligations
 - 4. Other activities
 - 5. Section seating and challenging
 - B. Second band
 - C. Pep band
 - D. Stage band

IV. Administration of the band program

A. Student government

1. Officers and their duties
2. Student staff
3. Discipline
4. Band council or board of directors
5. Section leaders
6. Rank sergeants, squad leaders
7. Drum major, assistant drum major
8. Head majorette, etc.

B. Rules and regulations

1. Attendance
2. Rehearsal procedure
3. While on trips or games
 - a. Bleacher conduct
 - b. Loading of buses
 - c. Courtesies
 - d. Inspections
 - e. General regulations
4. Conduct and school regulations
5. Care of equipment
6. In the music room

C. Grades

1. Frequency
2. How determined
 - a. Merits and demerits
 - b. Point system
 - c. Performance levels
 - d. Promotion or achievement tests
 - e. Other traits
 - (1) Dependability
 - (2) Private lessons
 - (3) Cooperation
 - (4) Attendance record
 - (5) Etc. . . .

D. Awards and scholarships

1. Awards available
 - a. John Philip Sousa Award
 - b. Service pins
 - c. Letters
 - d. Etc.
 - e.

2. How determined
 - a. Point system
 - b. Merits and/or demerits
 - c. Vote of band
 - d. Participation in music activities
 - e. Service
 - f. Band director and administration

V. Uniforms

- A. Description and value
- B. Style or type per unit
 1. Concert band
 2. Marching band
 3. Etc.
 - 4.
- C. Student responsibilities
- D. Fees
- E. Care and alterations
- F. Wearing the uniform

VI. Music

- A. How issued
- B. Student responsibility
- C. Check-out procedure

VII. Instruments

- A. School owned
 1. Rental fees and requirements
 2. Insurance
 3. Student responsibilities
- B. Student owned
- C. Care of instruments

VIII. Electronic equipment

- A. Equipment available
 1. Use
 2. Care
- B. Records and tapes

IX. Marching band fundamentals

- A. Basic rules of marching

- B. Theory of drill
- C. Mechanics of drill

- X. Contests and festivals
 - A. Eligibility
 - B. Dates

- XI. Summer band program

- XII. Band parents club

- XIII. Promotion requirements
 - A. Performance levels
 - B. Musical terms
 - C. Transportation charts
 - D. Scales
 - E. Solo work
 - F. Care of instrument
 - G. Festival and contest participation

- XIV. Miscellaneous
 - A. Bleacher seating chart
 - B. Marching roster
 - C. Concert roster
 - D. Directory of band personnel
 - 1. Names and instrument
 - 2. Address
 - 3. Phone number

- XV. Statement of having read and understood handbook. To be signed by student and parents and returned to band director.

Part Two: Selected Best Band Handbooks

After reviewing all of the band handbooks assembled in this study, the following publications are judged to be the most worthwhile handbooks currently available. These booklets are especially recommended to school band instructors as resource data for writing local materials:

- #49* All-American Bands. Lafayette, Indiana: Purdue University. 1967. pp. 37.
- #64* Trigg County High School Band Manual. Cadiz, Kentucky: Trigg County High School. 1965. pp. 93.
- #87* Band Manual for Concert Band Members and Parents. Minneapolis: Brooklyn Center High School. 1967. pp. 40.
- #97* Band Member's Handbook. Glencoe, Minn.: Glencoe High School. pp. 26.
- #134* Handbook of Information. Bismark, N.D.: Bismark High School. pp. 9.
- #151-156* Band Guide, Marching Handbook, Grading Procedure, Musicians Guide, and Your Band Uniform. Eugene, Oregon: Springfield High School. A total of 40 pages.
- #174* Central Band Handbook, '66-'67. Memphis, Tenn.: Central High School. 1966. pp. 30.
- #186* Central High School Music Handbook. San Angelo, Tex: San Angelo Public Schools. 1967. pp. 50.
- #214* Band Handbook of Information and Regulations. Evanston, Ill.: The Instrumentalist Co. 1962. pp. 16.

*Numbers refer to the annotated bibliography, Appendix A