Status of grade school bands in Washington

Ward R. Smith

The University of Montana

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THE STATUS OF GRADE SCHOOL BANDS IN
WASHINGTON

by

Ward R. Smith
B. A., Montana State University, 1947

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Master of Music in Music Education

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Approved by:

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Dean, Graduate School

Aug. 17, 1953
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The author wishes to thank those band directors of Washington Schools who responded to the request for information. The author is indeed indebted to Professor Stanley W. Teel of the School of Music at Montana State University for his counsel and guidance.
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INTRODUCTION

The learning activities carried on in the elementary schools furnish the tools with which to accomplish the work in high school and college. Arithmetic may be started in the third or fourth grade, reading in the second grade, or writing and spelling in the third grade, depending upon the learning readiness of the students. Standards or norms of learning readiness for different subject matter have been determined through years of experience. It is well established when a subject may be started to obtain the desired results. It has also been determined, within limits, how much time, what materials, and the quality of teaching required to maintain certain standards of achievement.

The teaching of instrumental music in the schools does not follow specified standards of achievement. The minimum standard is determined by the least which the community and administration will accept. The ambition, integrity, and ability of the instructor plus the financial and moral support of the administration and the size of the community determine the maximum standard.

It appears that the quality of the high school band is determined to some extent by the quality of the junior high school instrumental program which in turn reflects the training received in the lower grades.

Since the standard of performance of high school music groups is variable and since the standard is directly associated with the quality and quantity of pre-high school training, a study of the elementary and junior high school instrumental program should prove interesting and beneficial.
This study is a survey of certain practices in the organization and continuation of elementary and junior high school bands in the State of Washington.

Purpose of the study:
The purpose of this study is: 1) to compare basic instrumental programs in the larger schools of Washington and to formulate a concept of the situation on a state wide basis, 2) to draw conclusions as to the importance of and the place assigned to grade school instrumental music in Washington, 3) and to build a basis for future planning.

DEFINITIONS OF TERMS USED

By practices is meant certain policies, methods, and approaches used in instrumental instruction, and certain factors that are responsible for the success and magnitude of an instrumental program. The use of continuation is meant to imply that the study is concerned not only with the practices used in organization but also with factors in the development and maintenance of the initial group as a band.

PROCEDURE

Data for this study were secured through the use of a questionnaire\(^1\) mailed on November 17, 1952, to forty three first and second class schools\(^2\) in Washington listed with the Washington Education

\(^{1}\)See Appendix for a copy of the questionnaire used. Any further reference to the questionnaire indicates the one in the Appendix.

\(^{2}\)As rated by the National School Band, Orchestra, and Vocal Association.
Association as having a junior high school separate from the high school and elementary schools. Follow-up letters, including a second copy of the questionnaire, were mailed on December 7, to those that did not respond.

All data in this paper are based upon the results of the twenty-nine questionnaires returned. An effort was made to present the data in a logical sequence with figures illustrating the points which were important to the study. No attempt was made to connect the material used to any specific school. Table I is a list of participating junior high schools and their enrollments as reported on the questionnaire.

**TABLE I**

**ENROLLMENTS OF PARTICIPATING SCHOOLS**

<table>
<thead>
<tr>
<th>School Name</th>
<th>Enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Airport Junior High, Pasco</td>
<td>600</td>
</tr>
<tr>
<td>Carmichael Junior High, Richland</td>
<td>600</td>
</tr>
<tr>
<td>Chief Joseph Junior High, Vancouver</td>
<td>750</td>
</tr>
<tr>
<td>Cleveland Junior High, Seattle</td>
<td>NR*</td>
</tr>
<tr>
<td>Fairhaven Junior High, Bellingham</td>
<td>320</td>
</tr>
<tr>
<td>Franklin Junior High, Yakima</td>
<td>800</td>
</tr>
<tr>
<td>Gault Junior High, Tacoma</td>
<td>700</td>
</tr>
<tr>
<td>George Dewey Junior High, Bremmerton</td>
<td>700</td>
</tr>
<tr>
<td>Grandview Junior High, Grandview</td>
<td>225</td>
</tr>
<tr>
<td>Junior High School, Battleground</td>
<td>150</td>
</tr>
<tr>
<td>Junior High School, Auburn</td>
<td>650</td>
</tr>
<tr>
<td>Junior High School, Kent</td>
<td>100</td>
</tr>
<tr>
<td>Junior High School, Wapato</td>
<td>750</td>
</tr>
<tr>
<td>Junior High School, Sumner</td>
<td>230</td>
</tr>
<tr>
<td>Junior High School, Snohomish</td>
<td>100</td>
</tr>
<tr>
<td>Junior High School, Kelso</td>
<td>809</td>
</tr>
<tr>
<td>Junior High Section, Longview</td>
<td>1100</td>
</tr>
<tr>
<td>Jason Lee Junior High, Tacoma</td>
<td>500</td>
</tr>
<tr>
<td>Lake Washington Jr. High, Kirkland</td>
<td>750</td>
</tr>
<tr>
<td>Mason Junior High, Tacoma</td>
<td>750</td>
</tr>
<tr>
<td>McCarver Junior High, Tacoma</td>
<td>250</td>
</tr>
<tr>
<td>McLoughlin Junior High, Vancouver</td>
<td>560</td>
</tr>
<tr>
<td>Miller Junior High, Aberdeen</td>
<td>700</td>
</tr>
<tr>
<td>Morgan Junior High, Ellensburg</td>
<td>570</td>
</tr>
<tr>
<td>Puget Sound Junior High, Tacoma</td>
<td>1500</td>
</tr>
<tr>
<td>Stewart Junior High, Tacoma</td>
<td>1200</td>
</tr>
<tr>
<td>Washington Junior High, Yakima</td>
<td>600</td>
</tr>
<tr>
<td>Washington Junior High, Seattle</td>
<td>800</td>
</tr>
<tr>
<td>Eckstein Junior High, Seattle</td>
<td>2250</td>
</tr>
</tbody>
</table>

*NR indicates that there was no response to that specific question.*
Following is a list of practices which were covered by the questionnaire, each of which is listed and treated separately in the paper:

1) General information concerning the size of the school, the organization plan, the percentage of school enrollment participating in the band, and the grade levels at which the director teaches.

2) The use of pre-band instruments

3) Recruiting techniques

4) Scheduling

5) Teacher load

6) Facilities

7) Use of uniforms

8) Marching practices

9) Contest festival participation

10) Instrumentation

11) Use of summer band

12) Instructional materials
General information:

The table on page 3 gives the enrollment of participating schools which ranges from 225 to 2,250. The average school enrollment is 700. The wide variation can be attributed to two causes: a) the population of the immediate area, and b) the year plan under which the school system is organized. Figure 1 illustrates the percentage of schools organized on each of the plans: eight-four, six-two-four, six-three-three, seven-two-three, and five-three-four.

Figure 1

PERCENTAGE OF SCHOOLS ORGANIZED ON EACH OF THE PLANS INDICATED
Pre-band instruction:

Pre-band instruction is used in some school systems, at the lower grade levels, prior to formal band instruction for the reasons listed:

1) Talent finder: It is assumed that if a child is capable of learning a pre-band instrument readily, he is capable of playing a regular band instrument.

2) Transfer of learning: A degree of transfer of learning is possible. The fingering techniques of all such instruments are similar to those of the woodwinds and finger dexterity may be developed to some degree, depending upon the period of study.

3) Worthy activity in itself: The activity can be meaningful from the educational point of view by virtue of the material studied. The instructional material is designed to give a background in the mechanics of music such as note values, note names, and key signatures. Also, the instrument is so designed that the proper fingering will bring
forth the proper sound, thus, the child having difficulty with pitch in
singing can obtain a better concept of pitch and interval relation
through the use of pre-band instruments.

4) Inexpensive: There is a variety of such instruments on the
market such as song-flute, tonette, ocarina, and saxette. Since the
advent of plastic, they are easily fashioned and mass produced, thus
they are inexpensive, ranging in price from fifty cents upwards.

5) Recruiting device: Parents are concerned with the cost of
regular band instruments and are more willing to invest in the child's
music career if there is some tangible evidence of latent ability.

The results of the survey indicate that 49% of the schools give
pre-band instruction and 51% do not.

Figure 3
GRADE LEVEL WHERE PRE-BAND INSTRUMENTS ARE STARTED
Pre-band instruction may be an elective or home room activity depending upon the purpose of the activity. If it is used as a "talent finder" every one of a given grade should be included. If it is treated as a music course in itself, it may be elective. Thirty one per cent of the respondents indicated that it is elective and 69% treat it as a home room activity in which everyone participates.

Pre-band instruction comes from four sources: band teacher, home room teacher, singing teacher, and a special teacher. Figure 5 shows that the band teacher is responsible for pre-band instruction in 50% of the responses.
Seventy one per cent of the pre-band instruments are furnished by the students and twenty nine per cent are furnished by the school.

Recruiting:

Recruiting is an important phase of the band instructor's job. He must keep in mind the welfare of his organization and the welfare of the student. The students who come to him, of their own volition or at his invitation, are making an investment of time and money. The instructor must determine which students are capable, what instruments they should play, and at what grade level it is expedient for them to start. In recommending an instrument, he must keep in mind the desires of the child and parent and also the balance of his band. The balance of a band is not a problem of the moment but must be projected through six to eight years.

Band is not a compulsory activity, therefore, the instructor must sell his program to the students and community. To solve this problem, he has developed a course of action referred to as a recruiting program. He may use pre-band instruments, music aptitude tests, student academic records and/or another music person's recommendations.
The proper age for starting on different instruments is a controversial issue. The inherent physical difficulties and intonation problems must be considered. Another factor is school policy. Some schools desire an outstanding junior high school band and must, therefore, start band training in the lower grades. If the high school band is the principal consideration, then the majority of instrumentalists are started in junior high school.

This section of the paper deals with starting ages, aptitude tests, and general recruiting practices.

Figure 6

THE FREQUENCY AT WHICH EACH INSTRUMENT IS STARTED AT A GIVEN GRADE LEVEL

<table>
<thead>
<tr>
<th>Grade</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>10</td>
<td>13</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oboe</td>
<td>2</td>
<td></td>
<td>10</td>
<td>8</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Sop. Clar.</td>
<td>7</td>
<td>8</td>
<td>1</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alto Clar.</td>
<td>2</td>
<td>1</td>
<td></td>
<td>9</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Bass Clar.</td>
<td>1</td>
<td></td>
<td></td>
<td>9</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>Saxophone</td>
<td>10</td>
<td>7</td>
<td>3</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bassoon</td>
<td></td>
<td></td>
<td></td>
<td>66%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cornet</td>
<td>10</td>
<td>13</td>
<td>1</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fr. Horn</td>
<td>3</td>
<td>4</td>
<td>3</td>
<td>11</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Trombone</td>
<td>8</td>
<td>13</td>
<td>3</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Baritone</td>
<td>5</td>
<td>8</td>
<td>5</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sousa.</td>
<td>1</td>
<td></td>
<td>3</td>
<td>13</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Drums</td>
<td>8</td>
<td>12</td>
<td>2</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>67</td>
<td>79</td>
<td>22</td>
<td>113</td>
<td>23</td>
<td>10</td>
</tr>
</tbody>
</table>
From figure 6, it becomes apparent that the flute, soprano clarinet, cornet, trombone, and drums are most often started in the fourth or fifth grade. The oboe, alto clarinet, bass clarinet, bassoon, french horn, and sousaphones are most frequently started at the junior high school level.

The totals in figure 6 may give the erroneous impression that more students are started at the seventh grade level than in any other grade. Such is not the case. For example, the flutes, clarinets, cornets, trombones, and drums which are usually started in the lower grades (see figure 6), constitute 75% of the average band instrumentation.¹ It follows, therefore, that most instrumentalists are started in the lower grades.

Also, oboe, bassoon, bass clarinet, alto clarinet, horn, and sousaphone players often start on one of the easier, less expensive instruments and then transfer in the seventh or eighth grade.

New students may be started in spring, fall, or summer depending upon the desires and practices of the band instructor. Where there is summer band activity, it is felt that a student starting in the summer will have more time to devote to this new activity and the instructor has more time for individual assistance. Starting in the spring allows the instructor time for testing and other recruiting techniques and also gets the student oriented so he will fit into the summer band program. Fall is the most popular time (see figure 7) because all other school activities start at this time.

Since instrumental music is confined to a small percentage of the total enrollment of a large school, it is the desire of the instructors to select and interest the more capable students. Music aptitude tests, designed to measure the student's innate capacity for acquiring music skills are used to some extent for this purpose. Parents also, desire some indication of music potential before purchasing an instrument.

Fifty nine per cent of the schools responding to the questionnaire use some kind of an aptitude test. Six different standard tests were indicated as being used. Four instructors preferred one of their own making.

Seventy per cent of those using aptitude tests administer them to all children of a given grade level. The grade level at which it is given ranges from the third through the seventh.
From a practical point of view, the value of aptitude test scores lies in their potential as a leverage upon the parent and child in favor of the instrumental program. Fourteen respondents indicated that the students with the better scores are singled out for special persuasion for them to participate in the band program.

It is generally conceded that high scores are not infallable indications of future success because the test does not measure incentive and drive. However, a test does indicate those who should not be encouraged. In a democratic institution, it is difficult if not impossible to bar anyone from attempting the activities offered. Two instructors out of seventeen bar students from band on the basis of scores received on the tests.

Scheduling:

Scheduling the band activity presents a problem to the administrator since it is not restricted to any given grade level nor does it take all the people from any particular class. Hence, there is always the problem of what to do with those who do not participate and whether to carry on regular class work while band members are out of class. This situation can work a hardship on the individual band member and the band program as a whole. The following digest of information will indicate practices in scheduling.
The above two figures serve to indicate the mechanics of scheduling and below is indicated the situation concerning actual teaching time per week per class. There is such a wide distribution that a concise graphic illustration is not practical.

```
<table>
<thead>
<tr>
<th>Min. per week</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>2</td>
</tr>
<tr>
<td>40</td>
<td>1</td>
</tr>
<tr>
<td>50</td>
<td>1</td>
</tr>
<tr>
<td>60</td>
<td>2</td>
</tr>
<tr>
<td>80</td>
<td>2</td>
</tr>
<tr>
<td>90</td>
<td>8</td>
</tr>
<tr>
<td>120</td>
<td>1</td>
</tr>
<tr>
<td>135</td>
<td>1</td>
</tr>
<tr>
<td>200</td>
<td>3</td>
</tr>
<tr>
<td>250</td>
<td>5</td>
</tr>
<tr>
<td>280</td>
<td>2</td>
</tr>
<tr>
<td>300</td>
<td>2</td>
</tr>
</tbody>
</table>
```

The frequency of distribution would place the average situation at ninety minutes per week, however, an average arrived at by addition and division by the number of responses is one hundred sixty three minutes per week. For the purpose of this study the wide deviation is understandable in light of teacher load and teaching situation. If the school has a vertical system where one instructor is responsible for all grade levels, it is logical that the most proficient, e.g., the high school band, may receive the most attention. On the other hand, if the instructor must look to the elementary or junior high band for the best group in his program, then those grade levels will receive the greatest attention.

Unless the administration makes an effort to clear all students for instrumental work at a given time, there will be conflict with other regularly scheduled work. The extent to which band conflicts with regular
class work is illustrated in figure 11.

**Figure 11**

**CONFLICTS BETWEEN BAND AND REGULAR CLASS WORK**

In retrospect, band was often scheduled before school, during lunch period, or after school to avoid the above situation. This study would indicate that such is not the case at present. Out of 28 responses, 1 indicated the lunch period and 27 indicated school time was given.

At times, band is treated as an extra curricular activity and held during an activity period when it becomes necessary to compete with dramas, organized intra-mural athletics, camera clubs, glee clubs, and other activities. The extent to which this practice is common is illustrated in figure 12.

**Figure 12**

**BAND TREATED AS AN EXTRA CURRICULAR ACTIVITY**
A band rehearsal is essentially a large group activity in which attention to individuals is difficult. Also, there is no opportunity to work with solos and ensembles during band rehearsal. For the above reasons students must arrange other time for such activity. It is most convenient for student and instructor to pull the student out of another class for individual help.

Figure 13

STUDENTS ALLOWED TO MISS OTHER CLASS WORK FOR ADDITIONAL INSTRUCTION

Yes 44.8%
Occasionally 13.8%
No 41.4%

In school systems having more than one elementary school, the more capable and advanced students may be banded together to form an "all-city" group as an incentive to greater effort. Twenty four per cent of the schools have "all-city" groups. They meet on the average of once a week for a period of 60 to 90 minutes. Two of these groups meet on Saturday and the other four meet during school time. Three instructors indicated other activity such as sectional rehearsals and ensemble practice. It is apparent that "all-city" groups are little used and that there is little Saturday band activity.

Teacher-load:

The teacher-load in instrumental work varies widely in different
situations. As noted in the previous section, the time allotted to similar classes in different situations is variable. The size of a class is dependent upon the effectiveness of the recruiting program, the economic condition of the school and community, the policy of the school, and the teacher time allotted to different schools by virtue of the size of the system. The smaller districts may use the "vertical system" in which one instructor teaches all grade levels while in the larger systems one man may be responsible for only one school. Since most bands meet one period per day, the person in the larger system and having only one band, has the same amount of time to work with comparatively fewer groups.

Figure 14

THE PERCENTAGE OF INSTRUCTORS THAT TEACH ONE AND MORE THAN ONE GRADE LEVEL

(Grade levels)
Jr. Hi. & Sr. Hi.
Jr. Hi. & Elem.
Jr. Hi. only

Instrumental teachers may teach only band or a combination of subjects including vocal, orchestra, and academic subjects. The size of the school system, number of instrumental instructors, and the intensity of the music program are determining factors.

Figure 15

THE TEACHING ASSIGNMENTS AND THE NUMBER OF RESPONSES TO EACH

(a) Beginning band
(b) Advanced band
(c) Strings / orchestra
(d) Vocal
(e) Music supervision
(f) Academic subjects
(g) Study halls
It can be seen from figures 15 and 16 that the most common combination of duties includes beginning band, advanced band, and orchestra. One instrumental teacher is responsible for an academic subject. Study hall supervision is required of none. Three instructors teach all music activities, band, orchestra, and vocal.

A music supervisor is generally considered to be a music specialist who is charged with the coordination of the school music program. His duties may consist of in-service training of teachers, exchequer, recommending employees, plus a teaching load (figures 15 and 16). Fifty nine per cent of the instructors questioned indicated that they work with a supervisor. Twenty eight per cent of the instructors indicated that they act in the capacity of supervisor.

Facilities:

By facilities is meant the physical equipment such as rehearsal room, storage space, audio visual equipment, music, instruments, and money with which to purchase equipment—budget. The momentum of the band movement in our public schools is more recent than the building program, hence,
the housing facilities are make-shift and inadequate in some instances. The results of this study indicate that thirty per cent of the schools have inadequate rehearsal space, instrument storage, and music filing facilities.

Audio-visual equipment may be used to advantage in the instrumental program. The percentage of instructors having different audio-visual devices at their disposal is illustrated in figure 17 and 18.

Figure 17

THE EXTENT TO WHICH EACH AUDIO VISUAL DEVICE IS AVAILABLE TO INSTRUMENTAL INSTRUCTORS

(a) Record player
(b) Tape recorder
(c) Movie projector
(d) Film strip proj.

Figure 18

THE EXTENT TO WHICH SINGLE DEVICES AND COMBINATIONS OF THE FOUR DEVICES ARE AVAILABLE

From figures 17 and 18, it is apparent that the most commonly used audio-visual aids are the record player and the tape recorder (figure 17). In schools having more than one such device, the combination most frequent is the record player and the tape recorder (figure 18).
The budget or money allowed each year to the band for the purchase and repair of instruments, the purchase of music, and other expenses, is the life blood of the organization. The results of the survey show that the budgets range from nothing to ten thousand dollars a year. The next closest figure to ten thousand dollars was $1,750. The larger number may be an error or an exaggeration, so two averages were taken. The average budget including the ten thousand dollars is $1,276.62. Omitting the ten thousand dollar budget, the average is $931.80.

Sousaphones, drums, french horns, oboes, and bassoons are necessary to a balanced instrumentation. Since most of these instruments are too expensive or impractical for the students to own, they must be obtained from other sources. In schools having an R.O.T.C. unit, the Quarter Master Corps may furnish some. In other situations, they must be purchased from district funds, student body funds, or individual band resources. Some schools have the less expensive, more common instruments in addition to those mentioned above.

The results of this survey indicate that the number of school-owned instruments range from none to two hundred thirty five. The next closest number to two hundred thirty five is seventy eight. The average number of district or R.O.T.C. owned instruments available to the junior high and elementary schools is 24.7. This figure was derived by omitting the (235) and averaging the rest. Averaging in the (235) makes a difference of 8.8 which would be giving too much credence to a single reply.

Uniforms:

The use of band uniforms is an indication of the popularity of
the program within a community or school. A band must make successful appearances to warrant the expenditure of money for uniforms. Thirty nine per cent of the respondents have uniforms for junior high and 61% do not.

The replacement cost per outfit ranges from six dollars to fifty dollars, the average being $28.40. Sources of revenue for the original purchases with the number of responses are indicated in figure 19.

*The Band*  

<table>
<thead>
<tr>
<th>Sources of Revenue</th>
<th>Responses</th>
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<tr>
<td>Band Parents Fund</td>
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<tr>
<td>Band Resources</td>
<td>3</td>
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<tr>
<td>P. T. A. Fund</td>
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</tr>
<tr>
<td>Student Body Fund</td>
<td>1</td>
</tr>
<tr>
<td>School District Money</td>
<td>2</td>
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</table>

**Marching:**

With the increased emphasis on athletics at the high school and college levels has developed a movement towards more elaborate band shows and pagentry. The high school bands are the model and goal of the junior high school musicians and therefore the junior high school bands are spending time in marching drill and parades. Seventy five per cent of the junior high schools have marching drill. All of these play on the march and 82% of those having marching drill enter parades.

**Sponsor groups:**

A sponsor group such as a "Band Parents Club" can be a most valuable asset to a band by virtue of the parent-teacher relationship which it affords. It is more important as a money raising organization. Aside from raising funds a club can provide transportation to playing engagements and contests, provide chaperones for trips, handle all ticket sales,
and interest the parents of candidates for the beginning bands. The administration will take more notice of an activity having an interested group of parents backing it. Band parent organizations are not very prevalent among the schools questioned. Seventeen per cent do and 83% do not have such an organization. All those having a sponsor group indicated "finance" and "outside stimulus" as the outstanding benefits of such a group.

Contest festivals:

Contest festivals are a highly controversial aspect of school music group experience. They consist of students as solos, in ensembles, bands, orchestras, and other situations, playing before a panel of judges for criticism and rating on what is purported to be a national scale. In many instances it is a matter of school policy whether or not they are attended. Sixty five per cent of the schools interviewed enter contests, sixty six per cent of those that enter do so each year. Forty nine per cent of those who entered last year received a "superior" (1st division) rating, 38% received "excellent" (2nd division), and 23% received "good" (3rd division).

The distance traveled to contests ranged from 0 to 80 miles, the average distance traveled for those going away from home was 42.8 miles.

The trips were financed in a variety of ways:

School district funds . . . 46%
Student body funds . . . 30%
Band fund . . . . . . . . 16%
Individual student . . . 8%
Instrumentation:

The instrumentation of the band is the distribution of instruments, the balance of small brass and large brass, of high woodwinds and low woodwinds, and the balance between the brass and woodwinds. The ideal instrumentation, as indicated by authorities, is difficult to realize particularly on the elementary and junior high levels due to the cost and inherent difficulty of playing some of the instruments such as the oboe and bassoon. It is still possible to approach a satisfactory balance between woodwind, brass, and percussion sound with judicious planning. Arrangers of band music are cognizant of the fact that school bands are not always capable of the desired instrumentation and therefore, due to the practice of cueing the important rare instrument parts into the music of the more common instruments, it is possible to do a presentable job of the arrangements. The instruments which are lacking in over fifty per cent of the bands are the piccolo, oboe, alto clarinet, bass clarinet, bassoon, baritone saxophone, tympani, and bells. Figure 20 illustrates the percentage of junior high schools that have each of the instruments listed.

Figure 20

PERCENTAGE OF BANDS THAT HAVE THE INSTRUMENTS LISTED

<table>
<thead>
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<th>Instrument</th>
<th>Percentage</th>
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<td>Piccolo</td>
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<td>Oboe</td>
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<tr>
<td>Alto clarinet</td>
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<td>Bass clarinet</td>
<td>40</td>
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<tr>
<td>Bassoon</td>
<td>50%</td>
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<td>Tympani</td>
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<tr>
<td>Bells</td>
<td></td>
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<tr>
<td>Baritone sax.</td>
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</table>
The other instruments of the standard band are included in all of the bands listed. The average band has an instrumentation as follows: (This does not include the instruments listed in figure 20.)

**Figure 21**

**INSTRUMENTATION OF THE AVERAGE BAND**

- Flutes .............. 3
- Bb Clarinets ........ 15
- Alto Saxophones ....... 4
- Tenor Saxophones .... 1
- Cornets / trumpets .... 13
- Horns (Eb and F) ....... 3
- Trombones .............. 5
- Baritones .............. 2
- Basses (tubas or sousaphones) 2
- Drums .............. 5

**Total** 53

From figures 20 and 21 can be seen the average instrumentation which totals fifty three pieces. Although the majority of the bands do not include all of the instruments listed in figure 20, there are only six bands which do not include at least one of them. By taking an average, it was determined that each band would have three of the following instruments listed in the order in which they appear most frequently: tympani, oboe, bass clarinet, piccolo, baritone saxophone, bells, alto clarinet, and bassoon.

**Instructional material:**

Instruments are generally taught in heterogeneous groupings, therefore, a book which treats all band instruments simultaneously is required. Forty eight per cent of the respondents use the Belwin Beginners Method. Fifty two per cent use the Belwin Intermediate Method following the beginners book. There were several advanced methods
indicated but no two directors use the same one. Thirty eight per cent of the respondents use Fussel, 150 Exercises and Rhythm Studies for ensemble drill practice.

The concert material ranged from very easy, Promotion Band Book, to quite advanced material such as Night Beat, Copa Cabana Samba, and First Swedish Rhapsody. Compositions of J. Olividoti appeared on ten different programs. Generally, if the bands are capable of playing the material listed well, it would appear that the individuals are quite competent which would in turn indicate that the quality of instruction is good.

**Summer Band:**

Some schools conduct band classes during the summer to maintain student interest and facility, or to start beginners at a time when the student is comparatively free from conflicting interests. Advanced summer groups may play outdoor concerts for the Fourth of July celebrations and other community activities.

Fifty five per cent of the schools contacted have summer band. Sixty four per cent of the summer bands are financed by individual tuition. About ten per cent of the regular band compliment enrolls for summer band.
SUMMARY AND CONCLUSIONS

On the basis of information presented in the preceding sections, certain observations are given concerning practices in the instigation and continuation of elementary and junior high school bands in the State of Washington.

This synopsis is based on the average school situation as determined by responses to the questionnaire.

1) The school is a three year junior high having an enrollment of seven hundred.

2) Eleven to fifteen per cent of the entire student body is active in the band program.

3) Pre-band instruments are not used in the majority of schools.

4) Music aptitude tests are given to all members of the fourth or fifth grade.

5) Students having superior scores are urged to participate in band. Students having low scores are not barred from taking band.

6) Formal training is started in the fourth or fifth grade on the fundamental instruments. (flute, B♭ clarinet, cornet, trombone, or drum)

7) The more difficult and expensive instruments, (oboe, alto clarinet, bass clarinet, bassoon, french horn, and sousaphone) are started in the seventh grade.

8) Beginning band students have five periods of forty five minutes each per week.

9) Band periods are held during school time and do not conflict with extra curricular activities such as athletics, dramatics, etc.
10) Occasionally students must miss regularly scheduled class work to attend band rehearsals.

11) Most band instructors teach on three levels, elementary, junior high, and high school.

12) Most band instructors also direct the orchestra.

13) The facilities for rehearsal are generally adequate.

14) Most schools have a record player and tape recorder available for use in the band room.

15) Most junior high schools do not have band uniforms.

16) Band parent organizations are not widely used.

17) Most junior high school bands enter contests each year and receive first division ratings one half the time.

18) The contests are held within a radius of forty three miles, not to exceed eighty miles.

19) The average junior high school band has fifty three members. The instrumentation most often consists of flute, B♭ clarinets, alto and tenor saxophones, cornets, horns, trombones, baritones, basses, and drums. The bands average three of the following instruments listed in the order in which they appear most frequently: tympani, oboe, bass clarinet, piccolo, baritone saxophones, bells, alto clarinet, and bassoon.

20) Most of the schools have summer band financed by individual tuition.
CONCLUSIONS

The status of a grade school band, or bands collectively, is indicated by factors such as size, instrumentation, equipment, proficiency, school time and teacher time allotted, finance allowed, and public approval.

According to this survey: The average band has fifty three pieces. The instrumentation, though not ideal in some cases, is adequate in most. The equipment, with the exception of rehearsal space, is generally adequate. It is not practical to attempt to determine the proficiency of a group without hearing them. However, eighty seven per cent of the bands entering competition festivals received ratings in the upper two divisions. Since these ratings are purported to be on a national scale, it follows that the proficiency is good. Assuming that a director will choose music within the ability of his group, the concert music listed as being used is an indication of capable groups.

Since school time, teacher time, and finance are allowed for instrumental instruction and since seventy three per cent of the respondents list band as not being extra-curricular, it follows that elementary and junior high school bands are an accepted and important part of the curriculum.

In comparing basic instrumental programs, it was found that the larger schools had more to offer in the way of instruments and final instrumentation in the performing groups. There is a good deal of conformity in the policies, methods, and approaches used in instrumental instruction.

On the basis of reading and experience, certain other conclusions
as to the effectiveness of practices in the instigation and continuation of grade school bands are offered.

1) There should be a more precise statement of the aims and objectives of instrumental music.

2) A greater percentage of the school enrollment should participate in instrumental training.

3) There should be a more equitable distribution of teacher time throughout the schools.

4) Candidates for administration credentials should be required to take certain fundamental courses in music education.

5) Pre-band or simple melodic instruments warrant more consideration in the school music program.

6) Band should be scheduled so as not to conflict with other subjects and activities.

7) A greater use of "Band Parent Associations" is desirable.
RECOMMENDATIONS

On the basis of the information presented, the following suggestions for further study of instrumental music in the elementary and junior high schools are made:

1) A study of the prognostic value of music aptitude tests.

2) A study to determine the extent and cause of the mortality rate of instrumentalists upon entering high school.

3) A study of the capital outlay for instrumental (band) music in the junior high schools of Washington.

4) Determine the correlation between I. Q. and success in instrumental music.

5) A comparative study of the musical accomplishments, as juniors in high school, of students starting instrumental training on the fourth and seventh grade levels.

6) The compilation of a satisfactory intermediate group method for young musicians.
BIBLIOGRAPHY
BIBLIOGRAPHY


APPENDIX
Upon what do you base the standard to which you aspire in your band work?

In the academic fields, many schools employ standardized achievement tests to determine their effectiveness through comparison with established norms. Such standards of comparison are not available to the instrumental teacher. The community, administration, and the individual music teacher determines the goal of music accomplishment.

The purpose of this survey is to gather data which will enable the author to compile a set of criteria for the comparison of instrumental work presently being done in the class A and B school districts of Washington.

The author is employed in the junior high and elementary schools of Walla Walla, Washington as instrumental teacher. The results of this survey will be presented in partial fulfillment of the requirements for a Master's Degree in Music Education at the University of Montana.

The author will be greatly indebted to you if you will fill out the enclosed questionnaire. An addressed, stamped envelope is enclosed for your convenience. Thank you.

Sincerely,

Ward R. Smith
APPENDIX B

QUESTIONNAIRE

GENERAL:

1. Upon which of the following plans is your school organized? 

2. Please fill in the accompanying chart.
   A  What grade levels do you teach? (Indicate by the number of schools at each level.) A  B  C Primary
   B  Indicate the total enrollment of schools Elementary
   C  Indicate the number of students Junior High
   participating in band work at each level. High School

PRE-BAND INSTRUCTION:

1. Pre-band instruments (song-flute, tonette, etc.) (are / are not) part of the school music program.

2. Instruction is given by (band teacher / singing teacher / home room teacher / special teacher / __________________________(other).

3. Pre-band instruments are introduced in the (1st / 2nd / 3rd / 1th / 5th / 6th / 7th) grade and instruction is given for (one semester / one year / two years / (other)_______________________.

4. The pre-band activity is a special elective class / a home room activity in which every one participates.

5. Pre-band instruments (are / are not) furnished by the school.

6. How many minutes of instruction per week are given to each class?__

RECRUITING:

1. At what grade level do you usually start the following instruments? Please indicate by grade number in the space provided.

   Flute___ Bass Clarinet___ French Horn___ Drums___
   Oboe___ Saxophone___ Trombone___
   Sop. Clarinet___ Bassoon___ Baritone___
   Alto Clarinet___ Cornet___ Sousaphone___

2. When do you launch your recruiting program? (spring / fall / summer / __________________________(other).
3. Do you attempt to measure a child's innate music capacity by using some form of music aptitude test? Please indicate test used.

4. If a test is used, is it given to all children of a given grade level? (yes / no)

5. At what grade level is it given? (3rd / 4th / 5th / 6th / 7th)

6. Are the pupils with superior scores or centiles singled out for special persuasion? (yes / no)

7. Do you seek the home room and/or singing teacher's recommendations in selecting future band members? (always / usually / occasionally / never).

8. Is any child barred from taking band on the basis of scores received on the aptitude tests? (yes / no)

SCHEDULING:

1. Beginning band classes meet (1 / 2 / 3 / 4 / 5) times a week for periods of (20 / 30 / 40 / 45 / 50 / 55 / 60) minutes.

2. Do band students miss other regularly scheduled class work while attending band rehearsals? (always / sometimes / never)

3. Band classes are scheduled (at noon / before / during / after) school hours.

4. Are band classes scheduled at the same time as athletics, dramatics, and other extra-curricular activities? (yes / no)

5. May band students be called out of other classes for individual help or ensemble purposes? (yes / no)

6. If you have an all-city group made up of elementary children, how often do they meet? (1 / 2 / 3 / 4 / 5) times a week for periods of (20 / 30 / 40 / 45 / 50 / 55 / 60) minutes.

7. If you give school sponsored instruction on Saturday, please indicate type of activity. (Individual lessons / class lessons / sectional rehearsals / ensemble work / ___________ other.

TEACHER LOAD:

1. Please indicate number of minutes per week you devote to each of the following:

   Beginning band classes _______  Adademic classes _______
   Regular band rehearsals _______  Study hall supervision _______
   String / orchestra classes _______  Music supervisory work _______
   Vocal classes _______
2. Do you work with a music supervisor or coordinator? (yes / no)

FACILITIES:

1. Does each of your schools have satisfactory space set aside for band work? (yes / no)

2. Is there ample storage facilities for instruments (yes / no) and facilities for filing music? (yes / no)

3. Please estimate the entire amount budgeted for music, new instruments, instrument repair, etc., each year.

4. Underline the audio-visual equipment which you use in band work.
   a) record player  b) tape recorder  c) movie projector  d) film strip projector  e) __________________________ (other).

5. Please indicate the number of school, ROTC, and district owned instruments used in the elementary and junior high schools.

   Piccolo      Alto Clar.      Trumpets      Tubas
   Flute        Bass Clar.      E♭ Horns      Sousaphones
   Oboe         Bassoon         F Horns       Drums
   E♭ Clar.     Saxophone       Trombone      Tympani
   Sop. Clar.   Cornets         Baritone      Other

UNIFORMS:

1. Do you have uniforms for Junior High School Band? (yes / no).  
   Elementary band (yes / no).

2. Please indicate replacement cost per outfit.  Jr. High $_________  
   Elementary $_________

3. Give principal source of revenue at time of original purchase.
   1. School district  2. Band parents or band booster club  3. Money raising activities of the band.  4. __________________________ (other)

MARCHING:

1. Do you have marching drill or practice for the junior high school band? (yes / no).  For the elementary bands? (yes / no)

2. Do the bands play on the march? (yes / no)

3. Do the bands enter parades? (yes / no)

BAND PARENTS OR OTHER SPONSOR GROUP:

1. Do you have an active band parents association? (yes / no)

2. How often do they meet? (monthly / when necessary / comment)________________________.
3. Please indicate what you believe to be their most important contribution to the band. 1. finance 2. outside stimulus. 3. public relations 4. ___________________________(other).

CONTEST FESTIVALS:

1. Do you enter your band in contest festivals? (yes/ no) How often? (each year / occasionally / never)

2. If you care to, please indicate the last rating your group received.

3. What is the maximum distance you travel to contests? _______ miles.

4. How are the trips financed? ( ) Schools district funds ( ) Sponsor group ( ) Student body funds (other) ___________________________.

INSTRUMENTATION:

1. Please indicate the distribution of players in your present junior high school band.

   Piccolo ___ Alto Clar ___ Cornets ___ Trombone ___ Drums ___
   Flute ___ Bass Clar ___ Trumpets ___ Baritone ___ Tymp ___
   Oboe ___ Bassoon ___ E Flat Horns ___ Tubas ___ Other ___
   E Flat Clar ___ Alto Sax ___ F Horns ___ Sousa ___ Other ___
   Sop. Clar ___ Tenor Sax ___

MATERIALS:

1. Please indicate by name the group methods used. If none, please indicate.

   a. Beginners ____________________________________________
   b. Intermediate __________________________________________
   c. Advanced _____________________________________________
   d. Ensemble Drill __________________________________________
   e. Other __________________________________________________

2. If available, please enclose a program from a recent formal concert. If not available, please list several selections used.

   Selection ___________________________ Composer __________________ Arranger ___________________________{

   ___________________________ ___________________________ ___________________________
   ___________________________ ___________________________ ___________________________
   ___________________________ ___________________________ ___________________________
   ___________________________ ___________________________ ___________________________
   ___________________________ ___________________________ ___________________________
SUMMER BAND:

1. Is summer band a part of your band program? (yes / no)

2. Do you teach summer band? (yes / no)

3. How is summer band financed? If financial support comes from more than one source, please pro-rate. ex. (½) recreation program (½) tuition.

   ( ) Individual tuition  ( ) School District
   ( ) Recreation program  ( ) City Council  (other)________.

4. What per cent of the regular band students enroll for summer band? ____________%.
A LISTING OF SCHOOLS TO WHICH THE QUESTIONNAIRE WAS SENT. THE ASTERISK (*) INDICATES THOSE SCHOOLS WHICH RESPONDED.

<table>
<thead>
<tr>
<th>School Name</th>
<th>City, State</th>
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