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FACTORS INFLUENCING THE MOTIVATION OF BAND PROGRAMS
IN MONTANA C AND D SCHOOLS

by

MELVIN J. GAUDIN

B. M. Montana State University, 1950

Presented in partial fulfillment of the requirements
for the degree of

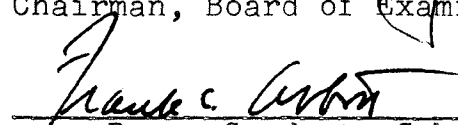
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CHAPTER I

INTRODUCTION

Motivation in ordinary experience is generally recognized to occupy a very important place in human affairs. Factors which influence the motivation of band programs wherever a school band program exists will constantly receive a great deal of attention by the music director concerned.

With reference to the director of a band program, motivation at once affects everything he does. His management of rehearsals, his approach to problems of techniques, his choice of music, the way he deals with it, the use he makes of public occasions, his disciplinary procedures -- in fact, his whole influence upon the pupils -- all these are factors which influence the motivation of his groups.

The facts about usefulness of a motive in a certain learning situation will be furnished by educational psychology, but proper application of the incentive in a given situation depends upon the insight of the teacher. The effectiveness or worth of a teacher depends upon his ability to make adequate use of motivation.¹

The purpose of the band program, as one of the very important parts of the music curriculum, is to foster musical and emotional growth in the individual.

In view of the tremendous importance of our instrumental

¹Benjamin Brenner, Effect of Immediate and Delayed Praise and Blame Upon Learning and Recall (New York: Bureau of Publications, Teachers College, Columbia University, 1934), p. 50.

programs in the public schools today, much emphasis should be placed on the factors which influence the motivation of band groups.

THE PURPOSE OF THE STUDY

This study was undertaken as a means of determining some of the factors and practices which influence the motivation of prospective instrumental students as well as students who are actively taking part in the band programs.

DELIMITATIONS OF THE STUDY

This study included only those public high schools in Montana which have an enrollment of from 50 to 150 students. It also included, in connection with the band program of the high school, instrumental groups or other ensembles which were present in the junior high schools and elementary grades. Pre-band organizations, involving students prior to their enrollment in beginning instrumental or band classes, were not included.

DEFINITION OF THE TERMS USED

Training band. The term "training band" as used in this study refers to that group of band students who have been promoted from the beginning band to an intermediate group which usually consists of 6th, 7th, and 8th grade students.

BASIC ASSUMPTIONS

The study was based on the following basic assumptions:

1. Certain factors which influence motivation of band programs are more important than others.
2. The questionnaire, in spite of its limitations in gathering precise information, will provide data which are reasonably valid for the purpose of the study.
3. The investigator is qualified by education and experience to make useful judgments based on the data.

REVIEW OF RELATED LITERATURE

Ward R. Smith² made a survey of certain practices in the organization and continuation of elementary and junior high school bands in the state of Washington. The purposes of his study were (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; and (3) to build a basis for future planning.

PROCEDURES

Data obtained for the present study were gathered by a

²Ward R. Smith, The Status of Grade School Bands in Washington (unpublished Master's Thesis, Montana State University 1953).

questionnaire³ survey, conducted in the fall of 1955, among music directors in the class C and D schools in Montana having an enrollment of 50 to 150 students in high school.

The problem, "Factors Influencing The Motivation of Band Programs," was submitted in outline form, and approved by the late Dean John Crowder who was at that time teaching the graduate course, The Methodology of Educational Research. The outline of this study was a culmination of this course. The questionnaire was drafted during the 1954 summer session at Montana State University and approved by Dr. Lloyd Oakland.

The names and enrollments of the schools to be included in this survey were obtained from the State Department of Public Instruction. There were 36 second class districts, 28 third class districts, and 5 county high schools. A letter and questionnaire were sent to each music director. Approximately two weeks after the questionnaires were mailed, another short personal letter was sent to each of the music directors who had not responded. Data were arranged in tables for purposes of analysis and conclusions and recommendations were made.

³See Appendix.

CHAPTER II

FINDINGS OF THE STUDY

Of the 69 questionnaires sent to music directors, 43, or 62.3 per cent, were returned.

PERSONAL PREPARATION, INTEREST, AND EXPERIENCE OF THE DIRECTORS

Table I shows the number and per cent of respondents reporting major fields in college preparation. Twenty-one, or 48.8 per cent, had instrumental majors in college preparation; 4, or 9.3 per cent, had choral majors; three, or 7 per cent, indicated that they had composite majors in vocal and instrumental music; 2, or 4.6 per cent, had music education majors; 1, or 2.3 per cent, indicated a theory major; and 2, or 4.6 per cent, reported having a major outside the music field. Two, or 4.6 per cent reported they did not have any major field in college preparation. Eight, or 18.6 per cent, did not answer.

TABLE I
NUMBER AND PER CENT OF RESPONDENTS REPORTING MAJOR
FIELDS IN COLLEGE PREPARATION

Professional background	Number	Per cent
Instrumental major in college preparation	21	48.8
Choral major in college	4	9.3
Vocal and instrumental major	3	7.0
Music education major	2	4.6
Theory major	1	2.3
Education major	1	2.3
Home economics major	1	2.3
No major	2	4.6
No answer	8	18.6
Total	43	99.8

Table II shows the number and per cent of respondents reporting minor fields in college preparation. Sixteen, or 37.2 per cent, of the directors had instrumental minors in college preparation; 10 or 23.2 per cent, had choral minors; and 1, or 2.3 per cent, had a music theory minor. One, or 2.3 per cent, reported a general science minor, and 4, or 9.3 per

cent, indicated they did not have a minor. Eleven, or 25.6 per cent, did not answer.

TABLE II
NUMBER AND PER CENT OF RESPONDENTS REPORTING MINOR
FIELDS IN COLLEGE PREPARATION

Professional Background	Number	Per cent
Instrumental minor in college preparation	16	37.2
Choral minor in college preparation	10	23.2
Music theory minor	1	2.3
General science minor	1	2.3
No minor	4	9.3
No answer	11	25.6
Total	43	99.9

Table III shows the principal professional interest of respondents in music, by number and per cent. Twenty, or 46.5 per cent, of the directors, were more interested in the instrumental field; 18, or 41.8 per cent, indicated more interest in a combination of the instrumental and vocal fields; 3, or 7.0 per cent, named vocal music as their principal interest; and 2, or 4.6 per cent, did not answer.

TABLE III

PRINCIPAL PROFESSIONAL INTERESTS OF RESPONDENTS
IN MUSIC, BY NUMBER AND PER CENT

Principal Professional Interest	Number	Per cent
Instrumental	20	46.5
Vocal and instrumental	18	41.8
Vocal	3	7.0
No answer	2	4.6
Total	43	99.9

The median number of years reported as instrumental directors was 4.9, and the median number of years in their present positions was 2.3 years, as shown in Table IV.

TABLE IV

MEDIAN YEARS OF INSTRUMENTAL TEACHING EXPERIENCE AND MEDIAN YEARS IN PRESENT POSITION, AS REPORTED BY RESPONDENTS

	Number	Per cent	Median number of years
Years of experience as instrumental director	43	100.0	4.9
Years in present position	43	100.0	2.3

Table V shows the number and per cent of respondents reporting ability to perform or demonstrate on various instruments. Eleven, or 25.6 per cent, reported that they played trumpet or cornet as their solo instrument; 12, or 27.9 per cent indicated Bb clarinet, as their solo instrument; and 9, or 20.9 per cent reported piano as their solo instrument. The remaining directors all reported reed or brass instruments as solo instruments. No respondent indicated ability to perform efficiently on the French horn. Five, or 11.6 per cent, did not answer.

Twenty-five, or 58.1 per cent of the directors indicated they could demonstrate adequately on all of the instruments of the band, and a number of the directors indicated ability to demonstrate adequately one or more instruments.

TABLE V

NUMBER AND PER CENT OF RESPONDENTS REPORTING ABILITY TO
PERFORM OR DEMONSTRATE ON VARIOUS INSTRUMENTS

Instruments	Solo instruments		Instruments which can be demonstrated		Total	
	Number	Per cent	Number	Per cent	Number	Per cent
	All instruments	0	.0	25	58.1	25
All woodwinds	2	4.6	2	4.6	4	9.3
Piccolo	0	.0	0	.0	0	.0
Flute	1	2.3	0	.0	1	2.3
Oboe	2	4.6	1	2.3	3	7.0
E flat clarinet	0	.0	0	.0	0	.0
B flat clarinet	11	25.6	2	4.6	13	30.2
Alto clarinet	2	4.6	1	2.3	3	7.0
Bass clarinet	2	4.6	1	2.3	3	7.0
Alto saxophone	8	18.6	2	4.6	10	23.2
Tenor saxophone	7	16.3	1	2.3	8	18.6
Baritone saxophone	7	16.3	1	2.3	8	18.6
French horn	0	.0	0	.0	0	.0
Trumpet or cornet	12	27.9	5	11.6	17	39.5
Trombone	8	18.6	3	7.0	11	25.6
Baritone	4	9.3	2	4.6	6	13.9
Bass tuba	4	9.3	1	2.3	5	11.6
Percussion	3	7.0	3	7.0	6	13.9
Bassoon	1	2.3	0	.0	1	2.3
E flat horn	0	.0	3	7.0	3	7.0
Piano	9	20.9	4	9.3	13	30.2
Violin	2	4.6	2	4.6	4	9.3
None	0	.0	1	2.3	1	2.3
No answer	5	11.6	6	13.9	11	25.6

The number and per cent of respondents reporting participation in activities outside of school is shown in Table VI. Twenty-one, or 48.8 per cent, of the directors participated in church choirs; 19, or 44.2 per cent, performed with dance bands; 13, or 30.2 per cent, participated in community singing groups; 11, or 25.6 per cent, played in or directed instrumental ensembles; and 10, or 23.2 per cent, belonged to service club groups. Five, or 11.6 per cent, reported participating in barber shop quartets; and 1 each, or 2.3 per cent, reported directing a city band, playing in a symphony orchestra, doing solo work in church, participating in vocal ensembles, doing radio work, giving private lessons, and performing on television. Five, or 11.6 per cent, did not answer.

TABLE VI

NUMBER AND PER CENT OF RESPONDENTS REPORTING PARTICIPATION
IN ACTIVITIES OUTSIDE OF SCHOOL

Activities	Number*	Per cent*
Church choir	21	48.8
Dance band	19	44.2
Community singing groups	13	30.2
Instrumental ensembles	11	25.6
Service club groups	10	23.2
Barber shop quartets	5	11.6
Direct city band	1	2.3
Symphony orchestra	1	2.3
Solo work in church	1	2.3
Vocal ensembles	1	2.3
Radio work	1	2.3
Private lessons	1	2.3
Television performances	1	2.3
No answer	5	11.6

*Several reported participation in more than one activity.

BAND RECRUITING, ORGANIZATIONAL, AND TEACHING METHODS
OF THE DIRECTORS

Twelve different recruiting methods were listed on the questionnaires and directors were asked to rate the extent to which each method was used. The ratings called for were (1) a great deal, (2) some, and (3) none. Table VII show that 15, or 34.9 per cent, used personal interviews with parents a great deal; 25, or 58.1 per cent, some; and 1, or 2.3 per cent, none. Seventeen, or 39.5 per cent, used special programs and concerts a great deal; 20, or 46.5 per cent, some; and 4, or 9.3 per cent, none. Fourteen, or 32.5 per cent, used instrumental demonstrations for parents a great deal; 16, or 37.2 per cent, some; and 11 or 25.6 per cent, none. Fourteen, or 32.5 per cent, used letters to parents following an aptitude test a great deal; 7, or 16.3 per cent, some; and 18, or 41.8 per cent none.

Thirteen, or 30.2 per cent, used a display of instruments by local music companies a great deal; 15, or 34.9 per cent, some; and 10, or 23.2 per cent, none. Nine, or 20.9 per cent, used music aptitude tests a great deal; 12, or 27.9 per cent, some; and 18, or 41.8 per cent, none. Nine, or 20.9 per cent, used novelty groups a great deal; 20, or 46.5 per cent, some; and 9, or 20.9 per cent, none. Seven, or 16.3 per cent, used films for motivation and demonstration

a great deal; 11, or 25.6 per cent, some; and 20, or 46.5 per cent, none. Seven, or 16.3 per cent, used special assemblies a great deal; 10, or 23.2 per cent, some; and 21, or 48.8 per cent, none. Six, or 13.9 per cent used local newspaper advertising a great deal; 19 or 44.2 per cent, some; and 15, or 34.9 per cent, none. Four, or 9.3 per cent, used the film projector for instrument showing a great deal; 12, or 27.9 per cent, some; and 23, or 53.5 per cent, none. Three, or 7 per cent used the tape recorder for demonstrating instruments a great deal; 10, or 23.2 per cent, some; and 27, or 62.7 per cent, none.

The total number and per cent of respondents using the various recruiting devices, ranked by frequency of use, were as follows: 40, or 93.0 per cent, personal interviews with parents; 37, or 86.0 per cent, special programs and concerts; 30, or 69.7 per cent, instrumental demonstrations for parents; 29, or 67.4 per cent, novelty groups for motivation; 28, or 61.5 per cent, display of instruments by local music companies; 25, or 58.1 per cent, local newspaper advertising; 21, or 48.8 per cent, aptitude test; 21, or 48.8 per cent, letters to parents following aptitude tests; 18, or 41.8 per cent, films for motivation and demonstration; 17, or 39.5 per cent, special assemblies; 16, or 37.2 per cent, film projector for instrumental showing; 13, or 30.2 per cent, tape recorder for demonstrating instruments.

The names of two recruiting devices were written in with no indication of the extent of their use. Thirteen, or 30.2 per cent, reported demonstrating instruments to classes, and 5, or 11.6 per cent reported interviews and talks with students.

TABLE VII

EXTENT OF USE OF VARIOUS RECRUITING METHODS AS REPORTED BY RESPONDENTS, BY NUMBER AND PER CENT

Recruiting Methods	A great deal		Some		None		No answer		Total Using Method	
	Number	Per cent	Number	Per cent	Number	Per cent	Number	Per cent	Number	Per cent
Personal Interview with parents	15	34.9	25	58.1	1	2.3	2	4.6	40	93.0
Special programs and concerts	17	39.5	20	46.5	4	9.3	2	4.6	37	86.0
Instrumental demonstration for parents	14	32.5	16	37.2	11	25.6	2	4.6	30	69.7
Use of novelty groups for motivation	9	20.9	20	46.5	9	20.9	5	11.6	29	67.4
Display of instruments by local music company	13	30.2	15	34.9	10	23.2	5	11.6	28	61.5
Local newspaper advertising	6	13.9	19	44.2	15	34.9	3	7.0	25	58.1
Music aptitude test	9	20.9	12	27.9	18	41.8	4	9.3	21	48.8

TABLE VII (Continued)

Recruiting Methods	A great deal		Some		None		No answer		Total Using Method	
	Number	Per cent	Number	Per cent	Number	Per cent	Number	Per cent	Number	Per cent
Letters to parents following aptitude tests	14	32.5	7	16.3	18	41.8	4	9.3	21	48.8
Films for motivation and demonstration	7	16.3	11	25.6	20	46.5	5	11.6	18	41.8
Special assemblies	7	16.3	10	23.2	21	48.8	5	11.6	17	39.5
Film projector for instrument showing	4	9.3	12	27.9	23	53.5	4	9.3	16	37.2
Use of tape recorder for demonstrating instruments	3	7.0	10	23.2	27	62.7	3	7.0	13	30.2
Demonstrate instruments to class									13*	30.2*
Interviews and talks with students									5*	11.6*

*These were written in without indicating extent of use.

The number and per cent of respondents reporting use various organizational and teaching methods with beginning and training band are shown in Table VIII. Thirty-three, or 76.7 per cent, of the respondents accepted all interested students in band; 6, or 13.9 per cent, indicated limiting their choice to those students making satisfactory grades on special aptitude tests; 22, or 51.1 per cent, reported conferring with classroom teachers for prospective band students; while 4, or 9.3 per cent, took only those with a C average or better. Thirty two, or 74.4 per cent, rehearsed the beginning band as a class; 15, or 34.9 per cent, divided the beginning students in classes of like instruments; and 11, or 25.6 per cent, required them to meet as sections (brass, reeds, and percussion). Twenty-five, or 58.1 per cent, required beginning or training band students to play solos during the year. Twenty-two, or 51.1 per cent, indicated that they taught their students in beginning or training band individually; while 18, or 41.8 per cent, had advanced band students teach beginners.

TABLE VIII

NUMBER AND PER CENT OF RESPONDENTS REPORTING ORGANIZATIONAL
AND TEACHING METHODS USED WITH BEGINNING BAND
AND TRAINING BAND

Organizational and Teaching Methods	Number	Per cent
Accept all interested students	33	76.7
Rehearse the beginning band as a class	32	74.4
Have beginning or training band students play solos during the year	25	58.1
Confer with classroom teachers for prospective students	22	51.1
Teach them individually	22	51.1
Have advanced band students teach beginners	18	41.8
Divide the beginning students in classes of like instruments	15	34.9
Have students meet as sections (brass, reeds, and percussion)	11	25.6
Limit the choice to those students making satisfactory grades on special music aptitude test or your own aptitude test	6	13.9
Accept only those with C average or better	4	9.3

Table IX shows the number and per cent of respondents indicating use of organizational devices and teaching methods applying to advanced band. Thirty-one, or 72 per cent, reported using their own individual award system; 9, or 20.9 per cent, indicated use of a point system; and 2, or 4.6 per cent, used a published award system (i.e., the Prescott Technic System).⁴ Twenty six, or 60.4 per cent, placed band members according to their ability, without use of the challenge system; 16, or 37.2 per cent, made use of the challenge system for seating band members; and 6, or 13.9 per cent, placed the older members in first chairs. Twenty three, or 53.5 per cent, had an active corps of majorettes; and 3, or 7 per cent, had an active corps of flag twirlers. Twenty six, or 60.4 per cent, of the directors indicated that they taught instrumental students privately. Twenty four, or 55.8 per cent, indicated that they used regularly elected band officers; 19, or 44.2 per cent, reported that band officers took part in making plans for the organization of the band; and 14, or 32.5 per cent of the respondents, indicated that they had student directors.

⁴Gerald R. Prescott and Lawrence W. Chidester, Getting Results With School Bands (New York: Carl Fischer, Inc., and Minneapolis: Paul A. Schmitt Music Co., 1938), p. 47.

TABLE IX

NUMBER AND PER CENT OF RESPONDENTS INDICATING USE OF
ORGANIZATIONAL DEVICES AND TEACHING METHODS
APPLYING TO ADVANCED BAND

Organizational Devices and Teaching Methods	Number	Per cent
Director's own individual award system	31	72.0
Students placed according to their ability, not using the challenge system	26	60.4
Teach instrumental students privately	26	60.4
Have regular elected band officers -- President, Vice President, etc.	24	55.8
Have an active corps of majorettes	23	53.5
Band officers take part in making plans for the organization of the band	19	44.2
Make use of the challenge system for seating band members	16	37.2
Have a band parents' club	15	34.9
Have student directors	14	32.5
Make use of the point system	9	20.9
Place the older members in first chairs	6	13.9
Have an active corps of flag twirlers	3	7.0
Use <u>Prescott Technic System</u> *	2	4.6

*Gerald R. Prescott and Lawrence W. Chidester, Getting Results With School Bands (New York: Carl Fischer, Inc., and Minneapolis: Paul A. Schmitt Music Co., 1938) p. 47.

BAND HOUSING FACILITIES AND SCHOOL-OWNED
INSTRUMENTS AND THEIR USAGE

Table X shows the number and per cent of answers by respondents to questions about the music department's space and facilities. Twenty-six, or 60.4 per cent, of the directors reported having a room used exclusively for music, while 16, or 37.2 per cent, indicated they did not have a room used exclusively for music, and 1, or 2.3 per cent did not answer. Twenty-two, or 51.1 per cent, of the respondents used the school gymnasium or auditorium for rehearsal purposes, while 15, or 34.9 per cent, did not; and 6, or 13.9 per cent, did not answer. Fifteen, or 34.9 per cent, of the directors reported having adequate storage racks for instruments; 27, or 62.7 per cent, did not; and 1, or 2.3 per cent, did not answer. Sixteen, or 37.2 per cent, of the directors considered their housing for band adequate; 26, or 60.4 per cent, considered it inadequate; and 1, or 2.3 per cent, did not answer.

TABLE X

ANSWERS OF RESPONDENTS, BY NUMBER AND PER CENT, TO
 QUESTIONS ABOUT MUSIC DEPARTMENT SPACE
 AND FACILITIES

	Yes		No		No response	
	Number	Per- cent	Number	Per cent	Number	Per cent
Do you have a room used exclusively for music?	26	60.4	16	37.2	1	2.3
Do you use the school gymnasium or audi- torium for re- hearsals?	22	51.1	15	34.9	6	13.9
Do you have adequate storage racks for instruments?	15	34.9	27	62.7	1	2.3
Would you consider your housing for the band adequate?	16	37.2	26	60.4	1	2.3

The results of the survey on the number of schools owning band instruments, and the mean number of instruments owned and used by schools reporting ownership, are shown in Table XI. Twenty-three schools owned B^b clarinets; 24 schools owned cornets or trumpets; and 42 schools owned snare drums. The mean numbers of these instruments owned were clarinets, 5.2; cornets or trumpets, 2.5; and snare drums, 3.7.

Thirty-eight schools reported owning E^b alto horns; 29 schools, trombones; and 40 schools, baritone horns. The mean numbers of these instruments owned were as follows: E^b alto horns, 2.9; trombones, 2.3; and baritones, 2.1. Thirty-one schools indicated owning sousaphones; 20 schools, French horns; 18 schools, flutes; 40 schools, bass drums; 25 schools, tubas, 32 schools, record players; 12 schools, alto saxophones; 4 schools, E^b clarinets; 40 schools, cymbals (sets); 17 schools, tenor saxophones; 11 schools, bass clarinet; and 10 schools, piccolos. The mean number of these instruments owned were as follows: sousaphones, 1.9; French horns, 1.8; flutes, 1.5; bass drums, 1.4; tubas, 2.8; record player, 1.3; alto saxophones, 1.3; E^b clarinets, 1.2; cymbals, 1.2; tenor saxophones, 1.1; bass clarinets, 1.1; and piccolos, 1.1.

Eight schools reported owning oboes; 3 schools, alto clarinets; 1 school, bassoon; 20 schools, baritone saxophones; 10 schools, timpani; 24 schools, bells; 26 schools,

tape recorders; 30 schools, movie projectors; 16 schools, filmstrip projectors; 14 schools, hand tuners. The mean number of these instruments owned by schools reporting ownership was 1. No school reported owning an electric tuner or stroboscope.

TABLE XI

NUMBER OF SCHOOLS REPORTING OWNERSHIP OF VARIOUS INSTRUMENTS, MEAN NUMBER OWNED BY SCHOOLS REPORTING OWNERSHIP, AND MEAN NUMBER USED BY THOSE SCHOOLS REPORTING OWNERSHIP

Instruments	Number of Schools Owning Instrument	Mean Number Owned by Schools Reporting Ownership	Mean Number Used by Beginning and Training Band	Mean Number Used by High School Band	Mean Number Used by Both
Piccolo	10	1.1	1	1.0	1.0
Flute	18	1.5	1	1.3	1.5
Oboe	8	1	1	1.0	1.0
E ^b clarinet	4	1.2	0	1.0	1.5
B ^b clarinet	23	5.2	2.8	3.0	4.5
Alto clarinet	3	1	0	1.0	1.0
Bass clarinet	11	1.1	1	1.1	1.0
Bassoon	1	1	0	1.0	0
Alto saxophone	12	1.3	1	1.1	1.5
Tenor saxophone	17	1.1	1	1.0	1.2
Baritone saxophone	20	1	1	1.0	1.0
Cornet and trumpet	24	2.5	3.2	2.5	2.3
E ^b alto horns	38	2.7	2.4	1.6	2.8
French horns	20	1.8	1.2	2.0	1.2
Trombone	29	2.3	2.0	1.3	2.2
Baritone	40	2.1	1.3	1.7	2.1
Tubas	25	2.8	1.2	1.0	1.1
Sousaphone	31	1.9	2.2	2.0	2.1
Snare drum	42	3.7	2.7	1.7	2.4
Bass drum	40	1.4	1.1	1.0	1.2
Timpani (set)	10	1	1.0	1.0	1.0
Cymbals (set)	40	1.2	1.0	1.0	1.1
Bells (set)	24	1	1.0	1.0	1.0
Record player	32	1.3	1.0	1.2	1.2
Tape recorder	26	1	1.0	1.2	1.0
Movie projector	30	1	1.0	1.0	1.0
Film strip projector	16	1	1.0	1.0	1.0
Hand tuner	14	1	1.0	0	1.0
Electric tuner	0	0	0	0	0
Stroboscope	0	0	0	0	0

FILMS AND FILM SLIDES USED AS TEACHING
MATERIAL FOR BANDS

The use of films and film-slides as teaching materials by the director of bands is shown in Table XII and Table XIII on pages 28 and 29. Twenty, or 46.5 per cent of the directors used no educational films for intermediate band, and 18, or 41.8 per cent, of the directors did not use educational films as teaching material for the beginning or advanced band. Sixteen, or 37.2 per cent, of the respondents indicated using from 1 to 6 educational films per year for the beginning, intermediate, and advanced bands. Nine, or 20.9 per cent, did not answer.

Twenty-four, or 55.8 per cent, of the respondents did not use film slides or filmstrips as teaching materials for the beginning, intermediate, or advanced band. Ten, or 23.1 per cent, of the directors indicated using from 1 to 6 film slides, or filmstrips per year, as teaching material for the beginning, intermediate, and advanced bands. Nine, or 20.9 per cent, did not answer.

TABLE XII

NUMBER AND PER CENT OF RESPONDENTS REPORTING NUMBER OF
EDUCATIONAL FILMS USED DURING THE SCHOOL YEAR

Number used	Beginning band		Intermediate band		Advanced band	
	Number	Per cent	Number	Per cent	Number	Per cent
None	18	41.8	20	46.5	18	41.8
1	3	7.0	3	7.0	0	.0
2	6	13.9	2	4.6	4	9.3
3	2	4.6	4	9.3	8	18.6
4	3	7.0	3	7.0	3	7.0
5	1	2.3	2	4.6	1	2.3
6	1	2.3	0	.0	0	.0
No answer	9	20.9	9	20.9	9	20.9
Total	43	99.8	43	99.9	43	99.9

TABLE XIII

NUMBER AND PER CENT OF RESPONDENTS REPORTING NUMBER OF
FILM SLIDES OR FILMSTRIPS USED AS TEACHING
MATERIAL DURING THE SCHOOL YEAR

Number used	Beginning band		Intermediate band		Advanced band	
	Number	Per cent	Number	Per cent	Number	Per cent
None	24	55.8	24	55.8	24	55.8
1	1	2.3	0	.0	0	.0
2	2	4.6	2	4.6	2	4.6
3	1	2.3	3	7.0	2	4.6
4	4	9.3	3	7.0	4	9.3
5	2	4.6	2	4.6	1	2.3
6	0	.0	0	.0	1	2.3
No answer	9	20.9	9	20.9	9	20.9
Totals	43	99.8	43	99.9	43	99.8

NUMBER AND PER CENT OF BANDS EQUIPPED WITH
UNIFORMS AND THE AGE OF THE UNIFORMS

The number and per cent of bands equipped with uniforms are shown in Table XIV. Thirty-five, or 81.3 per cent, of the respondents reported having uniforms for advanced bands, and 8, or 18.6 per cent, reported having no uniforms. Six, or 13.9 per cent, of the respondents reported having uniforms for the intermediate band, and 37, or 86.0 per cent, did not have uniforms for the intermediate band. Two, or 4.6 per cent, of the directors reported having uniforms for the beginning band, and 41, or 95.3 per cent, did not have uniforms.

TABLE XIV

NUMBER AND PER CENT OF BANDS EQUIPPED
WITH UNIFORMS

Band Organizations	Had uniforms		Had no uniforms		Total Number
	Number	Per cent	Number	Per cent	
Beginning band	2	4.6	41	95.3	43
Intermediate band	6	13.9	37	86.0	43
Advanced band	35	81.3	8	18.6	43

Table XV shows that 25, or 58.1 per cent, of the directors reported uniforms from 1 to 5 years of age; 4, or 9.3 per cent, reported uniforms from 6 to 8 years of age. Four, or 9.3 per cent, reported uniforms from 10 to 12 years of age. Two, or 4.6 per cent, of the directors did not answer.

TABLE XV

REPORTED AGE OF CONCERT BAND UNIFORMS

Age of Uniforms in years	Number Reporting	Per cent Reporting
1	7	16.3
2	5	11.6
3	4	9.3
4	5	11.6
5	4	9.3
6	2	4.6
7	1	2.3
8	1	2.3
9	0	.0
10	2	4.6
11	1	2.3
12	1	2.3
No uniform	8	18.6
No answer	2	4.6
Total	43	99.8

BAND INSTRUMENTAL METHODS AND REHEARSAL SCHEDULES
DURING AND OUTSIDE OF SCHOOL HOURS

The number and per cent of music directors reporting use of various instrumental methods, as shown in Tables XVI, XVII, and XVIII indicated the use of many different method books for beginning, intermediate, and advanced band.

Table XVI shows the number and per cent of respondents reporting use of various instrumental methods in the beginning band. Eighteen, or 41.8 per cent, reported using Easy Steps to The Band; 8, or 18.6 per cent, the Belwin Elementary Method; 4, or 9.3 per cent, the Smith Yoder Bachman Method; 3, or 7.0 per cent, the Rubank Elementary Method; 3, or 7.0 per cent, the Robins Beginners Method; 2, or 4.6 per cent, the Prep Band Method; 2, or 4.6 per cent, Belwin Band Builders; 2, or 4.6 per cent, Boosey-Hawkes Beginning Band; and 2, or 4.6 per cent, the Haskell Harr Drum Method; 1, or 2.3 per cent, each reported Birchard Beginning Series, Fillmore Short Cut Method, Harvey-Edwards Method, the Step-By-Step-Method, Starting The Band, and the Tune a Day Method. Two, or 4.6 per cent, reported none, and 1, or 2.3 per cent, did not answer.

TABLE XVI

NUMBER AND PER CENT OF RESPONDENTS REPORTING USE OF VARIOUS INSTRUMENTAL METHODS FOR THE BEGINNING BAND

Instrumental Methods	Number*	Per cent*
1. Easy Steps To The Band	18	41.8
2. Belwin Elementary Method	8	18.6
3. Smith Yoder Bachman	4	9.3
4. Rubank Elementary Method	3	7.0
5. Robbins Beginners Method	3	7.0
6. Prep Band Method	2	4.6
7. Belwin Band Builders	2	4.6
8. Boosey-Hawkes Beginning Band	2	4.6
9. Haskell Harr Drum Method	2	4.6
10. Birchard Beginning Series	1	2.3
11. Fillmore Short Cut Method	1	2.3
12. Harvey-Edwards Method	1	2.3
13. Step-By-Step	1	2.3
14. Starting the Band	1	2.3
15. Tune a Day	1	2.3
None	2	4.6
No answer	1	2.3

*Several reported more than one method book.

Table XVII shows the number and per cent of respondents who reported use of various instrumental method books in the intermediate band. Eight, or 18.6 per cent, reported the Rubank Intermediate Method; 7, or 16.3 per cent, the Belwin Intermediate Method; 4, or 9.3 per cent, the Smith, Yoder, Bachman Method; 3, or 7.0 per cent, Intermediate Steps to the Band; and 3, or 7 per cent, Easy Steps to the Band. One, or 2.3 per cent, each reported the Belwin Elementary Method, Easy Music, Birchard Series, First Semester Band Book, the Harvey-Edwards Method, Haskell Harr Drum Method; the Smith Intermediate Method, the Henderson Clarinet Method, Paving The Way, Promotion Band Folio, the Robbins Intermediate Method, Top Flight, World of Music, and, Fillmore Transition Book No. 2. One, or 2.3 per cent, reported none, and 12, or 27.9 per cent, did not answer.

TABLE XVII

NUMBER AND PER CENT OF RESPONDENTS REPORTING USE OF VARIOUS
INSTRUMENTAL METHODS FOR THE INTERMEDIATE BAND

Instrumental Methods	Number*	Per cent*
1. Rubank Intermediate Method	8	18.6
2. Belwin Intermediate Method	7	16.3
3. Smith Yoder Bachman	4	9.3
4. Intermediate Steps To Band	3	7.0
5. Easy Steps To The Band	3	7.0
6. Belwin Elementary Method	1	2.3
7. Easy Music	1	2.3
8. Birchard Series	1	2.3
9. First Semester Band Book	1	2.3
10. Harvey-Edwards Method	1	2.3
11. Haskell Harr Drum Method	1	2.3
12. Smith Intermediate Method	1	2.3
13. Henderson Clarinet Method	1	2.3
14. Paving The Way	1	2.3
15. Promotion Band Folio	1	2.3
16. Robbins Intermediate Method	1	2.3
17. Top Flight	1	2.3
18. World of Music	1	2.3
19. Fillmore Transition Book No. 2	1	2.3
None	1	2.3
No answer	12	27.9

* Several reported more than one method book.

Table XVIII shows the number and per cent of respondents who reported use of various instrumental methods in the advanced band. Eight, or 18.6 per cent, reported the Rubank Advanced Method; 4, or 9.3 per cent, Arban's Brass Method; 3, or 7.0 per cent, Fussell Ensemble Drill; 3, or 7.0 per cent, the Kose Method for Clarinet, and 2, or 4.6 per cent, Treasury of Scales and Chorales. One, or 2.3 per cent, each reported many band books, Chenette Advanced Technique, the Harvey-Edwards Method, the Hendrickson Clarinet Method, the Haskell Harr Drum Method, the Smith Yoder Backman Method, and the Prescott System. Thirteen, or 30.2 per cent reported none, and 13, or 30.2 per cent, did not answer.

TABLE XVIII

NUMBER AND PER CENT OF RESPONDENTS REPORTING USE OF VARIOUS
INSTRUMENTAL METHODS FOR THE ADVANCED BAND

Instrumental Methods	Number*	Per cent*
1. Rubank Advanced Method	8	18.6
2. Arban's Brass Method	4	9.3
3. Fussell Ensemble Drill	3	7.0
4. Klose Method for Clarinet	3	7.0
5. Treasury of Scales and Chorales	2	4.6
6. Many band books	1	2.3
7. Chenette Advanced Technique	1	2.3
8. Harvey-Edwards Method	1	2.3
9. Hendrickson Clarinet Method	1	2.3
10. Haskell Harr Drum Method	1	2.3
11. Prescott System	1	2.3
12. Smith Yoder Bachman Method	1	2.3
None	13	30.2
No answer	13	30.2

*Several reported more than one method book.

Table XIX shows the maximum, minimum, and mean number of rehearsals and minutes of rehearsal time during and outside of school hours. Thirty-five, or 81.3 per cent, of the directors reported having rehearsals for beginning band during school hours; 23, or 53.5 per cent, indicated having rehearsals for intermediate band during school hours; and 36, or 83.7 per cent, indicated having rehearsals for advanced band during school hours. The maximum number of rehearsals reported was 4 for beginning bands, 4 for intermediate bands, and 5 for advanced bands. The minimum number of rehearsals reported was one for each of the bands. The mean number of rehearsals per week for the beginning band was 2.5; for the intermediate band, 2.5; and for the advanced band, 3.

For all beginning bands reporting, the maximum, minimum, and mean number of minutes per rehearsal during school hours were 60, 25, and 42.5 minutes respectively.

For all intermediate bands, the maximum, minimum, and mean number of minutes per rehearsal during school hours were 60, 20, and 40 minutes respectively.

For all advanced bands, the maximum, minimum, and mean number of minutes per rehearsal during school hours were 60, 30, and 45 minutes respectively.

Ten, or 23.2 per cent, of the beginning bands; 8, or 18.6 per cent of the intermediate bands; and 15, or 34.9 per cent, of the advanced bands, were reported to have rehearsals outside of school hours.

For all beginning and intermediate bands reported, the maximum, minimum, and mean number of rehearsals per week outside of school hours were 3, 1, and 2 rehearsals, respectively.

For all advanced bands reported, the maximum, minimum, and mean number of rehearsals per week outside of school hours were 5, 1, and 3 rehearsals, respectively.

For all intermediate bands reported, the maximum, minimum, and mean number of minutes per rehearsal outside of school hours were 90, 30, and 60 minutes, respectively.

For all advanced bands reported, the maximum, minimum, and mean number of minutes per rehearsal outside of school hours were 90, 20, and 55 minutes, respectively.

TABLE XIX

MAXIMUM, MINIMUM, AND MEAN NUMBER OF REHEARSALS AND
 REHEARSAL TIME PER WEEK DURING AND OUTSIDE
 OF SCHOOL HOURS

	Beginning Band	Intermediate Band	Advanced Band
Number of schools reporting rehearsals during school hours	35	23	36
Maximum number of rehearsals during school hours	4	4	5
Minimum number of rehearsals during school hours	1	1	1
Mean number of rehearsals during school hours	2.5	2.5	3
Maximum number of minutes of rehearsal during school hours per class period	60	60	60
Minimum number of minutes of rehearsal during school hours per class period	25	20	30
Mean number of minutes of rehearsal during school hours per class period	42.5	40	45

TABLE XIX (Continued)

	Beginning Band	Intermediate Band	Advanced Band
Number of schools reporting rehearsals outside of school hours	10	8	15
Maximum number of rehearsals outside of school hours	3	3	5
Minimum number of schools reporting rehearsals outside of school hours	1	1	1
Mean number of rehearsals outside of school hours per week	2	2	3
Maximum number of minutes outside of school hours	90	90	90
Minimum number of minutes outside of school hours	15	30	20
Mean number of minutes of rehearsals outside of school hours per class period	52.5	60	55

GRADING SYSTEMS AND HIGH SCHOOL CREDIT FOR BAND

Grading systems used by music directors, by number and per cent, are shown in Table XX. Thirty-four, or 79 per cent, of the respondents used letter grades for band students and 8, or 18.6 per cent, used the term "satisfactory" or "unsatisfactory." One, or 2.3 per cent, did not answer.

TABLE XX

GRADING SYSTEMS USED BY RESPONDENTS, BY NUMBER AND PER CENT

Grading System	Number	Per cent
Respondents using letter grades	34	79.0
Respondents using "satisfactory" and "unsatisfactory"	8	18.6
No answer	1	2.3
Totals	43	99.9

Table XXI, shows the number and per cent reporting use of various criteria for grading band students. Thirty-eight, or 88.3 per cent, reported attitude; 34, or 79 per cent, attendance; 32, or 74.4 per cent, ability; 8, or 18.6 per cent, testing; and 5, or 11.6 per cent, the point or merit system. Several respondents indicated more than one set of criteria for grading.

TABLE XXI

NUMBER AND PER CENT OF RESPONDENTS REPORTING USE OF
VARIOUS CRITERIA FOR GRADING

Criteria Used	Number*	Per cent*
Attitude	38	88.3
Attendance	34	79.0
Ability	32	74.4
Testing	8	18.6
Point or merit system	5	11.6

*Several reported the use of more than one criterion.

The number and per cent of schools granting high school credit for band are shown in Table XXII. Two, or 4.6 per cent, of the schools offered one credit per year for band; 20, or 46.5 per cent, offered one-half credit per year; 14, or 32.5 per cent, offered one-fourth credit per year; and 1, or 2.3 per cent, of the schools offered one-eighth credit per year. Six, or 13.9 per cent, reported offering no credit for band.

TABLE XXII

NUMBER AND PER CENT OF HIGH SCHOOLS GRANTING CREDIT FOR BAND

Credit Offered Per Year	Number	Per cent
1	2	4.6
$\frac{1}{2}$	20	46.5
$\frac{1}{4}$	14	32.5
$\frac{1}{8}$	1	2.3
None	6	13.9
Total	43	99.8

PUBLIC PERFORMANCES DURING THE YEAR BY BEGINNING,
INTERMEDIATE AND ADVANCED BANDS

Table XXIII shows the number of concert performances reported by respondents.

Concert performances for the advanced bands were reported by 40, or 93.0 per cent, of all advanced bands. Four, or 9.3 per cent, of the directors reported 1 concert; 13, or 30.2 per cent, 2 concerts; 9, or 20.9 per cent, 3 concerts; 8, or 18.6 per cent, 4 concerts; and 6, or 13.9 per cent, 5 concerts. Three, or 7 per cent, did not answer.

Concert performances by the intermediate band during the year were reported by 20, or 46.5 per cent, of the directors. One, or 2.3 per cent, reported 4 concerts; 5, or 11.6 per cent, 3 concerts; 4, or 9.3 per cent, 2 concerts; and 10, or 23.2 per cent, one concert performance. Twenty-three, or 53.5 per cent, did not answer.

Concert performances for the beginning band during the year, were reported by 24, or 55.8 per cent, of the directors. Two, or 4.6 per cent, reported 4 concerts; 5, or 11.6 per cent, 3 concerts; 6, or 13.9 per cent, 2 concerts; and 11, or 25.6 per cent, 1 concert. Nineteen, or 44.2 per cent, did not answer.

TABLE XXIII
NUMBER AND PER CENT OF CONCERT PERFORMANCES
PER YEAR

Number of Performances	Beginning band		Intermediate band		Advanced band	
	Number	Per cent	Number	Per cent	Number	Per cent
1	11	25.6	10	23.2	4	9.3
2	6	13.9	4	9.3	13	30.2
3	5	11.6	5	11.6	9	20.9
4	2	4.6	1	2.3	8	18.6
5	0	0	0	0	6	13.9
No answer	19	44.2	23	53.5	3	7.0
Total	43	99.9	43	99.9	43	99.9

Table XXIV shows the number and per cent of performances in non-rated fun festivals reported by respondents. One, or 2.3 per cent, of the directors reported one performance for beginning band, and one, or 2.3 per cent, reported one performance for the intermediate band. Forty one, or 95.3 per cent of the directors of beginning band and 42, or 97.3 per cent, of the directors of intermediate band did not answer. Seven, or 16.3 per cent, of the directors reported one performance for the advanced band; one, or 2.3 per cent, reported 2 performances; and 35, or 81.3 per cent, did not answer.

TABLE XXIV

NUMBER AND PER CENT OF RESPONDENTS REPORTING
PERFORMANCES IN FUN FESTIVALS

Number of Performances	Beginning band		Intermediate band		Advanced band	
	Number	Per cent	Number	Per cent	Number	Per cent
1	1	2.3	1	2.3	7	16.3
2					1	2.3
No answer	42	97.6	42	97.6	35	81.3
Total	43	99.9	43	99.9	43	99.9

Table XXV shows the number and per cent of respondents reporting band performances at athletic contests and pep rallies. One, or 2.3 per cent, of the respondents indicated using a beginning band for 1 to 5 performances, and 2, or 4.6 per cent, reported using an intermediate band for 1 to 5 performances. Of directors of advanced bands, 12, or 27.9 per cent, reported 1 to 5 performances; 4, or 9.3 per cent, 6 to 10 performances; 10, or 23.2 per cent, 16 to 20 performances; 3, or 7.0 per cent, 21 to 25 performances; 2, or 4.6 per cent, 26 to 30 performances; and 1, or 2.3 per cent, reported 30 to 32 performances. Three, or 7.0 per cent, did not answer.

TABLE XXV

NUMBER AND PER CENT OF RESPONDENTS REPORTING PERFORMANCES
AT ATHLETIC CONTESTS AND PEP RALLIES

Number of performances	Beginning band		Intermediate band		Advanced band	
	Number	Per cent	Number	Per cent	Number	Per cent
1 to 5	1	2.3	2	4.6	12	27.9
6 to 10					4	9.3
11 to 15					10	23.2
16 to 20					8	18.6
21 to 25					3	7.0
26 to 30					2	4.6
30 to 32					1	2.3
No answer	42	97.6	41	95.3	3	7.0
Total	43	99.9	43	99.9	43	99.9

The number and per cent of respondents reporting performances in local parades is shown in Table XXVI. Thirty-one, or 72.0 per cent, of the advanced bands took part in local parades. Fourteen, or 32.5 per cent, indicated one performance per year; 7, or 16.3 per cent, 2 performances; 6, or 13.9 per cent, 3 performances; 3, or 7.0 per cent, 4 performances; and 1, or 2.3 per cent, reported 10 performances.

One, or 2.3 per cent, reported using a beginning band in one parade; and 2, or 4.6 per cent, reported using the intermediate band in one parade.

TABLE XXVI

NUMBER AND PER CENT OF RESPONDENTS REPORTING
PERFORMANCES IN LOCAL PARADES

Number of performances	Beginning band		Intermediate band		Advanced band	
	Number	Percent	Number	Per cent	Number	Per cent
1	1	2.3	2	4.6	14	32.5
2	0	0	0	0	7	16.3
3	0	0	0	0	6	13.9
4	0	0	0	0	3	7.0
10	0	0	0	0	1	2.3
No answer	42	97.6	41	95.3	12	27.9
Total	43	99.6	43	99.9	43	99.9

Table XXVII shows the number and per cent of respondents reporting performances in school-sponsored tours. Two, or 4.6 per cent, reported one performance by the beginning band, and 41, or 95.3 per cent, did not answer. One, or 2.3 per cent, reported one performance by the intermediate band, and 42, or 97.6 per cent did not answer. Seven, or 16.3 per cent, reported one performance by the advanced band; 4, or 9.3 per cent, 2 performances; and 2, or 4.6 per cent, 3 performances in school-sponsored tours. Thirty, or 69.7 per cent, did not answer.

TABLE XXVII

NUMBER AND PER CENT OF RESPONDENTS REPORTING PERFORMANCES
IN SCHOOL-SPONSORED TOURS

Number of Performances	Beginning band		Intermediate band		Advanced band	
	Number	Per cent	Number	Per cent	Number	Per cent
1	2	4.6	1	2.3	7	16.3
2					4	9.3
3					2	4.6
No answer	41	95.3	42	97.6	30	69.7
Total	43	99.9	43	99.9	43	99.9

FESTIVAL RATINGS EARNED AND RANKINGS, BY RESPONDENTS,
OF FIVE MAJOR FACTORS INFLUENCING THE
MOTIVATION OF BAND PROGRAMS

Band ratings received in festival participation in 1953 and 1954 are shown in Table XXVIII. In 1953, Division I ratings were earned by 3, or 7.0 per cent, of the respondents; Division II ratings, by 16, or 37.2 per cent; Division III ratings by 5, or 11.6 per cent; and Division IV ratings by 1, or 2.3 per cent. Three, or 7.0 per cent, reported that festivals were not rated in 1953.

In 1954, Division I ratings were earned by 7, or 16.3 per cent of the respondents; Division II ratings by 18, or 41.8 per cent; Division III ratings by 7, or 16.3 per cent; and Division IV ratings by 1, or 2.3 per cent. Two, or 4.6 per cent, reported that festivals were not rated in 1954.

Nine, or 20.9 per cent, of the respondents, reported they did not enter festivals in 1953, and 5, or 11.6 per cent, did not enter in 1954.

Three, or 7 per cent, of the respondents, reported that they did not know what the ratings were for the 1953 school year. Three, or 7 per cent, of the directors did not answer for 1953, and 3, or 7 per cent, did not answer for 1954.

TABLE XXVIII

BAND RATINGS RECEIVED IN 1953 AND 1954 FESTIVAL
PARTICIPATION, BY NUMBER AND PER CENT

Ratings by divisions	1953		1954	
	Number	Per cent	Number	Per cent
Division I	3	7.0	7	16.3
Division II	16	37.2	18	41.8
Division III	5	11.6	7	16.3
Division IV	1	2.3	1	2.3
Festival not rated	3	7.0	2	4.6
Did not enter festival	9	20.9	5	11.6
No answer	3	7.0	3	7.0
Did not know	3	7.0		
Totals	43	100.0	43	100.0

Figure 1 shows the frequency of rankings by 36 respondents of five major factors which influence the motivation of band programs, in order of their importance. The ratings used were (1) the most important to (5) the least important.

Sixteen respondents, or 37.2 per cent, gave a rating of 1 to factor number 1 (concerts, novelty groups, instrumental ensembles, types of music played, and band performances for athletic events); 10, or 23.2 per cent, gave a rating of 2; 6, or 13.9 per cent, gave a rating of 3; 4, or 9.3 per cent, gave a rating of 4; and no respondents gave a rating of 5.

Fifteen respondents, or 34.9 per cent, gave a rating of 1 to factor number 2 (the director's personal qualifications -- salesmanship, personality, sense of humor, knowledge of instruments, and performance ability) -- 8, or 18.6 per cent, gave a rating of 2; 5, or 11.6 per cent gave a rating of 3; 4, or 9.3 per cent, gave a rating of 4; and 4, or 9.3 per cent, gave a rating of 5.

Three respondents, or 7 per cent, gave a rating of 1 to factor number 3 (band organization -- grades credits, rehearsal schedules, awards, and aptitude tests); 5, or 11.6 per cent, gave a rating of 2; 9, or 20.9 per cent, gave a rating of 3; 8, or 18.6 per cent, gave a rating of 4; and 11, or 25.6 per cent, gave a rating of 5.

Two respondents, or 4.6 per cent, gave a rating of 1 to factor number 4 (uniforms, housing and facilities); 7, or 16.3 per cent, gave a rating of 2; 6, or 13.9 per cent, gave a rating of 3; 11, or 25.6 per cent, gave a rating of 4; and 10, or 23.2 per cent, gave a rating of 5.

No respondents rated number 5 (adjudicated and non-adjudicated festivals); 6, or 13.9 per cent, gave a rating of 2 to this factor; 10, or 23.2 per cent, gave a rating of 3; 9, or 20.9 per cent, gave a rating of 4; and 11, or 25.6 per cent, gave a rating of 5.

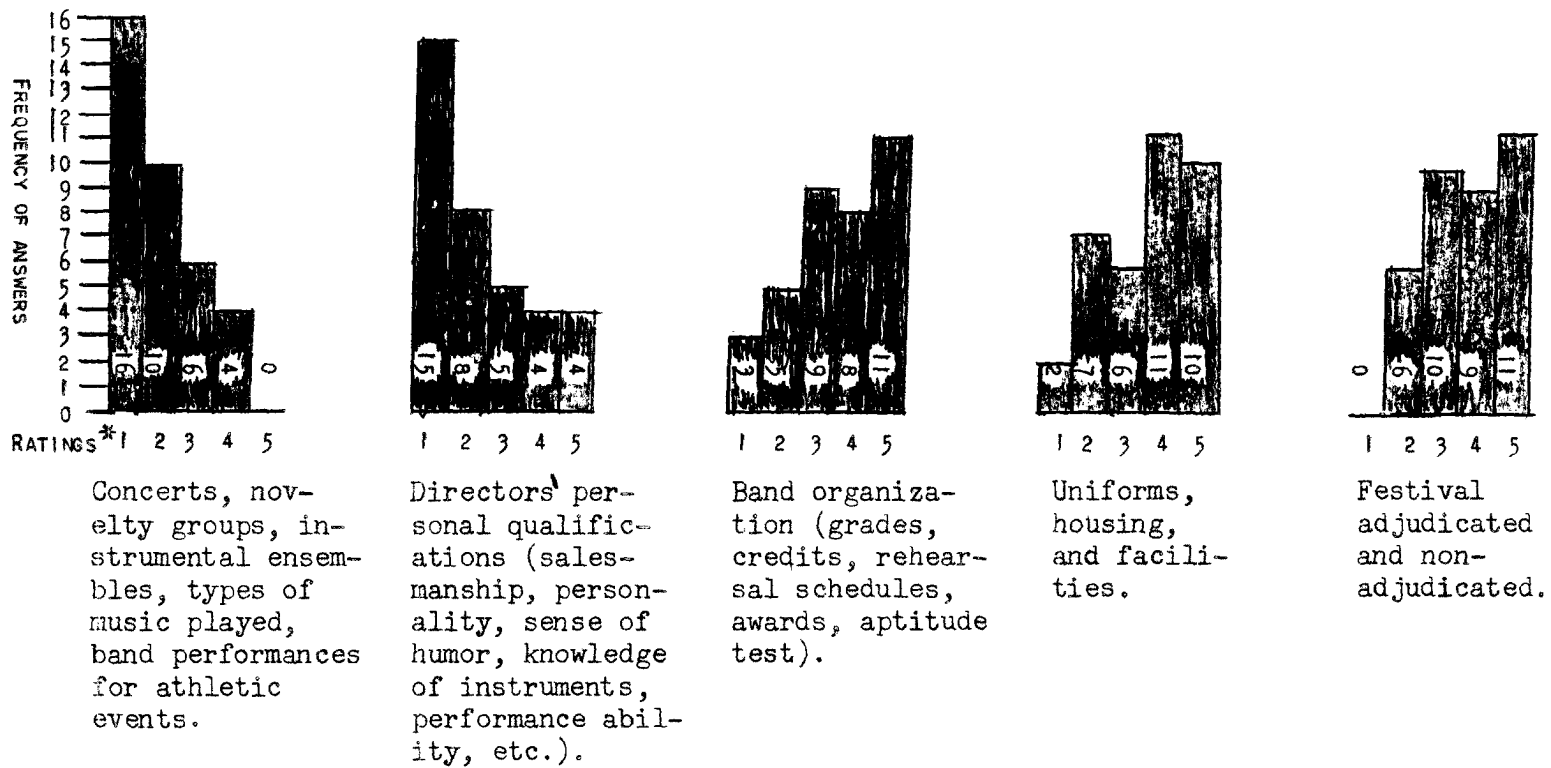


FIGURE I
 FREQUENCY OF RANKINGS BY 36 RESPONDENTS OF FIVE MAJOR FACTORS INFLUENCING THE MOTIVATION OF BAND PROGRAMS, IN ORDER OF THEIR IMPORTANCE

*(These groupings were rated from (1) the most important to (5) the least important.)

CHAPTER III

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

SUMMARY

This study was made to determine some of the factors and practices which influence the motivation of prospective instrumental students and students who are actively taking part in school band programs.

A survey was made by the author by means of a questionnaire sent to sixty-nine Class C and D public schools in Montana. Approximately two weeks after the questionnaires were mailed, a short, personal follow-up letter was sent to each director who had not responded. Of the 69 questionnaires sent to music directors, 43, or 62.3 per cent, were returned.

Data were arranged in tabular form, for the purpose of analysis, evaluation, conclusions, and recommendations.

About 49 per cent of the directors had instrumental majors in college preparation, 9 per cent had choral majors, and 7 per cent had a combination of vocal and instrumental majors. The remaining few had various kinds of other majors. About 37 per cent of the directors had instrumental minors. About 23 per cent had choral minors.

Approximately 47 per cent were more interested in the instrumental field, and 42 per cent were more interested in a combination vocal and instrumental field.

The median number of years as instrumental director was 4.9 and the median number of years in present positions was 2.3. For recruiting purposes, about 93 per cent of the directors used personal interviews with parents and approximately 86 per cent performed special programs and concerts. Various other recruiting methods were reported by other directors.

About 85 per cent of the respondents reported that they could demonstrate all instruments of the band. Approximately 26 per cent reported that the clarinet was their solo instrument, 28 per cent, trumpet or cornet, and 20 per cent piano. Other directors reported being able to play various instruments and also indicated the various instruments they could demonstrate.

About 49 per cent of the directors participated in church choirs; approximately 44 per cent had their own dance bands or played in one, and the remaining directors took part in other civic activities.

Approximately 77 per cent of the respondents accepted all interested students in the instrumental program. Seventy four per cent rehearsed the beginning band as a class. Other

organizational and teaching methods were used by directors in varying amounts.

Seventy-two per cent of the directors used their own individual award system. About 60 per cent placed their students according to ability, and did not use the challenge system. Approximately 60 per cent taught instrumental students privately, in addition to regularly scheduled class instruction. Approximately 56 per cent had regularly elected band officers. The remaining directors used various organizational devices and teaching methods in varying degrees.

About 60 per cent of the directors had rooms used exclusively for music classes. Approximately 51 per cent used the school gymnasium or auditorium for band rehearsals. About 63 per cent did not have adequate storage racks for instruments and approximately 60 per cent considered their housing for band inadequate.

Forty-two schools owned snare drums, tubas, or sousaphones; 40 schools owned bass drums, cymbals, and baritones. Thirty-eight schools owned Eb alto horns; 32 schools owned record players; and 30 schools owned movie projectors. The rest of the instruments of the band were owned by the remaining schools in varying numbers. These instruments and equipment were used by the high school band as well as the beginning or training bands.

Educational film and film slides were used in varying degrees by the respondents. The percentage of schools indicating no film usage for the beginning, intermediate, and advanced bands, were 42, 47, and 42, respectively.

About 81 per cent of the advanced bands, approximately 14 per cent of the intermediate bands, and about 5 per cent of the beginning bands were equipped with band uniforms. Approximately 58 per cent of the uniforms for advanced bands were from 1 to 5 years of age, 9 per cent from 6 to 8 years old; and 9 per cent from 10 to 12 years of age.

Attitudes, attendance, and ability were the criteria most used for band grading purposes. About 88 per cent used attitude, 79 per cent used attendance, and 74 per cent used ability. Other criteria, testing, and a point or merit system, were used to a lesser degree.

Seventy-nine per cent of the directors responding used letter grades for their grading system. Others used "satisfactory," or "unsatisfactory."

Approximately 47 per cent of the schools granted one-half credit per year for band work and 33 per cent granted one-fourth credit. A smaller number of schools granted varying amounts of credit for band.

The method book for beginning band Easy Steps to The Band, was used by approximately 42 per cent of the directors.

About nineteen per cent used the Rubank Method for the intermediate band and approximately 19 per cent of the respondents used the Rubank Advanced Method for advanced band instruction.

Of a total of 43 directors who answered the questionnaire, 35 had rehearsals for the beginning band, 23 for the intermediate band, and 36 for the advanced band during school hours. The mean number of rehearsals per week during school hours, for the beginning and intermediate band was 2.5. The mean number of rehearsals for the advanced bands was 3.

The mean number of minutes per rehearsal for the beginning, intermediate, and advanced bands was 42.5, 40, and 45 respectively.

Ten schools had rehearsals for the beginning band, 8 schools had rehearsals for the intermediate band, and 15 schools had rehearsals for the advanced band outside of school hours. The mean number of rehearsals outside of school was 2 for beginning band, 2 for the intermediate band, and 3 for the advanced band. The mean number of minutes was 52.5, 60, and 55, respectively.

Concert performances for the advanced bands reported by 93 per cent of the respondents varied from 1 to 5 per year. Intermediate band concerts reported by about 46 per cent of the respondents varied from 1 to 4 per year; and beginning band concerts reported by approximately 56 per cent of the directors varied from 1 to 4 per year.

About 28 per cent of the respondents reported from 1 to 5 performances at athletic contests and pep rallies during the year. Approximately 9 per cent reported 6 to 10 performances; 23 per cent, 11 to 15 performances; about 19 per cent, 16 to 20 performances; 7 per cent, 21 to 25 performances; about 5 per cent, 26 to 30 performances; and approximately 2 per cent reported 30 to 32 performances. About 2 per cent of the respondents reported using beginning bands at athletic contests and about 5 per cent reported using intermediate bands.

For advanced band performances in local parades, about 33 per cent of the respondents reported participating in one parade annually; about 16 per cent reported 2 parades; approximately 14 per cent, 3 parades; 7 per cent, 4 parades, and about 2 per cent, 10 performances in local parades annually. Approximately 2 per cent of the respondents reported using a beginning band in parades and 5 per cent reported using intermediate bands in local parades.

Seven per cent of the respondents reported receiving Division I ratings; about 37 per cent received Division II ratings; and approximately 12 per cent received Division III ratings in the 1953 festival. Approximately 16 per cent of the respondents received Division I ratings; about 49 per cent received Division II ratings; and approximately 16 per cent received Division III ratings in the 1954 festival.

Directors were asked to rank groupings of five major factors which influence the motivation of school band programs in order of their importance. The following ratings were used: (1) the most important to (5) the least important. The following rankings were reported:

1. Concerts, novelty groups, instrumental ensembles, types of music played, and band performances for athletic events.

2. Directors' personal qualifications (salesmanship, personality, sense of humor, knowledge of instruments, and performance ability).

3. Band organization (grades, credits, rehearsal schedules, awards and aptitude test).

4. Uniforms, housing, and facilities.

5. Festivals, adjudicated and non-adjudicated.

CONCLUSIONS

Although one could wish that all band directors had instrumental majors, the qualifications of the respondents were generally adequate.

The reported ability to play or demonstrate various instruments of the band was satisfactory.

The percentage of music directors who reported participation in community activities outside of school hours appeared to be small, with one-half or less of the respondents taking part in church choirs, dance bands, community singing groups, instrumental ensembles, or service club groups.

Since recruiting practices depend a great deal upon the personality of the director, and upon his ability to use certain recruiting methods more efficiently than others, many practices were reported. The most prevalent, however, was personal contact or interviews with the parents of prospective band students.

There seemed to be a general tendency toward accepting all interested students in the instrumental program.

There was a great deal of similarity in most schools in the director's use of his own individual award system and the practice of seating band students according to ability without using the challenge system.

Most of the schools owned instruments that are generally needed to insure basic instrumentation for band and were equipped with relatively new uniforms, indicating that the small communities provide excellent support for the band program.

Considering the availability of educational film and filmstrips for use in schools, a relatively small percentage of directors took advantage of these materials.

A majority of the bands which took part in competitive festivals received ratings in the first two divisions. If competitive festivals are rated according to a national standard, the ratings of bands in the smaller schools must be considered good. A smaller number of schools, however, did not enter festivals.

RECOMMENDATIONS

Since the success of school band programs in Class C and D schools in Montana depends a great deal upon the support given by the community, more directors should take an active part in community activities, where music can play such a vital role.

Better housing and facilities for bands, more instrumental instruction scheduled during school hours, and a rehearsal room other than the school gymnasium would greatly enhance the progress of the band and of the music programs.

More directors should take advantage of educational film and filmstrips which are available for use in schools.

It is the opinion of the investigator that the one unit given for participation in the music program in high school should be applicable to the graduation requirement.

A large majority of the public performances reported by directors consisted of "service performances," performances which tend to be of a supporting nature or incidental in function. It is the opinion of the author that more "concert performances," which display the band as an entity in and of itself, apart from support, would be desirable.

Since competitive festivals are generally recognized as being an important influence in the motivation of band students, more band directors in Class C and D schools should take part in the competitive festivals.

Suggested Areas for Further Study

In view of the limitations of this study, the following suggestions for further studies of factors which influence the motivation of band programs are made:

1. A study to determine the relative importance of the type of performance which influences the motivation of band programs.

2. A study to determine the importance of the director's personal qualifications as factors which influence the motivation of band programs.

3. A study of the musical accomplishments of the band in relation to the tenure of the music teacher.

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APPENDIX

October 15, 1955

How effective are your methods of motivating interest in band work, as compared with other Class C and D schools in the State of Montana?

Since motivations is recognized as being extremely important to the success of band programs, this question frequently comes to mind. Therefore, the purpose of the enclosed questionnaire is to compile and evaluate all motivating techniques used by Band Directors in Class C and D schools.

In pooling such information, we may evaluate our own methods through comparison with other schools of similar size. A copy of the completed study will be available to all directors.

I will appreciate your assistance in filling out the enclosed questionnaire, and sincerely believe that the result will be advantageous to all of us.

Sincerely,

Mel Gaudin

QUESTIONNAIRE

I. PERSONAL BACKGROUND AND EXPERIENCE

Please check or complete the following:

- | | | | | | | | | | | | | | | | |
|--|---|--------------------------|--------------|--------------------------|------------|--------------------------|--------------------------|--------------------------|---------------------|--------------------------|----------------------|--------------------------|------------------------|--------------------------|--------------|
| <p>1. Music Major in College?
 <input type="checkbox"/> Vocal <input type="checkbox"/> Instrumental</p> <p>2. Music Minor in College?
 <input type="checkbox"/> Vocal <input type="checkbox"/> Instrumental</p> <p>3. On a comparative basis in which field are you most interested?
 <input type="checkbox"/> Vocal <input type="checkbox"/> Instrumental
 <input type="checkbox"/> Both</p> <p>4. Years of experience as an instrumental Director?
 _____</p> <p>5. Years in your present position?
 _____</p> | <p>6. Which instruments do you play? Solo instruments.

 Approximately how many performances yearly? _____
 Demonstration instruments
 _____</p> <p>7. Check your participation outside of school</p> <table border="0" style="width: 100%;"> <tr><td><input type="checkbox"/></td><td>Church Choir</td></tr> <tr><td><input type="checkbox"/></td><td>Dance Band</td></tr> <tr><td><input type="checkbox"/></td><td>Community Singing Groups</td></tr> <tr><td><input type="checkbox"/></td><td>Service Club Groups</td></tr> <tr><td><input type="checkbox"/></td><td>Barber Shop Quartets</td></tr> <tr><td><input type="checkbox"/></td><td>Instrumental Ensembles</td></tr> <tr><td><input type="checkbox"/></td><td>Others _____</td></tr> </table> | <input type="checkbox"/> | Church Choir | <input type="checkbox"/> | Dance Band | <input type="checkbox"/> | Community Singing Groups | <input type="checkbox"/> | Service Club Groups | <input type="checkbox"/> | Barber Shop Quartets | <input type="checkbox"/> | Instrumental Ensembles | <input type="checkbox"/> | Others _____ |
| <input type="checkbox"/> | Church Choir | | | | | | | | | | | | | | |
| <input type="checkbox"/> | Dance Band | | | | | | | | | | | | | | |
| <input type="checkbox"/> | Community Singing Groups | | | | | | | | | | | | | | |
| <input type="checkbox"/> | Service Club Groups | | | | | | | | | | | | | | |
| <input type="checkbox"/> | Barber Shop Quartets | | | | | | | | | | | | | | |
| <input type="checkbox"/> | Instrumental Ensembles | | | | | | | | | | | | | | |
| <input type="checkbox"/> | Others _____ | | | | | | | | | | | | | | |

II. RECRUITING BEGINNING STUDENTS:

This question includes several methods used by Music Educators in recruiting instrumentalists. Please rate the following in terms of use in your school. Encircle (1) a great deal (2) some (3) none.

- | | |
|--|---|
| <p>1. Local newspaper advertising and publicity. 1 2 3</p> <p>2. Music Aptitude Test. 1 2 3</p> <p>3. Letters to parents following aptitude test. 1 2 3</p> <p>4. Personal Interviews with parents. 1 2 3</p> <p>5. Instrumental demonstrations for parents. 1 2 3</p> <p>6. Use of tape recorder for demonstrating instruments. 1 2 3</p> <p>7. Use of Film projector for showing of instruments. 1 2 3</p> | <p>8. Use of films for motivation and demonstrations. 1 2 3</p> <p>9. Display of instruments by local Music Company 1 2 3</p> <p>10. Special programs and concerts. 1 2 3</p> <p>11. Special assemblies. 1 2 3</p> <p>12. Use of novelty groups for motivation. 1 2 3</p> <p>13. Others _____ 1 2 3</p> <p>14. Others _____ 1 2 3</p> <p>15. Others _____ 1 2 3</p> |
|--|---|

III. BAND ORGANIZATION:

Referring to the organization of your beginning band and training band, would you check or complete the items that pertain to your methods.

1. Accept all interested students
2. Take only those with C average or better
3. Confer with the classroom teacher for prospective students
4. Limit your choice to those students making satisfactory grades on special music aptitude test or your own aptitude test
5. Rehearse your beginning band as a class
6. Have them meet as sections (brass, reeds, and percussion)
7. Divide your beginning students in classes of like instruments
8. Teach them individually
9. Have advance band students help teach beginners
10. Have beginning or training band students play solos during the year

Referring to your advance band please check those items that pertain to your group.

1. Do you teach instrumental students privately
2. Have student director
3. Do you have a band parents club
4. Do you use a published award system Example (Prescott Technic System)
5. Do you have your own individual award system
6. Make use of the point system
7. Have regular elected band officers--Pres., Vice Pres. etc.
8. Do they take part in making plans for the organization of the band.
9. Do you have an active corps of Majorettes
10. Average number of Majorettes with the Marching Band
11. Do you have an active corps of flag twirlers
12. Average number of flag twirlers with the Marching Band
13. Make use of the Challenge system for seating band members
14. Place them according to their ability not using the Challenge system
15. Place the older members in first chairs

IV. HOUSING AND FACILITIES:

In reference to the housing and facilities for the band program would you complete the following by encircling Yes or No.

1. Do you have a room used exclusively for music? Yes No.
2. Do you use the school gymnasium or auditorium for rehearsals? Yes N
3. Do you have adequate storage racks for instruments? Yes No.
4. Would you consider your housing for the band adequate? Yes No.

V. EQUIPMENT AND INSTRUMENTS:

Please indicate in the chart below the number of school owned instruments and equipment and their usage in different groups.

1. INSTRUMENTS:	School Owned	Used by Beginning or Training Bands	Used by High School Band	Used by Both
Piccolo				
Flute				
Oboe				
E ^b Clarinet				
B ^b Clarinet				
Alto Clarinet				
Bass Clarinet				
Bassoon				
Alto Saxophone				
Tenor Saxophone				
Bari. Saxophone				
Cornet & Trpt.				
E ^b Alto Horns				
French Horns				
Trombone				
Baritone				
Tubas				
Sousaphone				
Snare Drum				
Bass Drum				
Timpani				
Cymbals				
Bells				
Record Player				
Tape Recorder				
Movie Projector				
Film Strip Projector				
Hand Tuner				
Electric Tuner				
Stroboscope				

2. How many films and film strips or slides do you use per year for the following:

	Films	Film Slides or Strips
Beginners Band	_____	_____
Intermediate Band	_____	_____
Advanced Band	_____	_____

3. Check those groups that are equipped with uniforms:

- Beginning
- Intermediate
- Advanced

4. How old are your present advanced Band uniforms? _____

VI. MATERIALS

1. Please indicate by title the published instrumental methods used. If none please indicate.

Beginners _____

Intermediate _____

Advanced _____

Others _____

VII. SCHEDULING, ACCREDITING, AND GRADING:

1. State the number of rehearsals per week:

	During School Time	Length of Period	Outside School Time	Length of Period
Beginning band				
Intermediate band				
Advanced band				

2. State credit given for High School Band per school year. _____

3. Check your system of grading.

Letter grades Satisfactory-Unsatisfactory

Other _____

4. On what basis do you grade? Check any or all according to your system.

Attendance Testing Ability

Attitude Point or Merit System

VIII. PERFORMANCES:

1. Indicate below the average number of appearances for the different groups;

	Beginners	Intermediate	Concert	Marching band
Fall Concert				
Winter Concert				
Spring Concert				
Christmas Concert				
Assembly Concert				
Fun Festival				
Pep Rallies				
School Sponsored Tours				
Football Shows				
Basketball (Playing)				
Basketball Shows				
Local Parades				
Others				

VIII. 2. Please encircle the ratings received by your band at the District Festival the past two years. (This information will be strictly confidential).

1952-53 Division I II III IV
1953-54 Division I II III IV

IX. Would you rate the five separate groupings of factors influencing the motivation of your band program in order of your preference. (1) the most important (5) the least important.

_____ Uniforms, Housing and Facilities.
_____ Band Organization (Grades, Credits, Rehearsal Schedules, Awards, Aptitude Tests).
_____ Festival, Adjudicated and non-Adjudicated.
_____ Concerts, Novelty Groups, Instrumental Ensembles, Types of Music Played, Band Performances for Athletic Events.
_____ Directors Personal Qualifications (salesmanship, personality, sense of humor, knowledge of instruments, performance ability, etc.).

Check X () if you desire a copy of the results.

Name _____

Address _____