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A STUDY OF CHORAL AND INSTRUMENTAL MUSIC IN BOOKER
T. WASHINGTON, PHILLIS WHEATLEY AND JACK YATES
HIGH SCHOOLS OF HOUSTON, TEXAS

By

JULIA ANNIEBELL MADISON



Prairie View State Normal and Industrial College

Prairie View, Texas

May, 1939

A STUDY OF CHORAL AND INSTRUMENTAL MUSIC
IN
BOOKER T. WASHINGTON, PHILLIS WHEATLEY
AND
JACK YATES HIGH SCHOOLS
OF
HOUSTON, TEXAS

by

JULIA ANNIEBELL MADISON

A Thesis in Music Submitted in Partial Ful-
fillment of the Requirements for the

DEGREE OF BACHELOR OF ARTS

in the

DIVISION OF ARTS AND SCIENCES

of the

Prairie View State Normal and Industrial
College
Prairie View, Texas

Approved
[Redacted]
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May, 1939

ACKNOWLEDGEMENT

Dedicated

to

My Dear

Mother and Father

whose loving care, training

and many sacrifices have

inspired me to accomplish my

college training

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ACKNOWLEDGEMENT

The author acknowledges her indebtedness to Mr. O. A. Fuller, Head of the Department of Music at Prairie View State College, for his helpful criticisms and constructive suggestions.

✓ To the following persons the author wishes to express her indebtedness, for their sincere cooperation given in furnishing information, without which this study would not have been possible: Mr. J. Will Jones, Supervisor of Music in the Negro High Schools of Houston; the Principals of Houston High Schools; Music Faculties and Members of the Choral Clubs and Bands of Houston.

Julia Anniebell Madison

TABLE OF CONTENTS

	Page
INTRODUCTION.....	1
HISTORY.....	5
Booker T. Washington.....	6
Phillis Wheatley.....	6
Jack Yates.....	7
Bands.....	7
SCHOOL EQUIPMENT	
Facilities.....	9
Chart--I Equipment When First Organ- ized and the Present.....	11
Faculty Maintained.....	12
PROGRAM OF EACH ORGANIZATION	
Booker T. Washington: Objectives.....	15
Results Obtained.....	15
Phillis Wheatley: Objectives.....	15
Results Obtained.....	16
Teacher's Objectives...	16
Jack Yates: Objectives.....	16
Results Obtained.....	17
PERSONAL FINDINGS.....	18
Chart II--Results of Questionnaire.....	20
CONCLUSION	
Suggestions.....	21
Loaning Instruments.....	22
Instrumentation.....	25
Set up a High Ideal.....	26
Discipline.....	28
Chorus and Glee Clubs.....	29

	Page
Band.....	29
Hints on Training of a Young Band.....	31
BIBLIOGRAPHY.....	33
APPENDIX	
A--Course of Study.....	34
B--Questionnaire.....	36
C--References.....	39
D--Selections played and sung by these high schools.....	41

INTRODUCTION

In recent years public school music has become a definite part of the curriculum in both accredited and unaccredited schools in Texas. Students are given an hour credit toward graduation in Booker T. Washington, Phillis Wheatley and Jack Yates High Schools of Houston, Texas for participation in Choral and Band music. This recognition of music as a subject shows that it is not considered altogether an extra--curricular activity.

PUBLIC SCHOOL MUSIC is a clean emotional outlet; a means of self-expression and inspiration for the individual; a means of aesthetic development; means of developing team--play, cooperation, mutual respect and helpfulness, a social agency, creating good will and community spirit for the school and a means of acquainting the child with the best music and musicians.¹

1.

CHORAL MUSIC is that type of music performed by the human voice whether singular with a group or in a group. Including the study of certain types of music such as, operas, art songs, folk songs, ballads, oratorios, spirituals, sacred whether sung a cappella or with accompaniment.

INSTRUMENTAL MUSIC-deals with the study of musical instruments which are classified into four groups, namely; Strings, Reed--Wood-wind; Brass and Percussions; the history of these different classes; all fundamental processes in the playing of an instrument and the art of performing on one creditably.

During the year each of these organizations gives from three to four concerts. They also, if finance permits each year, follow their football teams to various places and serve as a pep organization and also spend a great deal of time in entertaining the public which is a worthwhile experience.

But as a prospective graduate from the Department of Music and a major in Public School Music, the author of this thesis reflected on the possibility of this public presentation not being a sufficient means of judging the values obtained

by the students participating therein. Moreover many possible hypotheses were considered namely:

1. That the intended curriculum was not being fully ignored but partially carried out.
2. That public entertainment was the end rather than the means.
3. That many students were participating particularly for the honor involved.

These hypotheses were first arrived at by general observation of the choral and band clubs by the author. It was particularly noticed that most of the year was spent getting ready for the spring festival, football games and commencement exercises. In spite of these many activities some time found for the teaching of fundamentals.

With this information in mind the author considered it necessary and valuable to make a study of the High School Choral and Band Clubs of Houston, Texas in an attempt to determine; first, if choral and instrumental music are being taught properly or is it just touched upon in places and secondly, if each child is being given a fair chance or if too much attention is being given to the talented pupils and the less talented pupils being ignored.

Public School Music has been introduced to give to the child a good musical background, to

obtain an aesthetic development and mental coordination that cannot be obtained in any other way. He then becomes more alert and responsive. If in any respect the public school music taught fails to do this it defeats its very purpose and a change is very definitely necessary.

This study is limited to the Negro public high schools of Houston because of the time and expense involved in a study of this type. Moreover, it is felt that if attention is called to the schools of one outstanding city of Texas, it will not be long before the others will be surveyed.

This thesis is based on actual facts secured from questionnaires given out and personal visits made and represents no biased opinions of the author.

HISTORY

Choral music is the oldest division of Public School Music. This phase is divided into different groups, such as, mixed choruses, boy's and girl's glee clubs and mixed quartets. The choral club is the most popular organization on the campus of each school and has the largest personnel.

Under the efficient supervision of the instructors in choral music at Booker T. Washington, Phillis Wheatley and Jack Yates High Schools, the choral clubs are among the best in the state. They participate in the joint commencement exercises each year and their renditions are superb. However in 1931 the choral clubs were discontinued because the exercise was held out in the open at Buffalo Stadium. They were replaced by the Bands of Wheatley, Yates and the Bugle Corps of Washington but after three years all of these organizations now appear on the Commencement program. The choral clubs of the high schools held their first songfest in 1934 at the suggestion of Dean R.O'Hara Lanier of the Houston College for Negroes, for the purpose of purchasing books on Negro Life.

BOOKER T. WASHINGTON

The Booker T. Washington choral club was founded by Mrs. Freddie Lights Watkins about 1925. Since the founder, deceased, left no record of the organization of this choral club there have been no data available only since 1933.

This club was taken over by Mrs. Claudia W. Hunter in 1933. When first organized it was a mixed chorus and from this chorus these organizations were drawn out, namely; octets, quartettes, girl's trios, male quartettes and also a few soloists. The Washington choral club under its present director has had the opportunity of broadcasting a number of times with success.

PHILLIS WHEATLEY

The Wheatley choral club was organized in 1927, with a membership of about twenty-five persons. Mattie E. Lewis, now Mattie E. Roberts, is the founder and its present director. A piano was purchased by the school to assist in this work.

The development of this club has been so rapid that the students are now able to do a cappella work very creditably.

JACK YATES

The founder of the Jack Yates chorus was Miss Erma Sweatt in 1926 with a membership of twenty-five persons. She was succeeded by Mrs. Hazel Lewis who is now in charge.

The club has advanced very rapidly to the extent that they are able to make creditable appearances in public and at various school programs.

BANDS

In 1929 a Bugle and Drum Corps of girls was organized at Washington under the supervision of Mrs. O. C. Teal. The first band in the Negro schools was organized in 1930 at Wheatley with Mr. Arthur Ewell as instructor. Shortly after this the Jack Yates school organized a band with Dr. C. B. Johnson as instructor. After serving two years at the Phillis Wheatley High School, Mr. Ewell who was paid by the teachers of the faculty for his services was succeeded by Mr. Percy McDavid who was conductor until 1937.

The equipping of the high school bands amounted to a tremendous financial outlay and the expenses of these bands were defrayed by the schools and sometimes by the teachers and principals. Mr. Ewell and Mr. Johnson made unusual financial sacrifices since

the activity was not supported by the Board of Education.

After Mr. Percy McDavid left, Mr. Wallace Wells took charge for one year. It is now under the direction of Mr. Samuel D. Harris, a graduate of Tuskegee Institute.

In 1936, Booker T. Washington High School organized a band with Mr. A. L. Huckleby as director. This band has advanced greatly since its beginning considering the fact not one of the students knew any music notation or instruments. They were really beginners and today it is the outstanding band of Houston.

When this band was first organized by Principal W. E. Miller and Mr. A. L. Huckleby, they lacked sufficient equipment but from what they had they built on it and showed just what could be done with practically nothing.

SCHOOL EQUIPMENT

Facilities

The material with which teachers must work in order to put over their program is very important. In the teaching of Choral and Instrumental Music some facilities other than the teacher and his knowledge are necessary. In the Negro High Schools of Houston, it is evident that this material is very limited, thereby giving the teachers a handicap under which to work from the beginning.

In the following chart, the author shows how much musical equipment was maintained by the schools when first organized and to the present time. How many instruments owned by the schools and how many by the students then and now; and the amount of time required for rehearsals and the number of credit received.

All pianos and some of the band instruments are owned by the schools and were purchased with some assistance from citizens. Band instruments are loaned to those students desiring to be members but do not own or have access to instruments.

The sources through which each school receives its funds in order to purchase music for the chorus

and band are secured by donations from the faculties, Parent Teacher's Associations, contests, public entertainments in the schools, personal donations, through the school system and different school activities.

Schools	Equipment Owned by Schools		Inst. Owned By Students	Rehearsal	Credits	No. of Band Members	No. of Chorus Members
	Piano	Victrola Radio					
Booker T. Washington 1935	2	1 1 (75 Records)	24	50	1/4 & 1/2	74	30
1939	2	1	24	37	1	61	37
Phillis Wheatley 1927	1	1	13	17	1	30	25
1939	4	1	13	22	1	37	95
Jack Yates 1926	1	1	9	37	0	46	25
1939	3	1	14	23	1	36	40

CHART I

Faculty Maintained

In the Colored High Schools of Houston, Texas, all teachers are of the Negro race, and these teachers are maintained by the school system of Houston. The superintendent, E. E. Oberholtzer, of the city schools selects these teachers with some aid from the principals.

For the teaching of music in the Negro High Schools, the school system appointed a music supervisor who apportions his services between the Negro High Schools of Houston, however, he served unofficially as Director of the High Schools Choral Clubs for twenty-two years before he was officially recognized by the Board of Education and given his present position in 1926.

Mr. J. Will Jones received his training in the School of Music at Allen University, South Carolina, the New England Conservatory of Music, Boston, Massachusetts, and Colorado University. Although Mr. Jones was employed as a railway mail clerk, he was able to give six weeks to the direction of the Choral groups that rendered selections at the annual commencement exercises. After 1912 Mr. Jones donated eight weeks to the direction of the school choral clubs for commencement, and other public appearances. The types of songs and the rendition of them by the

choral clubs left in the minds of those attending the exercises a lasting impression of Mr. Jones musical ability. As I have pointed out he did not receive any financial consideration from the Board of Education; but was paid by Mr. Atherton and Mr. Ryan from either the school funds or personal funds.

Even though there are two music teachers' in Booker T. Washington only one is considered in the department, namely, Mrs. Claudia W. Hunger. She has taught in this department since 1933. She began teaching school in 1922 in Elementary and Junior High Schools. She holds a B. A. from Wiley College, Marshall, Texas. She has also studied during the summers of 1936--'37 at the Julliard School of Music, New York.

Mr. A. L. Huckleby, instructor of the Band who received his training in Prairie View College, holds a B. S. degree. He returned to Prairie View for a summer taking a course in Instrumental Music.

There are three teachers of Music in Phillis Wheatley. Mattie E. Roberts, B. S. at Prairie View College and who has a diploma in Public School Music from the University Extension Conservatory of Chicago, Illinois and also has studied with credit in the University of Southern California.

Her experience has been mostly in the field of music for eleven years.

Mamie V. Reed received an A. B. degree from Prairie View State College and also holds a High School certificate and a certificate in Public School Music.

Samuel D. Harris is a graduate of Tuskegee Institute holding a Bachelor's Degree in Music Education. He majored in Instrumental Supervision.

The term of 1938--'39 marks their first year of teaching.

In Jack Yates High School there are two teachers of Music, one for choral and other music subjects offered and one for Instruments. Mrs. Hazel Lewis, director of choral received her training in Wiley College, Marshall, Texas and furthered her study of Public School Music in Chicago Musical College.

Abner Jones, present band instructor B. S., from Houston College, holds a Teacher's Music Certificate from Chicago Musical College and has also studied in Oberlin College.

Each has had a great deal of experience in their fields, such as, instructing church choirs, teaching private lessons, glee clubs, and choruses and Abner Jones has been teacher of bands and orchestras for six years.

PROGRAM OF EACH ORGANIZATION

The objectives of each of these schools are centered around the same aims, however each school's objectives and the results obtained will be given. Each instructor also has certain objectives that he or she wishes to accomplish during the year.

BOOKER T. WASHINGTON

OBJECTIVES:

To develop a fine attitude toward the art of music.

To develop the appreciation for finer types of music.

To develop cooperation and dependability in music.

To develop the desire for further study in music.

RESULTS OBTAINED:

Several students are now teaching music.

Several are majoring in music in colleges, in band and instrumental music.

Students participate in the Annual songfest and joint commencement exercises which are their major projects.

PHILLIS WHEATLEY

OBJECTIVES:

To cultivate a desire and appreciation for the better

class of music. (Classics and semi-classics as well as the popular type).

A love for singing and playing and doing both correctly.

RESULTS OBTAINED:

Students are able to make public appearances creditably, culminating in the Spring Festival and Commencement Exercises.

The teacher, Mattie, E. Roberts gave these as her objectives of her choral club for this present year 1938--'39 and her results.

OBJECTIVES:

To have the students to be able to read and sing by syllables fluently.

To have them to be able to find "Do" in any key and understand it.

RESULTS OBTAINED:

These objectives were obtained with gratifying results at the end of the first semester.

JACK YATES

OBJECTIVES:

To furnish music for all public programs and football games.

To present an operetta every year.

To engage in community activities, such as, helping

recreation departments, serving at different civic programs and religious affairs.

RESULTS OBTAINED:

The choral club is able to participate with the others in the annual spring festivals at the City Auditorium and also furnish music for the commencement in great outdoor Mass singing. A great cultural value is received in arousing a desire to hear some of the best artists the world offers both black and white.

PERSONAL FINDINGS

A questionnaire was prepared (found in Appendix B) which each member of the choral clubs and bands of Houston Public Schools filled out.

From the questionnaire given it was possible to determine if any fundamentals^{*} of music were being taught, also if the schools afforded the opportunity for students to hear outside artists and organizations at school; the student's major interest; how many were taking private lessons besides those at school and just why they participated in the above organizations.

There is very little difference in the method of procedure in each high school. They try to give the student a foundation in the Junior High School department so that when they move into the Senior department they will have a fair background of music.

This has proved successful in as much as a few of the students in the Senior department have built for themselves a knowledge of music and follow it up more seriously.

*

See Appendix C for references

It is obvious that if more fundamentals in music are taught along with the learning of pieces, instead of a few students taking a serious attitude toward music, a larger number would become interested.

Some of the difficulties the teachers of choral and instrumental music find in their teaching are:

Boys' voices are not developed.

Children are non-appreciative.

Students are non-musical.

There are not enough activities therefore they are put in the chorus.

Music has not been compulsory in all of the grades, but partially since 1929.

Results of questionnaire will be found in the following chart.

Major Interest

Private Instruction

Average Age

Organization

Schools

Number of Instruments Studied

Classics Semi-Classics

Popular (Jazz)

Yes

No

0

1

2

3

4

5

6

23

25

37

22

61

23

32

21

5

8

-

24

36

28

21

15

15

15

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Reasons for Participation

To Develop Their voice More

Love of Knowing Something About Music

Further Study

Acquaintance With Instruments

Organization

Schools

Chorus Band

Chorus Band

Chorus Band

-

4

1

4

-

5

10

5

20

12

-

5

3

4

1

4

10

5

29

19

39

26

31

24

-

-

12

-

-

CONCLUSION

From this study it was found that some fundamentals in music are taught but are not stressed enough. This apparently is due to the fact that there are a few projects that are fostered yearly, and most of the time is put on the preparation of these.

From observation and information secured the author suggests the following; hoping that they will be beneficial to those concerned:

SUGGESTIONS

To those persons desiring to become members of the band and do not have instruments and the school loans them one it is suggested that the student be given a loan blank or form to fill out. This is similar to a contract. The parents and pupils should assume the responsibility for the instruments loaned by the school and the following agreement for both parent and pupil to sign.

1.
Maddy, J. E. and Giddings, T. P.
Instrumental Technique for Orchestra and Band
Cincinnati, Ohio Willis Music Co. c 1926 p 27

LOANING INSTRUMENTS

The parents and pupils should assume the responsibility for the instruments loaned by the school and the following agreement for both parent and pupil to sign is suggested:

.....19.....

I.....hereby acknowledge the receipt, from the Public Schools of..... Instrument..... Condition..... Value.....

all of which is entrusted to me upon the following conditions to which I agree and which I pledge myself to keep:

(1) The instrument and the appurtenances are now and permanently the property of the.....Public Schools.

(2) The property described is to remain in my possession only during my membership in, or preparation for membership in, a School Orchestra or Band.

(3) A condition of my receiving this property, to which I subscribe, is that I shall try faithfully to perfect myself in the musical use of the same, by taking private or class lessons once a week during the school year, from some recognized teacher, and that I shall assist in all functions that are undertaken by the orchestra or band, such as rehearsals,

chapel exercises, and entertainments that are agreed upon.

(4) I pledge myself to preserve the instrument and all appurtenances described in present condition, at any and all times, and when the term of my stewardship is ended, to return all of said property to the owners in such condition. Such expense as is incurred in the fulfillment of this condition is to be borne by me.

(5) In default of any or all of the provisions of article (4) I shall be responsible financially for an equivalent in money for any damages to the instrument or the destruction or loss of it.

(6) I am enjoined from lending, renting or selling this instrument to anyone whomsoever.

There are no exceptions to this condition except an order from the owners, the.....
Public Schools, through its official representative.

(7) My term of membership in the school orchestras, or of preparation for membership in them is dependent upon my fulfillment of all these conditions and my obedience to the rules that are or may be in force governing the said organizations.

To all the foregoing I hereby subscribe and pledge

myself.

Student.....

Parent.....

School.....Address.....

Phone.....

Number of Players	21	22	23	24	25	26	27
Flute	1	1	1	1	1	1	1
Flute							
B-flat Clarinet	1	1	1	1	1	1	1
Oboe	1	1	1	1	1	1	1
Solo B-flat Clarinet	1	1	1	1	1	1	1
First Clarinet	1	1	1	1	1	1	1
Second	1	1	1	1	1	1	1
Third	1	1	1	1	1	1	1
Alto Saxophone	1	1	1	1	1	1	1
Tenor Saxophone	1	1	1	1	1	1	1
Trumpet	1	1	1	1	1	1	1
First (1st. & 2nd.)	2	2	2	2	2	2	2
Second (3rd. & 4th.)	2	2	2	2	2	2	2
First B-flat Cornet	2	2	2	2	2	2	2
Second	1	1	1	1	1	1	1
B-flat Trumpet							
1st. Tenor Trombone	1	1	1	1	1	1	1
2nd.	1	1	1	1	1	1	1
3rd.	1	1	1	1	1	1	1
4th. Trombone, Trombone	1	1	1	1	1	1	1
5th. & Symbol							

Office, N. Y.

Inquirer of the University

Society & Co. London & New York & 1931 & 1932 & 1933

Through the survey it was found that neither school had full instrumentation for high school bands it is therefore suggested that the following instrumentation be used as far as possible:^{1.}

INSTRUMENTATION

20 to 50 Players

Number of Players	20	25	30	35	40	45	50
Piccolo	1	1	1	1	1	1	1
Flute					1	1	1
E-flat Clarinet	1	1	1	1	1	2	2
Oboe	1	1	1	1	1	2	2
Solo B-flat Clarinet	2	2	3	4	4	4	6
First Clarinet	1	1	2	2	2	3	3
Second "	1	2	2	2	3	3	4
Third "	1	2	2	2	3	3	4
Alto Saxophone		1	1	1	1	1	1
Tenor Saxophone		1	1	1	1	1	1
Bassoon	1	1	2	2	2	2	2
Horn (1st. & 2nd.)	2	2	2	2	2	2	2
" (3rd. & 4th.)				2	2	2	2
First B-flat Cornet	2	2	2	3	4	3	3
Second " "	1	1	1	2	2	2	2
B-flat Trumpet						2	2
1st. Tenor Trombone	1	1	1	1	1	1	1
2nd. "	1	1	1	1	1	1	1
Bass "		1	1	1	1	1	1
Bass Drum, Tympani and 1 Cymbal	1	1	1	1	1	1	1

^{1.}

Adkins, H. E.

Treaties on the Military Band

Boosey & Co. London & New York c 1931 p 233

The following points are worthy of being given attention and careful consideration by the choral and band directors of any school:

SET UP A HIGH IDEAL

"The leader should expect a great deal from his pupils. He should impress upon them at the outset that music study means business, and that from it they will receive a training that is well worth while. If there is anything that pupils will take advantage of and at the same time despise, it is an easy subject or a teacher who lets them do as they please and waste their time. They admire, though they may complain bitterly of the teacher who makes them toe the mark and get something done. If properly led and inspired, pupils like to do, and will do, the big, difficult things. Therefore, it is the problem and the joy of the leader to arouse pupils to such efforts.

The leader must not be an over-sensitive musician because he is not able to endure discords and when he hears one he squirms and suffers audibly until the pupils acquire the teacher's sensitiveness and are afraid to play anything for fear of making mistakes. However he must have a good ear and be a good musician before he can be a good teacher but he should not let his musical temperament run an

away with him.

The leader or teacher may form certain habits which will contribute largely to his efficiency and to the results he desires to secure. They are:

1. Do not repeat statement; let the pupils understand that they must hear the first time.
2. Assume that pupils have common sense. Allow the pupils to develop their reasoning powers.
3. Do not tell students things which they can discover for themselves.
4. Let the motto of the music lesson be
Less talking; more playing
Less teaching; more learning.¹

1. Maddy, J. E., and Giddings, T. P.
Instrumental Technique for Orchestra and Band
Cincinnati, Ohio: Willis Music Co. c1926 pp 4,5

DISCIPLINE

"This is the most important subject the teacher has to deal with in the schools of today. With it, wonders can be accomplished. Without it, nothing."

The right kind of discipline consists in making the pupils want to do their best. "It is easy to stand a pupil in front of you and make him do a thing." It is far harder to make him want to do it.

The best way to discipline a music ensemble of any sort is to give its members so much to do that there is no time to do anything else. The lesson or rehearsal should be so organized, routined, and programmed that no time is left for foolishness. The material used should be so profuse and interesting and the ideals of the class so high that no interference of any sort is tolerated." ¹

1.

Maddy, J. E. and Giddings, R. P.
Instrumental Technique for Orchestra and Band
Cincinnati, Ohio Willis Music Co. cl926 p 12

CHORUS AND GLEE CLUBS

There are two ways in which you may treat chorus singing, namely:

1. Open the course to all students who can "carry a tune" and keep to a part. This type of work can come about twice a week, and should be so arranged that older and younger students are not in the same class.
2. Offer an elective course in singing at a school period, as an art course. Let this way provide credit toward graduation.

In many schools there is a strong demand for boys and girls choral clubs, and under proper conditions these are highly desirable musical organizations.

The purpose of these clubs should be public performance and their ideal should be perfection of technique.

BAND

For many years the band in the high schools has been considered only as a "pep" organization and in some it still is. The students were attracted to it in that manner, but in recent years it has been organized for those who are interested in playing

instruments seriously. You will find that there are always some that still regard the band as a "pep" organization and treat it so.

During the various seasons of instruction which we have particularly mentioned, we follow (keeping in mind that it is of the utmost necessity for the individuals concerned that they should have good teeth, both in the upper and lower jaws).

These with thin lips to be specialized into—

The Flute and Piccolo

The Clarinet

The French Horn

Those with medium lips—

The Oboe

The Clarinet

The Bassoon

The Trombone

Those with thicker lips—

The Saxophone

The Bass Trombone

The Bass

The next stage in the selection of instrumentalists is the consideration of the individual from the point of view of a "good ear", that is, a good sense of quality and pitch of notes.

In instances where pupils have not a good natural

HINTS ON TRAINING OF A YOUNG BAND

"It is essential when forming a new Band to apportion the various beginners to instruments suited to their particular embouchure, as follow (bearing in mind that it is of the utmost necessity to the individuals concerned that they should have good teeth, both in the upper and lower jaws).

Those with thin lips to be apportioned to:--

The Flute and Piccolo

The Cornet

The French Horn

Those with medium lips:

The Oboe

The Clarinet

The Bassoon

The Trombone

Those with thicker lips:

The Saxophone

The Bass Trombone

The Bass

The next stage in the selection of instrumentalists. is the consideration of the individual from the point of view of a "good ear", that is, a good sense of tonality and pitch of notes.

In instances where pupils have not a good natural

musical ear it should be cultivated by continued and progressive aural training on the lines of the following exercises, which maybe amplified at the discretion of the conductor.

Pupils should be trained from the commencement on the following lines:

1. Rudiments of music--taught from a black-board.
2. The names and pitch of notes, etc, with other elements of music.
3. The individuals taught to develop a correct embouchure, as once an incorrect embouchure is developed through bad teaching it is exceedingly difficult to correct."¹

I.

Adkins, H. E.
Treatise on the Military Band
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Questionnaire

Correspondence with the Superintendent

Personal talk with Mr. Moreland

Personal conversations with:

Music Faculties of each high school

Principals of each high school

APPENDIX--A

COURSE OF STUDY

"Music was not a part of the curriculum used in the Negro schools, naturally, no course of study had been worked out to fit the needs of the Negro high schools. Upon Mr. Jones appointment as Supervisor of Music, he immediately turned his attention to this situation. He then made an intense study of what was being done in the white schools and found that their course of study could not be used in full in the Negro schools due to the lack of facilities. Therefore Mr. Jones modified the white course of study and the following course of study is used by the Negro high schools, with the Progressive song series used as the textbooks; the first year's work consists of:

- a. Notation and all elementary principles involved in each piece studied.
- b. Short sketches of composers if noted.
- c. Solfeggio in the treble staff.

In the second year in addition to the foregoing the student will have drill in "time."

- b. The rule of progression.
- c. Phrase recognition.
- d. Accent "beats" in double time.
- e. Drill on the major scale in keys of all

"progressive songs."

f. Negro folksongs of worship, work, sentiment and entertainment.

g. Solfeggio and sketches of Negro composers.

The third year consists of:

a. Study of part-singing.

b. Introduction of the bass clef.

c. Songs in the minor mode.

d. Solfeggio

e. General community singing.

f. Hymn tunes, patriotic, and popular songs.

g. Sketches of Negro and other composers.

h. Accent "beats" in triple time.

i. Notes and comments on current musical activities.

The fourth year consists of:

a. Study of three and four part singing.

b. Simple drill in study of easy examples in compound time.

c. Study of the minor mode or scale.

d. The story of an opera with excerpts therefrom.

e. Solfeggio

f. A chant; an anthem; hymn tunes, patriotic and popular songs for assembly.

1.

Bryant, Ira B.

The Development of the Houston Negro Schools pp 107-8

APPENDIX--B

QUESTIONNAIRE

Name _____
(Last) (First) (Middle)

School _____

Place of Birth _____

Age _____ Classification _____

1. Have you studied music? _____ Private lessons? _____

Kind _____

At Home _____ Kind _____

At School _____ Kind _____

Class lessons _____ Kind _____

2. List the instruments you can play _____

3. List the instruments you have studied with a
teacher's instruction _____

4. Do you read music? _____ How well do you read music?
_____ (Check) Excellent ___ Well ___ Fair ___ Poor ___

5. Do you read treble and bass clefs equally well? _____
If no, which do you read better? _____

6. Do you sing? _____ Can you sing a tune correctly? _____

7. What is your voice? (Check) Soprano ___ Alto ___
Tenor ___ Bass _____

8. What is the highest tone on the piano you can sing
with ease? _____

9. What is the lowest tone on the piano you can sing
with ease? _____

10. Do you play in the band? (Check) _____ Orchestra _____
 Both _____ If yes, is it the (Check) First _____
 Second _____ Beginning _____
11. Do you sing in the chorus? _____
12. How long have you been singing in the chorus? _____
 Do you sing in smaller groups? _____ Have you
 sung a solo? _____ If yes, list a few of the num-
 bers you have sung _____

13. What is your reason for participating in the or-
 ganization? _____
14. Is the instrument you are using furnished by the
 school? _____
15. How many instruments have you studied? _____
 Have you played an instrumental solo? _____
 If yes, what instrument (s) did you play? _____

16. List one or more instrumental selections you have
 played? _____
17. List some of the numbers you have played or sung
 during your First year _____
 Second year _____ Third year _____
 _____ Fourth year _____
18. In what phase of music are you most interested? _____

19. Do you like music as a hobby or as a profession?__

20. Does your high school afford recitals and concerts
by organizations of the school?_____

By outside artists and organizations_____

If yes, list one or more programs of this type
giving the name of the artist or organization that
performed_____

APPENDIX--C

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APPENDIX--D

SELECTIONS PLAYED AND SUNG BY
THESE HIGH SCHOOLS

The following list is an example of band literature played and represents all three high schools:

Pilgrim's Chorus
Our Director
Finlandia
Blue Danube Waltz
Stars and Stripes
Washington Post
Poet and Peasant
Semper Fedialis
Prelude in C-sharp Minor
Humoreske
Evening Star
Bohemian Girl Overture
Under the Double Eagle
Tales from the Vienna Woods
National Emblem
Andante Cantabile
Schubert's Serenade

These are a few of the numbers selected from various programs that the choral clubs of these high schools have sung:

Without a Song
Mah Lindy Lou
Sylvia
Morning
Pale Moon
Deep River
Swing Along Children
Trees
Sanctus
Songs of Songs
Miserere
By the Bend of the River
Steal Away
Listen to the Lambs
Great Camp Meeting
No Hiding Place
Going Home
