

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**A Hermeneutic Phenomenological Study of American and British Military Bandmasters'
Experiences and the Influence on the Development of the American Public School Band
Movement**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by

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ABSTRACT

This study investigates the history of British and American Military Bandmasters' lived experiences through a Phenomenological Hermeneutic Analysis construct to the development of the Public-School Band movement. This thesis aims to provide insight through transcribed interviews, historical documentation, and pre-recorded transcriptions of the thoughts and practical influences of developing the effectiveness of band teacher preparation in American public school band programs. A better understanding of these advances warrants a comprehensive overview of military band history and a sense of how the curriculum process, formation, and growth in British and American Military Bands influenced approaches and philosophical thought through experiences of band instructor training. The participants from this study offer a diverse perspective of British Military Bandmasters, American Military Bandmasters, and public-school band directors' concepts of band teaching through social developments, cultural attributes, and military guidance, which created military band schools, band curricula, and progressive development for progressive band teacher training of the school band movement.

Key Words: American Bandmaster, Band, British Bandmaster, curriculum, Public-School band director, military, teacher training

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“I’m stronger; I’m wiser; I’m better, much better, when I look back at all you brought me through. Never would’ve made it.”¹

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¹ “Never Would Have Made It,” Spotify, track #12 on Marvin Sapp, *Thirsty*, RCA/JIVE Label Group, 2007.

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LIST OF ABBREVIATIONS

American School Band Movement (ASBM)

Chicago School Reform (CSR)

Commander of Allied Expeditionary Forces (AEF)

Committee on Instrumental Affairs of the Music Supervisors (CIAMS)

Curriculum-Based- Assessment (CBA)

Curriculum & Instruction (C&I)

Direct Instruction (DI)

Highly Qualified Teachers (HQT)

National Bureau for the Advancement of Music (NBAM)

North American Band Directors' Coordinating Committee (NBDCC)

National High School Orchestra (NHSO)

On-the-Job Training (OJT)

United States Department of Education (USDOE)

United States Army Corp of Engineers (USACE)

Women's Army Auxiliary Corps/ Women Army Corp (WAACP/WAC)

CHAPTER ONE: INTRODUCTION

The purpose of this hermeneutic phenomenological study is to investigate the lived experiences of K-12 public school band directors and military band directors' effective intervention in the practice of their field. A greater understanding of the aspects may influence their choice to embrace, maintain, or assimilate this approach in the band field of study through British and American military band training. The opening chapter presents a comprehensive background of the problem that is conversant with the purpose of this study and the research questions it attempts to answer. Next, it introduces a narrative intervention in the application within band education populations. Then, it outlines the theoretical framework that will direct the study and summarizes the significance to student band directors and current band teachers. Lastly, the chapter concludes by defining pertinent terms applicable to the study.

Background

Researchers have discovered that many developments and innovations in British and American military bands have influenced the American public school band movement from the 19th to the 21st century, thus generating a noteworthy knowledge base of instructional approaches reinforced by experiences through military and school band directors' perspectives and approaches to teaching band in public schools. Though foundational, the literature assesses more effective practices in serving band students in training to achieve their objectives and the level of standard band performance practices. Bandmasters are responsible for the creative and wind band teaching curricular developments of all bands and ensuring moral and esprit de corps within the organization. The bandmaster and the school administration must foster an awareness of significant realistic values by engaging band students in instrumental music educational

organizations beyond the traditional public-school settings. A student cannot be educated musically by being “exposed” to music; it should be a life experience within them.²

Historical Background

The rapid growth of bands in schools, communities, and industrial concerns since 1911 was considered by many to be significant within music history.³ An examination in recent years investigated the teaching behaviors of student teachers in a beginning band setting and identified their instructional targets to compare the data between the participants from the on-podium and off-podium conditions.⁴ Previous research of expert and experienced teachers in a beginning band setting suggests those teachers were mobile during instruction, were proactive in managing transition periods, remained off the podium for greater durations while providing education, applied modeling frequently, and offered specific directives toward goal attainment.⁵

Historians have credited the origins of the concert band and marching band competitions by expanding festivals through the school band movement as competitions offered a straightforward means to develop public support.⁶ Social and demographical factors of criteria from historical events are commonplace in the American prospectus of band teaching philosophy. They symbolize the collective efforts of band members and directors, current and

2. Gerald Prescott and Lawrence Chidester, *Getting Results with School Bands* (Minneapolis: Paula Smitt Music Co., 1938), 20.

3. Theodore F. Norman, *Instrumental Music in the Public Schools* (Philadelphia: Oliver Ditson Company, 1941), 1.

4. Ibid.

5. Eric C. Bonds, "An Analysis of Student Teachers' Instruction In A Beginning Band Setting" University of Mississippi, Abstract (2015). <https://egrove.olemiss.edu/etd/1085>

6. Phillip M. Hash, *The National School Orchestra Contests: 1929–1937*. *Journal of Research in Music Education* 63, no.4 (2015), 397.

past, communicate traditions of competitive activity, and demonstrate that competition, for many, was a significant facet of their band experiences.⁷ To situate this study within the extant literature, the researcher develop and expand the historical significance of British and American military bands through discussed experience in relevance to an unresolved area of debate., Specifically, the field of band training in music education, and briefly summarize empirical studies on military band teacher observations and students of those in various music education programs. .. This research attempts to convey and investigate how military band education has impacted the curricula of school instrumental instructors and the development of their programs. This study also examines how British and United States military band development influenced the American public school band movement and how these influences created a curriculum of instruction in music education performance practices. Finally, to present the context that unifies military bands and audiences, the researcher interviewed, transcribed, and collected resources that cover the history of British and American military bands history through the training of bandmen. These bandmen later became public school band directors and music educators, despite the social reform of band programs through wartime events in history that advocated for a band as a subject in the school curriculum.

This research was derived from a constructivist perspective described by Jackie Wiggins, who hypothesized that knowledge is a human construct, and that one can only know and

7. Emmett J. O'Leary, "A Phenomenological Study of Competition in High School Bands." *Bulletin of the Council for Research in Music Education*, no. 220 (2019): 44. Accessed January 1, 2023. <https://doi.org/10.5406/bulcouresmusedu.220.0043>.

understand the larger world through the perspectives of their own prior experiences.⁸ These experiences are situated both corporeally, socially, and culturally. Wiggins further states that these prior experiences can inform beliefs and an appreciation of various viewpoints.⁹ The research also suggests that the power of these prior experiences and their subsequent interpretation, her own words” has implications for philosophy, psychology, and the practice derived from these understandings.”¹⁰

Social Context

The human being is socially adaptive to the environment and all factors, such as the neighborhood, friends, and siblings, to reach that complete life-based companionship and interaction.¹¹ With all socializing encounters and experiences in a person’s life, it enhances various human aspects of the individual.¹² Music is one of the most available cultural phenomena in most world societies.¹³ Despite this ubiquitous nature, how music is applied and perceived differs from environment to environment. There is a way that people consume, practice, continue, and think about it which is unique in cultural society that exists within band. Consequently, the behavior exhibited by everyone at various times and circumstances reveals what kind of social interplay one went through social interactions and environments. Some of the

8. Emmett J. O’Leary, “A Phenomenological Study of Competition in High School Bands.” *Bulletin of the Council for Research in Music Education*, no. 220 (2019): 44. Accessed January 1, 2023. <https://doi.org/10.5406/bulcouresmusedu.220.0043>.

9. Ibid.

10. Wiggins, J., Authentic Practice and Process in Music Teacher Education. *Music Educators Journal*, vol. 93, no. 3, (2007).36–42. <https://doi.org/10.1177/002743210709300318>

11. Ibid., 11.

12. Ibid.

13. Ibid.

decisions, choices, and behavior portrayed would be because of this adaptation and assimilation. Several music educators have described the outcomes and performance results of bands as needing to be more compatible due to the creator of the band program and the principles of traditional band teaching methods disconnect from modern musical culture.¹⁴ Despite these criticisms, specific research on historical developments is limited. A limited focus on independent musicianship is included in pedagogy texts, favoring director-centric practices, assessment, and administration. Generally, literature reviews of qualitative studies of bands and orchestras may show that ensemble studies in bands emphasized director-centric rehearsal, director lives, and student perceptions as opposed to student learning outcomes, including musical independence.¹⁵ Estelle Jorgensen's music education theory supports these ideals in that it is comprised of the following three areas:

section of education theories that gives insight into the nature of education;
view of the nature of music from a social perspective; and
dialectic view of music education.

The first component of Jorgensen's theory argues that common conceptions of education as schooling, training, education, socialization, or enculturation have unique insights to offer. First, however, each participant needs to provide a complete depiction of what occurs in the complex phenomenon of music education. However, combined with these conceptions, they can provide "at least a part of a broad view of music education."¹⁶

14 . Wiggins, J., Authentic Practice and Process in Music Teacher Education. *Music Educators Journal*, vol. 93, no. 3, (2007).36–42. <https://doi.org/10.1177/002743210709300318>

15. B. N. Weidner (2020). A Grounded Theory of Musical Independence in the Concert Band. *Journal of Research in Music Education*, 68 no.1(2020), 53. <https://doi.org/10.1177/0022429419897616>

16. Ann W. Stokes, "In Search of Music Education" *Journal of Aesthetic Education* 32, no. 1 (1998): 106–8. Accessed February 19, 2023. <https://doi.org/10.2307/3333220>.

Harold Blumer coined the idea of “symbolic interactionism” theory from the results and actions of individuals' meanings found by interaction arousal in each environment or population.¹⁷ Much of the early research regarding symbolic interactionism focuses on developing the focus and structure of the theory in which regarding the symbolic interactionism perspective, a significant decline and opposition to the idea, and driven by a negative view of the soft research methods.¹⁸ The research was put into motion until a revival of the theory regarding military bands and symbolic interactionism. A confluence regarding their soft power or emotional focuses leading to additional research of educational level and the cultural structures created by human interaction during military band performances.¹⁹ Music is significant for its entertaining function and as a component of the learned curriculum. Music is integral as a taught subject because it helps an individual or collective understand cultural attributes and traditions.²⁰ When music-making occurs, it demonstrates cultural characteristics such as values, beliefs, and aspirations in action. Therefore, culture groups the actual person by suggesting, in the words of one author, “If music behaviors are integral to human design, they should be equally integral to any educational system that professes to educate the whole person.”²¹

17 . Ibid.

18 .Ibid.

19. Jessica A. Williams, “Leading Through Music: A Comparative Case Study on the Effects of Military Band Performance” Digital Commons @ACU, Electronic Theses and Dissertations, (2022): 23. Accessed February 19, 2023. <https://digitalcommons.acu.edu/cgi/viewcontent.cgi?article=1532&context=etd>

20. Chipso, Namaiko, 2015. “Music Education Context and Socio-Cultural Factors as Determinants of Student Participation in High School Music Programs: Basis for Music Program Framework.” Master’s Thesis, Adventist University of the Philippines., 10.

21. Ibid.

There needs to be more evidence that materials suggest that the American Bandmasters Association Curriculum Guides (ASBDA) are less valid or reliable than prior pedagogical advances due to the National School Band Association and the National School Orchestra Associations executive actions of controlling the standards to which instrumental music is taught for evaluation requirements. Because of various social and aesthetic characteristics for active training, some public schools implemented a military approach to teaching bands. For example, Oklahoma's Indian Schools of the 1890s generally had a more energetic band program than most of this country's public schools by actively supporting ROTC military bands because many schools outlined band teaching doctrine from military band curriculums' innovational plans and used bands for ceremonial events.²²

Statement of the Problem

The need for this study reflects that little research exists investigating the effects of British and American military bands' experiences on the influence on the development of the American Public School Band movement. With limited research in this area, a substantial collection of literature assists in developing an understanding of military band history. The army band's educational influence impact on the school band movement by understanding an examination of its past as the school band movement still evolves through a sequential phenomenological hermeneutic approach in investigation and retrospect. The identity of military band support and the effects of social events constitute a reduction in support. Therefore, one must understand the relationship between military bands and the communities they serve. By following per under Army Techniques Publication 1-19 (2015), "the mission of Army Music is

22. Fonder, Mark. *Bulletin of the Council for Research in Music Education*, no. 110 (1991): 78. <http://www.jstor.org/stable/40318465>.

to provide music supporting unified land operations and instill in our forces the will to fight and win, foster the support of our citizens, and promote America's interests at home and abroad.”²³

Although structural in a system, the conceptual experiences of British and American military bandmasters directly correlate to the growth of the public- school band movement towards similar concepts in instrumentation, personnel, status, and education to meet these needs for performance and functionality in society. Research indicates that neglect in such aspects of British and American military band approaches through time and application resulted in a lack of emphasized essential components of band instruction in music education. Others contend that the poorer or simplified music used in such means by the marching band destroys any possibility of this activity being regarded as music education.²⁴ The problem is that the literature has not fully addressed the social, theoretical, and symbolic implications of the music and inventive process of teaching British and American Bandmasters from a historical lens in context, socially and theoretically, that were influential to the development of school curriculum in public school education. Much of what happens in instrumental music ensembles on formal music learning and instruction of band performance education has indicated signs of discontent of performance practices by school bandmasters. Conversely, informal music learning has allowed students to be autonomous and learn musical independence while continuing to grow as problem solvers and

23. Jessica A. Williams, “Leading Through Music: A Comparative Case Study on the Effects of Military Band Performance” Digital Commons @ACU, Electronic Theses and Dissertations, (2022): 8. Accessed February 19, 2023. <https://digitalcommons.acu.edu/cgi/viewcontent.cgi?article=1532&context=etd>

24. Garrison, Paul K. “The Value of Marching Band.” *Music Educators Journal* 72, no. 5 (1986): 50. <https://doi.org/10.2307/3396614>.

musicians.²⁵ Still, only some studies examine the potential of informal learning in the context of school. By incorporating everyday learning practices into the formalized world of band, students may strengthen the skills they acquire in the band and find new ways to approach their instruments.²⁶ However, socially, culturally, or theoretically, approaches by British and American military bands' effects on public-school instrumental teachers were modified to fit the individualized styles of each cultural band.

Statement of Purpose

This quantitative hermeneutic phenomenological research study addresses the gap in the literature on the theoretical differences and correlations experienced between British and American Military Bandmasters and American Public School Band directors' perspectives and approaches to developing a comprehensive band program and band culture. The article "Keeping the Peace with a different drum: A Note on Military Music" by *The Army Music Analytics Team and West Point Music Research Center* suggests that through transitions of world dominance through trade and political governance, military bands and military musicians were found preserving historical traditions, providing guidance during training, serving as standard-bearers, and offering emotional comfort and upholding the world's cultural expression.²⁷ Throughout military history, music and song were composed with band repertoire as a primary influence on the public school band selections. American and British bandmasters had developed the military

25. Garrison, Paul K. "The Value of Marching Band." *Music Educators Journal* 72, no. 5 (1986): 50. <https://doi.org/10.2307/3396614>.

26. Sara K. Jones. "An Exploration of Band Students' Experiences With Informal Learning." *Bulletin of the Council for Research in Music Education*, no. 206 (2015): 63. <https://doi.org/10.5406/bulcouresmusedu.206.0061>.

27. Joseph D. Hart, Jr, Keeping Peace with a Different Drum: A Note on Military Music, Land Warfare Paper 134, no.1(2019): 10, accessed February 20, 2023. asua.org/publications/keeping-peace-different-drum-note-military-music.

band in Europe. Its instrumentation, although varied of bands, was essentially uniform. Most importantly, a significant library of available English, American, and German publications provide a repertoire of traditional, light music, through-composed, short orchestral works, suites, and concertos.²⁸

This study applies a historical perspective to ascertain the perceptions of band directors of the significance of the American and British Military Bandmasters' experiences and their influence on the development of the American public school band movement. General Dennis J. Reimer's Army Band Training doctrine emphasized that band leaders benefit from requesting and analyzing perceived capabilities and shortcomings to improve overall performance and community effect of building any instrumental music organization. Band directors benefit from more information about human experiences from their band personnel and audiences to make informed decisions about what to change and how to use the military band assets and more effectively explain their value in response to future accountability requests.²⁹ This research will provide instrumental music students, particularly those inspired to teach band, insight, appreciation, understanding of demands, realities, and awareness of the development of bands in music education.

Significance of Study

There is a limited exploration of the influence of British and American Military Bandmasters' effects and behaviors that impacted the philosophy and approach of public-school band programs. This research will examine military bands from British and American military

28. Richard Franko Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc., 1961), 71.

29. Reimer, Dennis J. Deployed Army Bands, *Army Sustainment*, vol.42, no. 3, 2010. Accessed February 20, 2023. [Digitalcommons.acu.edu/cgi/viewcontent.cgi?article=1532&context=etd](https://digitalcommons.acu.edu/cgi/viewcontent.cgi?article=1532&context=etd)

band development in the study of band curricula and relate the connection of such outcomes to the establishment of band curricula in American public schools through literature and phenomenological analysis. Therefore, there is a need to study this field's historical influence to better understand the development of public-school bands beyond the focus of music as pure entertainment for social application. Data obtained from this study may also reveal a new perspective on how instrumental music educators can proactively advocate for their program enhancement through individual accountability, creative objectives, and band training.³⁰

Although the research-to-practice gap exists in many fields of instrumental music, it is particularly successful in performance-based or competency-based concerns. With behavioral objectives along with changes in observable patterns from military veteran band directors and their successors in the field of the band experiential and conceptual areas can be explored. Empirical observation maintains a deterministic philosophy in which causes determine effects or outcomes. The knowledge that develops through an empirical observation lens is based on careful observation of the objective reality that exists in the objective world.³¹ Research on the potential influence of nonmusical factors in evaluations has included elements such as geographic, financial, and demographic characteristics of historical military band programs. Varying connections between the background experience of the band teachers' results from performance outcomes in concert, marching, and military band competitions through meaningful awareness, conversations, and environmental familiarity.³² In focusing on the lived experiences

30. Goldman, 8.

31. John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Method Approach* (California: SAGE Publications, Inc., 2018), 7.

32. Emmett J. O'Leary, "A Phenomenological Study of Competition in High School Bands." *Bulletin of the Council for Research in Music Education*, no. 220 (2019): 46. Accessed January 1, 2023. <https://doi.org/10.5406/bulcouresmusedu.220.0043>.

of those band servicemen who were trained through band programs, this study provides a unique insight into the intent of the public-school band movement.

Students of both British and Military band directors developed an interest in the band, thus influencing their environment and developing personal understandings of band operations, performance practices, and band culture. Though each director's perspective of "unique" meaning differs from background and culture regarding the band itself, the results constitute similarities in the development and structure of a comprehensive band program from a British and American military band system of approach. One of the most critical connections between military music and formalized music instruction came after wartime when thousands of musicians returned to civilian life, with many becoming instrumental music teachers, predominantly band directors.³³ Through social interactions, British and American Band experiences created effective band teaching curricula in the public-school band program. Regarding curriculum design, there are two overarching schools of thought: outcomes-based *and* experience-based.²³ Curriculum theorist Evelyn Sowell contends that the main difference between these perspectives stem from conflicting underlying beliefs about the purpose of education itself.³⁴ Sowell argues that educators, administrators, community members, legislators, and other stakeholders who believe the primary purpose of education is to "cultivate students' cognitive achievement and intellect" tend to favor outcomes-based curricular frameworks.³⁵ In contrast, experience-based curricular approaches are usually associated with

33. Gleason, Bruce Gleason. *Military Music in the United States: A Historical Examination of Performance and Training*. *Music Educators Journal*, (2015) vol.3, 38.

34. Gleason, Bruce Gleason. *Military Music in the United States: A Historical Examination of Performance and Training*. *Music Educators Journal*, (2015) vol.3, 40.

35. *Ibid.*

educational purposes such as "developing individuals to their fullest potential" and "preparing people for living in an unstable, changing world."³⁶

This research indicated commonalities in the perspectives of British and American Military Bandmasters' leadership and teaching band approaches. Per such training, students of military bands adopted a willingness to what each called "teaching to a standard rather than the concept of teaching to time". Through peer-reviewed historical literature, interviews, and transcriptions, the results of such band programs produced band curriculums and military band schools for the focused intent of training. Through an analysis of the world of science, empirical inquiry, experimentation, hypothesis, and verification -music educators are asked, objectified, challenged, improved, double-checked, conceptualized, qualified, and evaluated.³⁷

Research Questions

This study focused on the lived experiences of public-school band directors trained by British and American military bandmasters via their perspectives in practice to implement an effective intervention in their field of band teaching. John W. Creswell defines phenomenology as a study that "describes the meaning of several individuals of their lived experiences of a concept or phenomenon."³⁸ This research investigate bandmasters experience while applying a hermeneutic phenomenological research model consisting of phone interviews, in-person interviews, transcriptions, and other scholarly resources guided by the theoretical framework. Heidegger

36. Jennifer Melinzo, Music Education, Curriculum Design, and Assessment: Imagining a More Equitable Approach. *Music Educators Journal*, (2020) vol.106, no.4, 58.accessed February 20, 2023. <https://doi.org/10.1177/0027432120917188>

37. Max Kaplan, Music Education and National Goals. *Music Educators Journal*, (1963) vol.49, no.5, 33. accessed February 19,2023. <https://doi.org/10.2307/3389941>

38. John Creswell, Five Qualitative Approaches to Inquiry: Qualitative Inquiry and Research Design , Choosing Among Five Approaches (Thousand Oaks Publication, Sage Publication,2007), 54.

defines hermeneutics as a study of interpretation of human beings and their understanding of controversies of human life.³⁹ The hermeneutic interpretation of language were objective and social during this study.

Central Research Question

Research Question 1: What are the lived experiences of the public-school band director about how British and American military bands influenced, developed, and improved the school band movement?

Hypothesis

Suppose a history of British and American military band curricula in practice is studied in congruence with the development of American public school band programs. In that case, the influence created can push forth a more comprehensive approach to active, relevant, and comprehensive preparedness in teaching bands in America. This knowledge can fulfill the need for a more standardized and realistic approach to the band music curriculum of public schools in America in terms of development, teacher training preparedness, increased performance techniques, and teaching strategies in public schools. A standardized band curriculum must have a definite sequence of learning that promotes and strives to develop musically intelligent students and performers.⁴⁰ Comprehending the British and American military band's curriculums and developments directly influences the school band movement socially, empirically, and

39. Martin Heidegger, *The Basic Problems of Phenomenology* (Indiana University Press, 1988), 89.

40. Richard E. Papke "For a Comprehensive Band Curriculum." *The Clearing House* 46, no. 5 (1972): 273–273, accessed September 23, 2021, <http://www.jstor.org/stable/30188048>.

theoretically in studying events from various perspectives through a historical and hermeneutic lens.

Definition of Terms

Accommodation – Adaptations of the educational environment, the presentation of educational material, the method of response, or the educational content ⁴¹

Amateur Band – A musical ensemble, technically challenged within a limited range of literature.⁴²

Bandmaster — used mainly in military bands as the unit commander, unit-level supply, administration, operations, and training.

Competency-Based education - the ability to do something at a specific level of excellence.⁴³

Community Band – Bands with a specific specialty, such as being corporate-sponsored or linking to pioneering life.⁴⁴

Conn Conservatory of Military Band Music – a learning institution consisting of systematic standard class instrumental instruction at European and American conservatories, including private and class instruction.⁴⁵

41. Harrison, Judith R., et al. "Educational accommodations for Students With Behavioral Challenges: A Systematic Review of the Literature." *Review of Educational Research* 83, no. 4 (2013) 555. Accessed March 6, 2023. <http://jstor.org/stable/24434222>.

42. Christine Cordis, *Notes* 43, no.3 (1987):678. Accessed March 6, 2023. <https://doi.org/10.2307/898221>.

43. Clifford K. Madsen and Cornelia Yarbrough, *Competency-Based Music Education*, (Raleigh: Contemporary Publishing Company, 1985), 96.

44. Rohwer, Debbie. "Research on Community Bands: Past, Present, and Future. *Contributions to Music Education*, 41, 18. Accessed March 6, 2023. <http://www.jstor.org/stable/24711126>.

45. Hash, Philip M. "The Conn Conservatory of Music at Elkhart, Indiana: 1896-1903." *Journal of Historical Research in Music Education* 38, no.1 (2016):25. Accessed March 6, 2023. <https://22/jstor.org/stable/26376917>.

Concert Composition - Repertoire is written for the concert band as intended for the band by the composer.⁴⁶

Municipal Band - Bands comprised mainly of adult musicians from a particular town or community that received financial support from the cities in which they operate. This term is used synonymously with Community Band.⁴⁷

National Contest Movement - The 1923 National School Band Exhibition was created by music instrument manufacturing industries to generate progressive mass production of American-made school band instruments.⁴⁸

Professional Band - A financially independent musical organization that included paid musicians and was supported mainly by the revenue generated by its performances.⁴⁹

Standard-Based education - a system of planning, implementing, evaluating, and improving academic instruction based on clearly defined content standards of what students should know and be able to do after each grade level of education⁵⁰

Teacher Leadership – leadership demonstrated by a teacher that initiates and facilitates the process of change, during which their colleagues are encouraged to collaborate and contribute.⁵¹

46. Richard Franko Goldman, *The Band's Music* (New York: Pittman Publication, 1938), 68.

47. Richard Franko Goldman, *The wind band, its literature and technique* (Westport, CT: Greenwood Press, 1974), 4.

48. Noreen D. Burdett, *The high school music contest movement in the United States*. Dissertations Abstracts International, 47 (02A), 0458. (UMI No. 8609289).

49. Christine Cordis, *The band business in the United States between the civil war and the great depression*. Dissertation Abstracts International, 42 (07A), 1049. (UMI No. 8717076).

50. Bruce Pearson and Ryan Nowlin, *Teaching Band with Excellence: A Comprehensive Curricular, Pedagogical, and Administrative Resource* (Neil A. Kjos Music, San Diego, CA: 2011), 10.

51. Nguyen, Dong, Alma Harris, and David Ng. "A Review of the Empirical Research on Teacher Leadership (2003-2017): Evidence, Patterns, and Implications." *Journal of Educational Administration* 58, no. 1 (2020): 61. Accessed March 5, 2023. <https://www.proquest.com/scholarly-journals/review-empirical-research-on-teacher-leadership/docview/2333714440/se-2>.

Summary

This chapter aimed to investigate the lives and experiences of British and American Bandmasters and their perspectives on the development of the public- school band movement. The public-school band movement is still highly active today and is ever-evolving theoretically, in practicum, and culturally. The actions in the band field ignited the attention of prospective band directors for future careers in a band or the study thereof. With the advances in curriculum, pedagogical approaches, and methods, band directors are forced to use procedures from real experiences to engage and continue teaching the band as a performing entity. Historically, through British and American military band training environments, these authentic experiences proved promising to enhance overall aspects of the band socially, aesthetically, and practically.

The success of the school band movement is a subject that has been uniformly maintained by band historians and those who were products of such excellent band training programs in music education. As a result, school bands' growing popularity stimulated interest in instrumental music pedagogy, increasing musicianship, and engaging many pedagogical contributions to publications, Music Supervisor Committee National conference proceedings, and the development of National School Band Contests. Because of that, instrumental music in American public schools can be traced back to the earliest histories of the school band movement, many of which were penned by affiliated figures and trained through military service. Such manuals and documents rely on personal experience and first-hand accounts to outline the development of school bands.⁵² Subsequently, music education studies have continued

52. Joseph E. Maddy, "The *Battle of Band Instrumentation*," *Music Educators Journal* 44 (1957):30; and Theodore F. Normann, *Instrumental Music in the Public Schools* (Bryn Mawr, PA: Oliver Ditson Co., 1939),

to privilege these narratives, replicating the perspectives and conclusions of school band leadership.

CHAPTER TWO: LITERATURE REVIEW

History of Instrumental Music in Britain

Published and performed instrumental music in the United Kingdom was often debuted at Kneller Hall in Twickenham.⁵³ At Kneller Hall, the Royal Military band school students were trained under Commandant Col. Somerville in band practices and conducting methods.⁵⁴ From May to September, concerts were given by the Student's Band of the Royal Military Band School, approximately hundred and sixty performers, in rotation by conducting students.⁵⁵ The first educational recording of public-school music education in Europe was established in Uppingham as early as 1860. A library of works presented military band presidents and directors of civil wind bands who, for a small fee, could have any piece required for a specific time for performance.⁵⁶ Near the end of the eighteenth century, Western Europe hosted several janizaries (Turkish military bands) that adapted bells, triangles, drums, and cymbals as instrumentation.⁵⁷

Theoretical Framework

Various documents record what was established first in the band curriculum and how band teaching developments have impacted the future of school bands throughout America.⁵⁸

53. R.L." Kneller Hall". *Musical Times*, 62 no, 944 (1921): 784, accessed September 24, 2021,<https://doi.org/10.2307/908962>.

54. R.L." Kneller Hall". *Musical Times*, 62 no, 944 (1921): 784, accessed September 24, 2021,<https://doi.org/10.2307/908962>.

55. *Ibid.*,945.

56. John C. Somerville, "British Composers and the Military Band," *The Musical Times* 61, no. 934 (1920): 834, accessed September 31, 2021, <https://doi.org/10.2307/910454>.

57. Kenneth E. Olson, *Music and Musket: Bands and Bandsmen of the American Civil War* (Westport: Greenwood Press, 1981),6.

58. John C. Somerville, "British Composers and the Military Band," *The Musical Times* 61, no. 934 (1920): 834, accessed September 31, 2021, <https://doi.org/10.2307/910454>.

While these early innovations were initially created as an extra-curricular and instrumental manufacturer profit entity in general, some of the work and progressive original military band repertoire and studies in a band influenced innovations of instrumental music programs of school bands within American public education. Those students who continued learning instrumental music studied in France, Britain, and Germany but were required to return and pass examinations.⁵⁹ Pre-student teaching field experiences and student teaching provide a reality base for learning in teacher preparation by exposing students, in particular band students, to the real world of schools.⁶⁰ Teaching personnel needed more than uncondusive economic conditions to study instrumental music. Those who could afford instruments learned through private teaching and conservatory study in which music students attended courses of emphasis such as singing, choral work, and instrumental music. Often, a conservatory professor who had access to public schools combined instrumental students from all schools to form a symphony.⁶¹ These factors influenced the school band movement's development by changing the repertoire and curricula in American public schools.

An article by Bruce Gleason, an expert historian of military music, music education, and professor of music at the University of St. Thomas, investigated the structure of the British instrumental music curriculum practiced by music educators in band teaching, suggesting that

59. Kenneth E. Olson, *Music and Musket: Bands and Bandsmen of the American Civil War* (Westport: Greenwood Press, 1981), 6.

60. Bennett Riemer, *Seeking the Significance of Music Education: Essays and Reflections* (New York: MENC National Association for Music Education publishing, 2009), 259.

61. Kenneth E. Olson, *Music and Musket: Bands and Bandsmen of the American Civil War* (Westport: Greenwood Press, 1981), 43.

band training programs developed at Uppingham, Tonbridge, and Manchester.⁶² The courses including the oboe, trumpet, clarinet, and fife, as specified in the *Boston Newsletter* on October 11, 1714, on the coordination of King George I:

New York, October 11.... The Regular Forces Marching after His Excellency, and in cooperation with Hoboys [*hautbois*] and Trumpets before them. The Militia, making a double guard for him from the Fort to the City Hall, and the Guns of the Garrison made a Triple discharge, the Regular Forces and Militia Twice Three Volleys, with Huzzas' and Acclamations of Joy.⁶³

Initially, instrumentation needed to be standardized. No music was composed for winds before 1760 that can adequately be termed band music unless one considers the original score of Handel's *Music for the Fireworks*, written in 1749 for three trumpets, three horns, twenty-four oboes, percussion, and twelve bassoons.⁶⁴ The eighteenth-century military school and municipal bands were small ensembles of irregular instrumentation of the original composer's intent.⁶⁵

Music Inspector Howell wrote to General Knox from the Army's West Point encampment expressing deep concerns about the lack of music supplies (fifes and drums).⁶⁶ The letter indicated that repairs and restructuring of the core of the army music were needed primarily due to sparse funding. The Bb clarinet was a popular addition to the standard eighteenth-century

62 . Kenneth E. Olson, *Music and Musket: Bands and Bandsmen of the American Civil War* (Westport: Greenwood Press, 1981), 42.

63. Bruce P. Gleason, "U.S. Mounted Bands and Cavalry Field Musicians in the Union Army during the Civil War-Background, Duties, and Training," *Journal of Historical Research in Music Education* 27, no. 2 (2006): 103, accessed August 12, 2020, <http://www.jstor.org/stable/25597924>.

64 . Ibid.

65. Franko Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc., 1962), 205.

66 . Warren P. Howe, "Early American Military Music," *American Music* 17, no. 1 (1999): 87, accessed August 9, 2020, <https://doi.org/10.2307/3052375>.

band instrumentation of oboes, bassoons, and horns.⁶⁷ In November 1779, the establishment of military stores included musical instruments to provide for the needs of army bands. Along with experience in British military school band training, the bandmaster needed thorough and rigorous training in musicianship, a vast understanding of human growth and development of learners, familiarity with the procedures of learning, deep knowledge of the materials and methods of band and orchestra instruction, and the ability to recruit competent musicians throughout the public schools of all Europe.⁶⁸

The brass band movement was strictly nonprofessional in Britain. However, in America, it was comprised of professional and amateur bands.⁶⁹ This British influence was subjected to many innovations during industrial America in the 1850s still needed to achieve the social climate of the densely populated towns and cities where the brass band movement thrived in England. British military bands, comparable with American concert bands, could be considerable size; the contesting brass band usually consists of only twenty-four members.⁷⁰

History of Instrumental Music in America

Despite the wind band experimentation with various sounds and instrumentation combinations, the context of band teaching was selective based on performance, ensemble size, and use within the American public school system. A handful of public schools also developed bands in the early 1890s to perform for patriotic celebrations and school spirit and to establish

67. Ibid.

68. Ibid.

69. Ibid, 12.

70. John Hall Stewart. "The British Brass Band." *Music Educators Journal* 37, no. 5 (1951): 30, accessed March 3, 2020, <https://doi.org/10.2307/3388586>.

goodwill within the community.⁷¹ From 1899 to 1915, the purpose and intentions of private instrumental tutors in the United States with early settlers were scarce: only the privileged could afford instruction. As a profession, music teaching began in early singing schools.⁷² This movement began to thrive and increase with the development and publishing of instruction manuals, known as "tune books," consisting of hymns.⁷³ In 1834, Lowell Mason issued his *Manual of Instruction*: a handbook for singing-school teachers that emphasized the Pestalozzian principle of, in its own –“words, “teaching sounds before signs.”⁷⁴ Music first became a recognized subject in the curriculum by the action of the school board of Boston in 1838.⁷⁵

The "Drummer's Book of Music" illustrated that musicians under Lieutenant John Howell were musically educated and versatile in military music functions.⁷⁶ Some indication of the form and content of drum rhythms, which may have been notated, can be found in the "Drummers' Book of Music" held by the Massachusetts Historical Society's Manuscript Collection in Boston.⁷⁷ Although the book's date of origin is uncertain and may be a post-Revolution product, some of its contents, especially drum signals or calls, are Revolution Era repertoire.⁷⁸

71. John Hall Stewart. "The British Brass Band." *Music Educators Journal* 37, no. 5 (1951): 46, accessed March 3, 2020, <https://doi.org/10.2307/3388586>.

72. Kenneth Berger, "Military Bands of History," 76.

73 . Ibid.

74 . Ibid.

75. Joseph A. Leeder and William S. Haynie, *Music Education in the High School* (New Jersey: Prentice-Hall Inc.,1958), 292.

76 . Ibid.

77 . Ibid.

78 . Ibid.

Introducing the organization of curriculum and music teacher training was initiated by pioneers like Charles Aiken, a Dartmouth College graduate of William Hodgson in 1854. According to Giovanni Conterno, music educator and faculty member of the College of the City of New York, the great composers were not interested in band performance owing to the inartistic status of the band. However, the repertoire for band music began to improve after the death of most great composers. Conterno states:

“Very few, in any, composers of ability had the actual band experience that would enable them to apply the successfully serious composition to band presentation. Although, of course, Mozart, Beethoven, Meyerbeer, Berlioz, and others had composed some pieces, especially for the band, except Mendelssohn, who wrote the “*Overture in C*,” Opus 24(which had to be re-arranged by Wieprecht) and Berlioz, who composed the “*Symphonie Funerbre et Triomphale*” only marches and other small works contributed to the world’s literature of band music.⁷⁹

Choral programs, concert bands, and symphonic string orchestras originated a few years later in 1878and were derived from this period, thus creating conservatories such as the New England Conservatory of Music and the Cincinnati Conservatory of Music as pedestal music learning institutions to the forming of the first regular school of music by Julia Crane in Potsdam, New York in 1884.⁸⁰

Bands only appeared in the United States public schools in the late 1800s when high school students organized groups to support events and other interscholastic competitions.⁸¹ In

79. Giovanni E. Conterno, *The Band Instructor: How to Organize and Develop College, High School, Concert and Amateur Bands, A Complete Guide on General Knowledge, History for Bandmasters, Music Teachers, and Students* (New York: Braun Music Company.,1938), 46.

80. Joseph A. Leeder and William S. Haynie, *Music Education in the High School* (Englewood Cliffs, New Jersey: Prentice Hall Inc., 1958), 293.

81. Hash, Phillip M. “William E. Watt and the Graham School Band of Chicago, Illinois: 1895-1911.” *Journal of Historical Research in Music Education* 34, no. 1 (2012): 45, accessed September 30, 2020, <http://www.jstor.org/stable/43664191>.

October 1911, Governors Island, New York, and Dana's Musical Institute (DMI), located in Warren, Ohio, were the first institutions dedicated to band teaching. Dana's Musical Institute, established in 1869 by William H. Dana, proclaimed itself the oldest military band school in America.⁸² It regularly implemented a curriculum that included a daily lesson on a chosen instrument, solfeggio, music history, theory, and a rehearsal concert once a week.⁸³ So fast was the growth of the band that its evolution almost assumed the proportions of a revolution.⁸⁴ The band's growth as a focus of study in military band schools and conservatories was evident. In a similar way conducted by the National Research Council of the Music Supervisors National Conference, discoveries out of 594 colleges, only 465 offered music for credit, and 108 provided courses for the training of the supervisor of music.⁸⁵ As an elective, high school credit courses in the band comprised five periods per week throughout the academic year for half credit. So that band credit may be accepted, the following minimum instrumentation is necessary: Eight B-flat clarinets, one flute and piccolo, one oboe, one bassoon, four cornets or trumpets, one baritone, two trombones, two tubas, preferably one E-flat and one BB flat, three French horns in F or E-flat, and two percussions with instruments added in the following order: two B-Flat clarinets,

82 . Ibid.

83. Fonder, Mark. "The Patrick Conway Military Band School, 1922-1929." *Journal of Research in Music Education* 40, no. 1 (1992): 65, accessed November 8, 2021, <https://doi.org/10.2307/3345775>.

84. Gerald Prescott and Lawrence Chidester, *Getting Results with School Bands* (New York: Paul A. Schmitt Music CO., 1938), 3.

85. Theodore F. Norman, *Instrumental Music in the Public Schools* (Philadelphia: Oliver Diston Company, 1941),17.

one additional French Horn, one trombone, one E-flat clarinet, one alto clarinet, one bass clarinet, two trombones, and four saxophones- B flat, E-Flat, tenor, and baritone.⁸⁶

Pioneer band teachers like Patrick Gilmore, 1900-1920 created opportunities for students to participate in bands throughout the United States.⁸⁷ Gilmore's most significant contribution to the American band movement was his successful efforts to standardize the concert band instrumentation by popularizing the woodwinds. This created a catalyst as models for dozens of other professional bandmasters and their bands, who in turn inspired the formation of thousands of schools, colleges, municipal, and industrial bands in the late nineteenth and early twentieth centuries.⁸⁸ Such outstanding bands included the following: the Joliet Illinois Township High School Band, the Boston Farm and Trade School Band, the Warren Ohio Military Band, the Pennsylvania State Normal School Band, and the Dodsworth Brass Band School. Dozens of professional, orphanage, civil, and brass bands were formed in the United States in the second half of the nineteenth century.

In his work *Engaging Student Ownership of Musical Ideas*, wind band curriculum writers such as Harold Fiske developed several strategies and tools for music education.⁸⁹ According to Fiske, effective music teaching in practice systematizes and incorporates a foundation from

86. Ibid., 86.

87. Samuel Tsugawa, "Merle J. Isaac (1898-1996): His Contributions and Influence on Music Published for the School Orchestra," *Journal of Historical Research in Music Education* 32, no. 1 (2010): 57, accessed September 12, 2021, <http://www.jstor.org/stable/20789879>.

88. Jere T. Humphreys "An Overview of American Public School Bands and Orchestras before World War II." *Bulletin of the Council for Research in Music Education*, no.101 (1989): 52, accessed March 15, 2021, <http://www.jstor.org/stable/40318374>.

89. Wayne D. Bowman and Ana L. Frega, *The Oxford Handbook of Philosophy of Music Education* (New York: Oxford University Press, 2012), 307.

which class-to-class decisions concerning goals, materials, and strategies are produced and constructed.⁹⁰ This model builds from a teacher's knowledge and experience of music and child development, local education authority guidelines and expectations, and an overarching, ongoing, and developing philosophy of music education. An examination of such literature showed and outlined a curriculum guide for school bands that would be useful for prior service members and public-school bandmasters.

The initial recognized training for United States bandmen was at the School of Practice for the United States Field Musicians in Fort Jay, New York, in 1809.⁹¹ However, the training of military musicians was infrequent due to the Civil War and was not formal until Dr. Frank Damrosch and Captain Arthur Clappé began the traditional school for bandmasters at that location. Music officers, who were commanders who later became public school band directors were hired and employed in the latter part of 194.⁹² A select group of nationally known music educators and professional musicians were procured and commissioned as captains in the Army of the United States.⁹³

Dr. Frank Damrosch, founder of the Musical Art Society of New York and music supervisor for New York Public Schools (1898), adapted instrumental instructional methods

90 . Ibid.

91 .Ibid.

92 . Jere T. Humphreys "An Overview of American Public School Bands and Orchestras before World War II." *Bulletin of the Council for Research in Music Education*, no.101 (1989): 52, accessed March 15, 2021, <http://www.jstor.org/stable/40318374>.

93. Claude M. Rosenberry, "The Army Music Program," *Music Educators Journal* 30, no.5 (1944): 18, accessed September 1, 2020, <https://doi.org/10.2307/3386308>.

learned from European traditions to establish the Institute of Musical Arts.⁹⁴ Captain Arthur Clappé was head bandmaster for the United States Army Band in 1917 and an influencer of American wind bands. Clappé’s philosophy on wind band instrumentation and approaches to composing for and teaching wind bands were comprehensive and innovative.⁹⁵ His method books entitled, “The Band Teacher’s Assistant or Complete and Progressive Band Instructor” (1888), “Music Essays About Military Bands” (1893), and “The Wind Band” and its instruments were influential in the study of the band in that his approach to teaching wind bands changed and inspired creativity of pedagogical innovations by developing and adopting a holistic approach to band teaching.

Dr. Franko Goldman’s comprehensive manual entitled *Band Betterment* is a curriculum that formulates a systematic approach for the novice instrumental music educator in phases by chapters on music philosophy, instrumental band instruction, improvements of bands, and the “realities” of the band profession—a section that covers all needed requirements to the untrained instrumentalist who inspires to achieve greatness within the field of band teaching as a profession. *Band Betterment* indicates that the American school band has made tremendous strides in the philosophical thought of instrumental music towards the work of the bands from prior years.⁹⁶ This work helps in various ways to raise the standard of bands and band music as a service to all bandmasters and bandsmen alike. The publication of two booklets, entitled “*Curriculum Guide for Elementary Bands* (1963)” and, “*Curriculum Guide for Junior High*

94 . Ibid.

95 . Ibid.

96 . Jere T. Humphreys “An Overview of American Public School Bands and Orchestras before World War II.” *Bulletin of the Council for Research in Music Education*, no.101 (1989): 52, accessed March 15, 2021, <http://www.jstor.org/stable/40318374>.

Bands (1964), along with a 300-page manuscript entitled “*Curriculum Guide for High School Bands*” was presented to the American Bandmasters Association in 1965 along with *The Jacobs Band Monthly* to provide a curriculum guide for the training of navy band musicians.⁹⁷ The chapters of the book are comprised of the following six sections: (1) the Nature of Sound, (2) Characteristics of a Musical Tone, (3) Fundamental Notation, (3) Meter, Intervals, Scales of numerous varieties, (4) Transpositions, (5) Musical Instruments (pitches, ranges, and commonly use), and (6) Directives for Best Performance Practices.⁹⁸ The training curriculum is designed to use Armed Forces personnel to aid performance practices. It is also classified as a class text or for individual study.⁹⁹ Due to such advances in the training of bandsmen through a comprehensive practical curriculum, the United States Army issued its first manual for training military musicians on November 3, 1919.¹⁰⁰

Goldman’s principle of the curriculum of bands development of a military strategy to establish foundational musical skills at the beginner level in organizing the bands and orchestras. Rudiments of music explained in a new progressive manner, illustrations of the proper method of tuning band and orchestral instruments, fingered scales, exercises for each independent family of instruments, harmonized exercises that consisted of numerous melodies, marches, waltzes, and dances for the entire band were produced by General Wiegand and Dr. Goldman for the various

97. Harry H. Haines “A Course of Study and Curriculum Guide for School Bands.” *Bulletin of the Council for Research in Music Education*, no. 28 (1972): 7, accessed June 2, 2021, <http://www.jstor.org/stable/40317205>.

98 . Ibid.

99. Navpers Navy Training Course: *Basic Music* (Washington; U.S Government Printing Office, 1964), 1.

100. Ibid.

grade levels of bands and orchestras.¹⁰¹ This training manual consisted of army band studies that were base components of public-school instrumental music pedagogy and instruction.¹⁰² The manual was a twofold text entitled “*The Olympia Band Book and The Elite Band Book*” by General Weigand, Dr. Franko Goldman, and L.P. Laurendeau.¹⁰³ This manual later served as a corresponding guide for many public-school bands and orchestra programs in America. In addition, this manual identifies the individual Military Occupational Specialty (MOS) training requirements for soldiers holding MOS 42R in skills 3 and 4 (the Senior Enlisted). For example, a skill level 3 or 4 MOS 42R musician is a musician soldier who has completed Advanced Instrumental Music training in band performance and teaching that can be conceivable for training lower-level enlisted musicians and serving in administrative capacities.¹⁰⁴ This system outlines the commanders’ or bandmasters’ responsibilities, the trainers’ responsibilities, the plan for training, the standards as to the level of task performance accuracy and completion training assessment, and task conditions as to study and performance is executed.¹⁰⁵

The National Association of Band Instrument Manufacturers (NABIM) sent representatives to schools in 1916 to promote instrument sales. The expanded instrument sales exposed many construction issues with musical instruments, so manufacturing companies

101 . Ibid.

102 . Ibid.

103. Edwin Franko Goldman, *The Amateur Band Guide and Aid to Leaders: A reference book for all wind instrument players* (Chicago: Carl Fischer, Inc., 1916), 45.

104 . Edwin Franko Goldman, *The Amateur Band Guide and Aid to Leaders: A reference book for all wind instrument players* (Chicago: Carl Fischer, Inc., 1916), 46.

105. United States Army Band Field Manual, *Soldiers Manual and Teacher’s Training Guide for Senior Instrumentalists* (Washington: Soldiers Training Publication No. 12-42R-34; 1919), 21.

consistently worked to improve the quality of their instruments.¹⁰⁶ Higher quality instruments allowed students to perform at a higher level and encouraged more enrollments in band programs.¹⁰⁷

Captain Arthur Clappé, with the new advances of instrument manufacturers and band classroom method production for school, professional, and military bands, developed a practical curriculum in subjects such as band instruments, military band arranging, conducting, and pedagogy.¹⁰⁸ These classes in harmony, music form, composition, ear training, lectures, and orchestra practice (which all band leader students were required to attend) occurred at the Institute of Musical Arts.¹⁰⁹ The critical component of the military band music curriculum is precision marching with the highest quality of band sound. Despite the military's experimentation with various sounds and instrumentation combinations, the context in which the many musical key characteristic instruments were utilized in various components and mixtures was highly selective based on performance and ensemble size.

To create a concentrated scope of musical training experiences for the students and intensely prepare them to undertake the position and function of band leader and teacher upon graduation, a recommendation of retention and recruitment was established by the United States

106 . Ibid.

107. Jennifer B. Newberry "Music Education in America: A Brief Survey of the Rise of the School Band Movement, with a Study According to Archival Documents in the National Music Museum of Leblanc, Inc., and their Vito Clarinet Line." Order No. 1499668, University of South Dakota, 2011. In PROQUESTMS ProQuest Dissertations & Theses Global, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/dissertations-theses/music-education-america-brief-survey-rise-school/docview/896297249/se-2>.

108 . Ibid.

109. William Carter White, *A History of Military Music in America* (The Exposition Press: New York, 1944), 238.

War Department to train young bandmen at Fort Jay in December 1914 and 1915. The organization was known as The Recruit Practice Band, which later served as pre-training quarters for the Army Music School's regimental bands.¹¹⁰ Clappé and the War Department authorized the goal of the music training school to examine and investigate civilian recruits for the position of bandleader. After seventeen years of achievement for the betterment of army music, the school was discontinued by the War Department in February 1928 for economic reasons.¹¹¹ Understanding societal change led to changing the band curriculum with the conservatory. This occurrence later impacted Captain Arthur A. Clappé and Dr. Frank Damrosch's approach to band training methods for bandmasters' theoretical and practical requirements.¹¹² Dr. Franko Goldman's treatise, *The Wind Band*, addresses the band as an entity within the music curriculum for the continuation of instrumental music in both the public school and community sectors. As a part of the music education curriculum, the band is thus part of pre-professional training.

American music educators traveled to Paris, Leipzig, and Vienna through these advances in instrumental training for instrumental music instruction. At the same time, Germans, Frenchmen, and Italians filled the ranks of professional musical organizations such as orchestras and bands. Following the World War, American symphony orchestras welcomed American-trained musicians to their ranks; native conductors occasionally gained deserved recognition, and the names of American composers appeared at intervals on programs as this creative movement

110 . Ibid.

111. Ibid., 242.

112. Ibid., 237.

attracted wider attention to the construction of instruments for public-schools. If credible, and if public-school students were going to learn to play instruments, it would better serve to have instruments that might be employed in a legitimate orchestra.¹¹³

Approximately 10,000 bands existed in America and Britain By 1889, growing to about 18,000 by 1908.¹¹⁴ Between 1898 and 1923, Band journals and periodicals, such as the *Metronome*, *The Bandmaster*, *The Musical Times*, and *Dominant*, advertised amateur, professional, and school band organizations.¹¹⁵ There was urgent demand during World War I for musicians and leaders for government military bands that created more significant employment opportunities for amateurs and professional bandsmen. The return of these servicemen to civilian life after the war catalyzed the rise of school bands in Britain and America.¹¹⁶

School bands in Britain and America increasingly evolved from post-World War I. The enthusiasm for military bands created and revealed a catalyst for the public-school instrumental music programs however, school administrators and other officials were slow to accept bands for regular academic credit. During 1920, early band contests grew profoundly and established a strong impact and coercion in modern education.¹¹⁷ Competitive festivals stimulated interest in instrumental music following the first band contest in 1923. Instrument manufacturers sponsored

113. Theodore F. Norman, *Instrumental Music in the Public Schools* (Philadelphia: Oliver Ditson Company., 1941), 42.

114. Michael D. Martin “Band Schools of the United States: A Historical Overview.” *Journal of Historical Research in Music Education* 21, no. 1 (1999): 41, accessed May 6, 2022, <http://www.jstor.org/stable/40215205>.

115. *Ibid.*, 44.

116 . Michael D. Martin “Band Schools of the United States: A Historical Overview.” *Journal of Historical Research in Music Education* 21, no. 1 (1999): 41, accessed May 6, 2022, <http://www.jstor.org/stable/40215205>.

117 . *Ibid.*

the first contest, but in subsequent years the competitive festival was sponsored by school authorities or affiliated associations which had the official sanction of the school.¹¹⁸

Many music students who graduated from military music schools learned the basics of their instrument, however, they could not afford lessons or had poor-quality music instruction and often turned to music journals for education.¹¹⁹ The first edition of *The British Bandsman* aimed at bandsmen instructive literature; in an in-depth investigation of instrumental music in Bradford schools, William McNaught, a trained violinist, discovered that in four of the Bradford board schools, almost half the pupils were learning an instrument. The obstacle to instrumental instruction is one pound, shillings, pence, and, more significantly, pounds.¹²⁰

British instrumental music education tradition spiraled in northern England where, at the beginning of the nineteenth century, many factors sought to foster an interest in wind bands amongst workers as a leisure activity.¹²¹ Early instrumental ensembles or bands consisted of only woodwinds. Growth occurred in the nineteenth century to adapt and improve drastically with the eighteenth-century *Harmoniemusik*. *Harmoniemusik* is music for a band that is practiced to signify music for wind bands or wind ensembles in the service of the nobility from the middle of the 18th century to the end of the third decade of the 19th century.¹²² Anton Benton suggests that

118. Joseph A. Leeder and William S. Haynie, *Music Education in the High School* (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1958), 100.

119 . Ibid.

120. Dave Russell. "Music and Morals, 1880–1914." In *Popular Music in England, 1840-1914*, no.7. (1987), 47, accessed September 30, 2021, <http://www.jstor.org/stable/j.ctt130hcx8>.

121. Michael Mamminga, "British Brass Bands," *Music Educators Journal* 58, no. 3 (1971): 82, accessed February 16, 2020, <https://doi.org/10.2307/3393951>.

122. <https://www.freemusicdictionary.com/definition/harmoniemusik/>

instrumental playing is welcomed, provided that the art of singing is not neglected.¹²³ These instructors were often the people who visited the schools during the week as peripatetic instrumental teachers. Still, other experts may have also engaged for specialist work in the Junior British Music Schools. The British National Youth Orchestra came into being in the late nineteen forties due to Dr. Ruth Railton.¹²⁴ On a similar pattern, there have been progressive developments of the National Youth Brass Band. Several regional orchestras and choirs reached a standard of excellence in performance that closely matched that of the best professional orchestras.¹²⁵

The progression of Army music from the Revolution to the post-Revolution era consisted of fifty-five soldiers stationed at West Point¹²⁶. As the Army grew, so did its musical capability and the existence of instructional material. The Massachusetts Historical Society's Manuscript Collection contains a "Drum Book" of some twenty pages prepared by Benjamin Clark in 1797.¹²⁷ Under the leadership of bandmaster Dan Godfrey, a former student of the Royal Academy of Music, Benjamin Clark became the first bandmaster of the British Army to receive a commission on the occasion of Queen Victoria's Jubilee in 1887, advocating a need for formal public school instrumental education. The Revolutionary War allowed black British and African Americans to be employed as drummers and fifers. Some of these military musicians included

123 . Michael Mamminga, "British Brass Bands," *Music Educators Journal* 58, no. 3 (1971): 82, accessed February 16, 2020, <https://doi.org/10.2307/3393951>.

124. Arnold Bentley, "Music Education in England." *Comparative Education Review* 9, no. 2 (1965): 190, accessed June 12, 2022, <http://www.jstor.org/stable/1186035>.

125. Ibid.

126 . Ibid.

127. Howe, "Early American Military Music," 103.

the following: Jazeb Jolly as drummer, William Nickens as fifer, and other fifers of Barzillai Lew and Richard Cozzens of various military bands who served in the War of 1812.¹²⁸

Various black regiments were employed in the Union Army as principal musicians or chief buglers.¹²⁹ An all-black marching band led by Matt Black, one of the first United States Armed Forces commissioned officers, was noted in Philadelphia, Pennsylvania.¹³⁰ One of the most prominent marching band members was Frank Johnson (1792- 1844), an organizer and leader of civil bands during the 1820s. This band was the first African American band to go abroad in 1837 to perform for Queen Victoria at Buckingham Palace.¹³¹

“Early American Wind and Ceremonial Music, 1626-1836” is a computer-generated seven-part index of 20,733 citations taken from 1,077 pieces of sheet music and 298 collections in the United States, Canada, United Kingdom, Ireland, Germany, Belgium, Sweden, and France.¹³² The repertoire was divided into two phases that expanded from 1636 of Marin Mersenne’s *Harmonie Universelle* arranged for trumpet and drums to 1836 Samuel Coopers: *A Concise System of Instructions and Regulations for the Militia and Volunteers of the United States*. Fully compatible with Phase one, which consisted of “18th-century secular music” Phase two primarily emphasizes the roots of the early American wind band, field music, percussion,

128. D. Antoinette Handy, *Black Women in American Bands and Orchestras* (Metuchen, New Jersey: Scarecrow Press, Inc., 1981), 16.

129 . Ibid.

130 . Ibid.

131. Ibid.

132 . D. Antoinette Handy, *Black Women in American Bands and Orchestras* (Metuchen, New Jersey: Scarecrow Press, Inc., 1981), 45.

and ceremonial music.¹³³ There is reason to assume that Coopers' proposal for a School of Music was presented before King Louis XIV. Phase one and Phase two consisted of American imprints, which are courses of instrumental music training, European instrumental collections, and manuscripts.¹³⁴ Phase one presented the flute as a gentlemen's leisure time instrument included in the band, but all known published tutors for oboe, clarinet, bassoon, horn, key bugle, trumpet, fife, and drums are included. Phase two included collections of social and ceremonial music; arrangements for wind band; field music manuals and collections; separate marches and pieces relevant to wind band; military regulations containing bugle, trumpet, fife, and drum signals; and horn signals for the hunt.¹³⁵

This music foundation would later play a vital role in the life of early America, combining social, religious, military, and ceremonial experiences and traditions.¹³⁶ According to an article in *The Musical Times*, state endowments decreased military and public-school tuition fees in Britain.¹³⁷ As stated by the report, the annual fees payable by these students varied from 25 to 80 francs (currency) which every student must enroll in a course on rudiments and solfège ear training. On average, the 'Coro normale' fee for wind instruments and double bass is 25,

133. Raoul F. Camus, "Early American Wind and Ceremonial Music, 1636-1836: Phase 2 of the National Tune Index," *Notes* 52, no. 3 (1996): 724, accessed April 19, 2021, <https://doi.org/10.2307/898617>.

134 . Ibid.

135 . Ibid.

136. Raoul F. Camus, "Early American Wind and Ceremonial Music, 1636-1836: Phase 2 of the National Tune Index," *Notes* 52, no. 3 (1996): 724, accessed April 19, 2021, <https://doi.org/10.2307/898617>.

137 . Raoul F. Camus, "Early American Wind and Ceremonial Music, 1636-1836: Phase 2 of the National Tune Index," *Notes* 52, no. 3 (1996): 724, accessed April 19, 2021, <https://doi.org/10.2307/898617>.

instituting longer class sessions for instrumental training.¹³⁸ During Britain and America's public-school reform, most bands during the nineteenth and early twentieth centuries were all male organizations due to the military nature of the ensemble and the attitude that marching and playing a wind instrument was feminine and strenuous for females.¹³⁹

In *The Musical Times*, November 1, 1921, instrumental music training exemplified the standard for military school band musical repertoire to be performed and executed.¹⁴⁰ Under Commandant Col. Somerville, the guidance and direction of the Royal Military School bandsmen became technically efficient, and developing a palette of good music quality was transmitted and cultivated.¹⁴¹ During the season from May to September, concerts were given each week by the Student's Band consisting of one hundred sixty performers in which bands were conducted in rotation by aspiring bandmasters. In 1922, The United States Army Band was officially founded.¹⁴² John C. Somerville, Herbert Howells, and J. E. Adkins reported the quality of compositions that were submitted for experimental performance training purposes in 1923:

Sir, - I give below my committee's report on the original compositions for the military band sent for adjudication in 1922. Fifteen were submitted, of which the works of three composers were accepted. I trust that this year the entries may be more significant. Some leading composers - Mr. Holst, Dr. Vaughan Williams, Mr. Herbert Bedford, &c.- are now interested in military band combinations, which should encourage others to

138. Claude Landi. "Musical Education in England." *The Musical Times* 56, no. 867 (1915): 284, accessed April 21, 2021, <https://doi.org/10.2307/909830>.

139. Hash, Phillip M. "William E. Watt and the Graham School Band of Chicago, Illinois: 1895-1911." *Journal of Historical Research in Music Education* 34, no. 1 (2012): 46, accessed May 2, 2022, <http://www.jstor.org/stable/43664191>.

140 . Ibid.

141 . Ibid.

142. R. L., "Kneller Hall," *The Musical Times* 62, no. 945 (1921): 784, accessed June 5, 2021, <https://doi.org/10.2307/908962>.

experiment in the same medium. Yours-&c, Kneller Hall, John C. Somerville, (Colonel Commandant Royal School of Music), Twickenham, April 2, 1932.¹⁴³

The history of founding the Military School of Music at Kneller Hall is recorded for actively producing bandmen for over 140 years.¹⁴⁴ The RMSM (Royal Military School of Music) was established in 1887 to train future bandmasters from the ranks of experienced military bandmen. Although no formal curriculum was based in the United States for Wind Band and the American Public School system during 1887, a curriculum was introduced at the RMSM to develop bandmasters and teachers. Historically, due to most regiments in the early nineteenth century employing foreign bandmasters (German or Italian natives), there was an urgent demand to train future bandmasters from within band ranks.¹⁴⁵ Consequently, this led to the Military Music Class at Kneller Hall in 1889. In addition, younger bandmen, having already served in bands for a few years, were instructed on a one-year “Pupil’s Course,” ostensibly for those who might have the potential to return as trainee bandmasters in the future.¹⁴⁶

Historical evidence indicates that the seriousness of compositional influences by Alban Berg, Gustav Holst, Arnold Schoenberg, Igor Stravinsky, and Bela Bartok impacted the military bandmasters’ approach to symphonic transcriptions of military band music.¹⁴⁷ Bandmen at Kneller Hall studied under classically trained composers, such as Dr. Ralph Willat.¹⁴⁸ Many

143. John C. Somerville, Herbert Howells, and J. E. Adkins, “Report on Competitive Scheme at Kneller Hall,” *The Musical Times* 64, no. 963 (1923): 347, accessed September 31, 2022, <https://doi.org/10.2307/911183>.

144 . Ibid.

145 . Ibid.

146. David Brian Hammond, *British Army Music in the Interwar Years: Culture, Performance, and Influence*, the Open University, 2017, 62.

147 . Ibid.

148 . Ibid.

bandmasters were also introduced at Kneller Hall while participating in the Derby Philharmonic Orchestra under the appointed Dr. Ralph Willat as conductor and music master. This orchestra was located at Wilsthorpe School in Long Eaton, Derbyshire. Dr. Ralph Willat was an accomplished composer and multi-instrumentalist who played piano, clarinet, horn, viola, and bassoon.¹⁴⁹ These British band training concepts were later taken and applied by Dr. Walter Damrosch, famous symphonic conductor and founder of the ASOM (Army School of Music) curriculum, suggesting the limitless possibilities of the wind band's American tradition could contribute to the high-value of artistic expression. He states the following:

It is undoubtedly true that mainly owing to the influence of the radio, the interest in music has multiplied manifold throughout our country. This is as it should be, as the significant population of a country so vast as ours should be independent of the few larger cities scattered throughout the country for its musical nourishment. Every town and village should have its musical organization in which the individual players, well-grounded in the technique of their instruments, can adequately take their part. I welcome every effort our better-leading musicians make to raise the standard of such organizations and encourage them to cultivate music in its highest form.¹⁵⁰

Walter Damrosch, son of Dr. Frank Damrosch, was a conductor, music educator, and composer of German operas at the Metropolitan Opera until 1884. He founded the Damrosch Opera Company in 1894, which brought first-rate reproduction of German operas to many cities

149. Musgrave, Thea. "Young British Composers." *The Musical Times* 101, no. 1409 (1960): 433, accessed December 24, 2021, <https://doi.org/10.2307/951018>.

150. Franko Goldman, *Band Betterment: Suggestions and Advice to Bands, Bandmasters, and Band-players* (New York: Carl Fischer, Inc., 1934), 185.

in the United States. In addition, he organized a bandmasters' training school in France during World War I.¹⁵¹

The Army required that candidates who were chosen to be excellent in character, have musical aptitude, the capacity to develop instruction to good results, and have critical thinking leadership skills.¹⁵² *The Musical Times and Singing Class Circular* points out that Kneller Hall opened its doors to two classes of musicians: students and pupils. The term student is applied to those band sergeants and other non-commissioned officers whose respective regiments had been sent to Kneller Hall to qualify for bandmaster.¹⁵³ The term student is also referenced to band commissioned officers who were graduates of Kneller Hall as bandmasters or band trainer experts. A candidate must meet specific and detailed standards and criteria for selection. An article in *Musical Times* entitled "The Royal Military School of Music" indicates that before a candidate could enter for instrumental study, a candidate must have had seven years' service as a musician and pass an examination in the elements of music, elementary harmony, and instrumentation.¹⁵⁴ Advanced harmony and simple counterpoint, through optional subjects, are essential factors in the study since these are capable of "showing at will increase an earnest desire of [the candidates'] part to thoroughly fit themselves for the high position to which they

151. Sondra Weiland Howe, "The NBC Music Appreciation Hour: Radio Broadcasts of Walter Damrosch, 1928-1942," *Journal Research of Music Education* 51, no.1 (April 2002): 66, accessed December 19, 2022, <https://doi.org/10.2307/3345649>.

152 . Ibid.

153. Musgrave, Thea. "Young British Composers." *The Musical Times* 101, no. 1409 (1960): 433, accessed December 24, 2021, <https://doi.org/10.2307/951018>.

154 . Musgrave, Thea. "Young British Composers." *The Musical Times* 101, no. 1409 (1960): 433, accessed December 24, 2021, <https://doi.org/10.2307/951018>.

aspire.” However, the “Army Order 145 of 1900” made the conditions of this entrance examination more stringent beginning from July 1, 1901.¹⁵⁵

After further efforts to establish criteria and protocol for bandmaster requirement specifications of a college primarily focused on supplying trained musicians with increased skills, *the Ecole Militaire Musicale* (Military School) in Paris was founded. Many of its methods were adopted in England, where such an institution respectfully trained in one school on one principal instrument while acquiring a unique playing style not otherwise attained by community ensemble training.

In 1906, The National Union of School Orchestra of Great Britain was established and enrolled 100,000 students.¹⁵⁶ According to the National Union of School Orchestras, by 1909, some 400,000 violins were supplied to over five hundred schools over eleven years. They provided a violin on hire purchase at 3 dollars per week and then arranged for teaching facilities at a further 3d a week. The system undoubtedly helped foster the growth of school bands and orchestras, often comprised of violins and little else, that flourished in many schools from the early 20th century.¹⁵⁷

Military Band and Public- School Band Historical Framework

The wind band plays a crucial role in military music tradition dating back to 1776. The United States Marine Corps was established in 1775 when the Continental Congress passed a bill

155. Musical Times Publications, “The Royal Military School of Music,” *The Musical Times and Singing Class Circular* 41, no. 690 (1900): 515, accessed April 19, 2022, <https://doi.org/10.2307/3366340>.

156 . Ibid.

157. Ibid.

for two battalions of marine soldiers.¹⁵⁸ The bill also provided each Marine Band with personnel consisting of one drum major, one fife major, and 32 drums and fife.¹⁵⁹ In 1798, The United States Military CSRB or BSR (Commanders or Bandmaster Summary Report) had a more detailed practical fundamental approach to progressive study in a wind band. The military bands' musical characteristics were perpetuated progressively throughout the Civil War. By Act of Congress, all regimental bands were discharged after the Civil War, and bands took a more passive role in which band concerts were provided on Sunday afternoons.¹⁶⁰ This influence was the custom of the German community during the Baroque and Classical periods.¹⁶¹ The band first organized and reviewed by the CSRB was modeled after the fife and drum corps established in the U.S. military during the late 18th century. In 1866, the CRSB included two divisions, a field band comprising around 20 fifes and drums and a ten-piece brass band.¹⁶² This limited but new instrumentation later served for further advancements methods of prominent military bandmasters such as William E. Watt, Captain Arthur A. Clappe', Patrick Gilmore, Major Nathaniel Smith, Dr. Franko Goldman, Dr. Frank Damrosch, and their predecessors after that in

158. Musical Times Publications, "The Royal Military School of Music," *The Musical Times and Singing Class Circular* 41, no. 690 (1900): 515, accessed April 19, 2022, <https://doi.org/10.2307/3366340>.

159. James R. Wells, *The Marching Band in Contemporary Music Education* (New York: Interland Publishing Co., 1932), 7.

160. Ibid.

161. Ibid.

162. Phillip M. Hash, "The Chicago Reform School Band, 256.

the establishment of outstanding band programs using curriculum and pedagogy.¹⁶³ Although instrumentation for band and experimentation of wind band instruments was sparse and in the beginning stages for performance use, the Patrick Gilmore Band, the Karl King Band, the John Phillip Sousa Band, the twentieth-century university bands, and the town bands were created for pure entertainment purposes during the late 1800s.¹⁶⁴

Claudio Grafulla (1810- 1880) was born on the island of Minorca, which is off the coast of Spain. At age twenty-eight, he moved to the United States, where he became a member of the Lothier Brass band in New York; this band was also connected with the Seventh Regiment Band.¹⁶⁵ As a band director, he became nationally known as an arranger and composer of military music.¹⁶⁶ He served as the regiment's bandmaster for twenty years without a salary. Newspapers in Washington and New York frequently referred to the band's skill. Many receptions, weddings, and societal balls featured appearances of his regimental band. Grafulla wrote many marches, waltzes, schottisches, and galops.¹⁶⁷ His works were found in the Library of Congress, in the *Port Royal Band Books*, and recorded with authentic Civil War instruments.¹⁶⁸ Also, during this era, Instrumental music was taught in marching and concert band capacities in the 19th century by itinerant singing masters and private academies, colleges, private homes, and studios. Class piano

163 . Phillip M. Hash, "The Chicago Reform School Band, 255.

164 . James R. Wells, *The Marching Band in Contemporary Music Education* (New York: Interland Publishing Co., 1932), 8.

165 . Ibid.

166 . Ibid.

167 . Ibid.

168. Norman Smith and Albert Stoudemire, *Band Music Notes* (San Diego: West Nell A.Kjos Publishing, 1977),94.

methods were imported from England dating from 1818. Calvin Bernard Cady, a piano professor at the University of Michigan and the father of piano class instruction, advocated instrumental instruction of string and woodwind instruction in federal Indian mission schools as late as 1852.¹⁶⁹ England's first popular brass bands were organized in 1833 and expanded in membership. The American Brass Band actively grew all the same in New England in the 1850s under the leadership of William Forbes Marshall, who composed band music. Brass bands were initially established in England to provide relaxation for factory and mine workers. These bands, for the most part, were associated with industrial enterprises and collieries. Brass band festivals and contests were regular events.¹⁷⁰

The Allentown Band of Pennsylvania existed since 1828 as the Allentown Military Music Band, which celebrated the Fourth of July by performing "war music" and marching through the town.¹⁷¹ Much of the Allentown population, founded in 1762, was of German descent, were concerts the distinguished band performed on Sunday afternoons.¹⁷² The growth of instrumental music as a civil function in the American public classroom created school concerts and marching bands for community events. The high school, college, military schools, and university marching bands included unique wind band instrumentation in comparison to the outdoor town bands of

169. Jere T. Humphrey, *Instrumental Music in American Education: In Service of Many Masters* (New York: Journal of Research in Music Education, 1992),40.

170. Richard Franko Goldman, *The Concert Band* (New York: Rinehart and Company, Inc., 1946), 97.

171. Ibid.

172. James R. Wells, *The Marching Band in Contemporary Music Education* (New York: Interland Publishing Co., 1932), 8.

the past. The colleges and university bands accelerated since founding the first university band at Notre Dame, Indiana, in 1840.¹⁷³

Instrumental music in America was introduced in 1857 to the public school at the Farm and Trade School in Boston, Massachusetts.¹⁷⁴ Though the school was first organized as an ensemble consisting of tissue-covered combs, three violins, and a bass viol string bass, school officials quickly saw the educational value of the band and by 1859 had provided students with good teachers, rehearsal time, and seventeen brass and percussion instruments.¹⁷⁵ Throughout secondary and high school instrumental music curriculum course developments, beginning band students received training in initial technical development by practicing on *First Preparatory Exercises*.¹⁷⁶ Separate courses were only sometimes available for beginner students, which led to instrumental music instruction and assessment being introduced in daily meeting sessions.¹⁷⁷

The Chicago Reform Band (CRB) was established in 1855 by an ordinance of the city council, established by men who attempted to give young boys a chance at an opportunity and education.¹⁷⁸ Students committed to the CRB included boys between six and sixteen who were orphaned, truant, charged with a petty crime, or taken from parents deemed unfit.¹⁷⁹ At the CRB,

173. Phillip M. Hash, "The Chicago Reform School Band, 256.

174. Ibid.

175. Phillip M. Hash, "The Chicago Reform School Band: 1862-1872," *Journal of Research in Music Education* 55, no. 3 (2007): 253, accessed January 20, 2022, <http://www.jstor.org/stable/4543124>.

176 . Ibid.

177. Phillip M. Hash, "The Chicago Reform School Band: 1862-1872," *Journal of Research in Music Education* 55, no. 3 (2007): 253, accessed January 20, 2022, <http://www.jstor.org/stable/4543124>.

178 . James R. Wells, *The Marching Band in Contemporary Music Education* (New York: Interland Publishing Co., 1932), 34.

179. Ibid.

special attention was given as they received their training in the practice of the *Second Preparatory Exercises*. In addition, each band student would have one extra period a week, which was adopted for military drills on traditional band music and assessment of chosen instrumental techniques.¹⁸⁰ From 1850 to 1919, many public -school reform bands comprised young male juvenile offenders for after-school functions.¹⁸¹ In addition to their academic study and vocational training, several students participated in the band organized in 1862 and modeled after military bands.¹⁸² By 1866, the band consisted of fife and drum corps forming a brass band funded by performances throughout the city.¹⁸³ Alfred D. Langan was the first known band director, followed by Thomas P. Westendorf and Hugh Goodwin.¹⁸⁴ Instrumental music continued at the CRS until 1872 when the institution was closed due to legal issues and the partial destruction of its facilities by the Great Chicago Fire.¹⁸⁵ One of the earliest school band conventions consisted of fifteen cornet bands in Portage, Wisconsin, in 1877.¹⁸⁶ That same year

180 . Ibid.

181 . Ibid.

182. James R. Wells, *The Marching Band in Contemporary Music Education* (New York: Interland Publishing Co., 1932), 8.

183 . Ibid, 23.

184 . Ibi., 44.

185. Ibid., 255.

186. Phillip M. Hash, "The Chicago Reform School Band: 1862-1872," *Journal of Research in Music Education* 55, no. 3 (2007): 253, accessed January 20, 2022, <http://www.jstor.org/stable/4543124>.

eight brass bands competed before audiences in Port Huron, Michigan. Each band was assessed based on parade marching and concert performance execution.¹⁸⁷

Harry Walker, Bandmaster at Fort Benton, Missouri, established and developed bands from young boy juvenile homes as early as 1880. These bands found interest in communities that had to provide entertainment consisting of lighter music, such as marches, waltzes, galops, and the like, with only an occasional operatic overture of a more severe nature. Bands were also a form of recreation for the performers.¹⁸⁸ It was likely that two town bands for the ranks of Montana miners, the Granite Mountain Coronet Band and the Aldridge Silver Coronet Band, materialized.¹⁸⁹ In 1891-1901, Walker had adjudicated a band competition and conducted the Northwestern Military Police Band in concert on a visit by the Duke and Duchess of York.¹⁹⁰

Research suggests that the early instrumental music curriculum was still in development during the early 1700s. The study of instrumental music had passed the experimental stage in middle and high schools now that band music was an integral part of the curriculum. Early wind band curriculum writers such as Harold Fiske developed several strategies and tools for music education in his work *Engaging Student Ownership of Musical Ideas*. According to him, influential music teaching in practice systematizes and incorporates a foundation from which class-to-class decisions concerning goals, materials, and strategies are produced and constructed.

187 . Ibid.

188 Harry Walker, "Fort Benton Bandmaster 1881-1882," *Montana The Magazine of Western History*, Vol.48, no.2 (Summer 1998): 49, accessed September 12, 2022, <http://www.jstor.org.stable.4520055>.

189. Harry Walker, "Fort Benton Bandmaster 1881-1882," *Montana The Magazine of Western History*, Vol.48, no.2 (Summer 1998): 50, accessed September 12, 2022, <http://www.jstor.org.stable.4520055>.

190. Ibid., 57.

¹⁹¹ This model is established from a teacher's knowledge and experience of music and child development, local education authority guidelines and expectations, and an overarching, ongoing, and developing philosophy of music education, ideally gained both through one's own music teaching experience and familiarity with the field's professional literature.¹⁹² Band teachers in Chicago experimented with issues peculiar to instrumental music instruction in the school curriculum in that band warranted equality with other general education courses. The following example of requirements are for a technical course and represents what a typical band student schedule during the Chicago Reform School Movement would have been:¹⁹³

- English, five periods
- Mathematics, five periods
- Science, five periods
- Theory and ear training, five periods
- Instrumental music, ten periods

Military music was paramount for establishing band programs nationally from 1888 to 1926. In 1923, the first national contest was held in Chicago, June 4th through June 6th. It gave national focus to school bands a position of prominence by the Chicago music dealers' association in partnership with Conn Instrument manufacturing company.¹⁹⁴

191 . Ibid.

192. Wayne D. Bowman and Ana L. Frega, *The Oxford Handbook of Philosophy of Music Education* (New York: Oxford University Press, 2012), 307.

193. Isabelle M. Barry, "The History and Development of Music in the Chicago Public Schools," (1942), Master's Theses 43, 89, accessed March 2, 2022, https://ecommons.luc.edu/luc_theses/43.

194 . Ibid.

Percy Aldridge Grainger, born July 8, 1882, was an Australian virtuoso pianist who pursued musical studies in Germany and concert performances in other countries of Europe. Grainger settled in the United States in 1915 and became an American citizen. He served with the Army Bandmasters' School during the First World War and had an opportunity to further his familiarity with the wind band and its various instruments. Such compositions for wind band performed in public school band includes Irish Tune from County Derry, Shepherd's Hey (Morris Dance Tune), Children's March, "Over the Hills and Far Away," and the Colonial Song. He became a United States citizen the same year and made many worldwide concert tours. After traveling and touring, he became a professor and head of the music department at New York University.¹⁹⁵

Captain Richard Haywood was a graduate bandmaster from Kneller Hall in London and later became Bandmaster of the Royal Irish Rifles Band. At the beginning of the World War, he was promoted to a combat commission, the only serving bandmaster in the history of the British Army ever to receive the distinction. In 1912, he came to Canada and became the Director of Music of the Queen's Rifles.¹⁹⁶ In 1926, he retired from the armed forces to organize the Toronto Concert Band. Some of his contributions to the repertoire of the school band, concert band, and wind literature are Overture, The Corsair's Bride, Suite in a Spanish City, and Three Characteristic Dances.¹⁹⁷

195. Norman Smith and Albert Stoudamire, *Band Music Notes* (San Diego: West Nell A.Kjos Publishing, 1977), 95.

196 . Ibid.

197. Ibid.

Henk van Lijnschooten, born in Hague, Holland, attended the School of Music in The Hague, Holland, where he later played in the Royal Netherlands Military Band for twelve years.¹⁹⁸ He graduated from the Royal Netherlands Conservatory of Music with a unique distinction in 1956. From 1957 to 1964, he was the Royal Netherlands Marine Band director. Within that same time, he became director for wind instruments at the Rotterdam School of Music and professor of band conducting at the Rotterdam Conservatory. During such academic achievements, Lijnschooten was known as one of the leading composers of band works in Europe. Most of his compositions are for what is known as harmony band, which includes woodwinds, brass, and percussion. He also wrote pieces for fanfare band, covering saxophones, brass, percussion and brass band played by brass and percussion. Working with musicians from other countries, including Paul Yonder (U.S.A), Joseph Moerenhout (Belgium), Robert Svanesoer (Denmark), Desire Dondeyne (France), and Albert Haberling (Switzerland), promoted international instrumentation for the band- a concept advocated by Raymond Dvorak, William Revelli, Herbert Johnston, Herbert Hazelman, Manley Whitcomb, John Paynter, John Phillip Sousa, Dr. Franko Goldman, and others in the United States.¹⁹⁹

Claude Smith was born in Monroe City, Missouri, in 1932. He attended Central Methodist College and the University of Kansas. He was in the 371st Army Band during the Korean War and later taught instrumental school music in Nebraska and Missouri.²⁰⁰ In 1964, he taught composition and conducted the orchestra at Southwest Missouri State University, served

198. Ibid., 144.

199. Norman Smith and Albert Stoudamire, *Band Music Notes* (San Diego: West Nell A.Kjos Publishing, 1977), 144.

200. Ibid., 208.

as an education consultant for Wingert-Jones Music Company, and became a staff composer for Jenson Publishing Company. Leading musical organizations in the United States and other countries performed Smith's instrumental works.²⁰¹ His major works for the band include *Acclamation*, *Emperata Overture*, *Incidental Suite*, and *Sonus Ventorum*.²⁰²

Hale Smith, born in 1925 in Cleveland, Ohio, contributed to the school band movement. Hale attended the Cleveland Institute of Music in 1946. After serving in World War I, he obtained both B.M and M.M degrees in composition for band literature. His principal composition teacher was Marcel Dick. He also studied advanced theory under Ward Lewis. Mr. Smith composed and arranged various media, including band, chamber ensemble, piano, voice, and orchestra. Two of his best-known band and orchestra works are *Faces of Jazz* (1968) and *Rituals and Incantation* (1974). His teaching experience includes two years at C.W. Post College (now known as Long Island University; 1968- 1970). In 1970, he became an associate professor of music at the University of Connecticut.²⁰³

John Phillip Sousa was born in Washington, D.C., in 1854.²⁰⁴ The child of a Portuguese father who was born in Sevilla, Spain and a Bavarian mother, he showed musical aptitude at an early age.²⁰⁵ At ten, he studied violin and harmony in correspondence, learning to play various

201. Norman Smith and Albert Stoudamire, *Band Music Notes* (San Diego: West Nell A.Kjos Publishing, 1977), 123.

202. Ibid.

203. Norman Smith and Albert Stoudamire, *Band Music Notes* (San Diego: West Nell A.Kjos Publishing, 1977), 209.

204. Ibid.

205. Ibid., 210.

wind band instruments. By thirteen, he played with the Marine Band and later was appointed bandmaster of the same band. The Sousa Band became famous throughout America and Europe, performing concerts in the United States and Canada and appearing at the Paris Exposition in 1900.²⁰⁶ After extensive European tours, the band was engaged for a world tour from 1910 to 1911. Along with the ability to conduct, Sousa developed a distinct approach to writing marches. Thus, his vast knowledge of composing for band instruments and his style, full of bouncing rhythms, brilliant instrumentation, and catchy tunes, coined him The March King.²⁰⁷ Some of his noted works for the band include The Black Horse Troop, the El Capitan March, the Corcoran Cadets March, the King Cotton March, The Free Lance March, The Gallant Seventh March, the George Washington Bicentennial March, The Invincible Eagle March, The Liberty Bell, The Stars and Stripes Forever March, Semper Fidelis March, Nobles of the Mystic Shrine March, Manhattan Beach March, Looking Upward Suite, and the Washington Post March.

Erik Leidzen, composer and arranger for bands in America, received his musical education training at the Royal Conservatory of Music.²⁰⁸ He was an active pianist and teacher and became interested in the band field through gatherings with Dr. Edwin Franko Goldman. Through his interactions, he gained employment as the principal arranger for the Goldman Band and several publishing houses for original works; He was also a conductor at the Gustavus Adolphus tercentenary, a three-hundred-anniversary event, in New York and won the St. Erik prize for band composition in 1921.²⁰⁹ In addition to his creative and editorial activities, the same

206. Ibid.

207. Ibid.

208. Ibid.

209. Richard Franko Goldman, *The Band's Music* (New York: Pitman Publishing Corporation, 1938), 258.

year, Mr. Leidzen became the head of the music theory department of the Ernest William School of Music.

Other pioneers of band teaching, such as William E. Watt, principal of Graham School of 1855, organized the Graham School Band to provide services to the community and entertainment for local governmental affairs. In October 1895, Watt acquired a set of instruments and selected a nucleus for the band consisting of fourteen musically proficient boys, around twelve. The Graham School Band (GSB), also known as Watt's Young Chicago Military Band, made its debut seven weeks later, on November 28, 1895, at a Thanksgiving dinner held for poor children of the city at the Wabash Avenue Methodist Episcopal Church. The group presented subsequent performances at Central Music Hall the following semester at lectures honoring Lincoln Washington and Jefferson. By this time, the band had developed into an ensemble of fifty members "trained to play patriotic numbers."²¹⁰ Some of the most famous grade school bands established were the Galesburg High School Band, founded in 1897 by P.W. Thompson, and the Joliet Illinois Grammar School Band, founded in 1912 by J.M. Thompson, both cornetist, and supervisors of music from 1901-1914. They reported and introduced their board of education to provide band instruments and teacher referrals of twelve students from each elementary school for instrumental instruction under a bandmaster and private instructors. Later, A.R. McAllister reorganized the Grammar School Band upon the suggestion of J. Stanley Brown, Superintendent of Schools, who had heard the Rockford Illinois High School band play numerous football games. The proceeding report to the Music Supervisors National Conference in 1916 stated:

210. Philip M. Hash, "William E. Watt and the Graham School Band of Chicago, Illinois: 1895-1911," *Journal of Historical Research in Music Education* 34 (2012), 52- 53, accessed March 31, 2021, 10.1177/153660061203400104.

“We had four trombones, two baritones, and five cornets. We told the boys we couldn’t have a band entirely of cornets or clarinets, but I wanted each one to love his instrument. So I said, “Boys, I want you to love your horns”; and it was a case of love at first sight. I had a trombone instructor who took four boys into one room and an instructor on the clarinet who took the boys with clarinets into another room, and then my chief man was an old bandmaster, and in five weeks, they were playing a march.”²¹¹

In 1853, Allen Dodworth produced his text, *Dodworth Brass Band School*, which provides insights into teaching band as part of an educational curriculum. The text consists of information on the basic rudiments of music such as notation, pitch, rhythm, tempo markings, and expression marks advice on the selection of instrument brands; required instruments for balanced instrumentation; ranges; transpositions; fingerings; basic brass pedagogy on such topics as articulation, embouchure, and breathing; and information for field performances on parade, drilling, and drum and bugle calls including total scores of eleven classic pieces arranged for brass band.²¹²

Also in the same year, James Baxter, a self-taught singing schoolmaster, bandmaster, and violinist established Baxter’s Music Rooms in Friendship which included a curriculum that was comprised of instruction in voice, keyboard, theory, and band and orchestral instruments, as well as ensembles. Baxter University was divided into three basic departments of study: sacred music, secular music, and band music. The "preparatory" course in the band and orchestra department included "the study and practice of one-stringed instrument, one woodwind, and brass

211. Emil A. Holtz and Roger E. Jacobi, *Teaching Band Instruments to Beginners* (New Jersey: Prentice-Hall, Inc., 1966), 9.

212. Michael D. Martin “Band Schools of the United States: A Historical Overview.” *Journal of Historical Research in Music Education* 21, no. 1 (1999): 47, accessed April 14, 2021, <http://www.jstor.org/stable/40215205>.

instrument. The band and orchestra course at the “academic level “was designed to prepare students to conduct band or orchestra, in field or concert.”²¹³

Hamlin E. Cogswell, music department chair of Pennsylvania State Normal School at Mansfield, offered instruction in music, including band and orchestral instruments, as early as 1871. The school emphasized the training of public-school teachers, primarily in vocal teaching methods. However, the curriculum included instruction in instrumental music (orchestra and band), theory, harmony, music history, art, literature, and teacher training.²¹⁴

In 1887, Fredrick N. Innes, a London-born trombonist of Patrick Gilmore’s Twenty-Second Band of New York and Baldwin’s Band of Boston became influential in establishing a music school for bands. Leaving Europe, he came to America and resided in Denver, Colorado. In 1923, he held summer camps for teaching Band, Orchestra, Elementary, post-Graduate and Pedagogical classes at the “Innes School of Music” or the “Inness School for Band Music” in Denver, Colorado. The school offered courses in band and orchestra directing and studies in cornet, alto horn, trombone, and baritone, developing a “no pressure “playing system applied in pedagogical practice and theory. He state the following: “Don’t let anyone tell you that pressure is puckering up the lips or by this contraption. The Tension System taught by Innes is the only possible cure.”²¹⁵

Later Innes offered group instruction in brass, woodwind, and percussion instruments, as well as band and orchestra directing. After the passing of his wife in 1923, the school was

213.Ibid.

214. Ibid.

215. Michael D. Martin “Band Schools of the United States: A Historical Overview.” *Journal of Historical Research in Music Education* 21, no. 1 (1999): 56, accessed April 14, 2021, <http://www.jstor.org/stable/40215205>.

disbanded, and he moved to Chicago to organize his own National School of Music until December 31, 1926.²¹⁶ However, early in 1924, the C.G. Corporation gained control of Innes's school and renamed it the "Conn National School of Music." This school offered summer sessions for the band, orchestra, and public- school music teaching from 1924 to 1926.²¹⁷

The exceptional and systematic use of various practical approaches by Dr. Frank Damrosch, director of the Institute of Musical Art of the City of New York in 1884, and Captain Arthur A. Clappé (graduate of the Royal Military School of Music and faculty professor of oboe, harmony, and solfeggio at Kneller Hall) were adapted to American band instruction in England in 1888.²¹⁸ That same year, Patrick Gilmore recommended and appointed Captain Clappé as the United States Military Academy music teacher and bandmaster at West Point, New York. Clappé composed four curriculum books for the band, which include: "The Band Teacher's Assistant or Complete and Progressive Band Instructor in 1888, "Musical Essays Pertaining Particularly to Military Bands" in 1893, "The Wind-Band and its Instruments" in 1911, and "The Principles of Wind-Band Transcription" in 1921.

George Eastman of Rochester, New York, introduced over 300 instruments in 1918 which led and set the motion for the initiation of instrumental music programs within inner-city public schools. The schoolroom band was developed in Pittsburgh, Pennsylvania, by Mr. Earhart, director of music in the Pittsburgh schools, whose idea and belief that every student should have opportunities to learn instrumental music with an instrument. In a publication

216. William Carter White, *A History of Military Music in America* (New York: The Exposition, 1944), 156.

217. Michael D. Martin "Band Schools of the United States: A Historical Overview." *Journal of Historical Research in Music Education* 21, no. 1 (1999): 57, accessed September 10, 2022, <http://www.jstor.org/stable/40215205>.

218. William Carter White, *A History of Military Music in America* (New York: The Exposition Press, 1944), 144.

entitled, *A Children's Symphony*, Stais Coleman suggests his efforts were very influential to programs within the school system. She states:

.. We started with the percussion or rhythm band and added other instruments that the school or the children furnish. We now have five violins, a cello, a piano, a clarinet, a ukulele, and a xylophone, and the rest of the children play the rhythm band instruments. Our instrumental supervisor comes in about once a week and helps us out. He has arranged simple music for us, but the children do quite a lot of the arranging. I have taught only vocal music for so many years that I thought it impossible. But it isn't at all. We have all gained something from work."²¹⁹

Later, some noticeable bandmasters responsible for developing the modern band in America were Patrick Gilmore from Ballygar, Ireland, and Allen and Harvey Dodsworth from Sheffield, England. A key influence factor of band compositional works from 1846 was the availability of the publishers Charles Conn and Boosey Company. The instrumentation of the military school bands and public- school bands was like that of the symphony orchestra, minus the strings, but with the addition of cornets and saxophones and a multiplicity of flutes and clarinets of various sizes.²²⁰ According to Franko Goldman, many nineteenth-century English bandmasters achieved lasting fame. Among them were J.A. Kappey, Ladislao Zavertal, Sir Daniel Godfrey, and Carl Boose.²²¹ The initial recognized training for United States bandsmen

219. Theodore F. Norman, *Instrumental Music in the Public Schools* (Philadelphia: Oliver Ditson Company, 1941), 43.

220. David Whitwell, *A Concise History of the Wind Band*, (Northridge, CA, 1985).

221. Goldman, *The Wind Band*, 30.

was at the “School of Practice for the United States Field Musicians” at Fort Jay, New York, in 1809.

Patrick Conway, a cornetist and music education graduate at Ithaca Conservatory and Cornell University, began teaching music in 1895. Unlike most bandmasters of public school bands at that time, he trained his students as wind players who were proficient vocally. According to Conway, each band student must be able to play or sing his part. After befriending John Philip Sousa, Marine Bandmaster, Conway was offered a Captain’s position and was requested to organize a band and establish a music program in Waco, Texas. In 1922, he organized a school to train professional band musicians initially. Soon this school’s charge expanded to embrace a band director training component, and it graduated many of the generation’s top band directors and musicians. These methods’ implementation and vast development led to establishing a conservatory that systematically applied principles, including curricula, to collegiate courses as early as 1905. Students were required to enroll in such courses not merely to study instrumental or vocal techniques but also to elevate the standards of musical pedagogy.²²²

Various school bands and civil-military bands developed with different functions in early 1906. During 1906 to 1908, traveling circuses employed bands to attract people of the communities to performances, along with traveling riverboats acquired bands for entertainment.²²³ During the same time, the bands were involved in entertainment, ceremonial occasions, and military-related events (no longer were bands required to accompany soldiers into

222. Goldman, *The Wind Band*, 30.

223. James R. Wells, *The Marching Band in Contemporary Music Education* (New York: Interland Publishing Co., 1932), 8.

battle). By 1916, African American bands had increased their pageantry and were accepted as part of sporting events in public schools through military influence. During World War I, several black bands and their leaders became known for their musical ability, public band teacher service, and military service. Some of these military bandmasters and public school band directors included the following: Norman Scott, conductor of the 387th Buffalo Band; Egbert Thompson, conductor of the 367th Army Band; Dorsey Rhodes, conductor of the 807th, Will Vodery and George Duff, conductor of the 370th Army Band; Jack Thomas, conductor of the 369th; and James Reese Europe and Tim Brymn, conductors of the 350th Army Bands. All of these men were affiliated with the United State Army Bandmasters Association and continued service within public school education. Many of these military bands continued to serve in dual capacities socially in the public schools and their musical military obligations.²²⁴

Band teachers, band businessmen, and educators such as Will Earhart, Joseph Maddy, and Osbourne McConathy created opportunities for students to participate in bands throughout the United States.²²⁵ Learning more about naive perspectives regarding the band potential to perform and obtain new musical knowledge might help music teachers sequence students' reflective processes in an ensemble setting.²²⁶ Many of the first school bands in America were organized in residential institutions committed to providing a home and education for delinquent,

224. D. Antoinette Handy, *Black Women in American Bands and Orchestras* (Metuchen, New Jersey: Scarecrow Press, Inc., 1981), 16.

225. Samuel Tsugawa, "Merle J. Isaac (1898-1996): His Contributions and Influence on Music Published for the School Orchestra," *Journal of Historical Research in Music Education* 32, no. 1 (2010): 57, accessed September 12, 2021, <http://www.jstor.org/stable/20789879>.

226. Alison M. Reynolds and Nancy S. Beitler, "Reflective Practice in a Middle-School Instrumental Setting," *Bulletin of the Council for Research in Music Education*, no.173(2007): 69. Accessed September 1, 2020, <http://www.jstor.org/stable/40319470>.

dependent children in orphanages. These ensembles provided recreation, served as vocational training, supported military drills, and helped develop good public relations between the institutions and their communities.

Music instruction has existed in Glenwood, Illinois since 1887. All students participated in daily “singing exercises” from 6:30 p.m. to 7:00 p.m. at chapel services, held twice daily, and often performed for visitors to the school.²²⁷ Instrumental music appeared at Glenwood Manual Training Band School as early as September 27, 1890, when a cornet solo was included at the dedication ceremony of the new facility at Glenwood. The Glenwood Band also performed at the National Military Tournament at Grant Park in Chicago on July 23-30, 1911. Although only adult soldiers had participated in the Military Tournament the year before, event organizers invited students from Glenwood to participate due to the excellent reputation the band students earned through drills presented in several northeast Illinois communities. The Glenwood contingency made a fine showing, presenting a band concert the afternoon of Wednesday, July 26, and military drills on July 26 and 29, 1911.²²⁸ By 1910, instrumental music educators agreed that beginning band and string instruction should begin at the grade school level or elementary level. The school band developed at this time supported the expanding military program and provided entertainment for residents and the surrounding community. In 1912, the school band movement began to receive attention from music educators by advertising value to the community. William Otto Meissner, composer, educator, and writer of *A Guide to Symphonic Music* and the *Organization of the First Public School Band* (1909), states:

227. Hash, Phillip. The Glenwood Manual Training School Band: 1892-1929. *Journal of Band Research*, (2012): 65, accessed March 1, 2021, <https://ir.library.illinoisstate.edu/fpm/8>.

228. Hash, Phillip. The Glenwood Manual Training School Band: 1892-1929. *Journal of Band Research*, (2012): 69, accessed March 1, 2021, <https://ir.library.illinoisstate.edu/fpm/8>.

“One day, we told the boys that we, with their cooperation, would organize a brass band. Although, at first, they were incredulous, they grew interested. It was explained to them that the better a boy’s attitude towards regular music work, the better his chances of acceptance into the band membership. Of course, not all the boys were ambitious, but some of the “gang leaders” were, and their change of attitude soon brought about a wholesome change for the better in the other boys. I arranged fifteen-minute lesson periods with the boys whose parents had consented to buy instruments. These lessons I gave during the noon intermission and after school hours, and within two months, I had twelve boys, which soon increased to eighteen, all of whom I taught individually and in the ensemble in this manner. The boys practiced and attended rehearsals faithfully, lured on by the goal set before them, which was a public concert and uniforms with caps of the high school colors. This year (1909), the number has increased to thirty-two pieces, with instruments worth over twelve hundred dollars. Our instrumentation is as follows: two piccolos, four clarinets, two saxophones, four solo cornets, two-second cornets, two third cornets, four altos, four slide trombones, two baritones, two tubas, and four drums. This array of instruments is enough to fill the uninitiated supervisor with alarm and apprehension, but it is effortless when one learns that these can be reduced to about three classes, the mechanical manipulation of which is the same. A number of these boys come from the various grade buildings to stimulate interest in the grades, so we now have a waiting list of twenty boys or more who have bought instruments and are learning to play, later on, to take the places of the members who graduate or leave school. The age of the present members ranges from eleven to seventeen years.”²²⁹

Fortunato Sordillo, the Principal trombonist of John Phillip Sousa and the Boston Symphony Orchestra, established a school for brass performance and teaching in Dorchester, Massachusetts, which later moved to Boston by July 12, 1918.²³⁰ By 1920, Sordillo and Carl Gardner produced several theory texts and percussion method books published by Carl Fischer. The Sordillo- Gardner Curriculum included all brasses, three percussion courses, band conducting, elementary theory, harmony, composition, arranging for bands, form, and analysis, and music appreciation. Like other pedagogical developments of the early stages of the school

229. Theodore F. Norman, *Instrumental Music in the Public Schools* (Philadelphia: Oliver Ditson Company., 1941), 16.

230. Michael D. Martin “Band Schools of the United States: A Historical Overview.” *Journal of Historical Research in Music Education* 21, no. 1 (1999): 57, accessed May 6, 2022, <http://www.jstor.org/stable/40215205>.

band movement, Sordillo emphasized a non-pressure playing approach. Later, he became supervisor of instrumental music in Boston Public Schools in 1924 and assistant music director in 1926.²³¹

School bands in Britain and America increasingly evolved from post-World War I. In that war, music was extensively considered a morale builder. Singing among troops was employed in military marching cadences, and military bands multiplied in size; Numerous instrumental teachers in the service were assigned to the bands and the Army Bandmaster School. Most of these candidates were recruited as professional musicians who were highly competent in their field. However, they needed formal academic training, particularly in the subjects essential for teacher certification.²³²

In 1917, Frank L. Beales, a retired army officer, reorganized the Harrison Technical High School Band in Chicago, Illinois, while supervising military training after establishing the Junior ROTC program in 1919.²³³ The enthusiasm for military bands created and revealed a catalyst for the public-school instrumental music programs. However, school administrators and other officials were slow to accept band and orchestra for regular academic credit. During 1920, early band contests grew profoundly and established a strong impact and coercion in modern education. The school band's growing popularity in the 1920s and 30s stimulated the development of new markets and marketing categories that provided an avenue through which cultural trends and innovations grew in the rapid field of music education. These markets

231. Ibid.

232. Edgar B. Gordon, *The Birth of School Bands and Orchestras*, "Music Education Journal, Nov.-Dec. 1956, Vol. 43, no.2 (December 1956):35, accessed February 29, 2022, <http://www.jstor.com/stable/3388305>

233. Emil A. Holz, "The School Band Contests of America (1923)" *Journal of Research in Music Education* Vol. 10, no.1 (Spring 1962), 6. accessed September 8, 2022 <https://www.jstor.org/stable/3343906>.

constituted the emergence of a school band industry, consisting of corporate, pedagogical, and reform interests that established the band as both a cultural institution and the predominant form of music education within the progressive reform movement to focus on academic endeavors creating a new standard for band teacher training and a new high-art repertory of original compositions for band. Considering the pervasive dominance of military bands surrounding World War I, for most audiences, there was little difference between a marching band and a concert band, and this would show and prove no different for school bands.²³⁴

Ernest Williams, teacher, arranger, and cornetist of The Goldman Band, Detroit Symphony, and United States Army Band, founded the Ernest Williams School of Music in Brooklyn, New York In 1922 with intentions of establishing in America a school that offered comprehensive training to instrumentalists that embraced the entire field of ensemble work, both theoretically and practically where band training was focused through and intensive routines. The faculty included musicians such as Pierre Henrotte, concertmaster and conductor of the Metropolitan Opera House; George Barrere, flute virtuoso; Horace Britt, cellist; and Erik Leidzen, well-known arranger and composer.²³⁵ Competitive festivals stimulated interest in instrumental music following the first band contest in 1923. Instrument manufacturers sponsored the first contest, but in subsequent years the competitive festival was sponsored by school authorities or affiliated associations which had the official sanction of the school.²³⁶

234. Joshua D. Gailey, *Beginning Bands: Progressive Reform and the Birth of the American School Band Industry, 1907-1940* (doctoral diss., Yale University, 2019), 5.

235. William Carter White, *A History of Military Music in America* (New York: The Exposition Press, 1944), 183.

236. Joseph A. Leeder and William S. Haynie, *Music Education in the High School* (Englewood Cliffs, New Jersey: Prentice Hall Inc., 1958), 100.

The Conway Military Band School, affiliated with the Ithaca Conservatory of Music, was described as the country's only institution.²³⁷ Many students graduating from Conway's school attained positions in various performing music careers and music professions, including directors of college and university bands, public schools band directors in many states, orchestra musicians, and military bandsmen. Patrick Conway established his Military Band School in Ithaca, New York, in 1922. Conway had a long association with the town of Ithaca and its music conservatory as leader of the Ithaca Band, which became known as "Pat Conway and His Band" in 1908, and as a member of the Ithaca Conservatory faculty. The three-year curriculum required the study of a major and minor instrument, harmony, counterpoint, composition, solfeggio, music history, and class instruction on all band instruments. Conway engaged top professional players from major symphony orchestras and his own as faculty members. In 1926, the curriculum was broadened to include preparation for teaching in public schools.²³⁸ It was not until 1929, however, when the battle of band instrumentation" took place that the band began to acquire academic status. The of a "battle of band instrumentation was established by the Committee on Instrumental Affairs in efforts to improve, enrich, and enlarge the school band as an organization causing the National Bureau for the Advancement of Music and the National

237. Mark Fonder, "The Patrick Conway Military Band School, 1922–1929," *Journal of Research in Music Education* 40, no. 1 (April 1992): 62, accessed April 19, 2022, <https://doi.org/10.2307/3345775>.

238. Michael D. Martin "Band Schools of the United States: A Historical Overview." *Journal of Historical Research in Music Education* 21, no. 1 (1999): 59, accessed May 6, 2022, <http://www.jstor.org/stable/40215205>.

Association of Band Instrument Manufacturers, under the guidance of the Committee of Instrumental Affairs to establish Annual National High School Band Festivals and Contest.²³⁹

Ernest Williams, who proceeded Conway and was a trumpet player for John Phillip Sousa, and Franko Goldman became head of the school, known as the Ithaca Military Band School. However, Williams left Ithaca in 1931 to reorganize his school. By the 1931-32 school year, the Ithaca Military Band School had been taken over by the Ithaca Conservatory of Music Department of Music Education.²⁴⁰

Several schools for band instruction were established from 1894 to 1930. The most significant was the U. S. Army School at Fort Jay, Governor's Island, New York in 1911, the Losey Military Band School of Erie, Pennsylvania in 1914, the Conway Military Band School of Ithaca, New York again in 1922, and the Ernest Williams School of Music of Brooklyn, New York, also in 1922. Frank H. Losey, a well-known bandmaster and march writer, founded the Losey Military Band School in 1914 in Erie, Pennsylvania. Losey received formal training under Hamlin Cogswell in cornet, harmony, and arranging and later was a teacher of brass (1895-97) at Cogswell's Mansfield, Pennsylvania Normal School of Music.²⁴¹

Hale A. Vandercook, cornet soloist and assistant director of the 2nd Regiment Band of Chicago, member of the Elgin Municipal Band and the 122 Field Artillery Band, established Vandercook School for Cornet in 1922. Later named Vandercook College of Music, municipal bands were the direct descendants of the town bands and city bands. Permanent municipal bands

239. Edgar B. Gordon, The Birth of School Bands and Orchestras, "Music Education Journal, Nov.-Dec. 1956, Vol. 43, no.2 (December 1956):38, accessed June 16, 2022, <http://www.jstor.com/stable/3388305>.

240. Michael D. Martin "Band Schools of the United States: A Historical Overview." *Journal of Historical Research in Music Education* 21, no. 1 (1999): 58, accessed April 10, 2022, <http://www.jstor.org/stable/40215205>.

241. Ibid.

in larger cities received more financial support, while in smaller towns, their functions were taken by the extent of high school bands. The early curriculum of the Vandercook Cornet School utilized small group instruction in conducting brass instruments, including extensive pedagogy study, and harmony. In 1922, the curriculum was expanded to include a course to meet the progressive demands of school music programs. In 1941, Vandercook turned over the daily operation of his school to his former pupil and assistant, H. E. Nutt.²⁴²

Until the late 1920s, the idea that the bands in the United States were primarily professional or military entities was proposed solely for entertaining speculation. However, since then, the sponsorship of band music in the country has repositioned immensely during the school band movement. According to H. W. Schwartz, author of *Band of America*, states “at no time before or since were there so many professional bands active, touring so widely, attracting such large audiences, and enjoying such universal popularity.”²⁴³ In more pragmatic terms, limited wind instrument performance, repertoire, or function before the fifteenth century is deluding. The primary aim of band music, except for the few remaining professional and community bands, can no longer be confined as an area of interest to mere entertainment.²⁴⁴ The school band was intended in part to fill the void left by the bands that had previously flourished during what could be termed the “golden age”. As a result, the school band was expected to be several things at once: popular music ensemble, concert ensemble, reform tool, civic institution, athletic accessory, and academic pursuit. Such conflicting identities had significant implications for the

242. Michael D. Martin “Band Schools of the United States: A Historical Overview.” *Journal of Historical Research in Music Education* 21, no. 1 (1999): 58, accessed April 10, 2022, <http://www.jstor.org/stable/40215205>.

243. Franko Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc., 1962), 5.

244. Franko Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc., 1962), 6.

direction of music education and the cultural reception of band music in the early twentieth century.²⁴⁵

A study by Mary Springerland records and investigates Joseph Edgar Maddy as one of the most prolific and influential figures in American music education and pioneer of instrumental music instruction. He was also influential in the development of combined band and orchestra curriculum's. A substantial amount of literature on this aspect of his career is available. Several firsts marked his career: he was the first public school music supervisor in America, the coauthor of the first homogeneous class method book for bands, the originator of the standard instrumentation for concert bands, and the first to teach instrumental music via the radio.²⁴⁶

The Universal Teacher for Orchestra and Band Instruments (UT) is a class method by Joseph E. Maddy and Thaddeus P. Giddings, published by the Conn Musical Instrument Company in 1923. Maddy and Giddings wrote the UT from 1920 to 1922 while teaching summer methods courses at Chautauqua, New York, and the University of Southern California. The book appealed to children by applying the song method from elementary vocal music to instrumental instruction. This pedagogy differed from previous instrumental methods in that instructional material consisted entirely of melodies rather than scales and exercises. The UT also employed a detailed, systematic series of procedures to maximize class time, hold students accountable for their progress, and allow independent learning with as little teacher intervention as possible.²⁴⁷

245. Joshua D. Gailey, *Beginning Bands: Progressive Reform and the Birth of the American School Band Industry, 1907-1940* (doctoral diss., Yale University, 2019), 7.

246. Mary Springerland, "Joseph Edgar Maddy: The Teacher," Doctoral Dissertation, University of Georgia, 2015, abstract.

247. Phillip M. Hash, "The Universal Teacher, by J.E. Maddy and T.P Giddings (1923)," *Journal of Research in Music Education* 58, no.4. (2012): 410, accessed December 16, 2022, DOI:10.1177/0022429410385869, <http://jrme.sagepub.com>.

Mr. Maddy's instrumentation for band teaching is called "symphonic band instrumentation" because the band was designed to emulate symphonic sounds using orchestral excerpts and works.

One of instrumental music education's most significant challenges in the early 1900s was the need for more suitable material for class instruction. At the 1922 meeting of the Music Supervisors' National Conference, Benjamin F. Stuber stated the following:

Splendid as many of our present-day methods are in private teaching, they could be more beneficial, efficient class teaching. Though several class methods have been published, the right trail has yet to be struck compared to the splendid courses used in regular music study in public schools. This condition must naturally prevail until sufficient practical experience has paved the way for instrumental class methods worthy of being placed beside the best product in other studies.²⁴⁸

This comprehensive instrumental instructional guide was constructed for veteran and novice music educators in practice. Maddy and Giddings titled their new method the *Universal Teacher for Orchestra and Band Instruments* because it provided instruction for all instruments in one book and contained familiar songs with what they called "universal appeal."²⁴⁹ Maddy tested the method in Richmond during the winter of 1922 and in his instrumental methods courses at the University of Southern California the following summer.²⁵⁰ *The Universal Teacher* method comprises numerous dynamics for the music instructor, band director, chorus instructor, and orchestra teacher in wind band and string pedagogy.

248. Mary Springerland, "Joseph Edgar Maddy: The Teacher," Doctoral Dissertation, University of Georgia, 2015, abstract.

249. Phillip M. Hash, "The Universal Teacher, by J.E. Maddy and T.P Giddings (1923)," *Journal of Research in Music Education* 58, no.4. (2012): 390, accessed December 16, 2022, DOI:10.1177/0022429410385869, <http://jrme.sagepub.com>.

250. Phillip M. Hash, "The Universal Teacher, by J.E. Maddy and T.P Giddings (1923)," *Journal of Research in Music Education* 58, no.4. (2012): 390, accessed December 16, 2022, DOI:10.1177/0022429410385869, <http://jrme.sagepub.com>.

The comprehensive method suggests that the standard instrumentation of the concert wind band and the symphonic band was tailored and developed by consultation with members of the American Band Association, which helped to cultivate the band as an essential active performing ensemble in the United States musical culture. With the new development of concert and symphonic band instrumentation standardization in the mid-early twentieth century, publishers such as Boosey and Company, Chappell, and Baldwin helped increase the literature on wind band and symphonic orchestras, especially within the school and community environments. Maddy convinced Carl D. Greenleaf, president of the C. G. Conn instrument company, to publish the UT in 1923 to promote the sale of band instruments. The Music Industries Chambers of Commerce, with funding from the Band Instrument Manufacturers Association, was one of the first sponsors to participate in national school band contests at their convention in Chicago, Illinois, on June 5-7, 1923.²⁵¹ Many school bands needed to be equipped and experienced setbacks from selecting school-purchased band instruments that needed to be of better quality for beginners. Evidence of this is found in a statement by Charles R. Tuttle, Music Supervisor of Marion Indiana Public Schools, stating:

“We urge pupils in our grade school bands to purchase good instruments, as we have found by a statistical investigation that only about 5 percent of those who use good instruments fail to learn, while about 40 percent of those who begin with inferior instruments become discouraged and drop out before they even reach junior high school. Those with the tenacity to stick with it form so many bad habits that when they finally purchase good instruments, it takes a long time to straighten them out and get them to play correctly. The younger the student, the more necessary for a good instrument. To ensure the band’s success, buy only the nationally known, nationally advertised products of reputable instrument manufacturers. Be sure the manufacturer’s name is engraved on the instruments and that they carry a written guarantee of the manufacturer.”²⁵²

251. Phillip M. Hash, “The National School Orchestra Contests: 1929-1937.” *Journal of Research in Music Education* 63, no. 4 (2016): 398, accessed April 19, 2022, <http://www.jstor.org/stable/43900312>.

252. Pan American, *Band and Orchestra Guide: A Practical Handbook for Bandmasters and Music Educators* (Elkhart; Pan-American Band Instrument & Case Co., 1935), 9.

The unique, comprehensive band approach of Maddy and Giddings quickly became famous due to an aggressive advertising campaign by Conn, and numerous demonstrations of the method were presented at music education conferences. Greenleaf soon realized, however, that the Conn Company needed to be set up for the publishing business and transferred the copyright of the UT to the Willis Music Company in 1926.²⁵³ Victor J. Grabel, Cicero Plant Band Director of the Western Electric Company, suggested to Carl D. Greenleaf that the band instrument makers would be the logical group to organize and finance such a project. As a result, a fund of \$10,000 was raised to cover the expenses of the National Band Contests and Tournaments through contributions from individual manufacturers.²⁵⁴

The National Band Contests took place in the same year, June 4th and 5th. They were judged the following individuals: Joseph E. Maddy, head of the Department of Public School Music at the University of Michigan School of Music; Lieutenant William C. White, commander of the Army Bandmasters' Training School in Washington, D.C; and William C. Robinson, a Canadian bandmaster who directed the Royal Kilties Regimental Band in Hamilton, Ontario. Each band had forty-five minutes to perform the "Prelude" from Bizet's *L'Arlesienne*, another piece freely chosen from a list prepared by the Committee on Instrumental Affairs, and a march. Judges scored the bands on their intonation, tonal and harmonic balance, instrumentation, interpretation, tone quality, and precision. Points in each category were totaled and averaged to obtain the percentage score that determined the final positions of the participating bands.²⁵⁵

253. Phillip Hash, "The Universal Teacher," 390.

254. Emil A. Holtz, "The School Band Contests of America (1923)" *Journal of Research in Music Education* Vol. 10, no.1 (Spring 1962), 6. accessed September 8, 2022 <https://www.jstor.org/stable/3343906>.

255. James E. Moore, "National School Band Contests between 1926 and 1931," *Journal of Research in Music Education* Vol. 20, no.2 (Summer 1972), 235, accessed March 2, 2022, <https://www.jstor.org/stable/3344089>.

The school band movement within the middle, high, and collegiate learning institutions proliferated after World War I and World War II, causing a surplus in demand for instruments throughout the American school system. Due to the tremendous and innumerable demand, this progressive movement offered unique college courses for the active training of instrumental music educators, thus creating a broadening music program organized by veteran music supervisors focusing on instrumental music. Some early school band directors were professional musicians, but too often, only their primary instrument. Endless repetition and rote teaching were the only methods used during class instruction. The repertoire, a more accessible version of the town, municipal, and community band repertoire, usually consisted of quickstep marches, a march-size book of waltzes and “overtures,” with an occasional arrangement of blues.²⁵⁶

C.M. Tremaine, secretary of the National Bureau for the Advancement of Music and Chairman Commissioner on Cost and Economic-Social Values of Music Education, was asked to reorganize National Band contests as a result of such demands of school bands; this was so that the schools and band directors would govern them. Through Tremaine’s efforts, the Bureau cooperated with the Music Supervisors National Conference, now the Music Educators National Conference, to persuade the committee to assume the supervision of future band contests in the development of rigorous standards for instrumentation, repertoire, and performance in strict equal representation until the change in regulation in 1926.²⁵⁷ His experience with promoting music weeks, piano classes, and music appreciation courses had convinced the committee that no

256. Emil A. Holtz and Roger E. Jacobi, *Teaching Band Instruments to Beginners* (New Jersey: Prentice-Hall, Inc.,1966), 6.

257. Emil A. Holtz and Roger E. Jacobi, *Teaching Band Instruments to Beginners* (New Jersey: Prentice-Hall, Inc.,1966), 7.

school music project could succeed unless control was vested in the organization of educators. Tremaine noted that such projects for school bands would lead to the commercialization of school bands.²⁵⁸ It was agreed that Tremaine would seek the help of the Music Supervisors National Conference, that the National Bureau would provide the necessary executive services, and that the Band Instrument Manufacturers Association would provide funds without attempting to interfere with the operation of the National School Band Contest. The committee was unwilling to conduct a series of band contests unless they could be made educational. Therefore, a repertoire list was created and developed from which a required number would be chosen each year, and participating bands might select a second number. The repertoire lists were patterned after earlier lists of orchestral materials compiled by Victor Rebmann (chairman of the National Band and Orchestra Committee) that included symphonic movements, suites, overtures, and symphonic poems, representing a notable improvement over the standard school band repertoire.²⁵⁹

Another prominent figure of the school band movement was Albert Austin Harding. Albert Austin Harding was highly influential in establishing standards of band performance at the University of Illinois, which subsequently were to achieve general acceptance. As a masterful arranger, A.A. Harding shifted the band's sound from its brassy contour to a more woodwind dominance. Later being befriended by John Phillip Sousa, Marine Bandmaster, Sousa publicized Harding's program and declared the Illinois ensemble "The World's Greatest College Band."²⁶⁰

258. Emil A. Holtz, "The School Band Contests of America (1923)" *Journal of Research in Music Education* Vol. 10, no.1 (Spring 1962), 10. accessed September 30, 2022 <https://www.jstor.org/stable/3343906>.

259. *Ibid.*

260. Brown, Tim. "Austin Harding: Inventor of the School Band." In *The University of Illinois: Engine of Innovation*, edited by Frederick E. Hoxie, *Journal of Band Research*, no.3 2017: 20, accessed March 12, 2021, <http://www.jstor.org/stable/10.5406/j.ctt1m3217b.7>.

The school band's historical association with militarism made it uncommonly effective in instilling discipline. In 1925, it was proclaimed that the inception and development of a band was a more significant achievement in the aggregate than the organization of a symphonic group with its maintenance of high standards because while the latter musicians were contributing to music, these students were developing character.²⁶¹

The National High School Band movement was a significant factor in the development and push for the growth and progression of instrumental music nationwide during World War I and World War II. This impacted salaries and responsibilities of band directors, enrollment and instrumentation, repertoire selection, and the scope and sequence as to band directors' leadership educational results to formation of the National School Band and Orchestra Executive Committee and Music Supervisors National Conference. Veterans trained in military bands found positions in schools and organized bands. A few Midwestern state contests for school musicians began to include events for bands.²⁶² The National School Band Orchestra Association's Executive Committee formed and accepted a constitution for the school band in 1933 that was based on the 1929 Wisconsin School Band and Orchestra Association constitution.²⁶³ Before, no effective organization of band directors existed, and military service

261. Joshua D. Gailey, *Beginning Bands: Progressive Reform and the Birth of the American School Band Industry, 1907-1940* (doctoral diss., Yale University, 2019), 10.

262. Emil A. Holtz, "The School Band Contests of America (1923)" *Journal of Research in Music Education* Vol. 10, no.1 (Spring 1962), 4. accessed September 8, 2022 <https://www.jstor.org/stgable/3343906>.

263. Mark Leslie Fonder, *An investigation of the Origin and Development of Four Wisconsin High School Bands*, A Doctoral Dissertation, the University of Illinois at Urbana-Champaign (Ann Arbor, MI; Mar Fonder Publication, 1983), 2.

bandsmen, because they were part-time employees or teachers of non-music subjects, did not participate in the work of the Music Supervisors National Conference.²⁶⁴

Many competent instrumental music teachers were employed under temporary licensure during World War I and II. Many instrumental teachers in the service were assigned to the bands and the Army Bandmasters School, with the result that upon completing their military service, they returned to their teaching greatly enriched both in experience and in training.²⁶⁵ Despite the severe economic depression that penetrated American life, the 1930s national band contest was conducted from May 22nd to May 24th in Flint, Michigan. The number of bands in participation consisted of approximately 2,500 band students, the membership of forty-four bands, and filled rehearsal halls. Reports indicated that the contest was a great success and that the bands' performances continued to improve.²⁶⁶

At the same time of profound change, William W. Norton, bandmaster of Flint High School Band, supervisor of music in Flint, and chairman of the executive board of the Flint Community Music Association in 1931, developed a comprehensive school music program in Michigan that led to the establishment of community organizations, notably the Flint Symphony Orchestra and the Norton Male Chorus, that enriched the cultural life of the city.²⁶⁷

264. Emil A. Holtz, "The School Band Contests of America (1923)" *Journal of Research in Music Education* Vol. 10, no.1 (Spring 1962), 4. accessed September 8, 2022 <https://www.jstor.org/stgable/3343906>.

265. Edgar B. Gordon, "The Birth of the School Bands and Orchestras," *Music Educators Journal* 43, no. 2 (1956): 45, accessed April 19, 2022, <https://doi.org/10.2307/3388305>.

266. James E. Moore, "National School Band Contests between 1926 and 1931," *Journal of Research in Music Education* Vol. 20, no.2 (Summer 1972), 241, accessed March 2, 2022, <https://www.jstor.org/stable/3344089>.

267. James E. Moore, "National School Band Contests between 1926 and 1931," *Journal of Research in Music Education* Vol. 20, no.2 (Summer 1972), 242, accessed March 2, 2022, <https://www.jstor.org/stable/3344089>..

Captain Charles O'Neil, senior bandmaster of the Canadian Army from 1920 to 1937 and director of the Royal 22nd Regiment in Quebec from 1910 to 1919, composed original works for concert bands, military bands, and school bands. He received his musical training at Kneller Hall and graduated as bandmaster in 1909.²⁶⁸ McGill University awarded him the degree of Doctor of Music in 1924. In 1934, Captain O'Neil became a Professor of Music at the University of Wisconsin. As past president of the American Bandmasters' Association and adjudicator of band contests and festivals as composer and lecturer, he addressed issues within public school bands and the repertoire many institutions utilized for teaching and performance. His known works for the band include Overture, The Knight Errant; Overture, The Silver Cord; and Overture, Builders of Youth: Builders Youth (composition written expressly for concert and symphonic band, mainly to add to the literature suitable for performance by the better bands in the School Music Movement). This work was dedicated to the School Music Directors of the United States of America.²⁶⁹

The influence of professional players and directors of prior military service was significant in the early development of school bands, not only in instrumentation and literature but also in pedagogy and performance standards. To secure the best results from instrumental instruction in schools, the teacher in charge of such instruction could play some instrument, trumpet, percussion, or fife, preferably the violin, as a secondary instrument.²⁷⁰ In addition, many band directors during the movement could actively trace a genealogy of perhaps three or four generations to such individuals as Innes, Conway, Vandercook, or Sousa. Studying the history of

268. Richard Franko Goldman, *The Band's Music* (New York: Pitman Publishing Corporation, 1938), 307.

269. *Ibid.*, 308.

270. Glenn Howard, *Public School Orchestras and Bands 1875* (Miami: Florida Hardpress, 1984), 72.

instrumental music can help educators become more aware of their heritage and how it influenced the philosophical underpinnings of their teaching.²⁷¹

The school band movement's focus is on performing music; however, providing an example. Although audio reproduction technologies undoubtedly changed listening and performance practices, the rise of instrumental music education was an overlooked aspect of early twentieth-century musical culture that suggests amateur music performance retained a prominent place in American society. The publications and documents produced by the school band movement evinced an interest in the activities of young musicians that was a striking commonplace, even in the outlets not marketed to children.²⁷² The conservative, reactionary streak persisted within wind band communities partly because the band had long maintained an association with traditionally masculine spheres, cultivating an identity as a militaristic ensemble for movement and physicality was intrinsic to its cultural role. Such expectations were still the case in the mid-1930s, as specified in the Conn company's *Band and Orchestra handbook*, which instructs bandleaders in the following way:

Marching is one of the functions of the organized band. Every band is expected to be able to march well, and soon after it is organized, it is likely to be called upon to perform at athletic contests and to lead parades. As a source of great pride to the community and the school or other organization it represents, the marching band obligates itself to make a good showing. In this connection, it is well to remember that many community members never see the band except when it is on the march.²⁷³

271. Michael D. Martin, "Band Schools of the United States: A Historical Overview," *Journal of Historical Research in Music Education* 21, no. 1 (1999): 61, accessed May 8, 2021, <http://www.jstor.org/stable/40215205>.

272. Joshua D. Gailey, *Beginning Bands: Progressive Reform and the Birth of the American School Band Industry, 1907-1940* (doctoral diss., Yale University, 2019), 99.

273. Joshua D. Gailey, *Beginning Bands: Progressive Reform and the Birth of the American School Band Industry, 1907-1940* (doctoral diss., Yale University, 2019), 100.

Collegiate bands and music fraternities played an intricate part in developing the school band movement before, during, and after World War I and II. In addition, there were Sunday School bands and those affiliated with various fraternal orders. Both Black and White Colleges sported marching and concert bands through the traditional military influences, the best known of which was Florida Agricultural and Mechanical's Marching "100"²⁷⁴ under the direction of Dr. William Foster and Tennessee State Universities "Aristocrat of Bands," under the direction of Professor Frank T. Geer. Almost every military band throughout the United States consisted of men from college bands and universities who were assigned to band training to the success of the military organization.²⁷⁵ The reports received from directors of service bands show that Kappa Kappa Psi men have contributed to the band's welfare from a musical standpoint and added significantly to the general morale of the organization. This is truly a compliment to the fraternity because these men were making their experience and training in fraternity pay dividends in their service to their country and nation.²⁷⁶

Dr. Bohumil Makovsky, conductor, teacher, composer, Director of Bands, and Head of the Music Department of Oklahoma Agricultural and Mechanical College was instrumental in developing bands within the community, military, and public schools. Kappa Kappa Psi Honorary Band Fraternity was founded, on November 27, 1919, on the campus of Oklahoma Agricultural and Mechanical College for the primary purposes of promoting the advancement of college and university bands through dedicated service and support to bands, comprehensive education, leadership opportunities, and recognition

274. D. Antoinette Handy, *Black Women in American Bands and Orchestras* (Metuchen, New Jersey: Scarecrow Press, Inc., 1981), 18.

275. *Ibid.*

276. Frank Martin, *The Baton of Kappa Kappa Psi* (Stillwater: Crossman Publication, 1943), 13.

for the benefit of its members and society by Dr. Bohumil Makovsky. From the late 1920s until the onset of World War II, the Oklahoma Agricultural and Mechanical College band experienced substantial growth due to the accomplishments of its graduate rate of band directors who built and developed high school band programs throughout Oklahoma. Dr. Makovsky retained and recruited band members with varying degrees of musicianship. He began dividing his band into first and second band groups. The first band was strictly a concert organization, combined with the second for football games, military reviews, and parades. In 1928, the bands were reorganized into a symphonic band of seventy-two and a thirty-seven-member military band.²⁷⁷ The enrollment of bands decreased due to World War II.. Naturally, college enrollments began to lessen along with the college band membership. Many army officers were recruited during World War II, mainly enlisting Mu Alpha Sinfonia Music Fraternity chapters and Kappa Kappa Psi Band Fraternity. The fraternity houses had to close since many members played in the band, the band enrollment suffered. The University of Illinois Bands, which had boasted well over 300 members, was reduced to one band with less than ninety members in 1944.²⁷⁸ Evidence indicates that the organization enhanced instrumental music through a band of the younger generation from military influence in chapter development.

The history of the Gamma Chapter of Kappa Kappa bears special attention. Originally the band at the University of Washington comprised men from military service. Deciding that Kappa

277. Kappa Kappa Psi, National Honorary Band Fraternity: Prospective Member Handbook (University of Arkansas, Fall 2009), 25.

278. McCarrell, Lamar K. "The Impact of World War II upon the College Band." *Journal of Band Research* 10, no. 1 (Fall, 1973): 3, accessed March 2, 2022, <http://ezproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fimpact-world-war-ii-upon-college-band%2Fdocview%2F1312120439%2Fse-2%3Faccountid%3D12085>.

Kappa Psi agreed with many of the ideals they held on what a band should be, on December 16, 1920, the University of Washington became the third school in the fraternity's history to join, making it the Gamma chapter.²⁷⁹ In disproportion, the scarcity and need for male band members during the War constituted a surplus increase in women's enrollment at major university band programs during the 1940s. Representatives of such increased participation of women in collegiate band activities were the establishment of the Tau Beta Sigma sorority in the early 1940s. Tau Beta Sigma was founded at Texas Tech in Lubbock in 1940.²⁸⁰

Subsequently, World War I and World II led to the development of three agencies intended to progress and push forth the instrumental music program to 1940. The criteria included the following: (1) the contests movement, which served to publicize, stimulate, and standardize the instrumental program in every state in the Union; (2) the organization of the National High School Orchestra, which focused the attention of leading educators on a startling new movement in education, and; (3) the Committee on Instrumental Affairs of the Music Supervisors' National Conference, serving from 1924-1933, providing a steady and guiding influence which was needed to keep the whole instrumental movement, because of the rapidity of its growth, from being a mere flash in the pan.²⁸¹ The collegiate band organizations were still eager to contribute to the improvement and progression of school bands in America as a

279. Nivrutti Bhide. Website page created unknown." Kappa Kappa Psi Gamma Chapter History". The University of Washington, (2018): 5, accessed June 21, 2022. <https://sites.google.com/uw.edu/kkpsi-gamma/gamma/chapter-history>

280. McCarrell, Lamar K. "The Impact of World War II upon the College Band." *Journal of Band Research* 10, no. 1 (Fall, 1973): 4, accessed March 2, 2022, <http://ezproxy.liberty.edu/login?url=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fimpact-world-war-ii-upon-college-band%2Fdocview%2F1312120439%2Fse-2%3Faccountid%3D12085>.

281. Ibid., 23.

collective. As the culture of the school band movement began to become widespread throughout the country in American public schools, only 88 cities reported bands, but the Committee of Instrumental Affairs of the Music Educators' National Conference suggested that the data collected was significantly more prominent since the received outstanding training to the recent extension of military training in secondary schools and the urgency of bands for parades and field work functions to build rapport within the communities.²⁸²

The organizers of Tau Beta Sigma were anxious to become affiliated with the male band organization, Kappa Kappa Psi. Tau Beta Sigma was officially recognized as the sister organization of Kappa Kappa Psi at the 1947 Kappa Kappa Psi Convention.²⁸³ After the war, Vandercook College of Music enrollment increased unprecedentedly. A notice in the November – December 1946 *Instrumentalist* indicated that Vandercook College of Music would accept thirty more G. I's when the second semester opened. In January 1947, the *School Musician* publication stated that the enrollment doubled at the Vandercook School.²⁸⁴ The military band training of these students was favorable and constructive to the college band movement. During the war, some military bandsmen received training from college military detachments, Bandsmen Barium of the Army Air Corp program at Knox College in Illinois recalls that his

282. Gerald R. Prescott and Lawrence W. Chidester, *Getting Results with School Bands* (New York: Carl Fischer, Inc., 1938),7.

283. McCarrell, Lamar K. "The Impact of World War II upon the College Band." *Journal of Band Research* 10, no. 1 (Fall, 1973): 5, accessed March 2, 2022
<http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fimpact-world-war-ii-upon-college-band%2Fdocview%2F1312120439%2Fse-2%3Faccountid%3D12085>.

284. Ibid.

World War II experience in the Eighth Service Command, where he had excellent leadership in band supported the idea that military band training was beneficial to college bands.²⁸⁵

Kirby R. Jolly said Dr. Edwin Franko Goldman was considered “the Dean of American Bandmasters.” This study traced surveys of Edwin Goldman’s career and band history. The musical events which led to the origination of the Goldman Band and its notable and unique activities, as well as identify changes that took place in the instrumentation and repertoire of the Goldman Band during the study period.²⁸⁶ In 1946, a report by Dr. Goldman indicated that bandmasters needed more training in music reading and were often tasked with non-musical detail during service. In response to these occurrences, his recommendation set out initiatives for bandleaders to become commission officers, screenings, and leadership trainers to establish a Department of Music within the United States Army. The men who studied the standard instrumentation for Concert Bands were amongst the best-known experienced bandmasters in the United States and Canada during a Boston Convention in April of 1931 by the “Music and Instrumentation Committee” of the American Bandmasters Association.²⁸⁷ Such a department would supervise all Army bands and would regulate the instrumentation, size, and duties of the bands.²⁸⁸

285. Ibid.

286. Kirby Reid Jolly, “Edwin Franko Goldman and the Goldman Band,” Order No. 7128540, New York University, 1971, in ProQuest MS ProQuest Dissertations & Theses Global, 43.

287. Edwin Franko Goldman, *Band Betterment: A Suggestion and Advice to Bands, Bandmasters, and Band Players* (Boston; Carl Fisher, Inc., 1934), 30.

288. Harold Leroy Copenhaver, “An Historical Investigation of Music Education in the United States Air Force,” Order No. 6103708, American University, 1961, in PROQUESTMS ProQuest Dissertations & Theses Global.

Dr. Franko Goldman's clinics may be noted for the instrumental music educator's demonstration of the various wind band and string instruments in training and advanced instrumentalists. The sequential strategy is arranged to systematically present each instrument, with a lecture on each instrument's place in a wind band; the approach of training the music educator for the work of school bands has various components. The band director must always be a learner of teaching methods and materials, a competent conductor, proficient in performance on numerous wind band instruments, and must seek to raise the standard of performance within different levels of student learning.²⁸⁹

A survey in 1956 by the United States Office of Education indicated that approximately 21,100 public high schools in the United States were considered an agency for music education with goals governed by society's legislative and educational aims. Trained instrumental instructors, and better-trained ones, graduated each year from military schools, universities, and conservatories of music to serve instructors in public schools in America.²⁹⁰

The tendency towards expanding and extending the school band was exclusively extra-curricular in a musical entity in 1958. The band was characteristically non-professional and was composed of students who were not paid. It was a matter of economics and compensation for professional bands to be utilized for civil enjoyment. However, for many years the school band was thought of in town band terms: James R. Wells, *The Marching Band in Contemporary Music Education* (New York: Interland Publishing Co., 1932), 8. James R. Wells, *The Marching Band in Contemporary Music Education* (New York: Interland Publishing Co., 1932), 8. a small but

289. Mark Hindsley, *School Band and Orchestra Administration* (New York: Boosey and Hawkes, Inc., 1940), 1.

290. Franko Goldman, *The Wind Band* (Boston: Allyn and Bacon, Inc., 1962), 123.

noisy group that existed primarily to give concerts on hot summer nights in the town park and played an array of music consisting of light overtures, marches, and solos in which wasn't viewed seriously in nature.²⁹¹

The American School Band Directors Association met in 1958 to discuss procedural guidelines for a "Course of Study and Curriculum Guide" for School Bands in America at Cedar Rapids, Iowa. Included within the guideline was the publication of two booklets, "*Curriculum Guide for Elementary Bands (1963)*" and "*Curriculum Guide for Junior High School Bands (1964)* ." Also, a 300-page manuscript entitled "Curriculum Guide for High School Bands" was presented to the Association in 1965 but never published.²⁹² From 1969 to 1970, two thousand band programs were given survey questionnaires to determine the quality of band instruction in public schools. The criteria intended were to historically investigate and examine techniques and procedures comprised in the schools and provide a compendium of information for writing the "Course of Study for School Bands."

The American School Band Directors Association, or ASBDA, was organized on November 22, 1953, and was comprised of professionally trained, experienced, and certified conductors and teachers of bands, whose aim was to advance and improve instrumental music education- particularly instruction of students engaged in the study of band instruments. ASBDA aspired to service and collaborate with school administrative officials and educational organizations to provide a fulfilling experience for all instrumental music students. To achieve this goal the American School Band Directors Association designed and approved the following

291. Ibid.

292. Haines, Harry H. "A Course of Study and Curriculum Guide for School Bands." *Bulletin of the Council for Research in Music Education*, no. 28 (1972): 7, accessed May 17, 2022, <http://www.jstor.org/stable/40317205>.

objectives: (1) To develop a comprehensive band program that will be of musical and educational benefit to school band directors and their students; (2) to foster a spirit of friendliness, fellowship and cooperation among the band directors in elementary and secondary schools in America; (3) to provide a common meeting ground and clearing house for an exchange of ideas and methods that will advance the standards of musical and educational achievement for the school bands of America and stimulate professional growth amongst school band directors; (4) to work in close cooperation with school administrators as representatives of their individual schools, and through their respective administrative associations that promotes as standard of musical progress and achievement which will be of cultural benefit in school life as well as adult life;

Further it is to recognize and emphasize the fundamental and lasting values of as sound instrumental music program, rather than diversionary activities; (6) to recognize and encourage the obligation of the school band to participate in school and community functions in the dual role of concert and marching band; (7) to serve as an authoritative means of liaison between the largest group of instrumental music teachers in the United States – the school band directors- and music publishers, musical instrument manufacturers, band uniform companies, school architects and suppliers of school building materials and equipment; (8) to encourage a genuine spirit of professional ethics and maintain a highly professional attitude in all meetings and functions of the Association in keeping with the prestige and importance of an organization which is national in scope and; (9) to cooperate with existing associations whose demonstrated purpose is the

further improvement of the band as worthwhile medium of expression in performance and literature.²⁹³

Forrest McAllister, son of renowned band director Archie Raymond McAllister, was influential in forming and developing the NABDCC, or North American Band Directors' Coordinating Committee. The NABDCC was comprised of a forum of the national bands, the music industry, and related associations, including the American Bandmasters Association, College Band Directors National Association, and the National Association of Music Merchants, for examining mutual concerns critically and for fostering discussion with experts outside of the wind profession.²⁹⁴ With the spark of World War II, McAllister left public school teaching to enlist in the United States Army, where he directed the Music Department of the School for Special Services at Washington and Lee University in Lexington, Virginia. In 1951, he purchased the *School Musician* magazine franchise from Robert Shepard and became owner, editor, and publisher. Founded in 1929, the *School Musician* magazine had over 125,000 readers in forty-eight states and twenty-one foreign countries by 1978. The *School Musician* magazine provided the latest news, literature, instrumentation topics, and pedagogical techniques to the nation's music educators.²⁹⁵

293. Donald McCabe, forward to *The American School Band Directors Association Curriculum Guide: A Reference for School Band Directors* (Pittsburg; Volkwein Bros. Inc., 1973), iv.

294. John M. Seybert, "A History of the North American Band Directors 'Coordinating Committee, 1960-1970,'" *Journal of Research in Music Education* 60, no.4 (January 2013): 430, accessed March 2, 2022, <https://www.jstor.org/stable/41999558>.

295. *Ibid.*, 433.

McAllister published an article in the December 1960 issue of the *School Musician* entitled “Band Directors’ Congress” at Joliet, Illinois. McAllister stated the following purpose and objectives of the Band Directors’ Congress:

The Band Directors’ Congress is not to be known as another band directors’ association. Its sole purpose is to allow existing major band directors’ associations to meet for mutual benefit. While each of the six national associations has common objectives, a differential exists due to the highly specialized members of the respective groups. Each association has specific problems that are foreign to others. Through the efforts of a well-organized democratic congress, each association may coordinate its efforts and ultimate goals with the other five groups. This then will truly be the “National Voice” of the leaders of the band directors’ profession of the North American Continent.²⁹⁶

The most basic movements affecting the growth and advancement of military band music in the United States can be traced directly to public schools. Encouraged by the competition offered yearly by National High School Band Contest, the efforts of many of these bands have brought about high-class concerted performances of serious music, with has been everywhere in evidence, and have awakened a genuine interest in military band music in the high schools and colleges throughout the country.²⁹⁷

Summary

Historically, the emergence of instrumental music as a course of study through performance in a band neglected aspects of music education in public schools from the early seventeenth century to the early twentieth century. Band as an ensemble is functional and ceremonial, serves as public relations unit of the educational system, and provides a gratifying experience and activity for its members. The problem is commonly recognized, and many

296. Ibid.

297. William Carter White, *A History of Military Music in America* (New York: The Exposition Press, 1944), 252.

directors seriously try to overcome the philosophical thought that this natural development area represents music-making rather than music education. The bandmasters of historical investigation contoured their perspectives band teaching from the view of idealism, realism, and pragmatism. The idealist teacher adheres to discipline as a part of teaching, not as an end itself, but rather as a pattern of behavior that will eventually benefit the student. The idealist teachers or bandmasters are strongly interested in evaluating student learning and is concerned that the students gain a comprehensive understanding of classroom work and the ability to apply that knowledge in which the student develops the capacity to grasp the “big picture” of the material studied. The solution is situated in the music performed and taught properly as the basis for learning music. The realists believe in teaching what the authorities of academic discipline feel worthy of knowing, emphasizing direct experiences such as singing or playing music instead of discussing it. The realist educators are primarily interested in acquiring detailed skills necessary to function in society. Acquiring such skills is essential and only comes sometimes. It must be earned.²⁹⁸ The pragmatic teachers are not concerned with the content that has been learned but rather how the content was learned. Pragmatist music teachers view music education as a process implemented in school, partly in all informed social communications occurring throughout life.²⁹⁹ It is a theory applied to practice; it is knowledge and skills to practical music making.³⁰⁰ This resulted in great experimentation and assessment for the case of any level, from beginner to collegiate to professional bands’ contribution to society as a unified force to the advancement of instrumental music in the American Public School System.

298. Darwin Walker, *Teaching Music: Managing the Successful Music Program* (New York; Macmillan Publishers, 1989), 277.

299. *Ibid.*, 278.

300. Michael Mark, *Contemporary Music Education* (New York: Macmillan Publishing Co., 1978),193.

The devotion of instrumental students to reason, honor, and integrity, coupled with a ceaseless search for beauty, establishes an association with anything other than that which is the never-ending discipline of spirit, intellect, and body of instrumental music education is critical in the curriculum, and life systematic practical approach is the most useful in the majority testing such levels of methods, criteria, and approaches in these developments through training of bands and orchestras as performance. However, performers exist to serve art, and not vice versa; performers do not exist primarily to serve an audience, except insofar as that audience is also interested in *why* the performer is there that is, in the pursuit of some artistic, and not merely exhibitionist, end.³⁰¹ It is, naturally, only in a restrictive manner that one can speak of “art” in association with the standard school band. Nevertheless, this should not be overlooked and should be pursued closely.

School Band Cultural Dynamics

School Band as a “culture” is unique from all other educational modes in that school band can be most viewed as a language that promotes band music through the love and art of band music. Through a comprehensive band curriculum, students should have opportunities to know and understand music theory, music history, composition, and arranging techniques.³⁰² Although music is both a science and an art, school band as a cultural entity has thrived through folk music traditions, foreign influences, human emotions, and social change and deserves to be preserved through the seriousness of it being an art and science within itself. However, band culture has a teaching tradition that goes beyond the normative concept of training or *tkehne*’ to

301. Goldman, *The Wind Band*, 254.

302. Richard E. Papke, “The New Breed of Band Director Thinks Comprehensively.” *Music Educators Journal* 57, no. 3 (1970): 40, accessed April 19, 2022, <https://doi.org/10.2307/3392902>.

what behavioral psychologists call “conditioning.” Early and mid-twentieth-century wind ensemble practices were ready-made for band programs.³⁰³

The concept of school band has held traditions beyond the scopes of peacetime and wartime. The experience of school performance in a band is of the highest quality of musicianship during the matriculation of institutional learning. The band instructor was highly trained in all traditional instruments of strings, woodwind, brass wind, and percussion to some degree. With the customs and traditions of the development of routines of the band, the music educators of this capacity can be able to secure musical effects in the compositions that beginners, intermediate, and advanced students can execute to impact the students’ learning process through a diverse conventional comprehensive approach. Dr. Giovanni Conterno, military band historian and faculty member of The College of the City of New York, developed a five-part comprehensive curriculum for organizing and establishing concerts and amateur and high school bands. His series, “*The Band Instructor*,” includes chapters covering woodwind instruments, brass wind instruments, other band instruments, percussion instruments, the Musician and the band, band formation and ensemble drill, rehearsal and performance, the conductor’s art and program construction, origins of instruments, origins and the history of the band, European Army Bands, American bands, Harmony, Music History, Counterpoint about band arranging, and musical form. This comprehensive approach systematically created a five-point curriculum for widening the Beginning Band, Second Band, and Second Band instruction from second to fifth-grade instruction. Band training by school years consisted of rhythm bands for kindergarten and first-grade students. Second through fourth-grade students are enrolled in

303. Allsup, Randall Everett, and Cathy Benedict. “The Problems of Band: An Inquiry into the Future of Instrumental Music Education.” *Philosophy of Music Education Review* 16, no. 2 (2008): 158, accessed March 8, 2021, <http://www.jstor.org/stable/40327299>.

Piano, Drum, and Melody Band Classes. Fifth-grade students through Seventh-grade students are enrolled in Beginning Band. At the end of the seventh grade, each serious student positively influenced by the band culture is enrolled in the Second Band Course of Study with continuation through graduate school in college.³⁰⁴ With the development of the school band movement, colleges found it necessary to include curricular offerings for future school band directors. However, no matter how good the collegiate band program may be, it alone by no means is sufficient for the development of future band directors—even at best, it is mass production, and mass production is sufficient neither to produce fine band directors. Therefore, every future band director must seek to acquire and utilize band, orchestral, and chamber music experience during collegiate study to develop basic knowledge on the continual building.³⁰⁵

The literature of school bands derived from the former repertoire adapted from the professional orchestra, operas, and instrumental solos in contextual performance practices. The military march has contributed to the earliest school band customs and traditions. The establishment of standard instrumentation and the increased perfection of wind-instrument construction have led such notable artists as Maurice Ravel, Ottorino Respighi, Vaughn Williams, Gustav Holst, Adolf Busch, Henry Kimball-Hadley and others to contribute worthy music to a relatively limited repertory.³⁰⁶ The literature of bands of 1960 included transcriptions of orchestral and keyboard works, as well as original music from twentieth-century band music

304. Gerald Prescott and Lawrence Childester, *Getting Results with School Bands* (Minneapolis: Paul A. Schmitt Music Co., 1938), 44.

305. John H. Stehn, "On Training of School Band Directors," *Music Educators Journal* Vol. 51, no. 1 (September 1964): 81, accessed November 2, 2022, <https://www.jstor.org/stable/3390255>.

306. Harry H. Haines "A Course of Study and Curriculum Guide for School Bands." *Bulletin of the Council for Research in Music Education*, no. 28 (1972): 190, accessed May 17, 2022, <http://www.jstor.org/stable/403172051>.

of the past. According to Goldman, the professional bands of the 1930s left an inadequate legacy of musical repertoire for the twentieth-century bandmaster. The original music for bands performed in the nineteenth century was mainly music passed and composed by bandmasters. Except for marches, little of this music is performed by contemporary bands, as the band music served as ceremonial and entertainment.³⁰⁷

Learning music within a band culture can create a depth of feeling which is the more significant purpose of the young student.³⁰⁸ With such evolutionary advances, school mass bands were formed to create a culture of bands for generations beyond high school and collegiate levels. The advantage of early studying of any wind band instrument is mental, physical, and social development.³⁰⁹ The director of school massed bands is a musician and teacher who fills the role of "culture bearer" and a senior practitioner who passes on accepted practices, values, and traditions to a younger generation.³¹⁰

These school community massed bands were outsourced from public school bands that consisted of individuals who served in high school, collegiate, or military bands to cultivate ongoing traditions, a thriving musical entity from the educational system. Such bands include The Mississippi Alumni Mass Band; The Georgia Mass Band; The Louisiana Leadership

307. Glen A Yarberry. "An Overview of the Past, Present and Future of the Band Movement in America." *Journal of Band Research* 14, no. 2 (Spring, 1979): 1, accessed July 5, 2022, <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/overview-past-present-future-band-movement/docview/1312112715/se-2>.

308. Ibid,85.

309. Edwin Franko Goldman, *Band Betterment: Suggestions and Advice to Bands, Bandmasters, and Band players* (New York: Carl Fischer, Inc., 1934),16.

310. Morrison, Steven J. "The School Ensemble a Culture of Our Own." *Music Educators Journal* 88, no. 2 (2001): 26, accessed June 4, 2021, <https://doi.org/10.2307/3399738>.

Institute Mass Band; and the 377 All-Star Band. Show Band Style marching bands became popular along with football as they became an increasingly important athletic and social institution in America. Entertainment before the game and during halftime moved from parading the field to staging “picture shows,” which featured popular music, dancing and twirling majorettes, and colorful pageantry, which become so closely identified with “football Saturday afternoons. This approach stresses audience-oriented entertainment; popular music appeal; quick tempos, thematic shows, standard full instrumentation; and brightly colored uniforms decorated with the school mascot or letters. These bands' primary purposes and framework are to create a culture that bridges the social gaps through a love of instrumental music. Developing the culture of the school band program creates diverse values of ensemble practices in students' lives.³¹¹

Therefore, band directors and music educators of mass bands and school bands identified and created a well-thought-out system that provides direction for the entire school band within the community with shared objectives that articulate the ideas, benefits, purpose, and rationale of the overall band program. These bands have been invited to perform all over the United States and plan to accept invitations abroad in both the concert and marching capacity. A course and participation in the band are equivalent to manual training because it accomplishes the most important result of disciplining the hand to obey the mind.³¹²

The continuation of School Band Contests plays a significant role in developing students, band directors, school administration, and community members. The speedy growth of youth music in American education has been overwhelming for traditionally oriented educators,

311. Steven J. Morrison “The School Ensemble a Culture of Our Own.” *Music Educators Journal* 88, no. 2 (2001): 28, accessed April 20, 2021, <https://doi.org/10.2307/3399738>.

312. Mary Reid Pierce. “Public School Music, *The Journal of Education* 66, no. 22 (1657) (1907): 601, accessed February 9, 2022, <http://www.jstor.org/stable/42816397>.

especially from technological enhancements of music produced by past and present musical artists. The school band movement's high quality is available for all aspects of youth music education. Although youth music has not been accepted philosophically by all music educators, its place in music education has been assured. A balance must be achieved between youth music and traditional music in its rich and varied forms.³¹³

Studies of public school band history can help develop a cultural heritage of the band that acknowledges the high cognitive functioning documented in studies by investigating ways to improve the error detection and strategic practicing skills of beginner, adolescent, and adult learners for lifelong band musicianship.³¹⁴ The success of the school music contest resulted from the band leadership's ability to recognize opportunities concerning the values of progressive education and socioeconomic conditions.³¹⁵

The marching band component of school band is often viewed as an educational tool that connects visual and musical arts. In the United States, many high schools and universities have marching ensembles. Two primary goals for high school, university marching, military, and community band directors are to increase the number of members in their ensembles and to retain current members. Therefore, a justifiable band curriculum must have a definite sequence of progressive musical learnings to carry a student through his four years in the program and to serve post-graduate needs.³¹⁶ While there are a variety of factors that play into a student's

313. Michael Mark, *Contemporary Music Education* (New York: Macmillan Publishing Co., 1978), 166.

314. Debbie Rohwer. "Research on Community Bands: Past, Present, and Future." *Contributions to Music Education* 41 (2016): 23, accessed March 23, 2021, <http://www.jstor.org/stable/24711126>.

315. Phillip M. Hash, "The National School Orchestra Contests: 1929-1937." *Journal of Research in Music Education* 63, no. 4 (2016): 399, accessed June 17, 2022, <http://www.jstor.org/stable/43900312>.

316. Richard E. Papke, "The New Breed of Band Director Thinks Comprehensively." *Music Educators Journal* 57, no. 3 (1970): 41. <https://doi.org/10.2307/3392902>.

decision to enroll in a school band marching ensemble (such as musical talent, interpersonal relationships, the competitiveness of the program, and undergone curriculum taught), there is an overarching concept of “cultural fit” that can play a huge role in a band member’s decision to participate. The concept of “cultural fit” is vital when high school students decide whether to enroll in their chosen university’s marching band (or, in some, cases, which university the high school student chooses).³¹⁷

Realities of the Bandmaster Profession

Bandmasters serve practically to enable their students to participate actively in music-making through a comprehensive and practical experience of instrumental ensemble performance that will enhance those impacted greatly in life. Instrumental music education is for the mind. Unless instrumental music educators, in particular bandmasters, create an environment to develop students’ awareness of beauty’s serenity, more eagerness to comprehend its source, and better trace this source through obedience to music’s artistic and intellectual disciplines, it ceases to achieve its purpose of enabling the mind and training the intellect to perceive and understand beauty.³¹⁸ Evidence acquired from this study may also give new foresight to a new perspective on how instrumental music educators can continually advocate for their program enhancement.³¹⁹ Though consideration of history within its means must be examined respectfully in the realms of the time that events occurred, all band directors and instrumentalists of the profession will do well to know the seriousness of the continual development of the *craft*, *skill*, and *philosophical*

317. Steven Deamon, "Geographic Analysis of Marching Band Culture (College and High School Ensembles)" (2019). Honors Projects.2. <https://scholarworks.bgsu.edu/honorsprojects/449>

318. Vito Pascucci and James Neilson, *An Ethic for Secondary School Music Educators* (Kenosha: Leblanc Publishing, 1984), 1.

319. Michael L. Mark, *Contemporary Music Education* (New York: Macmillan Publishing Co., 1978), 8.

foundations of band education as a profession. Many school administrators and school board members regard the subject material of instrumental music instruction as irrelevant to educational functions during regular school hours. An increasing number of school systems and individual school instrumental music class rehearsals may not be held during the regular school day and must be scheduled either before or after school.³²⁰ The National Education Association, the Music Supervisors National Conference, and the Music Teachers National Association addressed the 1920 status of instrumental music. In the prior year, reports indicated that in 278 cities, over three-fourths had instrumental music programs with bands and school-owned instruments. Simply put, probably not more than 375 cities in the United States were accommodating towards school instrumental music programs from 1819 to 1920. However, school band programs expanded quickly in the 1950s and continued to swell well into the 1970s due to a phenomenon also influenced by post-war euphoria and patriotism. Instrumental music education is for the spirit. Instrumental music education models students kinder in heart, gentler and more honorable in spirit, compassionate, generous, and easily moved to do good works, but it fails to achieve its basic purpose of expanding the spirit.³²¹ Between 1946 and 1964, 76 million Americans and 50,000 classrooms were built. American Music Conference statistics, Charles Ford, then the vice-president of instrument maker The Getzen Company, stated that in the early 1970s, about 1,500,000 students played in 22,500 high school marching bands, and the same number played in 25,000 concert bands from private instruction.³²² Therefore, the new methods

320. Vito Pascucci and James Neilson, *An Ethic for Secondary School Music Educators* (Kenosha; Leblanc Publishing, 1984), 1.

321. *Ibid.*

322. Jason Michael Hartz, “ The American Community Band: History and Development” (master’s thesis (Marshall University,2003), 32.

from military influence have directly impacted how bandmasters, music educators, instrument makers, private instrumental instructors, and curriculum developers tailor their programs and teaching methods, enabling enhancements to produce the band programs of today.

CHAPTER THREE: METHODOLOGY

Overview

This qualitative, hermeneutic phenomenological study's primary purpose is to provide an in-depth analysis of the British and American Military Band Education program's influence and history on the development of the American school band movement. The scholarly sources are compiled from British and American Band journal articles, documentary interview transcriptions, and early American Band teaching curriculum texts within this chapter. Subsequently, the research aims to discover causes and rationales related to the influence of the military bands' development and school band movement. Additionally, this work will reveal practical approaches to performance in instrumental music education that may be valuable and useful to band programs. There was no scarcity of schools of music and conservatories in America, but most of these schools provided primarily vocal, piano, and stringed instruments.³²³ Finally, by understanding the foundational literature through phenomenology, combined with a

323. Fonder, Mark. "The Patrick Conway Military Band School, 1922-1929." *Journal of Research in Music Education* 40, no. 1 (1992): 65, accessed January 2, 2022, <https://doi.org/10.2307/3345775>.

lingering uncertainty of methodology and theoretical concepts, an attempt to better grasp the realization of lived experiences of social research in practice.³²⁴ Instead, the music played by an ensemble usually serves as the curriculum.

The methodology described in this research uses a phenomenological approach to collect data. This description culminates in the essence of the experience of several individuals who have all experienced the training by and through military bandmasters.³²⁵ Military bands, although no longer serving the role of performing with troops in battle or combat, function in the army for morale and education. Using this approach, this study aimed to identify the curriculum developments of early military bands and public-school instrumental music programs.

This study used a qualitative hermeneutic phenomenological approach to identify the curriculum developments of early military bands and public-school instrumental music programs. Early wind band curriculum writers such as Harold Fiske developed several strategies and tools for music education in his work *Engaging Student Ownership of Musical Ideas*. This perspective is established from a teacher's knowledge and experience of music and child development, local education authority guidelines and expectations, and an overarching, ongoing, and developing philosophy of music education, ideally gained both through one's own music teaching experience and familiarity with the field's professional literature.³²⁶

324. Michael Mark, *Contemporary Music Education* (New York; Collier Macmillan Publishing Co., 1978), 192.

325. John W. Creswell and J. David Creswell, *Research and Design: Qualitative, Quantitative, and Mixed Method Approaches* (California: SAGE Publications, Inc., 2018), 13.

326. Wayne D. Bowman and Ana L. Frega, *The Oxford Handbook of Philosophy of Music Education* (New York: Oxford University Press, 2012), 307.

Research Design

The qualitative phenomenological design of this study focused on the lived experiences of British and American Bandmasters and public-school band directors who were taught and or trained by military bandmasters, veteran band directors, and current military band directors in implementing an effective intervention in their profession. It was designed to investigate their band experience while applying a hermeneutic phenomenological research design guided by the theoretical framework. The historical experiences informed this study of eleven participants. This research implements both independent and dependent variables: it uses explanatory variable predictors to explain the events and outcomes of seeking multiple and diverse perspectives on the phenomenon and subjective variables so as not to be manipulated by the researcher. The criteria constructed for participant selection were the basic requirements for participation in qualitative hermeneutic phenomenological research, asking that the participant must have the following: (1) the band experience that is related to the topic of the research, (2) complete and vivid descriptions of the band experience and training for the prepared field of work, (3) an interest in the band experience under investigation, and (4) a willingness to participate in interviews. Limitations of this investigation design are sample size and the timing of the study.

The aim was to understand the factors that may influence how and why the methods and teaching practices of prior service band directors of the armed forces are adopted or rejected by the participants. Elaine Morrison Foster's review of *A Phenomenological Study of the Foundations of Music* suggests that Phenomenology views the complexities of music and human behavior as of intriguing significance, particularly when new vistas of humanistic education.³²⁷

327. Schwadron, Abraham A. *Bulletin of the Council for Research in Music Education*, no. 53 (1977): 42. <http://www.jstor.org/stable/40317482>.

Data were collected directly from the military, middle school, high school, and collegiate band directors to address t this study's central research question and associated sub-questions.

Participants and Settings

The participants in this study consisted of graduates from predominately white institutions (PWI), historically black colleges (HBCU), and military music and band training schools (MMBS). This research utilized protocols of eleven participants based on the assumption that this number would allow for a broad enough range of experiences to provide a rich data set. All participants were recruited informally by word of mouth or by the researcher. The selected participants from a limited population of individuals are over eighteen years of age and known through direct relationships or who were suggested to the researcher by other participants with whom they have developed personal and professional relationships. Participants were selected based on the following criteria: They were identified as individuals for whom music is a significant and meaningful experience. The HBCUs that the participants attended did not have military preparation focuses. However, Instructors incorporated various elements that prepared them for band teaching in diversified environments and backgrounds.

Historically, PWIs, HBCU music education faculty members, and the university band directors created real teaching situations and exercises to prepare future teachers to find creative ways to succeed in a culturally diverse environment. They reported that teacher employment trends in the U.S. show that urban school districts hire a disproportionately high number of first-year teachers and encounter a more racially and economically diverse population of students than rural or suburban schools.³²⁸ The site or settings were chosen, in particular, because of the

328. Geneva Gay, *Culturally responsive teaching: Theory, research, and practice* (New York: Teachers College Press, 2000), 114.

relevance to the affirmed theories supporting the application of band studies in a practicum in a career training setting and has embraced the approach as a valid, effective intervention constituting a process of assuring key aspects of perspectives into practice as an intent to meet individual needs.

Various musical backgrounds and vocations were implemented to provide a diverse experience set. Participants were selected based on the elements of criterion and convenience sampling methods.³²⁹ The particular backgrounds in the band as well as some basic biographical information of each participant, were from recruited British and American Military Bandmasters and high school band teachers in the southeastern region of the United States by phone interview, video conference, or in-person interview in explaining the study's purpose and requirements to participate. Participants for this study included British and American Military Bandmasters and high school band teachers (N = 11). The eleven bandmasters discussed cultural barriers and coherent themes that presented a better understanding and appreciation to the historical literature and pedagogical approaches of band teaching.

Setting

The study was conducted in North Carolina. The band programs explored in this study were the Royal School of Music in Britain, consisting of 860 music students, the Army School of Music, consisting of 80 students per cycle and nine high school band programs consisting of between twenty to thirty-five band students per program, all under one bandmaster.

329. Anthony J Onwuegbuzie and Kathleen M.T. Collins, "A Typology of Mixed Methods Sampling Designs in Social Science Research," *nsuworks.nova.edu*, (2007), 286.

Participants

The participants for this study were chosen via purposive sampling from eleven middle school, high school, college, and military band programs influenced by the experiential fieldwork of band and non-related music courses. These courses required all students who sought to teach bands to participate in the program's performing ensembles under the leadership of the university, college, or military school's head director of bands.

The selected participants were involved in the fieldwork of band teaching and participated in various music preparatory programs of higher education. Given the nature of the field of teaching band and the historical significance to specific programs, participants were 80% male, between the age of 30- 78 in age.

The first participant is a retired band director of Magnolia Monarchs High School and Ed Mayo Junior High located in Moss Point, Mississippi. He worked from 1962 to 2003. He maintains a bachelor's degree from Jackson State University in Jackson, Mississippi and a Master's degree from Vandercook College of Music. He maintains over fifty years of band director experience in Moss Point School District and Mobile School District.

The second participant is the band director of Shamrock High School in Decatur, Georgia. He has developed and sustained a band program in the Georgia Public School System for over twenty-five years. He has played with various bands in Atlanta, Georgia. He is a multi-instrumentalist who plays trumpet, trombone, saxophone, violin, bass, and drum-set. He is also known for arranging music for small bands and attending various clinics for bands in Texas and Chicago.

The third participant is a retired Band Director of Nashville Public Schools in Nashville, Tennessee. He is a native of Nashville, Tennessee. He has cultivated band programs within the

Nashville Public School System band director since 1940. In addition, he is a former member and trumpet player for the Spirit of Atlanta Drum Corp. Mr. Ponder is an Austin Peay State University graduate and serves as a Staff Sergeant in the 129th United States National Guard Army Band.

The fourth participant is the Band Director of Hillcrest High School Band, located in Evergreen, Alabama. He has advanced and expanded the band program at Hillcrest for over twenty years. He is a Tennessee State University graduate class of 1972. He is a member of the Aristocrat of Bands and Tennessee State Jazz Collegians under the direction of Frank Greer (Band Director of Tennessee State University from 1951 to 1972). He is currently the Director of Bands at Hillcrest High School in Evergreen, Alabama.

The fifth participant is the Director of Music of the Band of the Grenadier Guards. He is a musician, bandmaster, and director of music of the Grenadiers Guards Band. He has arranged and composed music for various military events and occasions. He chose to become a conductor to challenge himself from the position of bandmaster at the Royal School of Music. He currently conducts all band operations for parades, formal, informal, and social events for the band. Through cultural advances, he preserves band traditions through supported leadership for military band practices and performances.

The sixth participant is a Former Director of Bands at Jackson State University and Jackson's Public School Band director. He is a native of Jackson, Mississippi. He maintains a bachelor from Jackson State University in Music Education, a Master's in Music Education from Louisiana State University, and a Doctorate from Mississippi University. He is the director of bands at Jackson State University.

The seventh participant is a Member of The Royal British Legion Band and Corps of Drums. He is a Royal British Legion Band Corps member in Rumford, England. He is currently a resident of London and a house arranger for the Grenadier Guard Band. His recent compositions include “The Platinum Jubilee March” and “Ascension.” He retains a bachelor’s in music from the Royal Military School of Music, emphasizing Horn.

The eighth participant is the 74th Army Band clarinetist and Director of Bands at Currituck North Carolina High Schools. He was born in Nuremberg, Germany. He began studying clarinet at nine in the Maryland public school system. He graduated from Pikeville College, Kentucky, with a degree in Music Education. He has also studied at the graduate level at Butler University in Indianapolis, where he studied with Achille Rossi clarinetist, with the Indianapolis Symphony, and at Old Dominion University in Norfolk, Virginia. He enlisted in the army band as a solo clarinetist with the 74th Army Band in Indianapolis and toured with the 76th Army Band in Kaiserslautern, Germany. He became a commissioned bandmaster at the Armed Forces School of Music, Little Creek Naval Amphibious Base, Norfolk, Virginia.

The ninth participant is a United States Marine Veteran and Director of Bands at Meek High School in Alabama. He is known for the outstanding band programs in southern Alabama. He is a graduate of Winston County High School, class of 1965. He attended Florence State University (now the University of North Alabama) from 1965-67 and the University of North Alabama from 1971-1973, where he earned his BS in Music Education. He served in the United States Marine Corps from 1967-1971.

The tenth participant is a Navy Band musician and Supervisor of Music for the New Bern School, North Carolina. He is a native of Youngstown, Ohio. After graduating from Struthers High School, he enlisted in the United States Navy. He trained, served, and graduated from the

United States Navy School of Music within six years. After serving, he received a Bachelor of Science in Music from Miami University in Oxford, Ohio. In 1960, he received a Master of Music Degree in Music Theory from the University of Florida. His teaching career began as a Director of Bands at Fairfield High School in Hamilton, Ohio. From there, he moved to New Bern, North Carolina, where he served as Supervisor of Music for the New Bern school system and as Band Director for New Bern High School.

The eleventh participant is a Tubist for the 399th Army Band and band director at Ottawa-Glandorf School District in Glandorf, Ohio. He is the band director at Ottawa-Glandorf Local School District in Ottawa-Glandorf, Ohio. There, he teaches music to grades 5 through 12. He holds a bachelor's in music education from Youngstown State University and a master's in music performance from the University of Illinois at Urbana-Champaign. He also served as a band director at Union College in Barbourville, Kentucky.

Researcher Positionality

The inspiration and catalyst for this study are grounded in the researcher's ongoing personal experiences with student band directors and veteran bandmasters of British and American Bandmasters who have demonstrated positive trends in learning domains through their band teacher preparation of effective intervention. In the current environment of a band in public school education and band teaching, it has become increasingly important to connect evidence-based involvement of accountability to improve preparedness and readiness of band teacher outcomes for practical and realistic fieldwork. Through middle, high school, military, and collegiate band fieldwork experience, the researcher has identified significant trends in band teaching practices throughout the public-school system. Although varying principles and concepts present concerns for new band teachers, having a thorough understanding of past

successes of everyday application to band teaching may constitute a greater internal focus to influence and contribute as an asset to the band profession of music education.

The researcher is a public- school bandmaster and United States Military Band Sergeant. My duties and obligations within these two organizations include influencing band music through training or conversational interaction. Through personal and professional organizations share commonalities as well-rounded citizens through performance and experience in band and its literature. Exploring the developments of British and American military bands and early public-school military band schools' supplemental materials in practice allowed the researcher to subsequently improve and develop functional, social, emotional, and academic skills of band teaching by applying effective intervention in practicum. Through the lived experience of such military band, civilian band, and community band performances, the researcher developed a deep meaning to the study of band teaching, band literature, and the culture through social interaction and effectiveness in application. The researcher pursued this study to contribute to the body of knowledge regarding the factors that may influence or adopt operational active, practical approaches through experience and effective practices, specifically band training.

Instrumentation

This study employed a data collection tool created by the researcher consisting of transcriptions, recorded interviews, and open-ended questions. Data collection involved participant observation, telephone interviews, and in-person interviews. The interview contained seventeen questions. Ten questions were designed for philosophical thought through the participants' experience teaching band, and seven were open-ended questions designed to analyze experiences to historical relevance. The questions are as follows:

1. Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.
2. Please describe how your upbringing may be music. Inform your teaching British and American bands.
3. How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?
4. How long have you been teaching band?
5. Where do you teach band? How long have you been at that institution of learning?
6. Is this your first career job? How many other schools have you taught at before your current one?
7. Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?
8. Can you describe your high school band experience?
9. Please describe your high school, college, or military band director.
10. Please describe a significant experience as a high school band student.
11. Please describe the significant experience of your college band experience as a collegiate band student.
12. Please describe a significant experience of your military band experience as a student bandsman.
13. Please describe how you see yourself as a band director in music education.
14. Discuss your decision to study instrumental music or band in college. Follow-up Question: Please describe any concerns in that decision and how you resolved those concerns.
15. Please describe what makes you unique as a band director

16. Please describe any pressures or concerns you feel in your current position as a band director.

Follow-up Question: Where do these pressures or concerns originate or stem from? How do you address these pressures or concerns?

17. Describe any challenges or issues you feel in your current identity as a band director.

Follow-up Question: Why do you feel that this is so? How do you rectify or resolve these challenges or issues?

Interpretative Framework

There is a difference in the worldview that structured and shaped this study founded in Biblical and interpretive or social constructivist thinking. A biblical worldview examines the oneness of human experience as an integral aspect of comprehending truths of faith. Jesus often taught using a sympathetic approach, and in studying His teachings, one may gain an understanding of self, the world, others, and Christ through a relationship with him. By contrast, constructivism is a theory in which learners construct knowledge rather than passively gather information. As different people experience the world and reflect upon those experiences, they develop their representations and incorporate new information into their pre-existing knowledge or schemas. Constructivism is a series of logical steps that implement multiple measures and observations to find meaning.³³⁰ The foundational psychologists of constructivism are Jean Piaget, for interaction of experiences and ideas, Lev Vygotsky, for social aspects of learning through experiences, and John Dewey, for blended philosophical approach of social and idea experiential. The common ground that these psychologists unified constructivism is that all three

330. Wayne Spence, Kevin.2022. "A Phenomenological Study of The Experiences of Graduate Occupational Therapy Using a Magic Trick-Themed Intervention, Doctoral Dissertations and Projects., Liberty University.3666.<https://digitalcommons.liberty.edu/doctoral/3666>.

believed that the learning theories at the time did not adequately represent the actual learning process.

Philosophical Assumptions

In an *A Philosophy of Music Education*, “Aesthetic education is the systematic attempt to help people explore and understand human feeling by becoming more sensitive to (better perceive and react to) conditions which present forms of feeling and that when art is experienced aesthetically and understood aesthetically, it delights in a way that few experiences in human life provide.³³¹ It would be unwise to misconstrue the importance of these assumptions and how they influence this phenomenological study’s interpretive and constructivist framework. The primary responsibility of music education, at every level and in every part of the program, is to reveal more fully the musical conditions which should be perceived and felt.³³² The matching conditions of a particular kind of challenge and challenge-related knowledge create specific action contexts. Because these contexts allow for the ordered balance of challenges and know-how, the enjoyment people experience, included a above normal implication other than-usual sense of control.³³³ Dr. William Francis, the American composer of wind band literature, states that 90% of the workable techniques implemented in band instruction were never learned or heard of in the undergraduate instrumental music training process. Professional articles do not offer much

331. Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision* (Upper Saddle River, N.J., Prentice Hall, 2003), 143.

332. Bennett Reimer, *A Philosophy of Music Education: Advancing the Vision* (Englewood, N.J., Prentice Hall, 1970), 86.

333. David Elliot, *Music Matters: A Philosophy of Music Education* (New York; Oxford Press, 2015), 371.

assistance. Such resources only suggest interesting analyses, not solutions, that usually work and can be included within the band program.³³⁴

Procedures

The researcher obtained Liberty University IRB approval (Appendix B). The researcher transcribed historical interviews and conducted in-person/ phone interviews (see Appendix A) and obtained approval from Liberty University Institution Review Board (see Appendix B) and the thesis chair (see Appendix C). In the analysis, the researcher will cross reference the transcribed interviews. To recruit participants, email messages were sent described the study's purpose and participation requirements. Once participants agreed to participate in the study, phone, and in-person interviews were implemented. Participants responded to questions through in-person and phone interviews designed by the researcher. Participants voluntarily answered each question to the best of their ability and knowledge.

Participants were required to answer thirteen open-ended questions addressing two essential criteria areas. The first criteria were related to their upbringing as band director and instrumentalist in response to a hypothetical student situation, such as an "on the realness" of the band's field during their daily lives. Directors were also asked about actions taken both toward book knowledge and having to learn from experience. The second section of interviews investigates the creativity of teaching from traditional band compositions and using various pedagogical approaches. Purposeful sampling was implemented in choosing the participants for this study. Participants that, in the words of one author, "have experienced the phenomena, [are]

334. William McBeth, *Effective Performance of Band Music: Solutions to Specific Problems in the Performance of 20th Century Band Music* (San Antonio: Southern Music Company, 1972), 4.

intensely interested in understanding its nature and meaning, and [are] willing, must be able to agree to participate in long interviews."³³⁵

The individuals in this study needed are British and American Bandmasters and public-school band directors who have been teaching for five or more years and were able to reflect on the experiences they encountered during their pre-service music teacher training and how it impacted their ability to teach band. Band directors were specifically sought who were knowledgeable of the topic through experience and applicable practice. Executing this study required that the bandmaster have been trained or taught through historical approaches in band pedagogical curriculum and thought. Due to the nature of this study of collecting historical data, transcription of interviews, and in-person interviews, no documentation of consent was required. The questions for this study were noted by the researcher and asked in order, recorded, transcribed, reviewed by the interviewer, and transcribed again for accuracy. Once the data was finalized and transcribed, the recorded data was erased and terminated.

Data Collection Plan

Qualitative interviewing was essential to this study as it allowed the researcher to examine personal and complex processes of lived experiences through phenomenological hermeneutic research. The experiences can yield evidence of distinctive, collective, individualize, and intricate structures through values and themes.³³⁶ Data collected through this phenomenological hermeneutic study were critical in the interview process to understand the

335. Moustakas, C. *Phenomenology Research Methods*. Thousand Oaks, CA: Sage Publications., 1994), 107.

336. Wayne Spence, Kevin.2022. "A Phenomenological Study of The Experiences of Graduate Occupational Therapy Using a Magic Trick-Themed Intervention, Doctoral Dissertations and Projects., Liberty University.3666.<https://digitalcommons.liberty.edu/doctoral/3666>.

participants' lived experiences and how and what they learned about these happenings and experiences. The researcher applied and utilized a semi-structured, responsive interview model in this study. The method of semi-structured interviews attempts to understand the meaning of an individual's firsthand experiences and indirect experiences within the framework of a phenomenon from the participant's perspective. Qualitative interviews have been applied to varying extents in social science research.³³⁷

Many sociologists and anthropologists have implemented interviews to acquire insight from participants. Qualitative interviews were beneficial because they confirmed the rich descriptive data in the narrative from the participants. In the present qualitative hermeneutic study, the researcher sought to examine the experiences of military and public-school band directors in various settings. The researcher aimed to do the following things: develop detailed descriptions; integrate multiple perspectives; describe the process; establish a holistic description; learn how events are interpreted; and bridge intersubjectivities. Intersubjectivities allow the participants and researcher to understand the content of the interview in context.³³⁸

The goal of applying interviews in the current study was to gain insight into the background of the participants, their experiences of teaching band from a historical perspective that was both militant and civilian, as well as the degree to which they felt their collegiate or military band teacher training prepared them to teach. The researcher observed the bandmasters in action in relevance to the conditions and challenges within the specific context of effective approaches to band performance. From the observations, the researcher has documented and

337. Kvale, S. & Brinkmann, S. (2009). *Interviews: Learning the craft of qualitative research interviewing*. Thousand Oaks, CA: Sage Journals 2009, 12.

338. Robert Weiss, *Learning from Strangers: The Art and Method of Quantitative Interviews* (New York: The Free Press, 1995) 18.

recorded the nature of the practice in the setting. On completion of the observations, the researcher used the data collected to create themes in order to obtain and review transferable knowledge in practice by the participants.

An in-depth study of the significance and historical framework of the literature was analyzed based on the researcher's question. The researcher applied Otter Audio Transcribing software to transcribe verbal interviews. The software imported and transcribed the recorded audio for up to 90 minutes. Each interview lasted between 30-45 minutes. The researcher and participant reviewed the interview transcriptions for accuracy for further edits if needed.

The researcher then examined documents of influencers and contributors of British and American bands. The data collection process through descriptive levels of open-ended questioning and discussions led to gathering of the perspectives of British and American military and public school bandmasters about their upbringing in band and their approach indicated present gaps within pedagogical approaches and thoughts towards the profession of teaching band in the field of music education.

Two descriptive levels are implemented within the data collection plan for this study. The first level involves original data obtained from participants through open-ended questions and dialogue. The second level implements the structures of the experiences based on reflective analysis and interpretation of the research participant's accounts. Interviews were open with two criteria of questions. First, there was an opening or initial question. The pre-written question was designed carefully to investigate the participant's lived (everyday) experience of the phenomenon under examination. There was then the follow-up questions: deeper or more detailed elaborations of the earlier responses or clarification of vague statements.

The opening and following questions aimed to allow the participant the maximum freedom to respond from their lived experiences.³³⁹ Coding allowed the researcher to simplify and focus on specific data characteristics by moving from unstructured data to developing ideas about what is occurring in the data. During coding, researchers identify critical sections and attach labels to index them as they relate to a theme or issue in the data, capturing the qualitative richness of the phenomenon.³⁴⁰ The participants were asked seventeen questions, including follow-up questions, to explore the disparities of perspectives of bandmasters' experiences of band training programs through historically sound learning institutions.

Data Analysis

Once the data analysis was finalized, findings were synthesized into a systematic and rational body of evidence that addressed the central research question and sub-questions. This assessment applied vivid descriptions of historically supported data of phenomenological events of the band through a series of applicable questions through interpretive themes. This synthesis was accomplished by writing the narrative: the storyline that incorporates and summarizes the identified themes as related by each participant. There were two phases of data analysis and interpretation during this study. The first round of coding links the connection of data explication process to analyze and interpret the interview data helped the researcher understand the band directors' experiences in an unabridged context. Richard H. Hycner, academic researcher and author of such topics as *Interpretative Phenomenological Analysis and Modern Philosophy*,

339. Charmaz, K. (2006). *Constructing grounded theory: A practical guide through qualitative analysis*. Thousand Oaks, CA: SAGE. ISBN: 9780761973522.

340. Lorelli S. Nowell¹ , Jill M. Norris¹ , Deborah E. White¹ , and Nancy J. Moules, Thematic Analysis: Striving to Meet the Trustworthiness Criteria, *International Journal of Qualitative Methods* Vol. 16: 6The Author(s) 2017 Reprints and permissions: sagepub.com/journalsPermissions.nav DOI: 10.1177/1609406917733847 journals.sagepub.com/home/ijq.

suggests “the term [analysis] usually means a ‘breaking into parts’ and therefore often means a loss of the whole phenomenon ... [whereas ‘explication’ implies an] ... investigation of the constituents of a phenomenon while keeping the context of the whole”.³⁴¹

The second round of coding of the explication process has two distinct steps, which include the following: delineating units of meaning clustering of units of meaning to form themes; and summarizing each interview, validation, and extracting general and unique themes from all the interviews and into a composite summary. Following the phenomenological interviews, the researcher wrote initial thoughts regarding the interview and the participant’s responses. The objective during these phases of coding of phenomenological analysis coding was to remain as true to the data as possible.³⁴²

Trustworthiness

Trustworthiness, credibility, and validity in qualitative research are essential. Multiple forms of data, including phone interviews, in-person interviews, and researcher notes, along with coding and participant checking, provided measures of establishing credibility and validity for this study. This allowed for greater validity in this study’s subjective nature of the phenomenon being studied. Participant checking improves the credibility, confirmability, and dependability of interpreting the participant's experiences.³⁴³ Each participant was allowed to transcribe recorded interviews and the preliminary explication results for accuracy of interpretation. The concept of

341. Hycner, R. H. Some guidelines for the phenomenological analysis of interview data. In A. Bryman & R. G. Burgess (Eds.). *Qualitative research*, Vol. 3, 143., 1999.London: Sage Journal.61.

342. Hycner, R. H. Some guidelines for the phenomenological analysis of interview data. In A. Bryman & R. G. Burgess (Eds.). *Qualitative research*, Vol. 3, 143., 1999.London: Sage Journal.61.

343. Guba, E. G., Criteria for assessing the trustworthiness of naturalistic inquiries. *Educational Communication and Technology*, 29 vol. 2 (1981), 75.

trustworthiness by introducing the criteria of credibility, transferability, dependability, and confirmability to parallel the conventional quantitative assessment criteria of validity and reliability. The procedures for fulfilling the trustworthiness criteria are familiar to many, even those with different views of epistemology and ontology, as they rely on methodological arguments and techniques.³⁴⁴ Participants identified no errors.

Credibility

Measures of credibility were taken to establish the soundness of qualitative research. Credibility is establishing that the results are believable from the participants' perspective.³⁴⁵ Measures were taken by interview questioning in conjunction with scholarly background and historical evidence to ensure that participants were not led to a desired outcome during this study to ensure credibility was established. This study, suggested several techniques to address credibility, including activities such as interviews, persistent observation, data, and collection.³⁴⁶

Transferability

Transferability is the process by which the researcher describes the time and context in which the hypotheses were found. The researcher wanted to provide descriptive accounts of the participants' experiences to enable other researchers to be able to own conclusions about future studies on British and American Bandmasters' experiences and their influences on the public-

344. Lorelli S. Nowell¹ , Jill M. Norris¹ , Deborah E. White¹ , and Nancy J. Moules, *International Journal of Qualitative Methods* Volume 16: 3 (2017) Reprints and permissions: sagepub.com/journalsPermissions. Av DOI: 10.1177/1609406917733847 journals.sagepub.com/home/ijq

345. Guba, E. G., *Criteria for assessing the trustworthiness of naturalistic inquiries*. *Educational Communication and Technology*, 29, vol. 2,(1981),76.

346. Lorelli S. Nowell¹ , Jill M. Norris¹ , Deborah E. White¹ , and Nancy J. Moules, *International Journal of Qualitative Methods* Volume 16: 3 (2017) Reprints and permissions: sagepub.com/journalsPermissions. Av DOI: 10.1177/1609406917733847 journals.sagepub.com/home/ijq

school band movement. Data collection methods generally aligned with qualitative approaches require thoughtful and intentional planning to support validity and transferability from traditional expectations and approaches to methodological rigor and trustworthiness. After a thorough examination of our experiences with qualitative analysis, the researcher have attempted to outline a practical and effective procedure for conducting thematic analysis that aims to meet the trustworthiness ³⁴⁷

Dependability

In qualitative studies, dependability explication of data was a concurrent process of data collection, transcriptions, data explication, and note writing. Multiple methods were employed to collect data, such as phone interviews, in-person interviews, and researcher notes. This phenomenological hermeneutic study aims not to generalize findings to a population but to develop insights and in-depth exploration of an under-researched phenomenon. The research process is logical, traceable, and documented to achieve dependability. ³⁴⁸

Confirmability

Confirmability ensures that the data obtained is checked and rechecked throughout data collection analysis for results likely repeatable by others. For example, this research implements a sampling of British and American bandmasters, along with randomly selected population of public-school band directors impacted within that environmental and lived timeframe.

Confirmability is concerned with establishing that the researcher's interpretations and findings

347. Lorelli S. Nowell¹ , Jill M. Norris¹ , Deborah E. White¹ , and Nancy J. Moules, *International Journal of Qualitative Methods* Volume 16: 3 (2017) Reprints and permissions: sagepub.com/journalsPermissions.nav DOI: [10.1177/1609406917733847](https://doi.org/10.1177/1609406917733847) journals.sagepub.com/home/ijq

348. Ibid.

are clearly defining the data, requiring the researcher to demonstrate how conclusions and arrangements have been reached.³⁴⁹

Ethical Considerations

The participants were given informed consent to be involved in this research study and had a complete understanding of their requested involvement (including time commitment, type of activity, and topics). Informed consent implies that participants are the following: competent; autonomous; involved voluntarily; aware of the right to discontinue; not deceived; not coerced; and not induced. Confidentiality protects the identity of those providing research data; all identifying data remains solely with the researcher. Investigating the experience of individuals is a highly complex phenomenon: annotating and clarifying human experience can be a challenging task not only because of the complexity of human nature, but also because an individual's experience is a multidimensional phenomenon, that is, psychologically oriented, culturally driven, and socially structured. Hence, much uncertainty and ambiguity surrounding the description and exploration of an individual's experience.³⁵⁰

349. Ibid.

350. Jarvis, P.. Meaningful and meaningless experience: towards an analysis of learning from life. *Adult Educ. Q.* 37, (1987), 164. doi: 10.1177/000184818703700300

CHAPTER FOUR: RESEARCH FINDINGS

Overview

The band teacher in training should see various band programs that function with an array of staffing options, such as multiple band directors, and utilize supplemental clinicians and private lessons programs as well as programs that operate with only a single director. Likewise, pre-service band teachers should observe military and veteran band teachers displaying various classroom management techniques and differing ways that band programs can be organized, developed, sustained, and operated. Providing pre-service band teachers the opportunities to actively observe high-quality teaching and classroom management in various settings incorporated with multiple models for organizing and structuring band programs may lead to a change in attitude, dispositions, approach, and philosophy regarding teaching band.

Participants

Participants of this study recommended a need for more real-world experiences to be integral during band teacher training at the collegiate and militant levels. 90% of the participants recommended that university pre-service teacher preparation programs include “enhanced or expanded training in classroom management, discipline, and student interactions, specifically.” They were accompanied by ‘real world’ experiences and observations in urban schools. Not everyone majoring in music education focusing on band teaching will be graduates of universities located within military environments and training locations. However, universities and colleges can work with the Military school of music to develop observation and enhance teaching opportunities for their students. The observations should include visiting band programs

that operate traditional, block, modified block, and 4X4 schedules, as these schedules are standard in diverse schools regardless of socio-economic impact.³⁵¹

Band Pedagogy

Band Pedagogy and training were defined as the curriculum the participants perceived to influence their teaching. Overall, results indicated that participants felt their pedagogical training in band teaching practices was sufficient in preparing them to teach band in a military or public school environment. Participants expressed how their pedagogical training in courses for undergraduate courses like woodwind methods, brass methods, string methods, and percussion methods courses was sufficient. Participants 1, 2, and 4, are graduates of HBCU (Historically Black Colleges and Universities), stated that the methods courses helped to shape their instrument-specific pedagogy used to teach band. Participant 1 stated:

Yes. I would say that when it comes to the training in the art of band teaching, I will get the training that everyone gets, which is paying attention to details...As a freshman music major, you must enroll in ensembles, focusing on brass, woodwind, percussion, etc. However, that does not constitute the actual teaching practice because you are on the opposite side of the podium. We did many middle school observations from schools near Jackson State College (now Jackson State University). While attending, I observed some middle 31-school band programs and a couple of string programs.

Sharing similar experiences to Participant 1, Participant 2 perceived that instrumental methods courses were most helpful. He stated:

I used Traditional of Excellence and Essential Element Methods as well as Standard of Excellence as teaching methods for enhancing my band program. These various methods course were structured to allow the band students to study how to play the specific instruments properly and effectively demonstrate as a bandmaster. The major issue is that the sequential objectives of the method books previously mentioned rarely related workable results of traditional music of band literature. As a bandmaster, I had to correlate the learning objectives of the

351. Smith, D. L. & Smith, B. J., Urban educators' voices: Understanding culture in the classroom. *The Urban Review*, vol.41, no.4, 2009, 334.

method book implemented in correspondence to traditional American and British band literature for enhanced performance.

However, he felt there should have been more time addressing how to teach the various instruments from the perspective of a band director or resident instructor perspective through 9 were graduates of a PWI (Predominately White Institution) that expressed how a psychology course and band methods classes were beneficial in shaping their approach to band training.

Participant 3 felt that traditional methods of band teaching were only useful within the cultural and conducive environment. He stated:

In order for any band program to flourish and thrive, the bandmaster must first develop a culture for band at the learning institution in which he is employed or serves. Yes, getting students to produce characteristic sounds on their instruments and to work together as a team is important, however, how a bandmaster approaches that objective will either destroy the overall band program or create what I like to call a “system” that is automatic where band is as much accepted as basketball and baseball of the school. I believe that a great band program that uses British and American military pedagogical approaches can expedite the sound of any band program, if and only if, the bandmaster has the ability to exemplify excellence in his or her work as an educator, scholar, administrator, counselor, consultant, and businessman.

Participants 3, 6, 9, and 11 taught in several schools expressed the importance of understanding the psychological mindset of the evolving student as an emphasis that must be tailored to the band curriculum. They believed psychology courses should be enrolled in during pre-service training and that it would be extremely beneficial to the success in the band classroom. Participant 6 stated:

The psychology courses that I studied in college were somewhat outdated but was very useful in giving an instrumental band student music major insight to differing approaches of the developing child as a person. The bandmaster must take into consideration the students’ environmental background, family dynamic, and comprehension skills. Every band student learns at fluctuating rates. For example, your expectation as a bandmaster might realistically lead you to believe that a student can perform at high levels within a certain timeframe, however, as a bandmaster you must consider that students learning ability and value to accepting band as culture.

Participant 11 stated:

If a student is so called “turned off” from band from their peers, bandmaster, or other aspects such as competitive anxiety, it may cause friction amongst other band students. Thus, creating division amongst the band programs. The bandmaster must be able to handle stress and situations as they arise. Pre-service training does keep a young bandmaster updated on different ways to approach such situations.

Participants 7 and 8 perceived military band training enhanced their teaching practices for greater performance outcomes. Participant 7 stated:

As a public-school band director who enlisted in the military band, the training was impeccable. The major emphasis of study and application was a way of training future band teachers. Every bandmaster in training had to teach, conduct, study varying musical genres, play at least two, three-wind band, or string instruments to performance standards, and learn band operations. Students trained under what was called the “law” for band. Composers, conductors, and instrumental music educators with at least thirty years of practical band experience commented on the bandmaster heavily.

Participant 8 perceived military band training encompassed varying approaches that could be modified in environmental learning practices. The participant stated:

As a trainee at the Royal Music School and American Military School of Music, bandmasters are engulfed in pressurized situations from creating ensembles from random instrumentation, scoring music, programming music, developing band performance outlines, and preparing teaching task for outside marching execution and concert wind symphony galas. British and American band literature holds great value in preparing young musicians for performance in any musical setting. After such rigorous training, a bandmaster will have the ability to cope and adjust the process of creating an environment for bettering a band program.

Pedagogical Approach

The administrative aspect of being a British Military Bandmaster, American Military Bandmaster, or public school band director is just as important as the pedagogical aspect.

Participants 8, 9, and 11 are graduates of predominantly white institutions. They told their story of how professors embedded executive aspects of being a band director into their pre-service coursework. Participant 8 stated:

The American School Band Director Association has developed pedagogical advancements in education for the constant changes in music education. I have learned that it is much as band director to be a top-notch musician just as an administrator. The bandmaster wears many hats. The pedagogical means of band should encourage the highest form of professionalism in instrumental music education to develop a process, structure, and method that will be ongoing even after the director leaves and students graduate.

Participant 9 stated:

I have been innovative throughout my profession as bandmaster. The times do change. As a military bandmaster and graduate of Austin Peay State University, I have immersed myself in the arena of both collegiate and military bandmasters of note. What I come to realize is pedagogical methods of curriculum are accurate; however, the bandmaster using a specific approach must realize that what work for one may or may not work for them. It is purely experimental. The American and British Band Curriculum Guides gives the framework in approach for the band director in training with understanding that with ongoing experience there must ongoing practices. Therefore, theoretical concepts and practice must be consistently thought through, not just for the music itself but also for the development of humanity as a creative being.

Participant 11 stated:

Factors such as racial, cultural, and socio-economic issues have always been a problem for me. The British and American Band Curriculum Guide is a wonderful tool in practice. I have implemented numerous working approaches to my band programs and at various National Contests. As a bandmaster, adjudicator, clinician, and educator, I have come to realize that regardless of the pedagogical approach, the bandmaster must establish rapport and communication with his students and soldiers. The bandmaster instructor must believe in himself or herself and trust their training, always remembering that their purpose is more than winning championships and social glorification.

No formal class was specifically catered to or geared towards a specific setting. Instead, they had instrumental methods classes. Participants in the instrumental methods course could design their own band wing or band room using the British Bandmaster Curriculum Guide or the American School Band Curriculum Guide as a reference.

Challenges as a Band Director

All participants acknowledged challenges such as scheduling, lack of funding, cultural barriers, discipline, and band teacher competence as everyday obstacles of the profession;

however, they discussed in detail how they overcame obstacles. All participants discussed the scheduling challenges and how they overcame these issues. Participant 1 stated:

In the teaching band, you will have band students who have to have general education courses and at least two reading and two math courses. This removes elective credit, so you are fighting to have numbers in our band classes. That is the biggest challenge on that side. However, as a bandmaster of any capacity, one must be able to advocate for your students or soldiers.

Many directors noticed patterns of discipline and lack of achievement from band students regarding presenting a challenging issue of their band program. Participant 2 stated:

Teaching band is not for the faint of heart. There is no one answer to all the problems that a young bandmaster may encounter throughout his or her career. The bandmaster must always remember that what they do is not a job per se, it is their calling. There is a major difference. Discipline is the foundation to anything worthwhile in music, especially band readiness. The bandmaster must be able to learn from the students or soldiers in order to lead properly. Not all band or orchestra programs are the same, in that they require keen discipline and balance.

Participants 3, 7, and 9 stated that the field of band teaching is rewarding; however, one must remember to teach to a standard, not time. Participant 9 stated:

There is no greater joy than service. As a bandmaster, you must serve. However, always remember that having a knowingness of who you are is of greater importance. There will be situations where you will question your calling and purpose to serve as a bandmaster. Therefore, a greater need to understand yourself as human being is important. Have you ever heard the saying, “you are replaceable?” It is accurate. A position is temporary but the impact that you leave on your band students and soldiers will last a lifetime.

Some bandmasters reflected on their training in the American and British Band tradition and created a perspective of ongoing lifestyle improvement to approaching the profession.

Participants 9 and 10 shared similar reflections. Participant 9 stated:

The environmental learning factors of British and American military bands has caused an outsourcing for educational involvement within British and American communities. Now there are various programs where the military bandsmen teach private lessons or conduct masterclass sessions from beginner to professional level performance training. The concept for the outreach is to create a bridge or close the gap between contemporary

training and traditional training. I have tailored both to teaching band and have great success from my peers as well as community.

Participant 10 stated:

Military Bands and their programs have evolved over the past thirty years. One of the major components and functions for this is to recruit fine instrumentalists that are willing to serve their country through performance in band. The training for acceptance is highly competitive in nature, whereas a student from high school must be able to adapt and learn tradition British and American band literature. The complexities of understanding the composer's intent of the music within the particular era in time has been a challenge for most recruits. The music must be executed in the right performance manner. For example, staccato in a John Phillip Sousa march will differ from a staccato of Karl King.

In addition, the band student or military band student must learn to appreciate music through band as a social means. These participants represented their understanding of the challenges and how they decided to create a solution to overcome the issue of scheduling, lack of funding, cultural barriers, and discipline by establishing a unique culture for the band within their programs.

Establishing Values

Establishing values was expressed as creating a positive outcome that the band students and school community could be proud of. The success of the participant's lower class military bandsman and students of public-band programs was reported as the biggest reward of teaching in both a military and public school setting. Students of such enriched band backgrounds stated that the establishment of the band program is an invaluable component of the school, university, community, ceremonial functions, change of commands, and life by providing quality band music for performances and other engagements. Participant 5 stated:

Establishing a band culture in a desolate learning environment may cause the heart to grow weary. The bandmaster or band teacher must realize that instrumental music in the public school curriculum is not just a past time extracurricular activity. The bandmaster must create a social learning environment to which students or soldiers will develop. The

direct outcome of such improvement will establish principal values such as commitment, loyalty, integrity, and honor within their band programs. I have taught and coached many instrumentalist and band directors. All of them have their chosen path. As I reflect, the training that I received from the military schools and impact from those instructors may have been unconsciously passed down through generations of students. Overall, historically band programs in the British and American cultures' goal is to develop the person as thinking and active man [non-gender based] in society.

In addition, all participants stated that the values learned by performing British and American Wind Band literature enhanced their understanding of cultural differences and social change from different perspectives.

Fulfilling Experience

Participants 1 through 5 reported that while in public school, their most significant reward was for their students to attend college and become successful citizens. They also wanted them to learn who they were as human beings. Their goal would be for their students to attend college and attend the same college or military school; however, all participants stated in some form that the reason their purpose is a calling to teach band is to influence anyone that with whom they come in contact through music from their gifts and talents of band performance, teaching, understanding, and knowledge in action.

Results

The findings from this study embody five overarching themes (see Table 1). First, the researcher investigated the band directors' overall experiences and found overlaps between research questions 1 and 2 and questions 2 and 3. In response to the first two research questions, the findings were framed around two concepts: pre-service experience and pedagogical training and techniques. These concepts were derived from the themes. Per the concept of pre-service experiences, the band directors explicitly conveyed how various aspects of their pre-service training in the high school band, college, or military music school were beneficial in preparing them to teach in diverse settings.

Conversely, the directors also described the importance of active engagement during and after their pre-service training. As the directors offered their stories depicting their experiences as military and public band directors, they did not use the term African American nor White; instead, they employed terms such as our, us, and my people to racialize their experiences.

Table 1. *Overarching Theme*

Theme	Frequency of representation
Band Teaching Training	5
Pedagogical Approach	7
Challenges as a Band Director	10
Establishing values	10
Fulfilling experience	7

Table 2. *Themes related to interview questions 6. through 10*

Theme	Frequency of representation
Band Teaching Training	9
Pedagogical Approach	9
Challenges as a Band Director	11
Establishing values	7
Fulfilling experience	6

Themes Examined in Follow-Up Interview

A hermeneutic circle is a dialogical approach that incorporates feedback and further discussion with study participants that combines the perspective and experience of the interpreter and the phenomenon being studied.³⁵² Following the initial interviews and transcriptions analysis, the researcher connected concepts notable for more in-depth examination. Therefore, the researcher conducted follow-up interviews with five participants. Participants were 100% male and 40% persons of color. Implementing the Delve analysis tool, the researcher analyzed the transcripts of the follow-up interviews to analyze the connection between the identified themes to the last two stages of Rogers' five stages of the innovation-decision process. Rogers "innovation-decision process involves (1) knowledge, (2) persuasion, (3) decision, (4) implementation, and (5) confirmation."³⁵³ By examining the responses from the follow-up interview, the researcher was able to classify the themes related with the participants' experiences and aligned these with each of the five main themes identified in the interviews." Table three presents the themes, definitions, and their alignment with the main themes that developed from the initial interviews. It also illustrates the number of participants whose comments were positioned with those themes, indicated by an X in the appropriate box, during their follow-up interview.

352. Maura Dowling, *From Husserl to van Manen. A review of different phenomenological approaches. International Journal of Nursing Studies*, vol.44, 131 (2007). Accessed March 3, 2023. doi: 10.1016/j.ijnurstu.2005.11.026

353. Everett M. Rogers, *Diffusion of innovations* (New York, The Free Press) 2023, 35.

Table 3. *Themes and Sub-Themes Explored in Follow-Up Interviews*

Theme	Julius	Carter	Willis	Goseer	Ponder
Main Theme: Band Pedagogy					
Sub-Theme:	X	X	X	X	X
Personal Concerns <i>Concerns the participants expressed, either before or during, about their experience with the theme intervention.</i>					
Main Theme: Pedagogical Approach					
Sub-Theme:	X	X	X	X	X
Personal Fulfillment <i>Participants changed perspective, contentment, and gratification about the themed intervention as they taught the band.</i>					
Main Theme: Challenges as a Band Director					
Sub-Theme:	X	X		X	
Lessons Learned <i>Participants learned cultivation about themselves or the process during their band fieldwork experience.</i>					
Main Theme: Establishing Values					
Sub-Theme:	X	X	X	X	X
Final Impressions <i>Participants express themselves through the experience of environmental learning.</i>					
Main Theme: Fulfilling Experience					
Sub-Theme:	X	X	X	X	X
Motivations <i>Participants purposefully teach music through band performance as an influential positive impact.</i>					

Summary of Themes

The data investigated and researched revealed new findings and themes from military bandmasters, military band schools, band curriculum, and music educators' perceptions about the teaching of bands and orchestras during this study. Multiple data sources were acquired by early forerunners of band curriculum and unique perspectives about professional bands, military bands, school bands, curriculum, and instrument manufacturers. An examination of such literature showed and outlined a curriculum guide for school bands that would be practical for prior servicemen and public-school bandmasters. This finding could influence participation negatively or positively in the overall band program.

Historical data shows that one of the most challenging and plaguing issues confronting band music educators of the profession today is the concept of discipline. It is not usually a lack of interest that results in behavioral issues in the music class but rather the nature of the work itself. The students are anxious and eager to play their instruments: in most cases, to vent some emotional energy into playing. As an educator, instructors should be friendly in their attitude and efficient in addressing the different situations that arise to encourage progress for their students and their development as musicians. Historical analysis, experimentation, and evolution of instrumentation for the modern wind band and traditional wind bands are standard through the early seventeenth and eighteenth centuries, which impacts the curriculum within the American Public School system. Nevertheless, as of now, it may be helpful to list the stages of the public school instrumental music program.³⁵⁴

354. Franko Goldman, *The Wind Band: Its Literature and Technique* (Boston: Allyn and Bacon, Inc., 1961), 153.

CHAPTER FIVE: SUMMARY AND CONCLUSIONS

Overview

The function of a military band and school music education in America seems to have traveled a complete development cycle. At the beginning of the twentieth century, the nucleus of bandmen, music educators, musicians, and the Music Educator's National Conference worked diligently to introduce instrumental music into the classroom. Today, however, instrumental music educators and band directors face the equally strenuous assignment of presenting that standard for the music classroom to the world. This would release music education from the confines of an extracurricular activity of the school and make it a relevant part of the human experience as it relates to society's past, present, and future. First, the situation is because some training institutions offer specialized music knowledge of band teaching preparation for actual fieldwork. Secondly, only a few instrumental music students are willing to take band studies in music as a career of specialty since the perception is that it is a preserve for the talented and gifted. Thirdly, the confidence of the trainees of the band comes into play. Their training needs to be improved, so there is a phobia of teaching, learning, and applying practical, effective methods to the subject.

Discussion

The strength of band education lies in music's total artistic and social aims and outcomes. This movement must continue to evolve through expanding literature and methods so that the movement can affect social institutions, individual values, habits, personalities, and philosophies towards wind band music within public schools in America. The real potential and success of band directors training in music education from a historical-militaristic perspective can be revealed as music education accepts its social responsibility and assists in the musical growth of

all people: kindergarten, intermediate, middle, high school, college, and adults. Therefore, assumptions concerning the British and American military band's influence on the school band movement are developed through historical and social influences that the band director should develop an appreciation and understanding of before learning wind band literature, including instrumentation, band curriculum improvement, expansion, and instrumental pedagogy.

A militaristic, systematic, and sequential approach to the secondary school music curriculum of teaching performance through a band throughout middle school is imperative if band music is to be accepted by students and administrators as a severe study and instrumental music education is to have much effect on the vitality beyond the four walls of the music room. Band and orchestra programs during the early eighteenth century tended to be more diversified in course offerings than the traditional vocal course. This results from the underlying premise that there are numerous instrument types, such as woodwind, brass wind, stings, and percussion, and then types of voices; this is traditionally giving suit to countless combinations in small, medium, and large ensembles. The possible combinations necessitated various heterogeneous and homogenous courses for basic band and orchestra instruction, drawing from a more militaristic approach to teaching techniques of playing different instruments.

Interpretation of Findings

This section summarizes the five main thematic findings from the analysis of each data source discussed in Chapter Four. An overview of the significant interpretation of the themes is presented. My interpretation of these findings revealed the importance of core characteristics in the participants' insight and perceptions of their lived experiences with the thematic intervention. The development of each of the five themes categorically aligned with each of the five core characteristics. While the researcher may have had some fundamental knowledge of these

characteristics, he had not associated or related them as essential in the adoption process. The findings of this study made aware of their value and asseverated their influence on the participants. The researcher found that all eleven of the participants in this study reflected upon various occurrences in the band profession ongoing evolving within their teaching experiences. He examined language that they customarily implemented applied to describe their schools, students, and environments. The participants used words and phrases in their narratives such as “our, we, collectively, our bandmates, realistically speaking” when telling their stories.

This led to the understanding of their role as bandmasters within military and public-school settings through the lens and influences of American and British Bandmaster as the instrumental music educator. The participants bridged their experiences from middle, high school, college, and military band, along with their cultural understanding as advanced school graduates and experiences they wanted to establish for their students. For example, Gary discussed how when he was in college and military school, his bandmasters had high expectations for his students and soldiers that compelled the trainees to want to achieve them. He stated:

The bandmaster of old required a lot of us and a excellence was expected, not only through our behavior, but performance as well. As such, as band students, we had no choice but to rise to the occasion, meaning we wanted to be beyond good.” Gary provided insight into his bandmaster experiences and the bases for his philosophical paradigm. As a graduate of the Royal School of Music and Army Band Military school band program and now a middle school bandmaster, he has high academic and performance expectations of any student under his leadership.

Data from participant peer teaching self-reflections indicated and confirmed the participants’ concerns. Choral or instrumental techniques did not come naturally, and many discussed taking the safe route. One participant stated that she did what was comfortable in her initial warm up teaching and would work on more complex teachings later. Reflective transcriptions indicated

that throughout the bandmaster training cycle, or training consisting of in-depth band training leadership, encouraged participants to immerse themselves in new contexts, developing their overall comfort level. Transcriptions also described how the participants' comfort in this unfamiliar environment encouraged them to look at American and British band repertoire teachings for a new point of challenge. The bandmasters in training were asked to strengthen pedagogical skills by implementing compressed teaching sequences, verbal efficiency, band programming, marching and concert band teaching practices, and thorough band and orchestra score study, varying from different performance levels.

The bandmaster participants in training suggested they stay focused on fundamental band concepts, rather than trying hastily attempting to mastery of the new context, whether it be orchestral or band. As the training cycle progressed, the participants who initially discussed their multiple roles in music began to produce and develop challenges. They indicated a comfort with their primary instrument but a lack of pedagogical knowledge in the new field. Both participated in both band and orchestra in high school but said he knew nothing about how string instruments functioned. Participant five, a woodwind music education major, had experience playing woodwind instruments but had no experience on brass. In his interview, he stated, "I am totally woodwind, a saxophonist, clarinetist, oboist, and flute player."

Participants recounted their peers as confidants and community support. They also articulated an afresh respect for their band colleagues who were instrumentalists or multi-instrumentalists. They enjoyed the band pedagogy course, and a few expressed feelings more familiarized by the end of the training cycle. While some participants described remaining uncomfortable within these new contexts, others found this new area exciting. Participant four stated:

By the third peer teaching iteration, I felt comfortable with the administrative duties of the bandmaster, and it was eager to begin implementing valued learned components within the public-school band program. I felt like, you know, I could teach orchestra if I needed to, and it was definitely a learning experience. Although certainly challenging, it is very rewarding at the same time.

Implication for Practice

These findings may have practical significance for various bandmasters, including military band training, public-school bandmasters, and individuals who provide professional development training for educators seeking an increased awareness of the realities of band in fieldwork effectiveness. Furthermore, the lived experience of the participants may provide recommendations for bandmasters to consider potential changes, adaptations, and modifications that should be addressed to facilitate the competent and confident implementation of bandmasters' experience towards contests, festivals, competitions, and organizational developments. The participants in this study acknowledged the non-academic factors: economic, social, and contextual that have an influence band teaching practices and performance but did not allow those elements to cause them to lower their expectations of their students.³⁵⁵ The participants implemented their contextual knowledge along with their background as graduates of military band schools to shape their expectations of their specific band program. The applying of contextual knowledge to cultivate a band culture of success for students supported the need for a context specific training.³⁵⁶

355. Sarah H. Matthews, Applying the “new” sociology of childhood to explain the Black-White test score gap. In L. E. Bass & D. A. Kinney (Eds.), *Sociological Studies of Children and Youth* Vol. 14, (2011) accessed May 8, 2023, 181.

356. Conway, C., & Eros, J. Descriptions of the second stage of music teachers' careers. *Research Studies in Music Education*, no. 38, vol. 2, (2016) 221. Accessed May 4, 2023. doi:10.1177/1321103X16672607

Many instrumental music education participants described a feeling of devastation and anxiety by the pedagogical requirements for the string methods course. They indicated having little experience with traditional stringed performance as an instrument for study or practice.

Participants described feeling awkward in front of their peers as they led band teaching approaches in iterations. For those participants who had discussed experience within “multiple roles” in band and orchestra, they appeared to have substantial comfort initially with each method course. Shelton describes the difficulty of a traditional string methods course. He states:

At the very beginning of the training cycle, I did a string warm-up with open strings, and it was so horrible, I did not even finish it. I did not realize I did not finish it until I watched the module. I only completed half of it because I was so nervous. I just wanted to sit down.

Many participants, as they gained more experience, discussed the awareness of their own band and string instrumental limitations and their feelings of doubt with the considerable amount of knowledge needed for teaching band effectively. Learning more about the pedagogy of the new context affirmed strengths and weaknesses in the bandmaster profession and assisted each participant in realizing how much more there was to apply and know in and out the field of band. Participant four stated: “I guess from an instrumentalist’s point of view, if you’ve never been involved in choir and learning the pedagogy, when you get into it even a little bit you realize how much more there is that you don’t know.”

Most participants articulated an awareness of being completely lost with achieving real results in the band class, both band and orchestra. However, some consider implementing their basic musicianship skills to adhere and rectify musical concepts such as articulation, dynamics, tonal center, breathing, hand and finger positions for strings, while others revealed they were acting as if they knew the literature and methods verbatim. Wilis stated:

In my mind, I feel like I have no idea what I am doing or what is going on. [I think] “How can I make it seem like I know the literature and do this every day?” Moreover, that is what my whole session and demonstration seems to be based upon. What can I say and do to make the students think that I know what I am doing?

Theoretical and Empirical Implications

This section explores the theoretical and empirical implications of the findings. First, using the context of the five stages of the innovation-decision process, the findings confirmed that the public-school bandmasters were introduced to the phenomenon and gained an understanding of how it should be applied. Second, their high school, collegiate, and military band training requirements determined beliefs and participation in the phenomenon (persuasion and decision). Third, applying phenomenon or innovation in practice was an integrated part of their fieldwork experience or implementation from historical study. Finally, their perspective on their band experience with the innovation provided the underpinning to support their decision to adopt or reject themed intervention. The stories provided by the participants in this study challenge beliefs of teaching band in modern context. The stories provided by the participants also indicate the need to analytically study the role of American and British Bandmasters experiences as well as their cultural band literature within the field of music education, more specifically teacher preparation.

The role of the bandmaster must be addressed when discussing public school bands and military band schools. Many schools consist of large populations of varying ethnic background of students, therefore addressing the cultural gaps and inequities in the educational system are having a holistic understanding of the students, teachers, and families being served. The participants in this study expressed the need for observations and student teaching in urban schools more rural or suburban. Van Manen Phenomenological method of explored the lived experience as an interpretive, artistic approach, the foundations of which are writing, language,

and music. According to Manen, Participants' experiences might then be compared to those found in literature, poetry, biographies, autobiographies, or other life histories, as well as artistic materials such as paintings, sculptures, music, or films.

Other phenomenological literature about the topic can also be consulted for comparison and dialogue. Phenomenological themes or structures of experience are then explicated. As the analysis and synthesis continue, writing brings forth the meanings, the structures, and the understandings of the phenomenon.³⁵⁷ While agreeing that student teaching and observations are valuable to pre-service teacher development, the experiences must be structured so the pre-service teacher is experiencing high quality band teaching. The most important element of observations and student teaching in military band settings is for the pre-service bandmaster in training to connect the pedagogies and techniques learned during rigorous coursework to practice.

Mason shared how during his tenure as a bandmaster teaching experience he was able to see exemplary results in performance in high school and collegiate band program in a low-socioeconomic community. He further concluded as to how those experiences created a model of what a comprehensive and systematic school band program looks like. However, participant six did not discuss his ability to connect his private lesson coursework to practice. Meaning, he did not adopt the specific elements of the bandmaster as administrator and leader training to his teaching.

There is a need for pre-service teachers to have the ability to connect theory with practice. Participant three expressed this in his interview regarding learning how to teach the

357. Tommie Nelms, *Phenomenological Philosophy and Research*, Springer Publishing Company. All Rights Reserved. From: *Nursing Research Using Phenomenology*, 10. Accessed May 9, 2023. DOI: 10.1891/9780826126870.0001

various woodwind, brass wind, percussion, and traditional instruments, but not enough focus on how to diagnose issues from the conductors' podium. This means these narratives support the goal of contributing field experiences that focus on allowing pre-service teachers to create systems and implement them within the instrumental music room should be immersed during advanced study of American and British Bandmaster training. This will allow the band teacher to connect their advanced coursework with practice and receive feedback from both the military band school administration and university band faculty. The participants discussed challenges such as lack of resources, funding, community support, administrative support, student engagement, student participation, and scheduling which remains consistent with the literature on teaching band in the public school. Nevertheless, the attributes in which the participants established how they overcame their challenges were pervasive throughout their narratives.

The participants expressed how they created 20 to 30 flexible band rehearsal schedules, advocated to provide resources, developed a positive band culture, and established relationships with the community. This is of noteworthy interest because the participants promptly expressed how they overcame obstacles that they faced. For example, Herbert Spiegelberg's Fifth Phenomenological Method of Exploring the Constitution of Phenomena in Consciousness corresponds with Ponder described how he created a flexible rehearsal schedule to accommodate his students' after work hour schedules. Herbert Spiegelberg's Fifth Phenomenological Method of Exploring the Constitution of Phenomena in Consciousness consists of exploring the ways in which a phenomenon establishes itself and takes shape in consciousness. At first things are new, maybe strange, confusing or disorienting, but gradually the newness is integrated into familiar patterns of the world. Constitution is normally spontaneous and passive, but there can be active constitution as one reflects and tries to integrate unrelated phenomena. Either way, constitution

begins as small perceptions of an elementary kind that enlarge and merge with past perceptual patterns.³⁵⁸ Likewise, participant four expressed how he created bonds with his band students, which allowed him to be able to deliver better band instruction. The participants' standard of what military band students can achieve and their desire to constitute excellence is the groundwork for their philosophical paradigm. This has essential implications for the profession in terms of preparing future bandmaster music educators. These implications include providing student teachers, pre-service teachers with exposure to a variety of ways of teaching band and orchestra and providing an array of scheduling options and numerous ways to secure resources. The participants expressed that creating relationships was a key factor to their ability to achieve the resources needed to enable them to provide quality band experiences for their students and soldiers.

The participants placed emphasis on building relationships with students, parents, colleagues, and administration. They considered each relationship key to their ability to effectively teach band to their students, obtain parental support, operate the band program within the school or military installation, and leverage flexibility with their administrators and commanding officers. Rapport was built through positive active involvement within the school, sponsors, and community as well as by creating individual relationships with the students and soldiers. These relationships provided avenues for positive feedback and created a caring and respectful culture between the director and stakeholders.³⁵⁹

358. Tommie Nelms, *Phenomenological Philosophy and Research*, Springer Publishing Company. All Rights Reserved. From: *Nursing Research Using Phenomenology*, 6. Accessed May 9, 2023. DOI: 10.1891/9780826126870.0001

359. Amanda Coffey and Paula Adkins, *Making sense of qualitative data: Complementary research strategies*. Thousand Oaks, CA: Sage, 1996), 245.

The relationships formed with the students played an instrumental role in the reasons why the participants decided to stay in their military and public school environment. The participants' experienced significant rewards, including seeing students benefit from their leadership and training in band and the development of their students or soldiers' character, which provided a sense of worth to the participants. This is similar to the findings of Joseph McCarthy, were participants of fifth and sixth grade beginning instrumental music students (N = 1,199) in a northern industrial city. Teachers (N = 10) met with their students once a week for small group or individual practice. Forty-three percent of the subjects were classified as low SES (Socio-Economic Status) students according to a map that indicated the SES of every neighborhood within the city. Participant Five found that SES was a significant predictor of retention; those students with higher SES tended to participate in instrumental programs longer than those with lower.³⁶⁰ The participants in this study indicated that the rewards they experienced while teaching band or other forms of instrumental music such as string orchestra in their schools is reason why they continue to teach in in various schools' environments. The researcher was anticipating for the participants to express that teacher compensation was the main reason that they chose to stay teaching in military or public schools; however, that was not the sole reason. The participants differ from other participants in the literature in that regarded American and British military band literature as the "standard" musical works for band or wind ensemble performance teaching practices.

Although record of teacher identity did not emerge as a specific theme, it appears to influence some of the participants' views and deeds as military bandmasters. Participant four

360. Albert, Daniel J. Albert, "Strategies for the Recruitment and Retention of Band Students in Low Socioeconomic School Districts." *Contributions to Music Education* 33, no. 2 (2006): 54. <http://www.jstor.org/stable/24127208>.

discussed how important it was for him to ensure that his students were safe and the need for them to visually see someone who looks like them as a “role model” of being successful. In other words, Mason felt his students needed to see a militant male musician and an educator performing at a high level of excellence. There was an understanding that the participants believed that it is important for band students to understand that excellence is a standard rather than an anomaly.

Participants Two, Four, and Six experiences are consistent with Kurt Lewin in that the environment is not as it is in the objective world, but how it exists in the mind of the individual. In addition, the foundation of one’s existence is not only his or her own perception and experience, but how she or he shapes the environment that holds meaning.³⁶¹ The participants believed they hold high expectations for their students and believed it was their responsibility to help their students develop in both musical and nonmusical ways beyond the traditional classroom setting. This is congruent with Margaret Schmid and John Dewey, who found preservice music teachers’ previous experiences determined what they valued, and thus what influenced their identities, within the undergraduate program. Multiple role and independent musicians described their difficulty with the traditional constraints of music school. Upon graduation, these undergraduate music students restated their ambivalence and appeared open to teaching in multiple contexts, including choral settings, band settings, or general music, attempting to embrace their varied roles. At the end of the study, two participants were deciding what they would focus on in graduate school, whether education or performance.³⁶² Goseer

361. Parker, Elizabeth Cassidy, and Sean R. Powell. “A Phenomenological Study of Music Education Majors’ Identity in Methods Courses Their Areas of Focus.” *Bulletin of the Council for Research in Music Education*, no. 201 (2014): 27. <https://doi.org/10.5406/bulcouresmusedu.201.0023>.

362. *Ibid.*, 38.

expressed the importance of his students seeing military musicians performing at a high level and continually striving for excellence. He felt it was important for band students to see more people playing and marching in the same style as them performing at a high level. Carter highlights an expressed concern of quality versus quantity in band music education. He expressed that he would rather have a small band or orchestra with a great sound opposed to an enormous program of students who sound below the standard of excellence.

Participants in this study have recommended a need for more real-world experiences to be implemented in band teacher training at the university level as focus. Research suggests that although it has been argued that the ethic of the American wind band resides more in the military than in the realm of art music, a more nuanced historical view suggests that bands have included multiple modes of participation, leading to an array of musical practices in American and Canadian societies through much of the first half of the twentieth century, practices linked only through their common use of orchestral wind and percussion instruments.³⁶³ The band teacher can create opportunities for pre-service teachers to observe a variety of public and military settings that showcase high quality teaching, classroom management, and efficient organization and operation of a superb band program. The observations should include band administrative operations, student retention techniques, block scheduling, modified block, and 4X4 schedules, as these schedules are common in public schools. Also, pre-service teachers should see band programs that operate with a variety of staffing options such as multiple band directors, use of supplemental clinicians, and online instrumental learning resources as well as programs that function with a single director.

363. Mantie, Roger. "Bands and/as Music Education: Antinomies and the Struggle for Legitimacy." *Philosophy of Music Education Review* 20, no. 1 (2012): 69. <https://doi.org/10.2979/philmusieducrevi.20.1.63>

More than ever there is a need for an enhanced bandmaster preparation program. As previously stated, schools in the United States are becoming more culturally diverse and the educator workforce has not shifted to reflect the students being served properly. Therefore, I would create what I call Bandmaster Preparation 2.0. I would look to enhance the experiences within bandmaster preparation to include observation that is more diverse and student teaching experiences context specific band trainings embedded within collegiate coursework. As research suggests, many first-year teachers are receiving jobs in uncondusive settings. Bandmaster preparation programs could initiate to develop curriculum that prepares preservice educators with the skills necessary to be successful in a variety of settings: diverse demographics, rural, urban, suburban, and low-socio-economic areas. This will require bandmaster to think beyond the present and plan for future varied student populations.

The American Band College, also known as ABC and Sam Houston University, has made this shift. The music education faculty at Sam Houston University (SHSU) wanted to prepare their graduates to be successful in a variety of careers within band education. This includes a variety of school settings. They have conceptualized and restructured their Master of Arts in band studies education program to meet the needs of music educators of the present and future. Their students engage in a 30 credit hour degree program offered through a concentrated summer residency in Texas, congruent with online courses delivered through Sam Houston University's online program that can be completed within three summer sessions. The band program includes interactions with well-known conductors, band clinicians, performers, and educators. The School of Music at SHSU believes that their graduates should be prepared in many different settings. The band curriculum focuses on applicable skills for band directors in a summer-only program, combining an intense study of rehearsal techniques, wind band pedagogy,

and systematic sequential methodology, score analysis, with past and present literature for band. Arguably, a shift is needed from the paradigm of a music educator who is projected as a basic music teacher to specialist, such as band, orchestra, chorus director, who is capable of successfully teaching in a multitude of settings. In conceptualizing the Bandmaster Preparation 2.0, deliberation of the bandmaster as administrator, wind band and string educator, and advocate in preparation is reason for cultivating. How do bandmasters take into consideration the band cultural dynamics of their students when programming music for concerts, communicating to parents, community involvement, band student performance readiness, and planning events? In Bandmaster Preparation 2.0, conversations during military and collegiate training will require both veteran bandmaster educators, future bandmasters, and students alike to critically assess their beliefs and values, but also explore ways to be more inclusive. This can be achieved by balancing traditional, modern, and contemporary ways in which we view music education through band performance and open our eyes to new possibilities by researching and exploring band music of other cultures in ways in which these cultures interact with wind band music.

There are high quality military band directors within schools that are providing exceptional and exemplary models of success through a vast knowledge of American and British Band influence. Preparation of musically trained bandmasters can occur through quality instruction in both elementary, secondary schools, and military schools although performance usually advanced in secondary schools. For three participants, their early band performance experiences existed in many contexts, coded as “multiple roles.” They played several instruments, participated in bands and orchestras, and one began as an arranger-composer. When it came time for a school audition, they were asked to choose a singular instrument on which to focus. However, having the vast ability to play and perform with brass wind, woodwind and stringed instruments gave them an

advantage in teaching beyond textbook pedagogy. Interviews with these participants highlighted the choices and anxiety they faced as well as how these circumstances presented themselves throughout their band development. As participant four described it:

I was halfway band and string orchestra the other half. But still, even when I did get in to the string orchestra, I was still in concert band, marching band, brass band, and jazz ensembles , along with the brass quintet . . . so I was doing triple duty . . . [I had] the sections of the brass band ensemble, and I really like to play low brass. I wanted to see what I could do if I decided to take up lower brass or all brass instruments, and so I was still struggling with it. In actuality, I still struggle with it now.

A few participants described themselves as “independent musicians” who “so-called” fell into the field of teaching band or orchestra. These independent musicians did not only play in school ensembles, but they “gigged” in church bands, in studio bands, and with other combinations of instruments. They were largely self-taught and self-motivated to make music with other musicians, with or without profit. When they articulated their independent musician world, they spoke of thinking and rationalizing outside of traditional music study. Interestingly, as participants discussed their experiences in college later in their interviews, they did not continue to include details of their performing and growth as independent musicians. They did, however, state they were thrilled to implement their diverse skills with the capacity to play woodwind, brass wind, percussion, and traditional string instruments as modeling experience in the future of teaching band.

Limitations

This study faced numerous limitations in scope and depth of uncovering historical evidence of military bands’ curricular development through the efforts and trials of bandmasters, music educators, and governmental reform influencing public school instrumental music programs. Considering the evolution of instrument changes in production and manufacturing

throughout the early 1700s to late 1900s, the instrumentation and curriculum for military and public school bands created a gap in the value of instrumental music performance in America. The author searched documentaries, transcribed interviews, researched historical data of armed force bands' historical foundations, and researched early key instrumental curriculums' comprehensive purposes only to find that the unique values of such curricula developments were overlooked for years. In addition, many studies still need to be investigated to understand the pedagogical music instruction setting for children, adolescents, and adults. Such questions could lead band directors and music educators to understand better the impact of differentiated instructional approaches on teaching bands.

Band education has been a positive and motivating influence on the vast repertoire of the brass band and the overall coloristic approach to wind band music. A model aims to establish engagement zones for the core of an activity, procedure, or process. Although master teachers probably have an intuitive understanding of curricular design and may have their experience-based models, novice teachers (teachers with limited experience) certainly would benefit from a practical model that captures and organizes the process of teaching a beginning wind band class.³⁶⁴ The researcher faced issues to control the environment where the participants provided answers to the questions in the interview.³⁶⁵ The participants often depend on a particular time, which again is controlled by the conditions occurring during that particular period. The truthfulness this phenomenological study is not some object outside the domain of

364. David Littrell, *Teaching Music through Performance in Orchestra*, (Chicago, IL: GAI Publications, Inc., 2003), 3.

365. Pamela Baxter, *Qualitative Case Study Methodology: Study Design and Implementation for Novice Researchers*. *The Qualitative Report*, no. 13, vol. 4 (2008), accessed March 8, 2023, 545.

meaningful significance, but the essence of the meaning itself. When the participants expressed their lived experiences of ethically difficult situations in teaching band in the public schools and in military band environments, the researcher understood these experiences as something ‘factual’, as social or historical events that need explanation by focusing on the understandable meaning of these experiences. When the participants recalled experienced actions, attitudes, relations or other human matters as ethically good or bad in military band or public-school band environments, the researcher sought to understand this good as the essential meaning of ethical, whether authentic or unauthentic.

For eight participants, their early band experience existed in various contexts, coded as “multiple roles.” They played several instruments, participated in bands and string ensembles, and one began as an arranger. When it came time for military music school audition, they were asked to choose a specific instrument on which to study as a primary and a second instrument to study as a secondary. Interviews with these participants underlined the choices and struggles they confronted as well as how these situations presented themselves throughout their early musical development through band or orchestra. As participant three described it:

I was halfway band and string orchestra the other half. But still, even when I did get in to string orchestra, I was still in concert band and marching band, sometime jazz band . . . so I was doing triple duty . . . [I had] the combo of the string ensemble, and I really like to play music from tv shows. I wanted to see what I could do if I decided to learn all string instruments like violin, cello, and viola, and so I was still scuffling with it all. In addition, sometimes I still scuffle with it now.

A few participants categorized themselves as “socio-independent musicians.” Socio-Independent musicians did not only play in school ensembles or take private lessons, but they performed with community bands, community orchestra, and created home music studios. They were largely self-taught and self-motivated to produce music with others, with or without profit. When they expressed their philosophy of socio-independent musician world, they spoke of

residing outside of traditional music study and beginning journeys of entrepreneurship.

Interestingly, as participants discussed collegiate music school later in their interviews, they did not continue to include details of their playing. They did, however, state they were excited to combine all of their diverse experiences in band and string orchestra to develop skills in a future teaching instrumental music context.

Recommendations for Future Study

Research indicates several gaps in the history of bands in public school music programs. These gaps would benefit from further research, including realistic assessment to extend and further investigation of individualized institutions demographically during that particular period. It would also be beneficial to capture data on the experiences and perspectives of indirect and direct experiences of the bands and instrumental programs in collaborations during the National Band Contests of varying years. Similarly, further research might explore the (relatively rare) experiences of the student-teacher with the learner, particularly in how the population is impacted and motivated by the bandmaster, band directors, music educators, and band teachers who teach other areas of music of prominently well-known high schools and colleges whose legacy is continued today and involved in thriving instrumental programs.

Summary

Through this work, an investigation was undertaken regarding the professional difference in the role of the British and American Bandmasters and the public-school band director. This was primarily through a historical lens. Any learning institution with a band should have district music supervisors with vast historical knowledge of the music profession beyond the district's entertainment demands. This historical knowledge, combined with craft and skill, should form the backdrop for the proper execution of the district music supervisor's role.

The vision for and of the organization of the school band is intricately tied to the educator's purpose and calling. The music educator must have a well-established and systematic foundation, for it is through such a foundation that he creates a positive reputation for administrative impact with integrity, discipline, a business mindset, and community support. Not many public school bands reach the pinnacle of performance with only musical instruction: they must combine musicianship with leadership to reach the furthest possibilities of sincere service to music, music performance, and music education.

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APPENDICES A

Dr. Franko E. Goldman's recording of his perspective on Music and Wind Band Orchestra (The NYPR Archive Collections/WNYC): ³⁶⁶

I've been asked to speak about music and my career, and I'm delighted to have this opportunity. I have lived in New York since my eighth year and have been a professional musician since my fifteenth year. I joined the Musician's Union when I was fifteen years seventeen, a member of the Metropolitan Opera House Orchestra. In those days, there weren't many American musicians in the symphony orchestras, and I was one of two Americans in the Metropolitan Opera House Orchestra. But of course, things have changed since that time, and our orchestras today consist mainly, I would say, of American musicians. And most of these fine musicians come from our schools and colleges. They had their first training there.

After being there for ten years, I resigned from the Metropolitan Opera House Orchestra. I had to play in bands during the summers to make a living, these bands played in parks, and they seemed pretty terrible to me after having played in the symphony or grand opera orchestra under great conductors such as Damrosch, Felix Motel, Machenelli, Mauler, Toscanini. And when I played at these park concerts during the summer, I felt ashamed. These bands didn't rehearse. They didn't want to rehearse. They didn't have good music. So when I resigned from the Metropolitan Opera House Orchestra, it was to organize my band, and I began to feel that the band had very little to offer. They had no medium of expression of their own. Whatever they played was a transcription of orchestra music. They had nothing of their own to offer. So I began writing to all the world's great composers to see if they would write something original for the band. I told them that they wrote for orchestra, and they wrote for chamber music and piano music but nothing for a band. I had minimal results from my efforts in those days, but I persisted, and after a while, composers began showing little interest.

Today there's scarcely a living composer who has not written original band music, and I'm happy to say that the orchestras are now playing transcriptions of band music, and I feel that that is a great triumph for the band. Bands were not considered seriously in the old days. Most people who attended schools with symphony orchestras looked down on the band. They hadn't heard a good band, or they hadn't heard good band music, so there was some reason for it. But today, we have a medium of expression of our own. We have the opera house. So when I resigned from the Metropolitan Opera House, it was to organize a band that would reasonably play good music.

The bands of a long time ago had little to offer, as I say, and today, we have good music to offer, but we don't have many professional bands. Professional bands are practically passed out of the picture. I don't think I could name four professional bands. But the school movement has grown to such an extent. There are thousands upon thousands of school bands and college bands. Some of them are better than our professional bands ever were.

366. NYPR Archive Collections, "Edwin Franko Goldman," audio, WYNC, transcribed May 15, 2022, accessed May 15, 2022, <https://www.wnyc.org/story/edwin-franko-goldman/>.

Take the University of Michigan Band, for instance; it's a magnificent organization, the finest college band in the world. The equal of, I might say, any professional band. But, unfortunately, college and high school bands replaced the place of old professional bands. It's too bad that professional bands are out of the picture. I think they should be brought back. Every effort should be made to bring them back. I hope those listening can help in any way they possibly can.

Well, I can tell you something about my concerts now. They started on the green at Columbia University in 1918. I conceived the idea of giving a series of free concerts. There were no concerts in New York at that time in the summertime... The theaters didn't stay open in those days. So, I felt that there was a great need for some music. I started these concerts at Columbia University and had to raise the money myself during the first six years. It was a terrific job to start all over yearly, raising funds. At the end of the sixth year, I had eighteen hundred contributors who paid up to five dollars per year and up. They got nothing from the money except the joy of knowing they were providing music for those who couldn't afford to hear it. The members of the Dodgem family were the most significant contributors of those days. After watching me work for six years, they decided they wanted to underwrite the concerts and present them as a gift to the people of the city of New York. And now, for thirty-one years, they have been paying the total expenses of these concerts to a few million dollars. The concerts are free to the public. They do not cost the city of New York or the taxpayers one penny.

Station WNYC has been broadcasting these concerts from the very start and doing excellent a marvelous station; matter of fact; I consider them the top station because there are no commercials, and whatever is given on this station will benefit the public, music, and art lectures, of all kinds. As I say, they have been broadcasting our concerts from the start, and as a tribute to them and my great admiration for them, I've composed a march dedicated to Station WNYC. I call it the *March for Brasses*, or it might be called *WNYC March*. It's a new type of march written for brass instruments and drums only. I feel as though it's going to be very effective. It's WNYC's march. I they are going to play it often.

We will play it for the first time at our concert on July 9th. This is the 30th anniversary of WNYC. I only hope they will like the march and the people who will hear it and like it. That is my 105th March. That's a march. Maybe I've written too many, I don't know, but at least quite a few of them have achieved popularity. I can talk about bands, band music, and music (in general) for weeks. But I know there is a limit to what I can say over this station now. First, however, I would like to tell you more about the band. Goldman's Band is in its 44th year. I got the best wind instrument player attainable when I organized the band. When Toscanini took the Philharmonic Orchestra to Europe, he took five men from the Goldman Band.

On a campus with Cary McCaleb, our guest is Dr. William Revelli, one of America's most renowned band maestros. Here's Gary McCaleb. On campus today is Dr. William Revelli. Director Emeritus at the University of Michigan Bands. Thank you very much for being here with us, and welcome to the campus of ACU. It's a pleasure to be here. Now it's my understanding that you have known our director John Whitwell for some time. Yes, I've known John for at least fifteen years, and I've been very closely associated with him through the years. He was the conductor of the Heryion High School Band for a few years in Ann Arbor and did magnificent work, and I conducted his high school bands. I've been down here in Abilene, and this is my second time here (last year). I have great regard for John. He's a wonderful teacher, a fine conductor, and an excellent musician with a wonderful rapport with students. I'm sure he's doing a fine job.

Your presence on campus is connected with working with our band; that's correct. Plus, some school bands that I'm doing some clinics with as a guest. I'm also doing some lectures with the music majors. You use the word "conductor." It would be interesting to me as I hear the two words, director and conductor, used (seems) interchangeably. But I wonder if those words are synonymous. Would you differentiate between the two in the way that you use them?

Yes, even in significant orchestras, we have what they call the musical director and conductor. The musical director is responsible to a large degree for the administrative end of the business of the orchestra or the band. In other words, I use this analogy that if I were to conduct you to a particular place you wanted to go, that would not be the same if I directed you. I can sit in my office and direct you on how to get to a particular action. But, if I conducted you there, I would have to go along. So that is the difference.

So, when I began to conduct, we always said, "director," and there seemed to be a "band" connotation. I was the director of the University of Michigan Band and the conductor of two. We had three other conductors, assistant conductors, and graduate students who did the other bands. For example, in the marching band, I was the director of bands, and I had an assistant director of bands who did the charting and some of the drills. To be a conductor, you must be on the podium conducting. However, to be a director, you may be sitting in the audience of the ensemble's director.

The role of the conductor, I've always thought to be an intriguing role because he's not playing any instruments, and he's the key to the result. Correct, he is the interpreter of the score. In other words, he recreates Beethoven's or Brahms's work of work that he's conducting. Through his baton techniques and musical knowledge, through so many facets of performance that have to be envisioned by the orchestra conductor that no individual can do without the conductor. For instance, tempo. The tempo is one of the essential parts of interpretation because the wrong tempo ruins more music.

By nature, we are social animals. We must learn to live in a society with more than just math and science. I hate to think America will become a nation of robots soon. Let me ask you. Is there an ideal time for a young person to begin working with a band or practicing with an instrument? I do fourth grade. That's where I started mine. Now, here

367. William Revelli and Gary McCaleb, interview with Dr. William Revelli.

they start in the seventh grade (in Adeline). I don't think it should be emphasized to the extent that it inhibits them in other areas. If I say this, I think I was the only high school band director that would put a premium on academic status. You could not play in my high school band in Indiana unless you were passing in all subjects. I believe in this. If their grades dropped, they had to get out for six weeks until exams came up. On the other hand, we had nine periods a day. I was starting at eight and quitting at four. It was an extended school day with forty-five minute periods, which meant if you were taking four solid subjects and you had lunch, you still had four periods a day where you were at study hall, studying.

You could only play in the band if you passed all subjects. On the other hand, if you had an average of eighty, you could go into the practice room and practice one period on your instrument during school time. If you had an average of eighty-five, you could practice two periods during school, like a reward system. If you were on the honor roll, you could practice as many study periods that you had. I put a reward on academic status, and when I went to Michigan, I could only play in the Michigan marching band or any other concert band if I passed my subjects. I believe in excellence. Thank you so much for your time. I am sorry we are out of time. It was a pleasure to be with you. Today, we listened to Dr. William Revelli, Director Emeritus for the University of Michigan Bands. Thank you for being with us on campus.

Interview of Mr. Julius Hunt, Retired Band Director of Magnolia Monarchs High School and Ed Mayo Junior High located in Moss Point, Mississippi

Mr. Michael Burrage (MB): Thank you for discussing your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

Mr. Burrage (MB): Good Afternoon Mr. Hunt. How are you, sir?

Mr. Julius Hunt (JH): I am well, enjoying retirement and assisting at the high school when needed

.MB: Thank you for taking the time to have this interview with me.

JH: I am delighted to.

JH: So you are interested in the history of bands?

MB: Yes, sir, I am more interested in your perspectives and experiences while teaching band at Magnolia and Ed Mayo.

MB: Tell me about yourself and your musical experiences.

JH: I was born May 8, 1936, in Fairhope, Alabama. I attended Jackson State University From 1947 to 1950, under the direction of Professor William Davis. Mr. Davis was the trumpet player for Cab Calloway’s band. Mr. Davis could arrange band music by hand in a way, so much so that it would appear as if it was right off a printing press. Remember that no final software or anything like that uses a

“calligraphy” pen or pencil. Many high school bands modeled colleges with the standard of musical repertoire for their ensembles. Although some of the music had to be what we called “watered down” for students to perform, the musical intent was still evident in teaching proper material to students in the band and some in the orchestra.

MB: That’s amazing. I realize that many young bands try to attempt serious band

compositions such as “El Capitan” by John Phillip Sousa or “On the Mall” by Dr. Franko Goldman: However, the musicianship performance level isn’t quite there for execution.

JH: You are right. This is mainly what the average band performance program should be able to play. One time, I think it was the summer of 1962, I’d just started teaching band in the Moss Point School District while serving as director of bands at both Magnolia Monarchs High School and Ed Mayo I attended the Midwest Band Clinic in Chicago, Illinois, in Junior High. By the way, you should try to attend; you’ll love it. I met with different committees and clinics focusing on band teaching materials and music. One of the presenters for Alfred Publishing was trying his best to sell material to many band directors. This was in The auditorium. I stood up and politely told him that many bands cannot play this level of music, mainly because of the level to which it was written.

MB: I’ve heard of something like that. Now many band directors either hire an arranger or order what’s called “flex” arrangements.

JH: That may be so. However, nothing can equal or match the sound and arrangements of military bands. Mr. Davis was an excellent arranger for bands. His approach and style of arranging music for the Sonic Boom of the South was, at that time, influenced by Big Band Jazz of military bands. So, he stressed the importance of learning marches and the standards for bands. You know, the original Sousa composition and others like Charles O’Neil. Have you ever heard of a march called “Colonel Bogey March?”

MB: No, sir.

JH: You should listen to it. Many college and high school bands during my early band teaching days performed that march and performed it well. But before you listen to it, know it was a British march composed in 1914 by Lieutenant F. Ricketts. He later became one of the directors of music or bandmasters.

MB: Can you tell me approximately what years when it occurred?

JH: Yes, it was around the 40's and '50s. Though jazz was the "it" music if your band couldn't play a march; they were not a band.

JH: Do you have any military band influences or have been inspired in some way by military bands?

MB: Yes, sir. I'm in the Army National Guard Band as a 42 Romeo Senior. Instrumentalist.

JH: That's awesome. Did you know that most band directors of both Historically Black Colleges and Universities and Predominately Ivey League Big Ten Schools have led and pushed school band programs to great heights were veteran military bandsman who later became the head director of bands there.

MB: No, sir.

JH: Well, most colleges and schools wanted someone who was both musically trained and disciplined to structure the program to meet the needs of the students. There were fewer distractions and more outside activities. Many colleges had an organization for just about anything of your interest. Even though the band programs were more entertainment-based, they were a branch of the school ROTC programs aligned with standard military traditions and customs. It is getting late, and I have to run a few errands.

MB: Well, thank you for the time and opportunity to speak with you about your experiences and perspectives of the band, Mr. Hunt. It was very insightful.

Interview of Mr. Stanley Goseer, retired Band Director of Shamrock High School located in Decatur, Georgia

Mr. Michael Burrage (MB): Thank you for discussing your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

Mr. Burrage (MB): I am here with Mr. Goseer, a long-time retired bandmaster of Georgia Public schools. How are you doing today, sir?

Mr. Goseer (SG): I'm fantastic, enjoying fishing and traveling to see collegiate bands and DCI bands in my spare time.

MB: That's great; I wish I could do that. (laughs)

SG: So what brings us to this conversation, Mr. Burrage?

MB: Well, sir... Your daughter told me you were a band director for a long time, and I wanted to speak to you about your experience and training as a band director.

SG: So, where do I begin?

MB: Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.

SG: I was born in Atlanta, Georgia, and played saxophone and trumpet. The most impactful influence I had early was listening to military and jazz bands.

MB: Please describe how your upbringing may play music. inform your teaching British and American bands.

SG: You bring up a fascinating topic. British and American military bands have played a significant role in music. Their jazz bands could not be touched. I recall listening to records of military band concerts when I was around the age of twelve. The sound was clear and concise.

MB: Ok, where did you attend college for musical training?

SG: I am a graduate of Clark College, Class of 1956. I was a trumpet and saxophone major. My emphasis was band teaching.

MB: That's interesting. How were your experiences at Clark College during the '50s?

SG: Well, my experiences were rewarding. The faculty was rigorous and helpful in training students in their fields.

MB: Did you participate in the marching or concert bands there?

SG: I participated in all ensembles and even had time to pledge Omega.

MB: You mean Omega Psi Phi?

SG: Yes, We had eleven seniors from our Beta Psi Chapter. Some were music majors.

Washington Butler, Arthur Coleman, Henry Collins, Clarence Lewis, Arthur Johnson, myself, Rufus McGee, and Walter Cook. Man, we were very serious about community enhancement and progression.

MB: What musical repertoire would you introduce and present to your students as a band director?

SG: Charts such as “Rhapsody in Blue” by Gershwin, “On the Mall” by Franko Goldman, and “First Suite in F” by Holst. Everyone played First Suite in Eb, but I wanted to be different.

MB: That’s a unique piece for the high school band.

SG: I did not care about that. My goal was for the students to learn the classic repertoire for the band. Although you know, most of the band music comes from British Band Classics; we must be truthful with ourselves and have a solid foundation for the band’s growth, you know?

MB: Yes, sir, that’s almost like playing a sport professionally and not knowing the game’s history.

SG: Exactly... Exactly... I remember a student named Collier Johnson, who arrived at Shamrock High School from Seattle, Washington, in 1971. During the ’60s and 70s, many parents moved from the North to the South for work and cheaper living conditions. Ms. Johnson became one of my first bass players in both symphonic and jazz bands. We played and performed at many competitions in Decatur, Georgia.

MB: Did you have an assistant band director?

SG: Yes, my assistant was Deborah Smith. She helped plan half-time shows for the marching band from 1971 to 1974. I was not concerned about my students playing up-to-date music. I wanted them to have a solid sound, learn to work as a team, become good citizens, and make something of themselves. But, of course, be very serious about what they were doing in the band.

MB: Did you start teaching once you graduated from Clark?

SG: No sir... After I graduated from Clark, I enlisted in the United State Army as a bandsman for 19 years. I've toured Europe and Spain. After my honorable discharge, I attended Vandercook College of Music in Chicago, Illinois. The faculty there were hands-on. They wanted the teacher students to have hands-on experience teaching band, orchestra, or chorus. The music school was designed for teacher training in practice, not just textbook learning.

MB: How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?

SG: I started in the band in middle school. Most of the bands in the Atlanta areas were formed from prior military band directors who either served in World War I, World War II, or Vietnam. I saw the discipline and consistency of what my band instructors had and wanted that for myself. I believed I could do anything I put my mind to.

MB: How long have you been teaching band?

SG: I taught band and orchestra for 28 years.

MB: Where do you teach band? How long have you been at that institution of learning?

SG: I taught band and orchestra at Shamrock High School.

MB: Is this your first career job? How many other schools have you taught at before your current one?

SG: Shamrock High School was my first band teaching job. I served there after I graduated from Vandercook College of Music.

MB: Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?

SG: I was the type of band director that was stern and disciplined. The structure was a nickname that the students gave me. I used many methods for teaching and various approaches. I also modified the approach, pending the teaching situation or students' progress. Most methods and approaches were from traditions I learned from Clark College and Vandercook.

MB: Can you describe your high school band experience?

SG: Yes, my high school band experience was unique in that all students from the areas in middle school were fed to the high school, so I had many young band students who would have the basics and had to finesse their sound to a more "semi-college" band sound, and they could do anything.

MB: Please describe your high school, college, or military band director.

SG: High school and college band were practical. Meaning the teacher taught, and we applied.

MB: Please describe a significant experience as a high school band student.

SG: As a high school band student who played trumpet and saxophone, I wanted to sound like Clifford Brown and Charlie Parker. I studied all the marches. , I also transcribed jazz solos.

MB: Please describe the significant experience of your college band experience as a collegiate band student.

SG: My college band experience was efficient. I learned theory and methods. However, I had to apply those concepts practically. For instance, the instructor taught tri-tone substitutions and sixths chords; I had to apply that to performing marches, jazz, and arranging music.

MB: Please describe the significant experience of your military band experience as a student bandsman.

SG: After two years of teaching at Shamrock, I enlisted in the United States Army as a bandsman. The training was like no other. I served four years and returned to Georgia. Fortunately, the vacancy was still available at Shamrock. I continued teaching there afterward.

MB: Please describe how you see yourself as a band director in the music education profession.

SG: I served as director of bands at Shamrock High School and director of local jazz bands in the Atlanta area.

MB: Discuss your decision to study instrumental music or band in college. Follow-up Question: Please describe any concerns in that decision and how you resolved those concerns.

SG: Most of my inspiration for pursuing music in college was from watching great band directors such as Frank T. Greer at Tennessee State and Isaac Greggs at Southern University.

MB: Please describe what makes you unique as a band director.

SG: I am unique as a band director because I give it to the students or band students straight. I do not sugarcoat anything with them. So, in the long run, they will value the lessons learned in the band through my teaching and guidance.

MB: Please describe any pressures or concerns you feel in your current position as a band director.

SG: As a band director, you face adversity and complications. You must be able to take each day one day at a time and progress forward, knowing that you are doing the right thing for the program.

MB: That's amazing. Well, Mr. Goseer, I know it's getting late, and you have other obligations. Thank you for your time and your service, sir.

SG: It was my pleasure and good luck. You can visit me anytime.

MB: Thank you, sir. Take care.

Interview of Mr. Kirk Ponder, retired band director of Nashville Public Schools located in Nashville, Tennessee

Mr. Michael Burrage (MB): Thank you for discussing your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

Mr. Burrage (MB): Thank you for meeting me, Mr. Ponder. How are you today, sir?

Mr. Ponder (KP): Thank you for having me.

MB: Mr. Ponder, can you tell me your occupation and life's work intel?

KP: I am a band director at Nashville Public Schools, John F. Kennedy Middle School, and Antioch High School. I am also a member of the 129th Army National Guard Band. I will be retiring this March 30, 2023.

MB: That's fantastic, sir; congratulations.

KP: Thank you.

MB: That's much work, sir.

KP: I get around. You know Antioch High School Band is one of the oldest bands in Nashville, Tennessee. The band is large in student enrollment and involvement—around 130 students between grades nine and twelve. The school band program is traditionally comprised of the wind ensemble, symphonic band, concert band, beginning band, marching band, and pep band.

MB: How did your military experience play a part in your career as a band director?

KP: Traditionally and Historically, most band directors who taught in the early '30s and '40s were prior service, whether in an army, navy, marine, or air force. I was taught under Command Sergeant Major Bill Marley. Major Marley helped revise the Army Band Training manual.

Interview of Mr. Otis P. Carter III, band director of Hillcrest High School Band, located in Evergreen, Alabama

Mr. Burrage (MB): Good Morning Mr. Carter; thank you for meeting me at Nashville's Hot Chicken for lunch and an interview. Thank you for taking the time to discuss your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

Mr. Carter (OC): No problem, thank you. I'm glad that you are doing this. Unfortunately, not too many people want to know about my experiences as a band director and a student learning band. Today's students have so many influences that I sometimes feel as though the profession of teaching band or music performance groups is leaving the profession. I like the shut-the-cluck heat-level chicken here.

MB: (I laugh) as I look at the menu. Well, sir. Try that for another day.

OC: So, what exactly do you want to know?

MB: Well, sir. First, how long have you been teaching band? What instrument do you play? And who were your band directors? How did they inspire you to become a band director?

The waitress greets us and asks for our orders.

OC: I will have the Shut the Cluck up, spicy, please, and water with lemon.

MB: I will have the Southern No Heat with ice water.

The waitress takes our order and leaves.

OC: Well, I've been teaching for over 39 years. I was the band director at Moss Point High School in Mississippi, and now I'm the band director at Hillcrest High School.

MB: What instrument do you play, and what experiences have you had in performances?

OC: I am a trumpet player. I was a student under Mr. Julius Hunt and later Mr. Greer.

MB: What year did you attend high school and college, and did you participate in the band?

OC: Yes, I attended high school from 1958 to 1962. I graduated top of my class. I then attended Tennessee State Agricultural and Mechanical University, now Tennessee State University. The band was under the direction of Professor Frank T. Greer. His arranger and assistant director was Daniel Owens. Excuse me, Mr. Daniel E. Owens. This man could write anything. His arrangements were later featured on Nashville talk shows.

MB: Interesting.

OC: Professor Frank Greer and Daniel Owens were prior military veterans. Frank T. Greer was a lieutenant in the army, and Daniel Owens served in the army corps for engineers.

MB: Do you believe their armed forces experience impacted your training in the band?

OC: Oh, most definitely. Although we played music by James Brown, Earth Wind, and Fire, and other funk groups, we also were technically advanced to play such arrangements like “Toccata and Fugue” or “First Suite in Eb for Military Band” on the football field, during band jamborees, and the battle of the bands.

MB: So, how did these men inspire you to become the band director that you are today?

MC: Their discipline, excellence, and ability to draw out the best in people made me want to be a band director. These men were great men amongst men.

The waiter brings our food....

MB: Oh wow.

OC: Yes, both men went to traditional schools. Greer attended the Peabody College for Teachers, Owens attended Westinghouse High School, then West Virginia State College.

MB: In essence, they had band training before entering the military.

OC: However, their view of military training enhanced our performance and maintained social rapport with the community.

MB: How is that?

MC: Mr. Greer and Owens were very traditional men who stressed scholastics and thinking in action. They would always speak the truth of any matter and would put the band in the right direction. This made the band better people overall.

Pays waiter.

MB: Thank you for this beautiful opportunity, Mr. Carter. It was a great conversation.

OC: It was an honor. Take care.

Interview of Captain Ben Mason, Director of Music of the Band of the Grenadier Guards

Mr. Michael Burrage (MB): Thank you for discussing your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

MB: Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.

Captain Ben Mason (CBM): I was involved in music-making with various Suffolk youth ensembles throughout his childhood and was a member of the local Army Cadet Force from an early age. I enlisted into his local Regular Army Band, 1st Battalion, The Royal Anglian Regiment, as a Junior Bandsman in 1991, around fifteen or sixteen.

MB: Please describe how your upbringing may play music. Inform your teaching British and American bands.

CBM: In 1994, I Completed the Junior Musician Course at the Army Junior School of Music and the Pupil Course at The Royal Military School of Music, Kneller Hall. I was then accepted for transfer into the Band of the Grenadier Guards as a pianist and trombonist. So that was the upbringing that started it all.

MB: How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?

CBM: Well, in the Guards Band, we have courses. After being in the band for several years, I chose to do the conducting course at the Royal Military School Knellar Hall. Teaching or leading a band was a profession for me because I needed a bit more of a challenge, and I enjoyed conducting and arranging music in the civilian world, so becoming a bandmaster was a perfect career path for me.

MB: How long have you been teaching band?

CBM: I've been teaching band for 15 years.

MB: Where do you teach band? How long have you been at that institution of learning?

CBM: I am an instructor at the Royal Military School of Music. I taught music at the Royal Military School of Music for five years.

MB: Is this your first career job? How many other schools have you taught at before your current one?

CBM: No. I was the Adjutant of the Household Division Bands before becoming bandmaster and Director of Music of the Grenadier Guards in mid-May 2020.

MB: Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?

CBM: My journey into the band as a music educator has been a rewarding experience. I was selected to attend three bandmaster courses at the Royal Military Music School and was commissioned as a Warrant Officer in Class One. Then I was assigned to the Queen Division's Minden Band to prepare young music students for parades and events.

MB: Please describe your high school, college, or military band director.

CBM: My commander was very experienced in-band operations. He constantly stressed the importance of practicing and knowing your craft. His name was Sir William Walton.

MB: Please describe a significant experience as a high school band student.

CBM: In 2013, I deployed to Op HERRICK 19 as 2IC of a unit that provided musical support to troops across the theatre and handled all band director tasks.

MB: Please describe the significant experience of your college band experience as a collegiate band student.

CBM: My further studies in the band were efficient and applicable. I toured and trained with the 1st Battalion, The Royal Anglian Regiment, as a Junior Bandsman in 1991 at 16. It was in 1994, upon completion of the Junior Musician Course at the Army Junior School of Music (Pirbright) and the Pupil Course at The Royal Military School of Music, Kneller Hall (RMSM), that he was accepted for transfer into the Band of the Grenadier Guards as a pianist and trombonist.

MB: Please describe how you see yourself as a band director in the music education profession.

MB: Discuss your decision to study instrumental music or band in college. Follow-up Question: Please describe any concerns in that decision and how you resolved those concerns.

CBM: As a School Bandmaster at RMSM, the senior Army Bandmaster appointed me to the position in January 2016 and (following his Commissioning in April 2017) served as Director of Music to The Band of The Queen's Division until August 2018.

MB: Please describe any pressures or concerns you feel in your current position as a band director. Follow-up Question: Where do these pressures or concerns originate or stem from? How do you address these pressures or concerns?

CBM: The only pressure in the band field is ongoing for events when the band is not ready to perform at its best.

MB: Describe any challenges or issues you feel in your current identity as a band director.

Follow-up Question: Why do you feel that this is so? How do you rectify or resolve these challenges or issues?

CBM: I felt as though challenges and pressures are a given in any field of music. However, as it pertains to or relates to the band, a band director or bandmaster must be able to think logically and make the best decisions for the overall program and group.

Interview of Dr. Lewis Liddell, former Director of Bands at Jackson State University and Public School Band director of Jackson, Mississippi

I am Dr. Lewis Liddell Sr., director of the band and associate professor of music. Ok, Doc, you're the infamous band director of the Sonic Boom of the South, and we're here live at Jackson State University. What better person to consider the source of the history of the boom and philosophy of education than Dr. Lewis Liddell? Tell me, Doc, how long have you been around Jackson State University? I've been around Jackson State University all my life. I taught school for forty-one years and finished high school in 1963. I've known all the band directors who have ever been to Jackson State University except for one. I did not know the second band director. A guy named, "Saulsbury." I did not know him. He was here in 1947. I didn't know him, except for one year. I've been looking at Jackson State and observing this band all my life. This is my seventh year as band director. I'm the longest-tenured band director at Jackson State. Could you name all the band directors? Yes. Jackson State, keep in mind that Jackson State was initially a private church school. That was founded in 1877 in Natchez. A missionary society was established out of New York. Missionaries all over the South established schools to educate recent free slaves. That's how Jackson State grew out of that same experience. Jackson State was a private school until 1940. In the 1930s, the missionary society out of New York withdrew support from Jackson State during the great depression. They could not afford to keep the school up, and in 1940, the state took over the school and became a state university. The first band director in 1940 was Kermit Holly Jr., a high school band director at Jackson State and Lenore High School. At that time, Jackson State consisted of high school and college students. In 1947, Charles Saulsbury became the band director at Jackson State for one year. In 1948, William W. Davis, for all practical purposes, was the first real band director at Jackson State University. Many people don't know that he was a graduate of Alabama State. He was a jazz musician who played the lead trumpet in Cab Calloway Band. Of course, he was in the military band in World War II, and in fact, he was my band director at Jackson State University. He is the longest-tenured band director here at Jackson State. He was in the marching band from 1940 to 1971. He continued his career on the symphonic winds until he died in 1980. Jackson State has a long history; all those individuals are associated with the band. Dr. Robinson, the dean of liberal arts at Jackson State University, has been here fifty-five or maybe fifty-six years. She was also a music major and assistant band director here. She started in 1952. I've known all the directors.

Hal Horton came to Jackson State University in 1966, my senior year. Hal Horton and Jimmy James. They were assistant band directors. I graduated in 1967. I can go on and on. Was Jimmy James part of the Boom as well? Jimmy James was the assistant band director at Jackson State in 1966 until he got his doctorate sometime in the early 70s. He was also the first tuba major at Jackson State. He played tuba here for his major. He played in the band for three years and graduated in three years. In 1971, Hal Horton left Jackson State and went to Prairie View University for one year. Then he returned later that year as head director of bands. Also, I taught Dowell Taylor. I taught Dowell Taylor in high school. I taught him for a few months back in 1970 as a high school band director. He became the director of bands here in 1984. Hal Horton left and went to Virginia State. Dowell Taylor's last year with the marching band was 1990. Duplessie did one year with the marching band from 1990 to 1991. I came in 1992, and I've been here ever since. We've had some very talented directors that have been through here. Doc Ester Smith eventually became the athletic VP (Vice President). Doctor McGruder, the band director at Winston Salem. Paul Adams, associate director of bands at Norfolk State. We had some students, such as Tim Chambers, a graduate student at Fayetteville State. Samuel Griffin, what many people don't know. Samuel Griffin, the Alcorn Director of Bands, is a Jackson State graduate. He graduated from Jackson State in 1966. One year ahead of me. We played in the band together for three years. He was a baritone player. One of the best baritone players that I've ever heard. He was an excellent musician, and we've been close friends. So it always amazes the students when they discover that Griffin is the most extended-tenured band director in the SWAC (Southwestern Athletic Conference). I think I am number two. We had many turnovers in recent years in the SWAC. I've been here for seventeen years, the second longest tenure. So do you think you will be here as long as some of the directors like Foster, who has been at Florida Agricultural and Mechanical University for fifty- four years, you got Greggs at Southern University for forty-plus years? Do you think that you will be here as long as they are? An absolute biological clock will not permit that. I have done many things before coming to Jackson State University. When I came here, I was out of the for seven years. I was in school administration. I was assistant to the president at Murray State University, Kentucky, and later became the assistant president at Winona State in Minnesota; then, I was at A&T, assistant dean of the colleges and Science at North Carolina A&T, before coming to Jackson State. When I left the band, I left the band in 1987. I left with to never returning to the band again. I received numerous calls from alumni and old friends who encouraged me to apply for the vacancy at Jackson State University. I had only seen Jackson's band once prior. I saw them in 1989 at a Tennessee State game. I had no feeling or no inkling of ever returning to the band. But, by still having a home here in Jackson. My mother was still here. My family was here, and numerous relatives were. So I took the plunge and decided to come back. My wife did not want me to come back. She enjoyed her career at A&T. I had 27 years of experience before coming to Jackson State. I started teaching in 1967 in Louisiana.

Interview of Sergeant Shelton, member of The Royal British Legion Band and Corps of Drums

Mr. Michael Burrage (MB): Thank you for discussing ideas, deals, and thoughts about your band program with me. My name is Mr. Michael Burr, and my project aims to learn about your values regarding band teaching in music education.

MB: Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.

SS: My upbringing consisted initially of being a member of the Royal British Legion Band and Corps of Drums in Romford as a Horn player.

MB: Interesting. What was your principal instrument?

SS: The horn.

MB: Please describe how your upbringing may include music . inform your teaching British and American bands.

SS: I was initially assigned to the British band of the Parachute Regiment for five years. I toured Falkland and Cyprus. As a bandmaster, I also taught in Afghanistan with the 16th Air Assault Brigade as a member of a six-piece pop-jazz group called the “Jukebox.” During my military band career, I spent festival activities traveling between patrol bases and checkpoints to bring live music to the coalition corps. The environment was transformational, where I had to adapt teaching methods to accommodate my troops in executing the music. For example, if the performance required a specific genre of music, the approach to executing was first the basics and considering the composer’s intent. Now, music is first for the listener, then the performer. So with that in mind, teaching from the traditional approach of pedagogical methods worked to

achieve the band's sound quality and more significant results on the performance for the listeners.

MB: How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?

SS: As stated, I was interested and involved in a band with the Royal British Band and the Parachute Regiment. I knew teaching and leading the band would be my profession.

MB: How long have you been teaching band?

SS: I've been an instructor for ten years and in command of a military band for over fifteen years.

MB: Where do you teach band? How long have you been at that institution of learning?

SS: I teach band in Rumford, here in London. I also was an instructor at the Royal College of Music.

MB: Is this your first career job? How many other schools have you taught at before your current one?

SS: Yes, in 2013, I moved to London and joined the Irish Guards. I earned a bachelor's degree in music and started arranging and composing music. As an arranger, music educator, band leader, and composer, I had to know the repertoire of both British and American Bandmasters historically. How can someone teach or arrange in a particular style without understanding the approaches and context of those pioneers of Goldman, Sousa, or Colonel Shaw-Hellier?

MB: Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?

SS: My journey and instruction as a non-commissioned Royal Corps of Army Music officer have been rewarding. I was assigned to the Grenadier Guards as the household division staff arranger. As a bandmaster, you must be able to teach all components of the brass wind, woodwind, and percussion instruments. And in some cases, traditional strings as well.

MB: Can you describe your high school band experience?

SS: In Britain, secondary education is quite different from American education. While secondary education, including what is called high school in the UK or a sixth form, is considered “college.” Students or Pupils between the ages of 12 and 16 years old are legally required to attend a secondary school by the government. My experience in secondary school influenced my journey to become a bandmaster and study past bandmasters: Please describe your high school, college, or military band director.

SS: All of my band directors or music instructors from secondary and military training were stern and straight to the point. They did not “sugarcoat” any aspect of the band’s craft is new to learning to appreciate the band as a social concept rather than mere redundancy.

MB: Please describe a significant experience you had as a high school band student.

SS: My instrumental music teacher was a student of the London Philharmonic Orchestra. Mr. Timothy Jones is now the principal horn player and has been a professor at the Royal College of Music as Chair since 1985.

MB: Please describe how you see yourself as a band director in the music education profession.

SS: I see myself as a contributor to the music profession. Under Mr. Jones, I learned so much as a horn player and bandmaster.

MB: Discuss your decision to study instrumental music or band in college. Follow-up Question: Please describe any concerns in that decision and how you resolved those concerns.

SS: My decision to study instrumental music as a bandmaster is primarily due to what I learned about Colonel Shaw-Hellier. He conceived that aspirants to appoint to bandmaster should be coached and directed for the profession in practice, not just in theory.

MB: Please describe what makes you unique as a band director.

SS: As a bandmaster and a non-commissioned officer, I was qualified to pass preliminary examinations to be admitted to the Royal Military School of Music for training as Bandmaster. The instruction included basic knowledge of clefs, the structure of scales, classification of intervals, basic chords, elementary and advanced harmony, teaching methods, and instrumentation for the band.

MB: Please describe any pressures or concerns you feel in your current position as a band director.

SS: Many of the concerns are more so understanding the needs of the pupils or troop. As a leader, you must know how to address their needs to achieve what is desired by the standards of the Royal Music School.

Follow-up Question: Where do these pressures or concerns originate or stem from? How do you address these pressures or concerns?

MB: Describe any challenges or issues you feel in your current identity as a band director.

Follow-up Question: Why do you feel that this is so? How do you rectify or resolve these challenges or issues?

SS: It takes consistency and hard work. Developing the attributes to command a group of instrumentalists is one aspect; hat ome getting them to work as a team indirectly is another. It takes patience and discipline. Any issue in band performance can be solved with practice, focus, and consistency.

Interview of Mr. Bryan Wills, clarinetist of the 74th Army Band and Director of Bands at Currituck North Carolina High Schools

Mr. Michael Burrage (MB): Thank you for sharing your ideas and thoughts about proper me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

MB: Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.

Mr. Bryan Wills (BW): A meaningful event I remember of the early band was studying clarinet. I was nine years old.

MB: Please describe how your upbringing in music influenced your teaching of British and American bands.

BW: Well, I was born in Nuremberg, Germany. The British Military Bands would host parades and specific events that the public could attend. I remembered watching the drum major conduct the band and knew I wanted to pursue a band as a career.

MB: How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?

BW: I assumed the first command position with the 101st Airborne Division Band, Ft. Campbell, KY.

MB: How long have you been teaching band?

BW: I served 22 years as the Director of the Directorate of Training and Doctrine at the Armed Forces School of Music.

MB: Where do you teach band? How long have you been at that institution of learning?

BW: I assumed the position of Director of Bands for the Currituck NC schools and held the same position with F.W. Cox High School for seven years in jail and three years at Kempsville High School.

MB: Is this your first career job? How many other schools have you taught at before your current one?

BW: No, sir. I taught band at six different schools before F.W. Cox High School.

MB: Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?

BW: My experiences enhanced when I was hired and accepted the band director position at First Colonial HS in 2010. I conducted and performed clarinet and saxophone professionally with numerous concert and jazz bands in the United States and Europe.

MB: Please describe your high school, college, or military band director.

BW: During my military career, I was awarded the Legion of Merit, Bronze Star Medal, Meritorious Service Medal (3 awards), Army Commendation Medal (3 awards), and the Army Achievement Medal.

MB: Please describe how you see yourself within the music education profession as a band director and discuss your decision to study instrumental music or band in college. Follow-up

Question: Please describe any concerns in that decision and how you resolved those concerns.

BW: I entered the U.S.A.U.S. Army program and performed as solo clarinetist with the 74th Army Band in Indianapolis, the 76th Army Band in Kaiserslautern Germ, and the 1st Cavalry Division Band at Ft. Hood, TX. I completed the Officer Bandmaster courses at the Armed Forces School of Music, Little Creek Naval Amphibious Base, Norfolk, VA, and Aberdeen Proving Grounds, MD, and was commissioned as a Warrant Officer. Immediately upon retirement, I assumed the position of Director of Bands for the Currituck NC schools.

Interview with Mr. Ken Williams, United States Marine Veteran and Director of Bands at Meek High School in Alabama.

Mr. Michael Burrage (MB): Thank you for discussing your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

MB: Please describe how your upbringing may music inform your teaching British and American bands.

Ken Williams (KW): I graduated from Winston County High School in 1965. Mr. Williams attended Florence State University (now the University of North Alabama) from 1965-67 and the University of North Alabama from 1971-1973, where he earned his BS in Music Education. Between 1967 and 1971, he served in the United States Marine Corps, including 13 months of service in Vietnam.

MB: How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?

KW: I experienced band from a very young age. My father was a band director, and his father before him was a band director in the United States Marine Corps. So, I was destined to teach instrumental music as a band director.

MB: How long have you been teaching band?

KW: Twenty years.

MB: Where do you teach band? How long have you been at that institution of learning?

KW: I was the band director at Meek High School from 1973 to 1980 and from 1981 to 1990. Afterward, I became the band director at Gadsden High School for one school year between the years after that. After that, I served as band director at Haleyville High School from 1990 until my retirement in 2007.

MB: Is this your first career job? How many other schools have you taught before at your current one?

KW: No. I taught in various schools throughout my fifteen-plus years as band director. This is my profession, regardless of where I teach.

MB: Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?

KW: There are so many teaching approaches and methods of band that anyone, even without prior experience, can use. However, the best teaching practices and approaches are by just doing. Study your craft. You must know the art of being a band director for yourself. In actuality, there are some things a four-year degree program won't teach you.

MB: Please describe your high school, college, or military band director.

KW: I was the band director at Meek High School (Arley) from 1973 to 1980 and from 1981 to 1990. Afterward, I became the band director at Gadsden High School for one school year between the years at Meek. After that, I served as band director at Haleyville High School from 1990 until my retirement in 2007.

KW: Between 1967 and 1971, I served in the United States Marine Corps, including 13 months of service in Vietnam.

MB: Please describe the significant experience of your college band experience as a collegiate band student.

KW: I remember my concert and marching bands received Superior ratings and were named “Best in Class” at many band festivals in the United States, including Grand Champion at the University of Montevallo Concert Competition in 1983.

Interview of Dr. David L. Walters, Navy Band musician and Supervisor of Music for the New Bern School, North Carolina.

Mr. Michael Burrage (MB): Thank you for discussing your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

MB: Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.

David Walters (DW): As Director of Bands at Florida Southern, I arranged the "theme" music for the All-American Bowl, played in Tampa, Florida. I continued to develop The Marching Southerners by arranging the music that gave them their unique sound.

MB: Please describe how your upbringing may play music. Inform your teaching British and American bands.

MB: How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?

MB: How long have you been teaching band?

DW: I have been teaching band for over twenty years.

MB: Where do you teach band? How long have you been at that institution of learning?

DW: I am a retired band director of the Jacksonville Southerners.

MB: Is this your first career job? How many other schools have you taught at before your current one?

DW: No, sir, before teaching at the collegiate level, I was the band director at Fairfield High School in Hamilton, Ohio. I moved to New Bern, North Carolina, in 1964 and served as Supervisor of Music for the New Bern school system and as Band Director for New Bern High School.

MB: Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?

MB: Please describe your high school, college, or military band director.

DW: After I graduated from Struthers High School, I served six years in the Navy. I attended and graduated from the United States Navy School of Music. Four years later, I received a bachelor's degree in music from Miami University in Oxford, Ohio.

MB: Please describe a significant experience as a high school band student or director.

DW: As the band director at Fairfield High School in Hamilton, Ohio, the band program was well-known and had an excellent reputation for playing marches. I emphasized playing British Marches. It was different, and the students enjoyed it.

MB: Please describe the significant experience of your college band experience as a collegiate band director or student.

DW: As the director of bands of the Southerners, I remember one occasion where we represented Alabama in the Inaugural Parade for President Lyndon Johnson in the early 60s. In 1976, we were selected to represent Alabama in the Bi-Centennial parade in Philadelphia.

MB: Please describe how you see yourself as a band director in the music education profession.

DW: I am currently retired. I have over thirty years of band director experience, and this profession has allowed me to touch so many lives and inspire so many.

MB: Discuss your decision to study instrumental music or band in college. Follow-up Question: Please describe any concerns in that decision and how you resolved those concerns.

DW: I decided to study instrumental music in college to impact students' lives through band education. I had no concerns.

MB: Please describe what makes you unique as a band director.

DW: I wouldn't call myself unique. I just worked hard to bring any band program together as a team and people. The goal is for them (students) to understand music and learn to be better citizens.

MB: Please describe any pressures or concerns you feel in your current position as a band director. Follow-up Question: Where do these pressures or concerns originate or stem from?

How do you address these pressures or concerns?

DW: I am concerned with the new generation of band teachers. Discipline is required for anything, especially developing a comprehensive band program.

MB: Describe any challenges or issues you feel in your current identity as a band director.

Follow-up Question: Why do you feel that this is so? How do you rectify or resolve these challenges or issues?

DW: Follow through is the most significant challenge that may hold an issue. Students need to follow through. As a band director, I teach to standard, not time. Students, as well as future band teachers, must understand this concept.

Interview with Specialist Douglas Olenik, Tubist for the 399th Army Band and band director at Ottawa-Glandorf School District in Glandorf, Ohio.

Mr. Michael Burrage (MB): Thank you for discussing your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.

MB: Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.

Douglas Olenik (DO): In 2019, I was the director of bands of the Titan Marching Band. We first appeared six years at the OMEA State Marching Band Finals, where they received an "Excellent" rating. So that was very impactful for me.

MB: How long have you been teaching band?

DO: I have been teaching band for 17 years now.

MB: Where do you teach band? How long have you been at that institution of learning?

DO: I currently teach private lessons in Missouri.

MB: Is this your first career job? How many other schools have you taught at before your current one?

DO No, sir. I performed with several orchestras, like the Bloomington Pops, Champaign-Urbana Symphony, Danville Symphony, Illinois Symphony, the Prairie Ensemble, Richmond Symphony, Urbana Pops, Warren Philharmonic, and the Youngstown Symphony.

MB: Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?

DO: I took a militaristic approach to teaching band. Wind band music is derived from military bands of British and early American traditions. The main objective of any approach or practice is to find out what works for you as a band director. What may work for you may not necessarily work for me, and visa versa.

MB: Please describe the significant experience of your college band experience as a collegiate band student.

DO: I completed a bachelor's in music education at Youngstown State University and studied with Dr. Brian Kiser and Mr. John Turk. Immediately graduating, I attended and earned a master's in music performance and literature at the University of Illinois at Urbana-Champaign as a student of Mr. Mark Moore and served as his teaching assistant for two years. I did further studies as a Doctor of Musical Arts candidate at Indiana University and was the Associate Instructor of Tuba and Euphonium.

MB: Please describe how you see yourself as a band director in the music education profession.

DO: Before teaching at Ottawa-Glandorf, I served as the Director of Bands at Union College in Barbourville, Kentucky, and instructed the Marching Bulldog Band, pep band, some music courses, and private lessons. I also served as an Adjunct Professor of Low Brass at Defiance

College, where I conducted the Black Swamp Symphony Orchestra, assisted with the band and choral program, taught music courses, and instructed private lessons.

Transcribed Interview of Dr. Gary Smith, Emeritus Director of Bands of Illinois of the Wind Band Orchestra Movement (American Bandmasters Association):

Dr. Gary Smith, Emeritus Director of Bands of Illinois of the Wind Band Orchestra Movement (American Bandmasters Association Dr. Gary Smith (GS): You're most welcome.

MB: Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.

GS: I recall assisting the band staff at Butler University, where I received my Bachelor of Arts degree. The staff gave band students that were music majors the opportunity to understand what operating a band program intel.

MB: Please describe how your upbringing may be music. Inform your teaching British and American bands.

GS: During my tenure as Director of Bands at Northside High School in Fort Wayne, Indiana, from 1964 to 1968, I was exposed to British and American military marches. The marches and other compositions became standard to wind band music and the training of band students. Although Holst and Goldman wrote other compositions, British and American military music was the standard.

MB: How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?

GS: I've been involved in a band all my life. I always believed that I would teach band as a calling, not for the sake of a title but for the humanistic values that a band experience gives people.

MB: How long have you been teaching band?

GS: I've been teaching band since 1964.

MB: Where do you teach band? How long have you been at that institution of learning?

GS: I am the retired Associate Director of Bands at the University of Illinois, Urbana-Champaign. I taught at U of I from 1976 to 1998.

MB: Is this your first career job? How many other schools have you taught at before your current one?

GS: My first career job in band teaching was at Northside High School. I have taught a total of five schools since retiring.

MB: Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?

GS: My journey as a band director has been a challenging yet rewarding experience. I've met some fantastic musicians and band directors. I would say that throughout the years, teaching band has become more of a challenge due to students' interests in other activities. The best teaching approach is a straightforward approach. The nucleus of any band program is the concert band or military band foundational work. Students must learn the correct way to achieve musical excellence and continually develop. As the years progressed, I wrote a book called "The System."

MB: Yes, I have that book. The material in the book was beneficial in my approach to initiating a band program in North Carolina.

MB: Can you describe your high school band experience?

GS: High School Band relies on the band director's vision, community, and student participation. My experience as a high school band director prepared me for collegiate teaching.

MB: Please describe your high school, college, or military band director.

GS: I enjoyed performing and sitting in a few clinics with American and British Military Band Servicemen. They are experts in the field of the band and know their crafts.

MB: Please describe a significant experience as a high school band student.

MB: Please describe the significant experience of your college band experience as a collegiate band student.

GS: As a collegiate band student, I studied all instruments and the operations of running a band program. I also joined Phi Mu Alpha Sinfonia and Kappa Kappa Psi. Those were the leading music and band fraternities at Butler.

MB: Please describe how you see yourself as a band director in the music education profession.

GS: I served as Assistant Director of Bands and Marching Band Director at Indiana State University in Terre Haute, Indiana; Director of Bands at St. Joseph's College in Rensselaer, Indiana; and Director of Bands at Northside High School in Fort Wayne, Indiana. I was elected as a member of the American Bandmasters Association in 1988.

MB: Discuss your decision to study instrumental music or band in college. Follow-up Question: Please describe any concerns in that decision and how you resolved those concerns.

GS: Music and Band have always been an interest and focus of mine throughout life. I decided to study instrumental music in college to serve as band director in teaching students in hopes that they would become better citizens in the world in which we live.

MB: Please describe what makes you unique as a band director.

GS: Interesting... I believe that music within itself is worth learning. As a band director, the unique way of developing an understanding of teaching music through the band to the younger generation is unique as the music progresses, the conceptions of performance in a band or of a

band. Yes, British Bands and Military bands were the foundations for most of America's wind band music; however, it is preferably used as a teaching tool in the band to develop the band student.

MB: Please describe any pressures or concerns you feel in your current position as a band director.

Again, it is the issue of pressure. As a band director, you must be able to teach music to perform. Therefore, the students must perform to a high level of excellence and, in the process, learn to enjoy the band experience.

GS: Have you ever heard the phrase, "A band director wears many hats"? It is true. A band director's pressures are contingent on the teaching situation in which they find themselves. So every day, there will be something to work towards and through.

Follow-up Question: Where do these pressures or concerns originate or stem from? How do you address these pressures or concerns?

GS: I wouldn't call most of these pressures, but challenges arise from a lack of participation and support from the administration and community.

MB: Describe any challenges or issues you feel in your current identity as a band director.

GS: Most issues I can identify as a band director are scheduling, funding, and student participation. In most cases, you would have to work to earn the respect of the students, faculty, staff, community, and those who know you can do the job (when they want someone else).

Follow-up Question: Why do you feel that this is so? How do you rectify or resolve these challenges or issues?

As a retired band director, I no longer worry about those band teaching or band director situations. However, any band director of the caliber of excellence must take on the challenges that arise in their program as they come and make the right decisions for the overall program.

<p>Introduction – High School, College, and Military Experience</p>	<p>Thank you for taking the time to discuss your ideas and thoughts about your band program with me. My name is Mr. Michael Burrage, and my project aims to learn about your values regarding band teaching in music education.</p> <p>1. Please describe your upbringing. Follow-up Question: Please describe a significant moment early in the band in your life that was impactful to you.</p> <p>2. Please describe how your upbringing may influence band through the teaching of British and American military music.</p> <p>3. How did you get involved in the band? Follow-up Question: Did you believe you would be teaching band as a profession?</p> <p>4. How long have you been teaching band?</p> <p>5. Where do you teach band? How long have you been at that institution of learning?</p>
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	<p>6. Is this your first career job? How many other schools have you taught at before your current one?</p> <p>7. Please describe your journey into the band as a music educator. Follow-up Questions: How would you say that this journey affected your current teaching practices and approaches?</p> <p>8. Can you describe your high school band experience?</p> <p>9. Please describe your high school, college, or military band director.</p> <p>10. Please describe a significant experience as a high school band student.</p> <p>11. Please describe the significant experience of your college band experience as a collegiate band student.</p> <p>12. Please describe a significant experience of your military band experience as a student bandsman.</p>
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<p>Identity Established</p>	<p>13. Please describe how you see yourself as a band director in music education.</p> <p>14. Discuss your decision to study instrumental music or band in college.</p> <p>Follow-up Question: Please describe any concerns in that decision and how you resolved those concerns.</p> <p>15. Please describe what makes you unique as a band director</p> <p>16. Please describe any pressures or concerns you feel in your current position as a band director.</p> <p>Follow-up Question: Where do these pressures or concerns originate or stem from? How do you address these pressures or concerns?</p> <p>17. Describe any challenges or issues you feel in your current identity as a band director.</p> <p>Follow-up Question: Why do you feel that this is so? How do you rectify or resolve these challenges or issues?</p>
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APPENDICES B

Liberty University Institutional Review Board Approved Recruitment Form

Screening Questions:

1. Are you a public school band director, military bandmaster, or student of either military or public school band director who seeks or inspires to become a certified band director within either field?

- Yes

- No

2. Are you over the age of 18 years old?

- Yes

- No

Hello Mr. (Band Directors name)

As a student in the School of Music at Liberty University. I am conducting research as part of the requirements for a doctoral degree in Music Education. The purpose of my research is to investigate the experiences of military and public-school band directors who have been influenced by British and American military bands, and if you meet my participant criteria and are interested, I would like to invite you to join my study.

Participants must be a public-school band director, military bandmaster, or student of either military or public-school band director who seeks or inspire to become a certified band director within either field. You must also be over 18 years of age. Participants, if willing, will be asked to take part in a one-on-one, audio-recorded interview. It should take approximately 30 minutes to complete the procedure listed. Participants will also be contacted to ensure the accuracy of the data and answers recorded. Names and other identifying information will be requested as part of this study, but the information will remain confidential.

Would you like to participate?

[Yes] Great, can we set up a time for an interview? /etc.].

[No] I understand. Thank you for your time. [Conclude the conversation.]

A consent document will be given to you at the time of the interview. The consent document contains additional information about my research. If you choose to participate you will need to sign the consent document and return it to me at/before the interview.

Thank you for your time. Do you have any questions?